早期禪宗文獻四部 —— 以 TEI 標記重訂敦煌寫卷：楞伽師資記，傳法寶紀，修心要論，觀心論

Four Early Chan Texts from Dunhuang – A TEI-based Edition

第一冊：摹寫本 Facsimiles and Diplomatic Transcription
第二冊：對照與點注本 Parallel, Punctuated and Annotated Edition
第三冊：抄經本 Calligraphy Practice
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Preface and User Manual

若其不護淨一切行者無由輒見願知若寫者願用心無令脫錯恐悟後人 (*Xiuxin yao lun* S-4064, l.88-89)
若其不護淨一切行者無妄見願之若寫者願用心無令脫錯恐誤後人 (*Xiuxin yao lun* R-0122, l.10r4)

1. Introduction

This edition is the print result of a digital project organized by the Chung-hwa Institute of Buddhist Studies and hosted at the Dharma Drum Institute of Liberal Arts. Its aim was threefold: First, we wanted to explore practices for the digital edition of Dunhuang manuscripts with a markup technology called TEI.[1] Our solutions are documented in detail below and amount to an introductory encoding handbook for this type of material. Second, we aimed to produce an accessible collection of manuscripts to introduce students to reading and editing Dunhuang manuscripts, especially with regard to transcription and character standardization. We hope this edition will give beginning readers of manuscripts a sense of how witnesses of a manuscript cluster differ, and how character variation plays out in reading and presenting the text. Third, we wanted to make a high-end digital edition of significant Dunhuang manuscripts available online. The value of open digital editions stands to grow as they become aggregated in clearing houses, and, as we believe, editing as a scholarly practice will eventually move into the digital. More and more, practitioners and scholars of Buddhism rely on digital text. However, our online texts and corpora are not always as reliable as one would wish. We need sophisticated digital editions to work with and we need to explore stable mechanisms for how to explore, integrate and maintain them. The digital output of this project – the TEI files, stylesheets and associated material – will be made available via the International Dunhuang Project and other long-term repositories.

The project treats four early Chan texts, two of which have an historical emphasis (*Chuán fǎbǎo jì* 傳法寶紀 and *Léngqié shīzī jì* 楞伽師資記), while the other two are mainly concerned with doctrine and

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1   The Text Encoding Initiative (TEI) standard is maintained by the TEI consortium. Guidelines, documentation, and software are published at www.tei-c.org. For a Chinese localization of TEI (version 2009) see Ma Dewei (2009).

practice (*Xiūxīn yào lùn* 修心要論 and *Guānxīn lùn* 觀心論). The choice of texts was informed by our goals. Early Chan texts have received a lot of attention in the 20th century, especially in China, Japan and Korea, where Chan/Zen/Sŏn is still a living tradition. This in turn has inspired Western scholarship.[2] We have chosen texts that had been studied in great depth before, in order to be able to focus on technical and presentational aspects.

In the print view of the texts, Volume 1 presents the texts in facsimile above a diplomatic transcription. Volume 2 offers a parallel, punctuated and annotated edition of each witness. The slim Volume 3 selects a small number of manuscripts for the quality of their calligraphy. It is inspired by the sutra copying (*chaojing* 抄經) booklets popular in modern Chinese Buddhism, and invites students to trace some of the original manuscripts with a pen or brush.

The print version can be used by teachers and students in an introductory course in Dunhuang Studies. With the first volume students can practice deciphering the facsimiles of the manuscripts themselves and then compare the result with our diplomatic transcription. In the second volume students can compare normalized punctuated versions of all witnesses with each other, which helps to understand the web of variations, overlaps, abbreviations, corrections, additions, errors and omissions that characterize the manuscript clusters for each text. The third volume is for practitioners or students who enjoy copying or tracing original calligraphy.

2. Dunhuang Manuscripts: From the Cave into the Computer

In 1900, a Daoist monk, Wang Yuanlu, happened on a hidden cache of manuscripts in the small oasis town of Dunhuang, which had once been a major destination on the trade routes that connected East Asia with India and the Middle East. Today the manuscripts are dispersed; with major collections existing in Beijing, London, Paris, and St. Petersburg.[3]

The remarkable find gave rise to its own field of scholarship – Dunhuang Studies. Based on the more than 30,000 manuscripts that range in time from the fifth to the early eleventh centuries, Chinese, Japanese, and some Western scholars have produced a vast body of research on medieval China.[4] Together with other manuscript finds at Central Asian sites such as Turfan the Dunhuang manuscripts document almost every aspect of medieval Chinese society: religion, law, economy, medicine, astronomy, history, art and literature. Apart from material in Chinese, the cave at

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2   The story of how early Chan was rediscovered and the traditional accounts of Bodhidharma and the early patriarchs in China were put in perspective is among the most important developments in the study of Chinese Buddhism in the 20th century. For an overview in English see Faure (2003) and Heine (2007).

3   For an overview of Dunhuang Studies see Rong (2001, in an outstanding English translation by Imre Galambos 2013).

4   The largest bibliographies list between 17,000 and 20,000 books and articles in Chinese and Japanese written between 1900 and 2007 (Fan, Li & Yang 2011; Zheng 2000 and 2006). The amount of Dunhuang scholarship in Western languages is relatively small compared with what is available in Chinese and Japanese. Bussotti & Drège (1996) list about 420 works for the time between 1900 and 1996. As to the total number of Dunhuang manuscripts this almost impossible to ascertain. It depends on what to count. 30,000 is a lower estimate, excluding many smaller fragments. Rong (2013: 10) uses an upper estimate of c. 50,000 manuscript remains.

Dunhuang contained manuscripts in Tibetan, Khotanese, Sogdian, and many other languages, which preserve unique information about the different cultures and ethnicities that existed along the silk road in the first millennium CE. By far the largest number of Dunhuang manuscripts are related to Buddhism.[5] This is not surprising since the manuscripts were found at a monastery and perhaps represent the remains of a monastic library.[6]

For the first fifty years after their discovery the Dunhuang manuscripts were only available to researchers who had the means to study them *in situ* at the various collections which had acquired them. This changed when, in the 1950s, microfilms of varying quality and completeness were made from the collections in London, Beijing and Paris. By the late 1970s researchers working at the few large libraries that owned all three microfilm sets were for the first time able to see the outline of most of the material that was dispersed from 1900 to 1920. In outline only, because due to the poor reproduction quality many texts were illegible.[7]

Another step towards making the Dunhuang manuscripts more readily available came in 1981-86 when Shinwenfeng Publishing Company in Taipei reproduced the *Dunhuang baozang* in a 140 volume printed edition from the microfilm sets. With the *Dunhuang baozang* on their shelves researchers were able to view the majority of manuscripts without the help of a microfilm reader and in their own study. Legibility, however, was compromised both by the uneven quality of the originals, as well as by the relatively small format chosen for the books.

In the 1990s two developments began to address the problem of how to make the manuscripts available to a wider public. First, Chinese publishers entered agreements with collections within and outside of China to produce large tomes of print facsimiles, based on new photography of the manuscripts. These well-published and widely distributed volumes provided relatively clear print facsimiles. Crucially, for the first time the materials kept in St. Petersburg and in some smaller collections in China, such as the Tianjin Library, were made available.[8]

Another line of dissemination developed in the 1990s when researchers started to explore how to digitize the manuscripts. Digital facsimiles have a number of obvious advantages. They can be flexibly displayed at much higher resolutions, where tiny details, invisible to the bare eye, come into view. Moreover, technical photography of manuscripts in the infrared and ultraviolet parts of the spectrum can reveal deleted or overwritten material that could not otherwise have been discovered under any resolution. Digital imaging can also include annotation and metadata in ways far surpassing analog photography. In fact, the use of expertly produced digital facsimiles is in many ways preferable to handling the fragile original manuscript objects, although there remain reasons to inspect the originals. Once created, digital facsimiles can be copied and distributed with little extra cost. However, the initial creation as well as the maintenance and development of a digital collection is expensive and often requires institutional funding.

Scholars in Dunhuang studies recognized the potential of digital imaging early on. After a first

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5   Some estimates speak of up to 90% (Broughton 1999:151).

6   Rong (2013: 109-115).

7   Rong (2013: 8-9). The British Library produced their microfilm 1953-54 (Rong 2013: 140).

8   Esp. Menshikov & Qian (1992-).

conference in 1993 the International Dunhuang Project (IDP) was formed in 1994 with support from the Chiang Ching-Kuo Foundation (CCK). In 1998 IDP made the first images of manuscripts available on the web. Under the directorship of Susan Whitfield, IDP has since developed into a truly international clearing house for digital facsimiles from Dunhuang and Central Asia, with local centers in London, Beijing, Dunhuang, St. Petersburg, Kyoto, and Berlin. Together with the print facsimile publishing projects mentioned above, the IDP has vastly improved the accessibility of the Dunhuang material. It houses not only manuscripts scans, but also catalogs, bibliographies, and studies of Dunhuang texts and objects.

To date the record of scanned manuscripts is still incomplete. Roughly half of the Stein collection remains unscanned, and there are a number of manuscripts from other collections of which there are no image files available yet. Only the Pelliot Collection is nearly fully available, with only a very small number of manuscripts unscanned due to preservation issues.

When it comes to full text availability the field narrows further. Often versions of the canonical and paracanonical Buddhist texts contained in the Dunhuang material are freely available as part of the CBETA corpus (cbeta.org), but this digital corpus is based on printed editions and not geared towards representing manuscript transcriptions.[9] The same is true for the canonical Daoist and Confucian texts that can be found in digital repositories (e.g. ctext.org). There also are print editions of a fair number of non-canonical religious, secular and literary texts. A database of transcriptions of such material, however, has not been attempted as yet. In other fields, e.g. classical epigraphy and papyrology, efforts to create full text databases of witnesses are more advanced.[10]

In spite of its tremendous growth in the last forty years, the field of Dunhuang Studies remains a highly specialized pursuit. Although facsimiles of the manuscripts, catalogs, bibliographies, and secondary scholarship are now abundant, the study of Dunhuang manuscripts still poses formidable hurdles to the non-specialist. It is relatively difficult to find and align existing witnesses. Our edition therefore attempts to help beginners by juxtaposing facsimile and transcription with a normalized, punctuated and annotated parallel edition of four important texts from the early Chan tradition.

3. Four Early Chan Texts

The following introductions to the individual texts merely highlight features relevant for this edition. For more detailed information readers should refer to the comprehensive reference work regarding Chan texts from Dunhuang by Tanaka & Cheng (2014). Based on a lifetime of research and bibliographic effort it lists all (or nearly all) known witnesses, editions and studies, and we do not

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9   The CBETA corpus also contains Vols 1-9 of *Zangwai fojiao wenxian* 藏外佛教文獻, a 17 volume series of paracanonical texts (Fang 1995-).

10 See e.g. the International Greek New Testament Project's XML transcription site (http://www.iohannes.com/XML /start.xml), the federation of Epigraphic Databases called Electronic Archive of Greek and Latin Epigraphy (EAGLE) (e.g. the Epigraphic Database Heidelberg http://edh-www.adw.uni-heidelberg.de/home), the Inscriptiones Graecae (http://ig.bbaw.de/), the Cuneiform Digital Library Initiative (http://cdli.ucla.edu/), or for papyri the clearinghouse at http://papyri.info/ (all accessed July 2017).

attempt to copy this information here.

Neither will we reduplicate here the available information regarding the manuscripts as objects. Detailed descriptions of most of the manuscripts in the Pelliot collection are available in the Pelliot Catalog (Gernet, Soymié, Drège et al. (eds.). 1970-1995).[11] For the Stein collection, the catalog in Fang & Wood (2011-) now replaces the older catalog by Lionel Giles (1957). Manuscripts in the Beijing collection are again described in a detailed catalog by Fang Guangchang, that is appended to the volumes of the print facsimile edition (Ren, Fang et al. 2005-2012). Relatively basic manuscript descriptions for c. 3000 manuscripts in the St. Petersburg collection are available in the Menshikov catalog (Menshikov 1963, 1967), of which there is a Chinese translation (1999).[12]

There is a rich literature of secondary scholarship on each of the four texts, especially in Chinese and Japanese, that can be accessed via specialized bibliographies (Tanaka & Cheng 2014; Fan, Li & Yang 2010; Zheng & Zhu 2006, 2010).

