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Wang, Guiyuan, Renmin University of China

原文 Original

释空海《篆隶万象名义》用字研究

　　《篆隶万象名义》是日本僧人空海以梁顾野王《玉篇》为主要蓝本编撰的一部汉文字书。空海生当唐代，曾于唐德宗贞元二十年（804 年）至唐宪宗元和元年（806 年）到中国求学，归国时带去了包括《玉篇》在内的大量中国典籍，《篆隶万象名义》（以下简称《名义》）是在其归国后编撰的。《说文解字》和《玉篇》是中国古代最重要的字书，原本《玉篇》注释详赡，征引古注字书众多，后经多次增字删注等修改，面目大变，今传《玉篇》乃修改本，而原本《玉篇》仅存少量残卷。今传《说文解字》为宋代修订本，唐以前《说文》亦仅存少量唐抄残卷。由于原本《玉篇》每字必引《说文》，所以在二书原本不存的情况下，《名义》就显得异常珍贵。

　　《名义》保存了许多古字信息，对释读古文献大有裨益，如《名义·亼部》："侖：力旬反。思也。亼，上字。""上字"即指"亼"为"侖"的异体字。"侖"之异体"亼"，今本《玉篇》、《说文》皆无，但出土战国楚简多见，郭店楚简"侖"字皆写作"亼"。

　　《名义》保存了许多后出俗字及用字变化情况，这些现象当今研究者多目为讹乱，实际上不管是原本还是传抄过程中的改变，反映的可能是汉字使用的消长现象，如《名义·香部》："穐，於含反。香也。" 此字在《香部》，且字头上有篆文"馣"，《玉篇·香部》："馣，香气也。"字头也作"馣"，显然《名义》字头是改成了后出俗字。《集韵·覃韵》："馣，《博雅》：'馣馣，香也。'或从禾。"或从禾，即穐字。《字汇·禾部》："穐，与馣同，香也。"《名义·米部》："粰，芳俱反。桴字也。甲也。"按，《玉篇·米部》："粰，與稃同。"《玉篇·禾部》："稃，甲也。"《说文·禾部》："稃，檜也。从禾，孚声。粰，稃或从米、付声。"《名义》"桴"当是"稃"的借用字。朱骏声《说文通训定声》：桴，叚借又为莩，实为稃。"

　　合文是古代一种汉字简写方式，一般是两字共用同一部件，把两字合写成一字，如郭店楚简"浅泽"二字写作左部"氵"右部上"戋"下"罘"。也有两字无共同部件而合写的，如战国天星观一号墓楚简"少韦"二字即写作左"韦"右"少"。甲骨文已有合文现象，战国以前出土文献中常见，但秦汉以后的出土文献中已不多见，敦煌文献中偶有合文，然多是简化符号，与古之合文不类。没想到《名义》中仍保留有合文现象，且与古之合文形式相同。

　　《名义·米部》："粔：渠渚反。粆粔也。密<蜜>和米麹也。"原本"粆粔"二字写作 ，左"米"、右上"女"下"巨"，占一字位置，为合文。《楚辞·招魂》："粔籹蜜饵，有餦餭些。"王逸注："以蜜和米麹熬煎作粔籹。" 《名义·士部》："壿，七旬反。喜也。伺，

胥鳌反，光〈先〉之反。”原本“胥鳌”二字写作，左“鳌”右“胥”（原抄本竖排，顺序为从右到左），占一字位置，为合文。

译文 Translation

<u>Research on Diction in Konghai's *Zhuanli Wangxiang Mingyi*</u>

The Japanese monk Kong Hai's book *Zhuanli Wangxiang Mingyi* ("A Collection of Seal Characters and Official Scripts") is a lexicon of Chinese characters based on Gu Yewang's lexicon *Yu Pian* in the Liang Dynasty (543 AD). Kong Hai was born in the period of the Tang Dynasty. He came to China between 804 and 806 to learn Chinese, and when he went back to Japan he brought with him many Chinese classics including *Yu Pian*. Kong Hai edited *Zhuanli Wanxiang Mingyi* (abbreviated as *Mingyi* in the following) when he went back to Japan.

Shuo Wen Jie Zi (abbreviated as *Shuo Wen*) and *Yu Pian* are the two most important lexicons in ancient China. The original *Yu Pian* had detailed annotations with numerous references to many ancient characters and books, but in later times it was revised repeatedly and more new words were added while some old annotations were deleted. Therefore, the later version of *Yu Pian* was very different from the original. Today we only have the revised version of it. Only few incomplete and damaged fragments of the original *Yu Pian* have survived. Similarly, the version of *Shuo Wen Jie Zi* we have today was a revised version from the Song Dynasty. Versions before the Tang Dynasty have been lost and only a few damaged rolls of *Shuo Wen* copied by people in the Tang Dynasty have survived. Although we infer from the fragments that each character in the original *Yu Pian* had a citation from *Shuo Wen Jie Zi*, still the original versions of *Yu Pian* and *Shuo Wen Jie Zi* have been lost or are incomplete. Thus *Ming Yi* has become very precious nowadays.

Ming Yi preserves much information about the ancient characters and this is helpful for us today in our reading and interpretation of ancient documents. For instance, in "Ming Yi: radical 亼" we find an explanation informing us that the character "𠐒" is a variant of the character "侖". This variant "𠐒" cannot be found in today's *Yu Pian* or *Shuo Wen*, but it can be found on the excavated bamboo slips of the Chu Kingdom in the Warring States Period, and on the bamboo slips found in Guodian, all the "侖" are written as "𠐒".

Ming Yi also preserves the traces of changes of some characters which later adopted the form of "suzi" (rustic style of writing). Such changes are regarded by many modern scholars as errors made in the process of copying. In fact, whether or not such changes were in the original writing or occurred in the process of copying in later times, they may reflect a phenomenon that some Chinese characters were less and some were more frequently used. For example, in "*Ming Yi*: radical 香" there is one rare character "", which has a seal "䅯" as its head character. We can

find "䊍" in *Yu Pian* also serving as the head character. Thus we can infer that the head character in *Ming Yi* was replaced by a rustic character. Similarly, in "Ming Yi: radical 米", there is another rare character "稃". By checking the explanations in *Yu Pian* and *Shuo Wen*, we know that "稃" actually is another form of the regular character "稃". This can also be proved in another book by Zhu Junshen, *Shuowen Tongxun Dingshen*.

"Hewen" (combined graph) is another form of writing Chinese characters. It is the combination of two characters into one graphic representation which still represents the two spoken words (rather than being a compound character *per se*). In the oracle bone inscriptions, there were "hewen" characters. "Hewen" normally appears in the excavated documents before the Warring States Period but is seldom found in the documents after the Qin and Han Dynasties. We occasionally find "hewen" characters in the documents excavated in Dunhuang area. We find more simplified signs which are quite different from the ancient "hewen". It is a surprise that *Ming Yi* has preserved many "hewen" characters which are in accordance with the ancient "hewen".