The four early Chan texts presented here were written between c. 650 and 750 CE, and are associated with the "Northern School" of Chan, i.e. a clique of Hongren's students and their supporters, which were not made part of the standard lineage narrative that came to assert Huineng as the sixth patriarch.[13] The texts have survived in Dunhuang and some paracanonical printed texts and manuscripts in Korea and Japan. For about a thousand years the early development of the Chan school in China has been perceived by Chinese, Japanese, Korean and Vietnamese Buddhists in a narrative that had the Chan teachings arriving from India with Bodhidharma, and then being transmitted through Huike, Sengcan, Daoxin, and Hongren, to Huineng, who in this scheme was considered the last common ancestor of all Chinese Chan schools. One of the reasons why the early Chan texts discovered in Dunhuang elicited so much interest was because they bear witness to competing narratives about the early line of transmission before the 8th century, especially the transition from Hongren to Huineng.[14]

The early Chan texts not only brought new facets of early Chan history to light, but also regarding practice, the instructions found in them differ from later mainstream Chan practices, such as *huatou* and *gongan* practice, or the practice of "just sitting" in awareness.

One outcome of the study of early Chan texts in the last fifty years has been the realization that the formation of monastic Chan as we know it took place in the period of the Five Dynasties and the Song rather than in the Tang dynasty. Nevertheless, even though Chan history and practice during the Tang were in fact not quite as later tradition had projected them, the early Chan texts represent an important stage in the sinization of Buddhism. The texts already evince the strong essentialist tendencies of the later tradition, where concepts such as *xing* 性, *li* 理, and *ti* 體 are used freely to

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11 The second volume, covering P.2501-2999, has not been published yet.

12 The facsimile edition of the St. Petersburg manuscripts (Menshikov & Qian 1992-) unfortunately does not include a catalog.

13 For an overview of the other texts related to the "Northern School" found at Dunhuang (e.g. the 頓悟真宗金剛般若修 行達彼岸法門要決 (S.5533, P.2799, P.3922 et al.) or the 大乘五方便北宗 (S.2503(1), P.2270(1) et al.)) see Huang (2008, Appendix 1).

14 For a sophisticated, detailed treatment of competing narratives see Adamek (2007, esp. Ch.5).

describe ultimate reality, and in this they go beyond the more carefully differentiating positions found in Tiantai and Huayan. The idea that there is a true nature within us that can and should be discovered is fundamental to all our four texts.

Also, the self-awareness of an independent tradition that relies not on scriptural knowledge, but on a special teacher-student transmission is already evident in these early texts. This figure of thought, that something essential is passed from teacher to student, or at least that the teacher is somehow instrumental for verifying and confirming the student's insight, might have been inspired by esoteric Buddhism, which arrived at China around the time our four texts were written. Contrary to the teachings of the esoteric schools, however, Chan preferred to frame the content of its transmission as ineffable, not as secret.

In this way, although in the end Chan in East Asia settled on a different narrative of its origin and on somewhat different modes of practice, these early texts of the "northern school" display important doctrinal features that have remained fundamental to Chan into the second millennium.[15]

The modern rediscovery of the texts and the realization of their importance for the history of Chan is due to Yabuki Keiki's 矢吹慶輝 research in London in 1916 and 1923. Yabuki was able to take photographs of some manuscripts and these were used to edit the *Lengqie shizi ji*, the *Chuan fabao ji*, and the *Guanxin lun* for Taishō volume 85, which was published in 1932.[16] Of the *Xiuxin yao lun* and the *Guanxin lun* a version had also been preserved in Korea and Japan, but this was virtually unknown in China. It was their inclusion in the Japanese canonical collections of the early 20th century, especially the Taishō volume on Dunhuang manuscripts which had been identified by Yabuki and others, that brought the Dunhuang Chan texts to wider attention. Better images and editions of all texts were produced successively over the following decades. The editions were usually based on facsimile reproductions, because editors only rarely were able to consult all originals directly.

In Volume 1 of our edition we offer images and diplomatic transcriptions from manuscripts of the Pelliot and the Stein collection, both of which have clear usage and reproduction policies. Moreover, we received permission from the Ryūkoku Library to reproduce an important witness (R. 122) for the *Xiuxin yao lun* and the *Guanxin lun*. All witnesses, including manuscripts from other collections which are not included in Volume 1, were used for the aligned and annotated edition in Volume 2, some of them edited in a parallel edition for the first time.

The introductions below are aimed at users of our edition and provide a mere overview of the witness cluster. To summarize the sizable secondary literature on each text is not possible here, for a more comprehensive, but still concise, overview one should consult Tanaka & Cheng (2014).

3.1 *Lengqie shizi ji* 楞伽師資記

Written by the monk Jingjue 淨覺 (683-750?) between 713-716, the *Lengqie shizi ji* "Record of Teachers and Students of the Laṅka(-avatāra Sūtra)" is based on the now lost *Lengjie ren fa zhi* 楞伽人

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15 For an overview of this and other contributions of Dunhuang manuscripts to Buddhist Studies see Rong (2013: 347 *ff*).
16 Huang (2008: 16 *ff*).

法志 by his teacher Xuanze 玄賾 (fl. 645-709).[17] The *Lengqie shizi ji* stands in an intermediary position between the end of the text-defined schools of earlier Buddhism (*Dilun*, *Shelun* etc.) and the beginning of Chan. As the title shows, it has not yet given up on defining lineage by textual transmission and consequently starts the narrative of the Chinese patriarchs not with Bodhidharma, but with Guṇabhadra the translator of the *Lengqie jing.* Then, via Bodhidharma, Huike, Sengcan, Daoxin and Hongren, the *Lengqie shizi ji* arrives at Shenxiu as 7th, and Xuanze as the 8th patriarch.

The known witnesses for the *Lengqie shizi ji* among Dunhuang manuscripts are:

S.2054	(8661 chars[18])
P.3294	(811 chars)
P.3436	(10969 chars)
P.3703	(1301 chars)
P.4564	(97 chars)
BD.9933V	(34 chars)
BD.9934V	(9 chars)
BD.10428	(48 chars)
BD.11884V	(109 chars)
Dh.1728 + P.3537 + S.4272 (fragments from the same ms)	(100 + 1358 + 1419 chars)
Dh.5464 + Dh.5466 (fragments from the same ms)	(631 chars)
Dh.18947 + Dh.8300 (fragments from the same ms)	(22 chars)

A Tibetan translation of the *Lengqie shizi ji* survives in the manuscripts S. Tib. 704 and S. Tib. 710(2).[19]

As one can see from the character count the most complete witnesses by far are P.3436 and S.2054. Yanagida (1971), improving on previous editions such as Shinohara (1954), is to date the most authoritatively annotated edition of the *Lengqie shizi ji,* and was done on the basis of most of the above witnesses. The Beijing and St. Petersburg manuscripts are merely short fragments of a few characters each. The few characters of Dh.18947 and Dh.8300 are remains of the same manuscript and have been combined in Volume 2 (*Lengqie shizi ji* Sec.19) under the label Dh.18947. Dh.5464 + Dh.5466 comprise the upper (Dh.5464) and lower (Dh.5466) part of a 27-line long fragment. In the facsimile published in Menshikov & Qian (1992, Vol.12: 148), the two halves of the manuscript have been joined under the label Dh.5464, and in the digital version available through IDP they are

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17　The best translation of the *Lengqie shizi ji* in a Western language is Faure (1989), who makes full use of Yanagida (1971). For an overview of the findings of Yanagida, McRae and Faure regarding the Northern School of Buddhism in English see Faure (1997), in Chinese see Huang (2008). We have another short text by Jingjue from Dunhuang, a commentary on the Heart Sutra, the *Zhu Bannuoboluoduo xinjing* 注般若波羅蜜多心經 (S. 4556).

18　These algorithmic character counts are derived from the diplomatic transcription. Illegible text, deleted text (whether legible or illegible), scribal notes, spaces and punctuation are not counted. Interlinear substitutions, damaged text where legible, and manuscript specific punctuation markers such as the *kaeriten* レ or abbreviation characters, are counted.

19　The Tibetan text has been edited in Drikung Kyabgon (2010).

presented in one single file. Thus Dh.5466 has effectively been merged into Dh.5464.

The important witness S.2054 was first digitized by the British Library in 2015 as part of our project. S.2054 was the basis for the Taishō edition, but is only the second most complete witness with much of the latter part of the text missing. The microfilm of the dense and calligraphic S.2054 is very hard to read and the printed version in Huang (1981) for the most part illegible. The new, expertly produced image, for the first time made available here, is the best facsimile of the manuscript currently available. The digital file is also distributed via the IDP website.

3.2 *Chuan fabao ji* 傳法寶紀

This short treatise, the "Ordered Record of the Transmission of the Dharma Jewel", was written between 716 and 730 by the lay man Du Fei 杜朏.[20] Du Fei was a student of Hongren's student Faru 法如 (638-689). The *Chuan fabao ji* accordingly records a line of transmission from Bodhidharma to Shenxiu (via Huike, Sengcan, Daoxin, Hongren, and Faru). It is one of the earliest records for the Northern School of Chan and with the insertion of the little known Faru an example for yet another competing narrative for the early Chan lineage.

There are four manuscript witnesses of the *Chuan fabao ji*:

S.10484	(22 chars)
P.2634	(1036 chars)
P.3664 (=P.3559)	(4052 chars)
P.3858	(431 chars)

S.10484 is a short fragment of only 22 characters, that was first identified in Rong (1997). P.3664 is the most complete manuscript, but was not known to the editors of the Taishō, who based their edition (T.2838.85.2191a-c) on photos taken of P.2634. Because of this, the Taishō version of the *Chuan fabao ji* is relatively useless, because it only contains the first fourth of the text.[21] In 1936, Kichirō Kanda 神田喜一郎 discovered the complete text in Paris. It was preserved as part of a longer scroll in the Pelliot Collection, then still numbered P.3559. Subsequently, photos of P.3664 /P.3559 were published in Japan in 1942 by Ishii Mitsuo 石井光雄, and a first comparative edition was published the following year by Shiraishi Kogetsu 白石虎月.[22]

P.3559 and P.3664 are two fragments of the same scroll. Originally cataloged as two items, they are now joined together and numbered 3664 in the Pelliot Catalog. The *Chuan fabao ji* witness (at lines 501-664) is now better referred to as P.3664, because P.3559 has ceased to exist as an independent manuscript. P.3664, now restored as a long scroll of 43 sheets (35.5 cm on 40.3 cm), contains twelve

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20 On his identity see Chen (1986).

21 As the second volume of the Pelliot-Catalog is not yet published, no comprehensive diplomatic description of the Ms is available. The digital facsimile distributed by the BnF and the IDP show a short scroll about 30 cm high. The writing is clearly readable. There is some damage to the paper and most of the text is lost, the remainder consists of 53 lines à 21-24 characters.

22 References see Tanaka & Cheng (2014: 22).

different texts on its *recto* side, and financial and corvee records on *verso*. According to the Pelliot Catalog the *Chuan fabao ji* is the fifth text on the scroll. It follows a biography of Shenxiu that in turn is appended to Hongren's *Xiuxin yaolun* (see below). The *Chuan fabao ji* is followed by another early Chan text, the *Xiande jiyu shuangfengshanta getan xuanli* 先德集於雙峯山塔各談玄理, which preserves the sayings of twelve different masters including Shenxiu. Especially the *Chuan fabao ji* part of scroll P.3664 was read intensively and at least two readers of the manuscript left punctuation marks. The first in red (*zhubi* 硃筆) and the second with a kind of bleach that was normally used to make corrections, probably based on arsenic sulfide (*cihuang* 雌黃, orpiment). The punctuation and especially the corrections give a good insight in how the texts were parsed by medieval readers. The red hand was punctuating quickly and often corrected its own hasty errors by trying to smudge out a wrongly placed dot. The white hand appears to use the previous marks of the red hand, but adds its own more detailed punctuation in between and sometimes on top of the red marks. In the diplomatic transcription in Volume 1 the difference between the two hands is not expressed, we add a mark wherever either the red or the white hand made it.

Like with the *Lengqie shizi ji*, the authoritative edition of the *Chuan fabao ji* is Yanagida (1971).

3.3 *Xiuxin yao lun* 修心要論

Attributed to Hongren 弘忍 (602-675), the 5th patriarch, the *Xiuxin yao lun*, the "Treatise of the Essentials of Cultivating the Mind", was probably recorded by a first generation student of Hongren. It is a practice oriented text that reflects aspects of how Hongren himself and his circle described meditative practice. A characteristic concept of the *Xiuxin yao lun* is *shouxin* 守心 (alt. *shou zhenxin* 守真心 or *shou benzhen* 守本真), but there are a number of other interesting features.[23]

The known manuscript witnesses of the *Xiuxin yao lun* are:[24]

S.2669v	(3153 chars)
S.3558	(1160 chars)
S.4064	(3126 chars)
S.6159	(200 chars)
P.3434	(3137 chars)
P.3664 (=P.3559)	(3069 chars)
P.3777	(3168 chars)
R.122 (= Ryūkoku Library 龍谷大學圖書館藏 122)	(3539 chars)
Kyōu 395 (= Kyōu shooku 杏雨書屋 Ms. 395 No. 4)	(2532 chars)
BD.204	(3011 chars)
BD.8475	(22 chars)
Dh.649v	(19 chars)

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23 For instance that beginning meditators are recommended to follow a meditation instruction from the *Wuliangshou guan jing* 無量壽觀經, a Pure Land sutra, or the injunction to avoid a "blank mind" (*wujixin* 無記心).

24 See McRae (1986: 309-310) for an overview of the history of their discovery.

Dh.2006B+ Dh.1996B (fragments from the same ms) (38 chars)
Dh.5955   (440 chars)

A printed version of the *Xiuxin yao lun* was known in Korea and Japan under the title *Zuishangsheng lun* 最上乘論. This was included in the *Manji nihon zokuzōkyō* 卍大日本續藏經 (1905-1912: Section 2, Vol. 15-5) and later deemed important enough to be included in the Taishō Canon (Vol. 48, No. 2011). According to Ono (Vol. 4: 34d) the earliest known print version is the Chosŏn dynasty Anshim Temple edition 朝鮮安心寺本 of 1570. From this derive a number of reprints made in Korea and Japan. In the annotation in our Volume 2 the early print editions are represented by the one included in the *Sŏnmun ch'waryo* 禪門撮要 as reprinted by Yanagida (1974). The *Sŏnmun ch'waryo* was probably compiled by Kyŏnghŏ Sŏngu 鏡虛惺牛 (1849–1912) and contains 15 texts by Chinese and Korean authors on Chan practice.[25] We reference the early print versions throughout in the annotation of Volume 2, but limit our edition to the Dunhuang witnesses.

S.2669v, S.4064, P.3434, P.3664, P.3777, BD.204, and R.122 are all fairly complete witnesses of the text. Two comprehensive editions of the *Xiuxin yao lun* so far were done by McRae (1986: 424 *ff*) and Tanaka (2009a). Neither, however, was able to consult the only recently published manuscript Kyōu 395, the shorter fragments from St. Petersburg, and BD.8475. Kyōu 395 is edited here for the first time from the facsimiles published by the Takeda Science Foundation (2009 Vol.5, pp. 210-213). It preserves about 80% of the text, the last section is missing. The edition presented in Volume 2 comprises all witnesses listed above. In Volume 1, as with the other texts, only the Stein, Pelliot, and Ryūkoku Library manuscripts are used, Kyōu 395 and other facsimiles could not be included due to rights issues.

The few characters of Dh.2006B and Dh.1996B which are remains of the same manuscript have been combined in the same file and appear in Volume 2 under the label Dh.2006B (Vol.2 *Xiuxin yao lun*, Sec. 5).

3.4 *Guanxin lun* 觀心論

In the 20th century it was still debated whether the *Guanxin lun* should be attributed to the patriarch of the Northern Chan School, Shenxiu 神秀 (605-706), or to Bodhidharma. The evidence available today suggests an attribution to Shenxiu and the text was therefore probably written in the time between c. 680 to 706.[26]

Like with the *Xiuxin yao lun*, the transmission history of the *Guanxin lun* is complex, in part due to its popularity. Similar to the *Xiuxin yao lun* the *Guanxin lun* is structured as a series of questions and answers. While the *Xiuxin yao lun* focuses on the nature and function of the mind in relationship to practice, the *Guanxin lun* re-interprets a wide range of concrete devotional practices, such as incense

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25 Ono (1933: Vol. 6: 403d) gives Hyujŏng 休靜 (1520-1604), better known as Sŏsan Taesa 西山大師, as the compiler.

26 The sources for the authorship of the *Guanxin lun* are compared in Huang (2008: 82, Tab.20).

burning, or the offering of oil-lamps or flowers, by casting them as mere metaphors for more fundamental, mind-based practices. Versions of the text sometimes titled (*Guanxin*) *Poxiang lun* (觀心)破相論 have been preserved in Korea and Japan. It took time for scholarship to establish the exact relationship of the *Poxiang lun* stemma with the Dunhuang *Guanxin lun.* It has not helped that there is another, earlier work also titled *Guanxin lun* (T. 1920) by the famous Zhiyi 智顗 (538–597), which is a completely different text.

To date there are eight known Dunhuang witnesses for the *Guanxin lun*:

S.646	(345 chars)
S.2595	(3835 chars)
S.5532	(3148 chars)
P.2460v	(4193 chars)
P.2657	(2646 chars)
P.4646	(4324 chars)
P.4745v	(236 chars)
R.122 (= Ryūkoku Library 龍谷大學圖書館藏 122)	(4261 chars)

There are two Japanese manuscripts of the *Guanxin lun* from the 13th century, the earliest extant Korean print version appeared in the 16th century.[27] In the Taishō the *Guanxin lun* is represented twice: under the title *Poxiang lun* as text No. 2 in the *Shaoshi liu men* 少室六門 (T.2009), and as *Guanxin lun* (T.2833) edited from S.2595. Like with the *Xiuxin yao lun*, we reference the early print versions throughout the annotation in Volume 2.

The fragment P.4745v, which preserves 12 lines from the *Guanxin lun*, is not listed in Tanaka & Cheng (2014), a reminder that even the most advanced tools do not capture all information on any one cluster. The first parallel edition was attempted by D.T. Suzuki (Suzuki 1935 & 1936), but of the Dunhuang witnesses he was only able to consult R.122 and S.2595; the former directly, the latter via T.2833. The first comprehensive parallel edition based on Dunhuang manuscripts was produced by Nishiguchi (1996), who compared seven witnesses (the above without P.4745v). Tanaka (2009b) is another careful, synthetic critical edition of the same seven witnesses with a modern Japanese translation.

4. Editing the Manuscripts

In creating an edition from multiple manuscript witnesses of a text, editors have to make choices as to how to treat the differences between witnesses. A base text edition, like the Taishō canon, identifies one witness as basic reference version, and presents deviations in an apparatus of some sort. Critical editions also often use a base manuscript, but here the editor generally emends

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27   Reprinted in Kim (1933).

passages on the basis of a collation of all available witnesses. This results in a "reading text," a version of the text which is artificial in the sense that it has never existed before. Different from critical editions which attempt to resolve differences by suggesting a "best" reading for a variation, parallel editions align multiple versions of a text in a way that invites users to compare the witnesses themselves.

Digital editions allow for different outputs. Thus the different print views of the text presented here – as diplomatic transcription in Volume 1, and as parallel, normalized edition in Volume 2 – are produced from the same digital master, which might be presented online as an HTML file, or archived as a collection of XML files.

In the past, different editors have opted for different strategies to present the text, sometimes even the same editor produced different editions of a single text. Yanagida Seizan, for instance, first published a critical, punctuated and annotated edition of the *Chuan fabao ji* and the preface to the *Lengqie shizi ji* as part of his seminal work on early Chan texts (1967).[28] This was followed in 1971 by a slightly modified re-edition of the *Chuan fabao ji* and a complete edition of the *Lengqie shizi ji* in the authoritative *Zen no Goroku* series.

In his 1967 edition Yanagida included an apparatus, where he records significant variations between manuscripts (marked by a line to the left of the character ┃字). Also included in the apparatus are the original character forms for Yanagida's emendations, which are marked in the main text by a single line to the right (字┃). A double line to the right (字‖) marks where an emendation is repeated, in which case the original is not given again in the apparatus.

In the 1971 edition Yanagida greatly expanded the annotation on the contents of the two texts and presented the texts themselves in three different ways: in (punctuated) Chinese, in the traditional Japanese reading of Chinese (*yomikudashibun* 訓み下し文), and finally in modern Japanese translation. Neither the apparatus for the *Chuan fabao ji* or the *Lengqie shizi ji* preface were reproduced however. Also, in the "Chinese" text the characters were now regularized to the Japanese standard form (ms. 發 becomes 発, etc.). While Yanagida's emendations were clearly marked in the 1967 edition, they were left unmarked in the 1971 edition of the text (for instance 道 → 到 or 有 → 其 at P. 3664, l. 516). With this Yanagida has produced a critical synthetic edition, choosing from the different witnesses what he considered the best reading, silently normalizing and at times emending the text.

Yanagida's annotations on the content of the texts are unsurpassed and we do not attempt to reproduce his copious notes here. Only on rare occasions were we able to improve on Yanagida's reading. Below are a few examples to show some of the differences in our approach to variants and punctuation:

a) In describing Bodhidharma's coming to China, both P.3664, l.516 and P.2634, l.19 have 來道 此土者, which Yanagida reads as 來到此土者, based on the homophony of *dào* 道 and 到. It seems, however, better here to read *dǎo* 道 as an often attested variant for 導, resulting in 來

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28   Yanagida (1967 [2000]), pp. 559-593 (*Chuan fabao ji*), pp. 625-637 (*Lengqie shizi ji* preface).

導此土者.

b) Describing Huike's studies the *Chuan fabao ji* has 六十年勤懇而精心專竭始終如初聞大師言……
…… (at P.3664, l.557). The 十 is an obvious error that can be elided.[29] Then Yanagida punctuates
：六年勤懇。而精心專竭。始終如初聞。大師言. We prefer to take the passage as 六年勤懇。而精心專竭。始終如初。聞大師言.

c) In a poetic passage from the stūpa inscription for Shenxiu quoted in the *Chuan fabao ji* (at P.3664, l.660) the text has 自雲華歿世 道樹椌存. Yanagida (1971: 426) reads *kōng* 椌 as 空 arriving at "雲華の世に歿してより、道樹空しく存し." It is probably better, however, to retain the 椌 since it denotes the chamber beneath a stūpa where the urn is buried. The meaning is therefore not only that "merely the tree of enlightenment now lonely remains (道場の木立だけが淋しくて残って (ibid. 429))." In a *double entendre* the passage seems to say that after the death of the teacher, the tree, i.e. his enlightenment and the shelter he was for his students, is now merely present in the stūpa. A third layer too is only accessible when the 椌 (now as *qiāng*) is retained. It is based on the meaning of "hollow stem" (*qiāng* 椌) used as percussion instrument: only the hollow stem of the tree of enlightenment remains (after the death of the teacher).[30] Thus, the "regularization" of 椌 to 空 reduces the semantic richness of the text and should be avoided.

Some differences between Yanagida's text and our choices for the standardization of characters are due to differences between the modern Chinese and Japanese usage of characters. Thus, 惠 is generally used interchangeably with 慧 in our manuscripts. In Volume 2, we normalize 惠 to 慧, where the word means "intelligent/intelligence", because for modern Chinese readers the semantics of 惠 are towards "favor" or "benefit." Yanagida prefers to keep 惠 (in the form 恵) because in modern Japanese this form has become the standard for the 惠/恵/慧 cluster.

Now and then we were able to offer a solution to problems that previous editors left unresolved.
The *Chuan fabao ji*, for instance, illustrates a favorite move of Chan historiographers – a written statement against the authority of writing. Its author, Du Fei emphasizes the importance of lineage as direct transmission from teacher to student, and contrasts this with mere book-learning: "If one relies on written instructions in pretty books, in the end one merely drifts hither and thither and becomes confused."[31]

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29 Apart from it being impossible (in the previous sentence Huike is said to be forty, so could not have practiced for 60 years), there is evidence from the *Xu gaoseng zhuan* 續高僧傳 saying that Huike practiced for six years before his crisis (T.50.2060.552a).

30 The highly charged semantics here are not surprising. The author of the stūpa inscription was Zhang Yue (667–731), an deeply erudite politician, scholar and lay-Buddhist, who passed the imperial examination 702 CE with the highest marks of his cohort.

31 若依碧字瓊書，終潰浪茫矣. P. 3664, l. 526.

At the same time, however, Du insists that this, essentially private, transmission, nevertheless needs a public record to preserve the succession of teachers for posterity. At P.3664, l.533*f* we find this passage: 靡聞靈跡以故略諸亦猶反袂拭面光濡不取矣, which could mean something like: "[Some former teachers'] numinous traces have not been heard and [they] were thus were omitted [from the record]. This [saddens me and] I [Du Fei] dab my face with my sleeve, unable to wipe away the glint of my tears."[32]

The "glint 光濡 [of tears?]" is a strange phrase. Yanagida (1971: 347*f*) already suspected a problem with the text here, which he marks with a rare question mark. Indeed, probably both manuscript witnesses for this passage are corrupt. The preceding words 反袂拭面 "wiping one's sleeve to dab [the tears off] one's face" appear in the *Gongyang zhuan* 公羊傳 and in the *Kongzi jiayu* 孔子家語. The phrase is mentioned by Du Yu 杜預 (222-285) who wrote an influential commentary on the *Zuo zhuan*[33], which was later glossed by Kong Yingda 孔穎達 (574-648).

Considering Kong's discussion of the editorial policy of the *Zuo Zhuan* 左傳, a reading of 猶「反袂拭面」先儒不取 instead of 猶反袂拭面，光濡不取 for the passage in the *Chuan fabao ji* is likely. Such a reading would result in: "Their wonderful actions remained unknown and were thus omitted [from the record], just like early Confucian scholars [like Zuo Qiuming, the author of the *Zuo zhuan*] did not include [the story of Confucius, who] 'Dabbed his face with his sleeve' [after seeing the *lin*-unicorn]."

The story of the unicorn's appearance marks the end of the *Chunqiu*. With regard to it, the *Zuo zhuan* merely comments that Confucius identified the mythical animal as a *lin*, but the *Gongyang zhuan* and the popular *Kongzi jiayu*, elaborate on the story. In their telling Confucius cries over the dead or hurt unicorn dabbing his face (反袂拭面) and predicting the end of his Way. In the *Zuo zhuan* the sage ends his life not in despair, but in quiet seclusion.[34] Du Yu and Kong Yingda here argue that the *Zuo zhuan* does not include the story of Confucius' tears for lack of evidence. They believe the author(s) of the *Zuo zhuan* did not deem the story credible.

The ending of the *Chunqiu* is a prominent passage, and Du Yu's commentary (with Kong Yingda's sub-commentary) was well distributed. Kong Yingda's edition of the classics became authoritative for centuries to come. No doubt someone like Du Fei, who was interested in history and historiography, would have read the seminal commentary by Du Yu and Kong Yingda on the *Zuo zhuan*. It is therefore likely that the passage, which both manuscripts have as 光濡不取, should be read as 先儒不取 instead.

Thus, in the end, it was not that Du Fei cried because some Chan masters stayed in hiding, but instead the passage was a statement about his editorial attitude: he did not include legends about the lesser known Chan masters, just as the *Zuo zhuan* did not mention the story of Confucius crying, because there was no credible evidence. The corruption of the passage is indeed ironic: a statement asserting editorial rigor is turned into an emotional response to the vicissitudes of transmission. In a way, of course, this proves Du's point about the unreliability of written records, though probably not in the way he had hoped.

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32 Cf. McRae (1986: 258).

33 *Chunqiu Zuo zhuan xu* 春秋左傳序 in *Zuo zhuan zhushu xu* 左傳注疏序, Wenyuange Sikuquanshu Edition 文淵閣《四庫全書》經部. Vol. 143, p. 37b.

34 *Ibid.* Vol.143, p.36a.

5. Remarks on Volume 1 "Facsimiles and Diplomatic Transcription"

Regarding the facsimile in Volume 1, we were able to arrange reproduction rights from the Stein and Pelliot collections. Moreover, the Ryūkoku Library in Kyōto has kindly granted us permission to use images of the important manuscript Ryūkoku 122, which contains the *Xiuxin yao lun* and the *Guanxin lun.* Due to rights issues, Volume 1 does not include facsimiles from the Beijing and St. Petersburg collections. The texts of these witnesses, however, are included in the parallel edition in Volume 2. The facsimiles' main role in this edition is to help beginners to practice reading and transcribing handwriting. In a classroom setting the lower half of the page could, e.g., be covered with a sheet of paper for a handwritten transcription exercise. Obviously, some manuscripts are easier to read than others. While the *Lengqie shizi ji* witness P.3294 is accessible to anyone who reads Chinese, the more cursive hand of S.2054 might take a while to get used to.

Transcription is a fundamental problem in the edition of manuscripts and epigraphy. In order to achieve an edition, whether critical-synthetic or parallel, that advances on the facsimile, the writing must be transcribed into the standardized type-face of print. Transcription always involves standardization. But how far can we, and how far should we standardize when representing the written word in a digital environment?

In a digital environment the kind of standardization that is involved in transcription is predicated by the Unicode standard, which since its inception in 1991 has come to define the representation of writing systems on the computer. Unicode Version 9 (2016) contains 128,237 codepoints representing the writing symbols of 135 scripts. The majority of codepoints, c. 82,000, is used to encode CJK(V) Ideographs. In our diplomatic transcriptions we have made a strong effort to use the full range of Unicode, including the rare characters in the Extensions B, C, and D.[35] This will not make a difference for the user of the printed version, but for the electronic version expressing characters "as seen" by using the extended Unicode range allows for better analysis.[36] For some 2400 character variations we were unable to identify a glyph in Unicode and had to create our own characters. This was done in SVG, which was then converted into Adobe Illustrator Artwork files (.ai) for inclusion into PDF, and into PNG files for online display. As with all other source material for this

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35 Ext. E and F characters (the latter only published Sept 2017, shortly before this volume went to print) could only be added to the digital edition after the publication of the print version. The reason being that InDesign CS 6.0 which we use as a middle ware between the TEI/XML master and the pre-print PDF version does not support Ext.s E and F. Working with rare CKJV Unicode characters has been greatly helped by the development of the Hanazono Minchō (HanaMin) font suite (http://fonts.jp/hanazono/) which is the only font to date that has fully implemented Extensions B-F.

36 One can imagine e.g. trying to date manuscripts by their character forms, or identifying scribal hands. Character variation modeled digitally in detail, might also allow to help with research into the stemmatic relationship between manuscripts.

edition the fonted characters are made available under a CC license.

In principle, the diplomatic transcription identifies encodings that allow one to output the text as closely to the original appearance as possible. This comes with a number of problems, both practical and theoretical. For instance, character sets (in any encoding) force distinctions that do not exist in handwriting. The difference between *ri* 日 and *yue* 曰, for example, is expected by the modern reader, and the characters are defined as different codepoints in Unicode, but the slight distinction in width was never consistently realized in handwriting. Readers in the manuscript age were used to understanding the glyph based on context. If a transcriber was forced to record every glyph as it appears to her based on width, a narrow written *yue* 曰 might become encoded as *ri* 日. This would introduce distinctions in the transcription which were neither apparent to the readers of the manuscript nor intended by its scribe. In the case of 日 / 曰 we must therefore transcribe the character as the context requires. A fully accurate transcription would require a Unicode character that does not exist: a rectangle with a horizontal line inside that can mean either 日 or 曰. The same is true for the cluster *si* 巳, *ji* 己 and *yi* 已. The difference between the glyphs is often blurred in handwriting, but must necessarily be decided when transcribing the text.

In Chinese manuscript culture character variation is widespread. This freedom was to a degree carried over into woodblock printing, which of course still relied on handwriting in the production process. A clerical writing style, with standardized character forms and layout, was available both in manuscript and print and could optionally be employed. It was mainly the arrival of movable type printing and compulsory education, however, that brought the present degree of normalization to character forms. With the use of type readers got used to seeing identical copies of a character variant again and again on the same page, and came to expect certain variants in certain type-faces. The accustomization to a regular type-face increased in a feedback loop with the education system. Compulsory education reinforced the trend to disallow certain variants by setting orthographic standards. Thus printing technology and general education resulted in a high degree of conformity in writing characters. It seems likely that computerized writing will continue this trend as input methods often limit the range of variants that can be used. Limited by input methods and fonts, there is little room for the playful use of variants.

However, it does not have to be that way. One aim of this project is trying to see how far the original range of variation in handwriting can be preserved in a digital environment. There is no intrinsic need for digital editions to follow the trend to simplification and standardization that came with print and general literacy. In a digital edition we can add any amount of information to any character or arbitrary unit. This allows analysis and presentation of the text to be as sophisticated or simple as we like.

From this perspective the diplomatic transcription in Volume 1 pushes back against a trend of leveling character variation in the digitizing of classical texts. It should, however, also be seen as an experiment in character encoding rather than as proposing one single correct solution. Which digital variation to choose for the calligraphic instance is often a matter of interpretation that leaves

leeway for other solutions. We are aware that in some cases readers will disagree with our choice of variant for the transcription and we encourage them to find a better one. Still, if only for pedagogical reasons, help with the transcription seemed appropriate. As part of a classroom environment, trying to improve on the transcription will familiarize students with the Unicode character set, which today should be part of a training in paleography. How to look-up and input rare Unicode characters, and how to deal with non-Unicode or unfonted variants is part of a skill-set that editors will have to acquire when working with computers. Especially the Unicode Ideographic Variation Database, which is still under development, deserves attention.[37]

As to the print output in Volume 1, at times the exact glyph of the character cannot be distinguished clearly (e.g. in the case of partially damaged characters), but the character is still recognizable contextually and with the help of other witnesses. In such cases we can only give a normalized form in Volume 1. In contrast, in Volume 2 regularization was applied to all variant characters.

In both Volume 1 and 2, we use the empty square □ to denote characters missing in the manuscript. If the exact number of lost characters (e.g. P. 2634, lines 48-52) cannot be determined from the manuscript itself, the number of empty squares is inferred from other versions of the text. A classroom exercise might be to have participants find the missing characters based on other witnesses. All partially damaged or unclear characters appear in regularized form in Volume 1, because there is not enough information on stroke number and structure to decide on a variant. Volume 1 preserves punctuation found in the manuscript, Volume 2 presents the texts in our own punctuation. Manuscripts consist of sheets that are glued together. The transitions between sheets are marked with a double red line in Volume 1, they are not indicated in Volume 2.

6. Remarks on Volume 2 "A Parallel, Punctuated and Annotated Edition"

A parallel and regularized view of the digital text lets readers conveniently compare different witnesses. Such a view of the text differs from critical editions which aim at producing a "best text." The attempt to provide a synthetic "best text" is the successor to the edition practices that tried to arrive at an authentic Ur-text, a major concern for 19th century philology. Though in many ways useful, the synthetic approach invariably creates a text that has never existed.[38] The "best text" is

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37 At http://www.unicode.org/reports/tr37/ (June 2017). The IVD variant collections contain some of the variants we have identified (e.g. variant for 身 at P-2324-0017r which is A04056-005 as well as IVS (toki-01087860) (=u8eab-ue0102)). We have included these as part of the glyph information in the header, but considering the (as of Sept 2016) four IVS collections are still recent, relatively modest in size and not yet widely used, we work mainly with Ministry of Education variant numbers. These, however, come with their own limitations. The dataset is among the best researched, but it is not published in anything approaching an open format and there is no API. For now we are left to trust the MoE to keep the data and the identifiers available. As the Unicode IVD spec points out: "In the case of Han and other ideographs, it is impossible to build a single collection of variation sequences that can satisfy all the needs of the users."

38 For a critique of the critical edition from a comparative perspective based in Chinese textual studies see Cherniack

cobbled together from different witnesses and although it makes for convenient reading, it is a rather one-dimensional representation of the many layered whole of the cluster that is the text. The readability comes at a price: beneath the surface lurk ambiguities that are obscured by the selection of the best witness for a passage. At times, however, it is simply not possible to be certain of what constitutes the "better" reading out of two or more alternatives. In such cases to understand the text means to be aware of multiple solutions for a single passage.

We wanted to give beginning readers of manuscripts a way to experience the complexity of textual variation, where differences between the witnesses are not resolved "behind the scenes." Therefore we have opted, in Volume 2, for a regularized, parallel edition that juxtaposes all witnesses of the text.[39] The parallel edition presents the witnesses in regularized form, so that users of the edition can focus on the content without being distracted by character variation.

"Regularization", "Standardization", or "Normalization" beyond that forced by transcription (see above), is a problematic concept in the edition of classical Chinese texts and a complex task for editors. The underlying problem is that *there is no "correct" form of a character*. Every single CJKV ideograph is graphically, phonetically and semantically multi valent. Apart from the complexity of variations in their graphic form, the phonetic and semantic values of a character stand in a diachronic relationship with the language environment in which they are used. Form, pronunciation and semantics of CJKV characters are dependent on the surrounding text as well as the wider context of period, place, genre and audience. Orthography therefore is always contingent. With regard to character form, at least since the Tang, lexicographers have recognized that different character forms were used according to occasion and genre.[40] Though there were standards for different occasions such as imperial exams and inscriptions, it was widely acknowledged that different character forms existed side by side.

In East Asia today, how a "regular" character looks, varies slightly between countries. A "regularized edition" will look different for a Chinese, Taiwanese or Japanese audience. In China, one must decide whether regularization means presenting the text in simplified characters. Although hardly any Chinese scholar would suggest this in the case of a manuscript transcription, simplified characters have often been used in editions of classical texts and are the default for translations into modern Chinese. In Japan, editors have to decide whether to opt for character forms that are considered standard in Japan (気 for 氣, 霊 for 靈, 恵 for 慧 etc.) like Yanagida did in his 1971 edition of the *Lengqie shizi ji* and the *Chuan fabao ji.* In Taiwan and Hongkong Chinese is generally printed in traditional characters, but this too leaves considerable room for regularization in the case of

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(1994: 7 *ff*).

39 We are hardly the first to do so. Parallel editions of this kind were pioneered for our texts by Suzuki (1935, 1936). For the *Guanxin lun* see Nishiguchi (1996). There are excellent recent editions of early Japanese manuscripts of *Gaoseng zhuan* texts (Kokusai Bukkyōgaku 2014, 2015), which follow a similar strategy of presenting facsimile with transcriptions and parallel editions.

40 The Ganlu zishu 干祿字書 by Yan Yuansun 顔元孫 (d. 714) was written partly to give guidance as to what forms to use in the new civil service examinations. It lists 804 characters in 1656 variant forms. Yan was one of the first to distinguish between three types of character forms: *zheng* 正 "standard" (for the examination essay), *tong* 通 "common" and *su* 俗 "unrefined". This typology was later widely used in traditional lexicography.

manuscripts as we will see below.

The basic question of normalization is how to decide on the preferred character form. Conceptually, there is no "unified field theory" for how to define the relationship between characters within a variation cluster. In a descriptive attempt to arrive at a typology of differences in Dunhuang documents Huang (2002: 37-58) offers an array of distinctions which include:

Usage ("Standard/Proper" 正字 vs. "Common/Informal" 俗字)
Complexity ("Simplified" 簡體字 vs. "Elaborate" 繁體字)
Diachrony ("Ancient" 古字 vs. "Contemporary" 今字)
Calligraphic style ("Cursive" 草字 vs. "Clerical" 隸字 vs. "Standard" 楷字)
Use of taboo characters 諱避字
Homophony (same vowel, rhyme group, ending etc.)
Synonymy (close and partial)
Errors (confusion because of glyphs-form, homophony, or meaning)

Unfortunately, variation is often ambiguous both within and between such parameters and any attempt at regularization is bound to be a compromise. Since this project was based in Taiwan we follow the reading habits of a Taiwanese audience. We have oriented our choices on a comprehensive Taiwanese database of variant character forms – the *Dictionary of Chinese Character Variants* maintained by the Taiwanese Ministry of Education.[41] This database has for some time now been one of the best places to identify variants that are not, or not yet, included in the Unicode space.[42] The results of our efforts to arrive at a balanced and consistent regularization of the text are documented in the two tables appended to this introduction. Users in doubt about the standardization of a particular character when comparing the transcription in Volume 1 with the normalized version in Volume 2 are encouraged to consult these two tables.

The first table (Table 1: *Yiti zi* 異體字) shows how character variants are mapped to one single "regular" form. Wherever the semantics allow, we regularize for example:
[宝, 寚, 寶, 珤, 宗] → 寶
[净, 淨, 凈, 瀞] → 淨
[㝵, 荨, 寽, 卂] → 等
[开, 開, 闲] → 開

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41 The *Jiaoyubu yitizi zidian* 教育部異體字字典, has been produced in collaboration with National Taiwan University and is online since 2000. Currently there is an older interface which identifies itself as the 5th edition (2004) containing 106,230 character variants (http://dict.variants.moe.edu.tw/start.htm Feb.2015). A newer search interface has been made available in 2012 (http://dict2.variants.moe.edu.tw/variants/ Feb.2015). Neither implementation is fully satisfying. The dataset lacks open access APIs and crucially the public interfaces do not allow searches for character IDs, which are one of the most valuable aspects of the database.

42 Another dataset that helped with the input is "Master Ideographs Seeker" developed by the *Quanziku* 全字庫 group, the Taiwanese Unicode liaison. At http://www.cns11643.gov.tw/ (June 2017).

[皆] → 皆.

The second table appended below (Table 2: *Tongjia zi* 通假字) deals with a type of variation called *tongjia zi* 通假字 sometimes translated as "loangraphs" (Qiu 2000: Ch.9) or "phonetic loans."[43] Here homophones or near homophones are used interchangeably in a way that is unfamiliar to the modern reader. Based on our schooling, modern readers generally would identify this type of variation as mistakes. 性 and 姓, for instance, are not considered variants today, but are often used interchangeably in our corpus.[44] Other examples in our corpus include *wù* 物 and *wù* 勿, or *hé* 何 and *hé* 河.[45] For a comprehensive list of repeated loan characters in our corpus with examples see Table 2. In a normalized edition *tongjia zi* should be given in the form that is currently considered standard, if the aim is to make the text better readable and comparable.[46] Whether a character substitution is a scribal error or a phonetic loan is often not easy to decide. As a rule, if the pair is listed in one of the two largest *tongjia zi* dictionaries (Wang (2008), Feng & Deng (2006)), we consider it a case of *tongjia zi* and transcribe the form as found in the manuscript in Volume 1, while providing what today is considered the "regular" character in the parallel edition in Volume 2.[47]

7. Technical Guidelines: A TEI-based approach to editing Dunhuang manuscripts

Below we explain how different textual and paratextual phenomena that we encountered in the manuscripts were treated on a markup and output level. Other solutions, both for the markup as well as for the output are of course possible, but the below can serve as a guideline for a first basic, non-genetic edition project for Dunhuang manuscripts.[48] The genetic dimension of the manuscript,

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43 Secondary scholarship has not, to our knowledge, come up with a commonly accepted nomenclature even in Chinese where this group of character pairs are also called *jiajie zi* 假借字 or *tongjie zi* 通借字. There are various attempts at taxonomy. Identifying "phonetic loans" so common in manuscript culture (Anderl 2012: 30 *ff*) is important e.g. for the analysis of dialects.

44 姓 → 性 S-2054r-0299, 性 → 姓 S-3558r-0079.

45 物 → 勿 at S-2054r-0103 char 16, 勿 → 物 at R-0122-16v4 char 9. 何 → 河 at P-3664r-0606-02, and 河 → 何 at R-0122-18v5-12 . We indicate directionality only respective our corpus and what we indicate as a one-directional loan substitution might exist in reverse somewhere else.

46 There is evidence that already in the Song dynasty readers were confused by phonetic loans and, perhaps under the pressure of print, many texts were "sanitized", i.e. phonetic loans replaced with the "regular" form (Anderl 2017: 690).

47 Both Wang (2008) and Feng & Deng (2006) are oriented toward early written Chinese (Pre-Han and Han), where phonetic loans are pervasive, and older witnesses, such as bone and bronze inscriptions, are unintelligible without an awareness of phonetic substitution.

48 This is not the first attempt to markup Chan texts from Dunhuang with TEI. Anderl (2012) has previously discussed a markup design for grammatical analysis. Our design focuses on flexible print output and character variation. Both projects assume that digital text will become increasingly important for the study of manuscripts as scholars have to find a common format to exchange their annotation and editions in a digital environment. While we do suggest that TEI markup is currently the best approach for editing manuscripts, other technologies and strategies also need to be

i.e. how the manuscript changes/was changed over time, is not addressed in this edition project. The TEI guidelines (P5, Ver. 3.7.) treat genetic markup in Sec. 11.3.4 "Marking up the Writing Process.". When our project was conceived these relatively new mechanisms, were still being discussed by the community. As a result we do not use tags such as <metamark>, <transpose>, or <mod> etc.

In the tables below the first cell contains the TEI markup, the second an example in facsimile, the third how the example is rendered in Volume 1, the fourth how it appears in Volume 2.

7.1 Damaged and Unclear Writing

Dunhuang manuscripts have often suffered various degrees of damage that causes characters to be lost or become illegible. We have identified a few varieties and distinguish them in the output.

7.1.1. Characters are missing due to paper damage 因文獻本身的破損而不能閱讀者

<damage unit="char" extent="1"/>	P-2460v-0001	稱 之 □ 益	[001]□益。[...] [002] 稱之[...]

7.1.2. Characters are partly damaged, but legible on their own. 文字雖破損但不妨礙閱讀者

Since the exact form of the glyph in such cases cannot be ascertained, the transcription in Volume 1 uses the regularized characters (greyed).

<damage>使鬼神</damage>	P-3436-0057	役 使 鬼 神 看	役使鬼神看

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considered for the aggregation, maintenance and development of such editions, as well as their integration with larger corpora of unmarked text (see e.g. Wittern 2015).
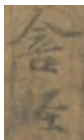
7.1.3. Characters are partly damaged and not legible on their own, but can be ascertained by context or other witnesses 文字雖破損但可藉其他文獻辨識者

This is an intermediate category for cases where the illegibility is due to damage. Only Volume 2 gives a regularized form here based on the visible part and other witnesses.

`<unclear reason="damage">諸</unclear>`	P-3436-0011	名 ? 相	名；諸相

7.1.4. Characters are written unclearly, but can be ascertained by context or other witnesses 字跡不清需藉助其他文獻辨識者

What is unclear varies subjectively according to the paleographic skills of the reader and the circumstances of inspection (quality of the facsimile, lighting of the original, the availability of a magnifying glass, etc.). Nevertheless, manuscript editors need a way to reserve judgment and signal where they hesitate to make a decision. It is difficult to assess in a general way how much context and other witnesses contribute to the identification of a character that, by itself, is difficult to read. The examples below should be understood as representing a spectrum: while the *jing* 經 is unclear, but can be easily understood as part of the word *ahanjing* 阿含經, the unclear character in the second example is less easy to determine, at least not in the available facsimile.

`<unclear>經</unclear>`	P-4745-0006	舎 ?	含經
`<unclear unit="char" extent="1"/>`	P-3703-0011	土 木 瓦 ? 亦	土、木、瓦、□亦

7.2 Punctuation and Abbreviation 標點符號與省書號

The texts contain a number of markers that are added, sometimes by a later hand, to mark abbreviations, punctuate or reverse character order.

7.2.1 Our punctuation 本專案所加的標點

For the parallel edition in Volume 2 we render our own punctuation to the text as part of the markup process. Punctuation is encoded by <pc> elements (without the RESP attribute). The use of punctuation marks in modern Mandarin differs slightly between China, Taiwan, and Hong Kong. We have generally punctuated for a Taiwanese audience, i. e. we distinguish between the enumerating comma (dunhao 頓號) and the clause separating comma (doudian 逗點), use 「 and 」 as quotation marks, and mark text titles with 《 and 》 etc.
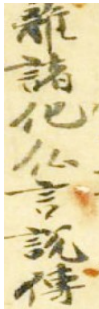
7.2.2 Punctuation in the Manuscript 寫卷中的句讀符號

We indicate punctuation found in the ms in Volume 1, but follow our own conventions in Volume 2.

<pc resp="handPunct">.</pc>	 P.3664-504		實法身法佛
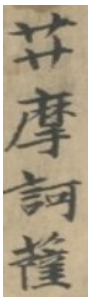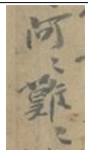
7.2.3 "Deleted Punctuation" Punctuation in the Manuscript 寫卷中刪除句讀符號

We record where it appears that early readers of the manuscript have corrected their own punctuation:

<del resp="hand"><pc resp="handPunct">.</pc></del>	 P.3664-504		離諸化佛言說，傳

7.3 Abbreviations and Character Repetitions 省書例

Abbreviation marks are transcribed in the diplomatic edition, but resolved ("expanded") in the parallel edition. All <expan>sions are regularized. The repetition symbol 〻 is part of Unicode ("Vertical Ideographic Iteration Mark" U+303B). For another instances of repetition markers in early Chan texts from Dunhuang see Anderl (2013: 143).

<choice> <abbr> <orig reg="卄卄"><g ref="#P2634-010-01"/></orig></abbr><expan>菩薩</expan> </choice>	P-2634-0010	卄摩訶薩	菩薩摩訶薩獨
<choice> <abbr>阿〻難〻</abbr> <expan>阿難阿難</expan> </choice>	P-3664-0511	阿〻難〻	阿難阿難

7.4 Character Variation 異寫字、通假字

Characters which are not in Unicode are referenced in the Encoding Description that is part of the TEI metadata header and via this header linked to an image file. In case the non-Unicode character is listed in the Ministry of Education database (教育部異體字字典, http://dict.variants.moe.edu.tw) we reference the entry via the MoE unique identifiers (e.g. A04441-003). In case the character variant is not part of that dataset we have created our own identifier, font and image.

<orig reg="障"><g ref="#A04441-003"/></orig> [Part of the MoE Database]	S-4272-0013	障	障
<orig reg="偽"><g ref="#S4272-005-11"/></orig> [Newly created by the	S-4272-0005	偽	偽

project]			

In the case of characters that are used interchangeably due to homophony or for other reasons (*tongjia zi* 通假字, *jiajie zi* 假借字, *gujin zi* 古今字, 俗字 etc.), we have opted for the following:

<orig reg="猶">由</orig>未	P-3434-0079		猶未

A list of such loan characters, which are not merely graphical variations, but character substitutions are listed in Table 2 appended below. It is at times difficult to demarcate this type of variation from scribal errors.

7.5 Deletions, Additions and Substitutions in the Manuscript 廢字、插入\補充修改、取代
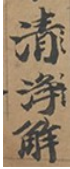
Galambos (2013), Anderl (2013), and Kośa (2013) have already sketched typologies of correction-like editorial interventions in Dunhuang manuscripts.[49] Deletions, additions and substitutions are quite common in our four manuscript clusters. The manuscripts edited here were neither copies of "canonical" texts such as sutras or classics, nor were they "official" documents, which were produced with great care. Our early Chan manuscripts were not considered part of the Buddhist canon, but rather private or perhaps library copies where a few mistakes were no reason to waste paper by starting over and instead were corrected on the page.

In Chinese manuscript culture deletions could be realized with a number of different marks. Characters could be circled out, or marked as deleted with the deletion mark 卜 (first example below), or with three dots to the right (second example below).[50] We do not distinguish between these and have not tried to reproduce them. In Volume 1 we indicate deletion simply with a double strike-through. In Volume 2 the deletion is not indicated at all.

者~~者~~非	P-2460-0068v		[no output in Volume 2]

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49 On earlier Chinese typologies of textual errors see Cherniack (1994: 11 *ff*).

50 Li (2010: 87) suggests that both might have been derived from the character *fei* 非.
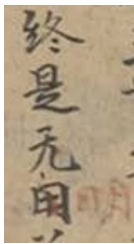
~~清浄~~解	P-4646-08-04r		[no output in Volume 2]
~~守~~ [The characters is deleted twice. First by the three dots to the right then by the red dot. This double deletion is not expressed in the markup.]	P-3777-531		[no output in Volume 2]

Omitted characters were often inserted next to the line (usually to the right). This is modeled in Volume 1 as shown below. The character is added in regularized form in Volume 2.
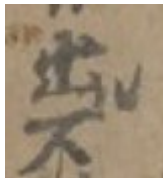
俗<add place="inline-right"><orig reg="姓"><g ref="#A01328-006"/></orig></add>姮	S-4272-0009		俗姓姮

Substitutions combine deletion and addition. Where a wrong character is overwritten we try to identify the "wrong" character where possible. Where the substitutions were clearly done by a different hand (e.g. in a different color) we mark this in the XML with the @resp attribute. However, substitutions by different hands are not distinguished in the output. In more complicated cases we add a note. For a truly genetic edition TEI offers more detailed mechanisms that might one day extend the current edition.

<subst>~~无~~<add>有</add></subst>	S-4272-0005		有
<subst>~~<unclear reason="illegible" unit="char" extent="1"/>~~<add>心</add></subst>	S-4272-0021		心
<subst><del resp="hand2"><orig reg="薩"><g ref="#A03580-001"/></orig></del><add resp="hand2" place="inline-right"><orig reg="提">禔</orig></add></subst>	P-3436-0037		菩提之道+note

終<orig reg="是"><g ref="#R0122-20r309"/></orig><orig type="CJK" reg="無">无</orig><subst><del resp="hand2" rend="redDot">用</del><add resp="hand2" rend="red">明</add></subst>	P-3777-0540	終是无卌明	終是無明+note
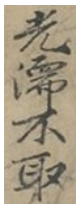
Scribes at times mistakenly reverse the order of characters during the process of copying. This is corrected in the manuscript by the reverse sign (ㇾ) or other marks. Characters marked with reverse signs are given in the intended order in Volume 2.

<orig reg="不出">出<pc resp="ms">レ</pc>不</orig>	P-3436-0037	出不ㇾ	不出

Certain types of correction are almost impossible to recognize when working from reproductions. Scratched out characters (Kośa, 2013: 110, Galambos 2013: 198), for instance, or characters that were colored over (Galambos 2013: 201) are hard to discern when not working with the original manuscript object.

7.6 Our Corrections 專案訂正
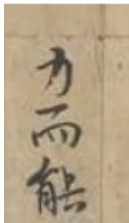
Underlining and annotation in Volume 2 alert readers to textual problems that were identified by later research – in the case of the *Guanxin lun* and the *Xiuxin yao lun* often by comparison with the print stemma.

<choice><sic>光濡</sic><corr>先儒</corr></choice><ptr target="#n7"/>不取	P-2634-0038r	光濡不取	<u>光濡不取</u> + note
法<choice><sic>體非</sic><corr>性雖</corr></choice>空<ptr target="#n17"/>	P.3777-542	法體非空	法體非空 + note

7.7 Sheet transition

The start of a new sheet of paper is marked in Volume 1 by two red lines.

<milestone unit="sheet" n="P-3777r-20"/><lb xml:id="P-3777r-0580"/>力而<orig reg="能"><g ref="#P4646-01r317"/></orig> P.3777-580	力 而 能	═ 580 力 而 能	0580 力而能

8. Conclusion

The above is a suggestion of how to transparently apply different levels of normalization in the edition of Chinese manuscripts and how to express textual phenomena in markup. The facsimile image, the transcription, and the normalized, parallel edition of each witness all have their role to play, as do the critical editions that others have produced. Ideally, an investigation of manuscripts would include an examination of the originals, although for most people, most of the time, this will not be feasible. Other digital editions might design their markup differently, according to their own needs, but the above can serve as a guideline for beginning projects, working with the digital facsimile currently available. All is done in the hope that by producing digital editions, scholars can study manuscript clusters, produce different views of the text, and visualize their efforts creatively in innovative ways.

Acknowledgements:

Abbreviations:

BD   *Beijing Dunhuang* = Beijing National Library collection, numbers according to Ren & Fang (2005-)

Dh   (= Дх) *Dunhuang* = St. Petersburg collection , numbers according to Menshikov & Qian (1992-)

J   *Jiaxing zang* Edition 嘉興大藏經 of the Chinese Buddhist canon as contained in the CBETA corpus 中華電子佛典協會電子資料庫

Kyou   *Kyōu shooku* 杏雨書屋 edition of Dunhuang mss. = Takeda Science Foundation (2009-2013)

P   Pelliot Collection, Bibliothèque Nationale de France

r   recto

S   Stein collection, British Library

T   Taishō Edition of the Chinese Buddhist canon as contained in the CBETA corpus《大正新脩大藏經》中華電子佛典協會電子資料庫

v   verso

X   *Manji Shinsan Zokuzōkyō* Edition of the Chinese Buddhist canon supplement as contained in the CBETA corpus 《卍新纂續藏經》中華電子佛典協會電子資料庫

ZW   *Zangwai fojiao wenxian* 藏外佛教文獻, as contained in the CBETA corpus 中華電子佛典協會電子資料庫

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Table 1: 異體字

In the texts appearing in Volume 2, the variants in the right column are (semi-automatically) resolved to the character in the left column. The list contains only Unicode variants we have identified in our corpus.

本書程式所用異體字表，右欄為異體字，左欄為標準字體。因為是程式的依據，故未收自兼標準字或另兼其他異體字者。

ài 愛	爱
ài 礙	碍,硋,**导**,导
àn 暗	暗,喑
bá 拔	拔
bài 敗	散,败
bàng 謗	詉,谤
bǎo 寶	宝,寚,寳,珤
bào 報	**報**
bēi 碑	碑
bèi 備	俻,偹,俻,俻
bèi 輩	軰
bǐ 筆	笔
bì 畢	畢
bì 臂	臂
bì 閉	閇,閈,闭,閕
biān 邊	边,边,邊,迼,迊,邉,遄,䢐
biàn 變	变,変,變,變,變
biàn 辨	辦,辡
biàn 辯	辩,**辤**,辤,辤,誩,譻,譻,譻
biàn 遍	徧,**徧**,遍
biāo 標	标,樉

biào 俵	**捸**
bié 別	别
bīng 冰	氷
bō 缽	鉢
bù 步	歩
cái 才	扌
cǎi 綵	**綵**
cān 參	参,叄,叅,**叅**,曑,桑
cān 餐	喰,湌
cán 慚	慙
cán 殘	残
cán 蠶	蝅,蚕
cáng 藏	蔵
cè 測	測
cè 策	筞,筴,荣
céng 曾	曽
chā 插	挿,揷
chà 差	茖,甓,差,戸
chán 禪	禅
chán 纏	繬,纒
chǎn 產	産
chàn 懺	懴
cháng 嘗	甞
cháng 長	夬,厇,镸
chēng 稱	称,穪,稱
chéng 乘	乘,椉,兝,兞,粂,粢
chéng 懲	**懲**
chéng 承	氶,夆
chéng 誠	诚
chī 痴	癡,侳,痐

chī 鴟	鵄	dĕng 等	�,苓,寸,灯
chí 遲	遅	dī 低	伍
chì 敕	勅,勑,勀,敇,劾,敄	dì 諦	谛
chóng 蟲	虫	dì 遞	递,逓,逓,遞,遞
chŏu 丑	刃	diān 顛	顚,顛
chòu 臭	巗	diào 調	调
chū 出	齣	dìng 定	㝎
chū 初	齣, 初, 籾, 刔, 鬞, 齭, 齭, 齭, 鼠	dòng 洞	洞
		dōu 兜	兠
chú 廚	厨	dŏu 斗	枓
chù 處	処,处,處,雺,処,覰, 䖏	dú 獨	独,獃,髑
		dŭ 睹	覩
chuán 傳	传,傳,伝	duàn 斷	断,斷,斱,斳,斸,斱, 斸,斷
chuán 船	舩		
chún 純	纯,純	dùi 對	对,対,對,對
cí 慈	慈	dùn 鈍	鈍
cí 辭	辝,辤,辞,辭	duō 多	夛,㝕,誃,夻
cì 刺	刾	duŏ 朵	呆,朶
cōng 聰	聡,聦,聡,聰,聰,聰	duò 墮	墮,隋
cōng 蔥	葱,蒠,茵,蕙,蕙	è 惡	僫,悪,嗯,㤭,惡
cóng 叢	藂	ēn 恩	悤,悬
cóng 從	従	ér 兒	児,児
cū 粗	麤,麁	ĕr 爾	尒,尓,尔
cùi 悴	忰	fā 發	发,発,発,変,發,发, 發
cùi 翠	翆		
dá 達	达,達	fán 凡	凣,凢
dă 打	扚	fán 煩	烦
dài 逮	逮,遝	fàn 梵	梵
dăo 導	导,導,衝	fàn 飯	飰
dào 盜	盗	făng 訪	访
dé 德	徳,惪,悳,悳	fēi 裴	婔

fěi 誹	诽		guǒ 果	菓
fēng 峰	峯,峯		guǒ 裹	裹
fēng 豐	豊		guò 過	过,過,過
fēng 鋒	鋒		hǎi 海	渿,海,**海**
féng 逢	逢		hài 害	害
fó 佛	仏,佈,儞,髴		hào 皓	晧
fú 伏	伏		hào 號	号,虓,唬,號
fù 富	冨		hē 訶	訽,诃
fù 復	復,復,復,復		hè 鶴	鶴
fù 覆	覂,覆		hēi 黑	黒
gài 蓋	盖,葢,厸		héng 恆	恒,悜
gān 乾	乹		héng 橫	横
gāo 高	髙,亯,仒		hū 雺	**雺**
gē 歌	謌		hù 戶	户,戸
gè 個	ヶ,个,箇,丫		hù 護	護,护
gēn 根	�,棍,未		huā 花	**花**
gōng 功	**切**		huá 華	蕐,**葕**,苹,藬,荜,荂, 荂,莘,华
gōng 宮	宫			
gòu 垢	坸,茍		huà 化	伄,僦
gǔ 穀	穀,穀		huái 懷	怀,懷
guài 怪	恠		huài 壞	坏,壊,坏,壌,毇,毇
guān 冠	衦		huān 歡	欢,歓,讙
guān 關	闗,関,閞,関		huán 寰	寰
guǎng 廣	広,广		huán 環	环,環,環,環
guī 歸	帰,归,**帰**,歸,歸,皈, 鯠,歸,歸		huán 還	还,還,遻,遝,環
			huáng 隍	隍
guī 皈	飯		huáng 黃	黄
guī 規	**規**		huī 灰	炗,灰
guǐ 軌	**軌**		huí 迴	迴,廻,廻
guó 國	国,囻,圀,囯,囶,**㘟**, 囻,囩,囻,圙,囶,國,困		huǐ 悔	悫,**悔**

hùi 惠	惠,僡,蕙,憓,蟪,鐬,蕙,譓
hùi 會	会,**會**
huò 或	**或**,彧,惑
huò 獲	获
jī 擊	擊
jī 跡	迹,蹟,跡
jī 雞	鷄
jí 即	卽,皍
jí 吉	**吉**
jǐ 戟	戟
jì 伎	伎
jì 冀	冀
jì 寂	**家**,窈,寥,諔,宋,家,窎,寀
jì 濟	济
jì 祭	祭
jì 紀	紀,組,纪
jì 繼	継
jì 計	计
jì 際	际
jiá 頰	頬
jiǎ 假	假,叚
jiān 堅	坚,坚
jiān 間	间
jiǎn 減	减
jiǎn 簡	简
jiǎn 繭	璽
jiàn 劍	劒,劔
jiàn 諫	諫
jiàn 鑒	鉴,鑑,鑒

jiāng 將	将
jiāo 嬌	嬌
jiǎo 皎	晈
jiǎo 腳	脚
jiē 揭	揭
jiē 皆	皆
jié 劫	刦,刧,刼
jiě 解	解,嚮
jiè 戒	戒,戓,戒
jiè 界	堺,畍
jiè 誡	**誡**,诫,誠
jǐn 覲	覲,覲
jìn 盡	**盡**,盡
jīng 京	京
jīng 經	経,巠,经,經,經,坙
jīng 荆	荆,菥
jìng 敬	敬,敿,敬,敬
jìng 淨	净,凈,净,瀞
jìng 競	競,諼,競,竞,誩
jìng 靜	静
jiǔ 久	久
jǔ 舉	舉,举,舁,塞
juàn 卷	卷
jué 決	决
jué 絕	絕,撅,绝
jué 覺	夐,覐,觉,觉,覐,覐,覐
jùn 俊	傷,傷,**傷**,**俊**
kāi 開	开,開,闬
kān 刊	刊
kàn 看	**看**,輪,盾,瞯

kě 渴	潵,渴	líu 流	沭,流,㳅,㳂,㳅,㳷
kè 剋	尅	líu 留	畱
kōng 空	空,悾	liǔ 柳	栁,栁
kǒng 恐	悤,悲,㤟,恐,㣺,㤨,㤼	lòu 漏	漏
kuān 寬	宽,寛,寬	lù 錄	録
kuàng 況	況,况	lù 騄	鵦
kuò 闊	阔	luàn 亂	乱,釓,乿,乱,乿
lái 來	来	lún 淪	淪
lài 賴	頼	lǚ 侶	侣
lán 藍	蓝,藍	lù 綠	绿,绿
làn 爛	爤,爛,烂,燗	lüè 略	畧
lè 樂	楽	mǎn 滿	满,満,㵂,㵀
lèi 類	类,類,纇,頪,㕡	màn 縵	縸
lí 黎	棃	máo 茅	芧
lǐ 禮	礼,礼	mào 貌	皃,皃
lǐ 裡	裏,裡,裏	méi 梅	梅
lì 颲	颷	méi 沒	沒
lì 曆	曆,历	měi 每	每
lì 歷	历,厤,歷,麻,㦄	měi 美	羙
liàn 鍊	錬	mén 門	閅,门,門
liáng 梁	樑	mí 彌	弥,弥
liáng 涼	凉	mí 獼	猕,猕,狝
liáng 糧	粮	mì 密	宓,宻,峃
liáo 聊	聊,聅,聄,聊	mì 覓	覔
lín 鄰	隣	miàn 面	靣
lìn 吝	恡,悋	miè 滅	灭,滅,㵟,威,威,㵶
líng 陵	陕,陵,陵,㱡,陵	mǐn 愍	愍
líng 靈	灵,霊,霛,霝,霊,霊,霊,霛,霊,霛,霊,靈,霊,霊,霊,靈,塰,㘝,壾,磥,磥,磥	mǐn 敏	勄,敏
		míng 冥	宾
		míng 明	明

mò 默	嘿,㱄	qián 潛	潜,潜
móu 牟	牟	qián 虔	**虔**,虔
nà 那	**邦**,郉,郱,睳,郍,舥	qián 錢	銭
nài 奈	奈	qiǎn 淺	浅,濺,灛
nǎo 惱	恼,**𱝼**,悩,惚,悩,𱝼, 㛮,㾈,癅,癅,癟	qiáng 強	强,弸
nào 鬧	閙,㘞	qiáng 牆	墙,墻
nè 訥	讷,啯	qiáo 橋	桥,㮴
nèi 內	内,內	qiè 竊	窃
néng 能	**𦟕**,䏻	qīn 親	亲
ní 尼	屁	qín 秦	秦
nián 年	秊,	qīng 清	淸,清
niàn 念	意,念,念	qīng 輕	**輕**,轻,輕,輕
niè 孽	薛	qiū 秋	秌
níng 寧	寕,寧,寍,**𡨴**,甯,寜	qiū 丘	丠
nìng 佞	侫	qū 驅	駈,驱,**駈**,驱,敺,駈, 䮃,駈,駈,㪅,𧿃
nuò 諾	喏		
pān 攀	攐,攀	quán 詮	诠
pēi 醅	酥	què 卻	却
pián 駢	骈,**骿**,駢,駢,騥	qún 群	羣
píng 屏	帲	rǎn 染	染
píng 憑	凭,凴,憑	rào 繞	逺
qī 棲	捿	rè 熱	热,爇,热
qí 奇	竒	róng 容	容
qí 旗	**旂**	ruò 若	叒,**若**,若,喏,若
qí 蘄	鄿,蕲,**蘄**	sà 颯	颭
qí 齊	齐,斉,斉	sāi 腮	顋
qǐ 啓	启,啓,啓,誓,閤,啓	sàn 散	**散**,散,㪚,㪚,㪚,㪚, 㪚,㪚
qì 器	噐,器,噐	sēng 僧	**僧**
qì 棄	弃,棄	shān 杉	衫
qì 訖	讫,�	shàn 善	譱,譱,譱,譱,善,善,

	屬,善	sū 蘇	蕬
shāo 燒	烧,燒,聟,爇	sù 宿	宿
shé 蛇	虵,蚮	sù 訴	诉,訴,謶,訴,譃
shě 捨	**捨**	sūi 雖	雖
shè 涉	涉,**㴔**,渉,歩,歩	súi 隨	随,遀,髄
shè 舍	舍	sǔi 髓	髓
shēn 深	**湙**,深	sùi 歲	崴,歲,屵,歲
shēng 聲	声,殸,聲	sùi 碎	砕
shéng 繩	**繩**,繩,绳,縄	sǔn 損	損
shèng 聖	塱,亜,壄,壈,聀,**聖**	suǒ 所	昕,所,所,扅,扅
shī 師	师	suǒ 鎖	鎖,鏁,锁
shí 時	时	tán 談	谈
shì 世	丗,卋	tàn 嘆	嘆
shì 釋	釈,释,**釋**,釋,釋	tǐ 體	躰,軆,骵,髓,軃
shì 飾	餙	tián 闐	闐
shōu 收	収	tiǎn 殄	殄
shū 書	書	tiě 鐵	**鐵**
shū 疏	疎,疎	tīng 聽	聴
shǔ 屬	属	tōng 通	逼
shù 數	数	tòng 痛	癑
shù 豎	竖	tóu 頭	头
shù 述	**逑**,述,呪	tú 塗	塗
shuān 閂	闩	tǔ 土	圡
shuāng 雙	双,**隻**,**雙**,雙	tuō 脫	脫
shúi 誰	谁	tuó 陀	陁
shuō 說	説,说	wàn 萬	万,**萬**,卐,卍,乿,㘚,㘝,㪔
sī 廝	厮	wāng 尪	尫
sī 私	私	wǎng 往	徃,迬
sī 絲	**絲**	wǎng 罔	**罔**,罔,罔
sòng 誦	诵	wēi 微	**微**,微

wéi 維	维		xiáng 詳	详,詳
wèi 渭	渭		xiàng 像	像
wèi 爲	爲,为		xiāo 囂	嚣,嚻,嘮,囂,囂
wèi 僞	為		xiāo 蕭	**萧**
wèi 謂	谓,謂		xiǎo 曉	晓,暁,暁
wēn 溫	温		xiào 笑	咲
wén 文	纹,彣		xié 挾	挟
wén 聞	**螶**,㕙,聑,聑,聏,㕙,闻		xié 攜	携
wěn 穩	穏,稳		xié 脅	脇
wèn 問	问		xié 邪	耶,邪
wò 臥	卧		xiě 寫	写,**写**,寫
wū 污	汚		xiè 謝	谢
wú 吳	呉,吴		xiè 泄	泄
wú 無	无,旡		xīn 新	新
wù 物	扬		xīn 辛	**辛**
wù 誤	悮,悞,误		xīng 興	興
xī 希	**希**,忝		xiōng 胸	胷
xī 悉	态,悉,恖,恖,忢,态		xióng 雄	**雄**
xī 膝	厀,脒,脚,膝,胲		xiū 休	**休**
xí 習	习		xiū 修	修,脩,修
xì 細	细,細		xiù 嗅	**齅**,齅,齅,齅
xì 繫	繋,繫		xū 虛	虗,虚
xiá 狹	狭		xū 須	湏
xiān 纖	纎,纤,纖		xuān 宣	宣,宣,宣
xián 賢	**賢**,賢,贤		xué 學	学,敩,斅,孝,亝, 斈,**𡥈**,學,敩,
xián 閑	闲		xūn 薰	薫,勲
xián 閒	闬		xún 尋	寻,**尋**,尉,㝷,尋,㝷,㝷
xiǎn 顯	顕		yá 涯	崕,涯
xiàn 陷	陥,陷,陥,陥		yān 咽	咽
xiāng 相	**眯**		yán 嚴	严,嚴,嚴

yán 巖	巖,巗
yǎn 奄	奄
yǎn 衍	**衍**
yàn 厭	猒
yàn 宴	宴
yàn 彥	彦
yàn 焰	燄,焰,**熖**
yàn 燕	鷰
yàn 豔	艷
yàn 驗	騐,验,騐,驗
yáng 楊	楊
yáng 陽	陽
yǎng 養	朶,餋,**敥**,养,羕,敥,儀,薹
yàng 樣	様
yāo 腰	膘
yáo 搖	摇
yáo 瑤	瑶
yào 曜	曜
yào 藥	葯
yě 野	埜,壄,**墅**,壄
yè 葉	茟,茟
yī 伊	丷
yī 衣	**衣**
yí 宜	冝
yí 遺	擤
yǐ 倚	倚
yì 役	伇,偑
yì 異	异,異
yīn 因	囙,囙,因
yīn 陰	套,阥,陰,阴,阥,隂,

	隔,隝,隩
yǐn 隱	隐
yìn 蔭	蔭,蔭
yīng 英	英
yìng 映	暎
yóu 遊	遊,**遊**
yóu 猶	猶
yòu 幼	**幼**
yú 余	傘,羴
yú 娛	娛
yú 於	扵,枒
yú 臾	**臾**
yú 餘	馀
yǔ 與	与
yǔ 語	语
yuān 淵	囦,渊,渁,渆,渊,**渊**,**灛**,渆,渊,涵,潤,渊,渊,渊,渊,渊,渊,渊
yuán 圓	圓,园,円
yuán 緣	緣,缘,緣
yuǎn 遠	远,逺,邅,遗
yuàn 怨	**悁**,**惌**,愬,忣,夗,夗
yuàn 願	愿
yuē 約	约
yuè 悅	悦,恱
yuè 躍	跃
yùn 蘊	蕰
zā 匝	迊,帀
zá 雜	襍,雑
zāi 哉	**哉**
zāi 災	灾

zài 再	冄	zhǔ 矚	瞩
zǎn 攢	攅	zhù 助	**劯**
zàn 噆	嚌	zhù 箸	筯
zàn 讚	讃	zhù 著	着,筶,著,署
zàn 贊	賛,赞	zhuān 專	專,亶,专
zàng 葬	塟	zhuǎn 轉	転,转,輴,轉
zēng 增	増,增	zhuāng 莊	**荘**,莊,庄
zēng 憎	**憎**	zhuàng 狀	状
zhāi 齋	**斋**	zhuó 濁	浊
zhàng 障	鄣	zī 茲	兹,芘
zhào 召	㕡,召	zī 諮	谘
zhé 輒	輙,辄	zǐ 姊	姉
zhēn 珍	珎	zōng 騌	騋
zhèn 震	霞	zǒng 總	总,搃,摠,総,緫,惣, 緫,搃,紒,摖,緺, 緫,搃,搃,摀,摠,摠, 惣,鬷,惣,**惣**
zhēng 崢	峥		
zhēng 徵	徴		
zhēng 爭	争	zòng 縱	縱,纵,纵,縦,緃,縱
zhǐ 旨	㫖	zǒu 走	赱,歪,歪
zhǐ 指	拃	zú 卒	卆
zhǐ 紙	帋	zú 足	𧾷,呈,𤴐
zhì 志	志,恙,恙	zǔ 祖	祖,礻且,祖
zhì 置	置	zuān 鑽	鑚
zhì 致	致	zuò 作	**作**
zhì 質	貭	zuò 坐	**坐**
zhòng 眾	衆,**伀**,傊,㗊,�,㗊		
zhòu 咒	呪		
zhū 諸	诸,彩,譮,狱		
zhú 竺	竺		
zhǔ 囑	嘱		
zhǔ 煮	煑		

Table 2: 通假字

This table, sorted by *pinyin*, shows the loan characters used in our corpus and how they were resolved in the parallel edition in Volume *2*.

本表依漢語拼音排序，第二卷已依此表轉換為現今通用字。[不、否][與、歟][邪、耶][爾、耳]常見通用，不列亦不標記。人名、書名、地名等專有名詞亦不另標記。少見的通假字另注於書中。

苞→包	S-2054r-0038-05	《通假字彙釋》p.772 苞
弊→蔽	S-5532-17v1-18	《通假字彙釋》p.184 弊
必→畢	R-0122-13v2-16	《通假字彙釋》p.592 必
辟→壁	S-2054r-0127-11	《通假字彙釋》p.969 辟
辨→辦	S-4064r-0168-09	《通假字彙釋》p.972 辨
併→摒	P-3436r-0183-08	《通假字彙釋》p.58 併
常→嘗	P-3664r-0595-23	《通假字彙釋》p.241 常
惻→測	P-3664r-0550-06	《金石文字辨異・卷十二入聲・十三職》p.36B
曾⇆增	S-2054r-0303-02, BD0204r-0124-07	《通假字彙釋》p.174 增、p.434 曾
成→誠	S-2054r-0121-13	《通假字彙釋》p.388 成
澄→證	S-2054r-0036-10	《通假字彙釋》p.480 澄
憧→幢	P-3664r-0615-04	《金石文字辨異・卷一上平聲・三江》p.14A
從→縱	R-0122-42v3-16	《通假字彙釋》p.253 從
當→嘗	P-3664r-0620-12	《通假字彙釋》p.657 當
道→導	BD0204r-0124-07	《通假字彙釋》p.919 道
德→得	S-2054r-0298-14	《道德經・下篇・49 章》：「善者吾善之，不善者吾亦善之，德善矣！」
帝→諦	R-0122-14v4-01	《說文解字注・一篇上・二部》p.2 上：「帝，諦也」。另參《說文通訓定聲・解部第十一》p.514 下 B-515 上 A
弟⇆第	P-3436r-0435-02, P-3703r-0012-01	「弟」「第」互通，見《金石文字辨異・卷七上聲・八薺》p.36B、37A，《金石文字辨異・卷九去聲・八霽》p.34B、42B。
繁→煩	R-0122-29r1-18	《通假字彙釋》p.838 繁
返→反	S-2595r-0124-10	《通假字彙釋》p.150 反、909 返
昉→放	S-5532-12r2-05	《續修四庫・經典文字辨證書・卷一・攵部》第 239 冊 p.479 上 B 放
馮→憑	R-0122-51r2-09	《金石文字辨異・卷六下平聲・十蒸》p.3A
扶→符	P-3436r-0129-16	《字彙・寅集・已部》 p.3A：「符，……『符』之爲言，扶也。兩相扶

		合而不差也。」
忓→干	S-2054r-0218-19	《金石文字辨異・卷三上平聲・十四寒》p.29B
功→工	P-2657v-0023-09	《通假字彙釋》p.142 功
皈→歸	S-6159r-0002-06	潘重規 1994 p.450：「不孝父母，走在他鄉，拋弃尊親，不皈於舍。」
豪→毫	P-2460v-0106-26	《通假字彙釋》p.866 豪
何⇆河	R-0122-18v5-12, P-3664r-0606-02	《金石文字辨異・卷四下平聲・五歌》p.32B：「『何』與『河』古同用。」
壑→谿	P-3436r-0187-06	《廣碑別字》p.661
懷⇆壞	S-2054r-0034-01, S-2054r-0086-11	《通假字彙釋》p.625 懷、《金石文字辨異・卷三平聲・九佳》p.2A
惠→慧	P-2460v-0011-17	古「惠」作「聰敏」解時，通「慧」，今正作「慧」。《正字通・卯集・心部》p.398 下：「惠，……恩也。……通作『憓』。又『慧』『惠』音同義別，《正韻・七隊》『慧』亦作『惠』；《韻牋》引《世說》有〈夙惠〉部，『夙惠』即『夙慧』，丛非。」《正字通・卯集・心部》p.406 上：「慧，……曉解也。……梵書『戒生定，定生慧』，言『了悟』也。……又『慧』『惠』音同義別，《正韻》《韻會》皆謂『慧』亦作『惠』……。按智慧之『慧』，《韻會》又作『譿』，引《廣韻》多謀智，《集韻》本作『譓』。惠愛之『惠』作『憓』，愛也。加『心』加『言』 贅，分『慧』『惠』爲正。《正韻》『慧』『惠』後兼收『憓』『譿』亦非，六《經》、《語》、《孟》未有『慧』作『惠』。借用『譓』『譿』者，史傳因聲近互譌，後儒不必牽合強通也。」另，《四庫・國語・晉語九》第 406 冊 p.142 上 B：「巧文辯惠則賢」，則知史傳「慧」作「惠」古已有之。
或→惑	S-2669v-0175-24	《金石文字辨異・卷十二入聲・十三職》p.33A
既→即	R-0122-17r4-13	《通假字彙釋》p.332 既
紀→記	P-3436r-0148-17	《通假字彙釋》p.819 紀
見→現	P-3664r-0626-27	《四庫・史記・卷八十六・刺客列傳・荊軻》第 244 冊 p.555 上 B：「圖窮而匕首見。」
金→今	S-4064r-0153-15	《金石文字辨異・卷六下平聲・十二侵》p.20B
警→驚	R-0122-19v1-06	《通假字彙釋》p.961 警
淨→靜	S-2054r-0363-14	《通假字彙釋》p.464 淨
竟→境	P-3436r-0089-16	《通假字彙釋》p.689 竟
輪→淪	R-0122-39v4-18	《通假字彙釋》p.856-857 輪
毫→氂	S-2054r-0306-21	「毫」，爲「氂」的本字。《一切經音義・卷1》T54, no. 2128, p. 312, a26-b1：「毫氂(上胡高反，下力馳反。案《九章算經》云『凡度之法，初起於忽，十忽爲絲，十絲爲毫，十毫爲氂。』《說文》毫、氂二字並從毛。『毫』從『豪』省，『氂』從『氂』省，皆形聲字也。今作豪、氂非本字，假借用也)。」

裡→理	P-2460v-0123-16	《通假字彙釋》p.751 裏
蜜→密	P-3436r-0171-05	《四庫・釋名・卷四・釋言語》第 221 冊 p.401 下 A
勉→免	BD0204r-0084-06	《通假字彙釋》p.145 勉
敏→愍	P-3436r-0056-13	《通假字彙釋》p.412 敏
摩→磨	P-3664r-0371-11	《通假字彙釋》p.521 摩
末⇆未	P-3537r-0039-23, P-3664r-0442-08	《金石文字辨異・卷九去聲・五未》p.19A、《金石文字辨異・卷十一入聲・七曷》p.34B
暮→慕	P-2634r-0033-05	《金石文字辨異・卷九去聲・七遇》p.28AB
弩→努	BD0204r-0085-07	《續修四庫・正字通・寅集・弓部》第 234 冊 p.368 下：「『努力』即借『弩』，今別作『努』。」
起→豈	P-2460v-0164-07	《蔣禮鴻全集・卷四・杜詩釋詞・三十四起》p.85-86：「重陽獨酌盃中酒，抱病起登江上臺。……然『起』字却非誤字，乃唐人寫本通用。敦煌《浣溪沙》『幽境不曾凡客到，起尋常？』即『豈尋常』也。」
前→翦	P-2657v-0039-09	《通假字彙釋》p.101 前
趣→趨	P-3558r-0069-03	《通假字彙釋》p.849 趣
然→燃	S-2054r-0361-05	寫卷作「然」，通「燃」，「然」即「燃」的本字。《說文解字注・十篇上・火部》p.480 下 A：「然，燒也。」段玉裁注：「俗作『燃』，非是。」《續修四庫・正字通・巳集・火部》第 235 冊 p.63 下 B：「然，……經史皆作『然』，徐鉉曰『俗別作「燃」，蓋後人增加』。」《四庫・干祿字書・平聲》第 224 冊 p.246 下 A：「燃、然（『然』，燒字。上通下正）。」今正作「燃」，以與「然」他義別。
日⇆曰	S-2054r-0166-13, P-3537r-0024-24	「日」「曰」形近互濫，皆依前後文訓之。唐帥彬 2011 p.106：「到了唐朝，在民間人們還是沒有把『日』和『曰』分別寫成《說文》中所規定的樣子，而是依舊按照他們習以爲常的寫法書寫，即『日』是扁的，『曰』是瘦長的。敦煌寫卷大多是唐朝時所書的卷子，其中『日』和『曰』常混用，『日』常寫成扁形，『曰』常寫成瘦長形。」另見黃征 2002 p.115。
閏→潤	S-2595r-0182-10	《通假字彙釋》p.1023 閏
煞→殺	R-0122-26r5-13	《通假字彙釋》p.564 殺、582 煞
擅→檀	P-3537r-0005-08	《通假字彙釋》p.372 檀
是→事	R-0122-16v1-08	《金石文字辨異・卷九去聲・四寘》p.6B、《漢語大字典・卷五》p.660
受→壽	R-0122-19v2-07	《通假字彙釋》p.154 受
受⇆授	P-3664r-0519-10, P-2634r-0022-06	《說文解字注・四篇下・受部》p.160 下：「受，相付也。」後付給別作「授」。另參《金石文字辨異・卷十去聲・二十六宥》p.51B
熟→孰	P-3664r-0510-19	《通假字彙釋》p.584 熟
巳→己	P-3436r-0015-10	寫卷「己」作「巳」，「己」、「巳」形近互訛，皆依前後文訓之。參

		楊明明 2010。
巳→已	P-3294r-0007-24	寫卷「已」作「巳」，「巳」、「已」古本同字，皆依前後文訓之。參楊明明 2010。
塗→途	S-3558r-0084-10	《廣碑別字》p.294
亡→忘	S-2054r-0345-14	《金石文字辨異・卷五下平聲・七陽》p.7A、《金石文字辨異・卷十去聲・二十三漾》p.43A
亡→無	P-3436r-0026-21	《通假字彙釋》p.114 亡
忘→妄	S-2595r-0200-09	《金石文字辨異・卷五下平聲・七陽》p.7A、《金石文字辨異・卷十去聲・二十三漾》p.43A
妄→望	P-3664r-0614-09	《通假字彙釋》p.313 妄、552 望
帷→惟	R-0122-38v3-07	《通假字彙釋》p.242 帷
爲→謂	S-2595r-0104-09	《通假字彙釋》p.537 爲
五→吾	P-3664r-0635-22	《古文字通假字典》p.81A、《金石文字辨異・卷七上聲・七麌》p.30B《金石文字辨異・卷七上聲・七麌》p.30B
物⇆勿	R-0122-16v4-09, S-2054r-0103-16	《通假字彙釋》p.488 物、《通假字彙釋》p.106 勿
悟→牾	S-5532-08r1-15	《通假字彙釋》p.603 悟、489 牾
希→稀	K-0395r-0143-15	《通假字彙釋》p.237 希
咸→減	P-3537r-0044-14	《通假字彙釋》p.392 咸
祥→詳	P-2460v-0168-04	《通假字彙釋》p.633 祥
嚮→響	P-3436r-0346-11	《金石文字辨異・卷八上聲・二十二養》p.33A、37A
銷→消	P-2657v-0028-10	《通假字彙釋》p.1013 銷
寫→瀉	P-3436r-0206-20	《金石文字辨異・卷八上聲・二十一馬韻》p.27A
刑→形	Dh5464r-0003-07	《金石文字辨異・卷五下平聲・九青》p.26AB
性⇆姓	S-2054r-0299-20, S-3558r-0079-03	《金石文字辨異・卷十去聲・二十四敬》p.45B
也→他	S-2054r-0323-14	《通假字彙釋》p.16 也
已→以	P-2634r-0040-01	《通假字彙釋》p.300 已
以→似	P-2460v-0122-07	《通假字彙釋》p.38 以
擁→壅	S-2054r-0073-13	《通用字字典》p.208
優→憂	P-2460v-0161-03	《通假字彙釋》p.93 優
由→猶	P-4646-14v1-06	《金石文字辨異・卷六下平聲・十一尤》p.9AB、16A

俞→踰	P-3436r-0390-15	《通假字彙釋》p.59 俞
餘→余	P-3436r-0041-03	《金石文字辨異・卷二平聲・六魚》p.6B
禺→遇	P-3436r-0157-08	《通假字彙釋》p.651 禺
遇→愚	P-3436r-0063-11	《通假字彙釋》p.917 遇
源→原	P-4646r-08r1-21	《金石文字辨異・卷三上平聲・十三元韻》p.22A
雲→云	S-4064r-0099-18	《通假字彙釋》p.979 雲
哉→栽	R-0122-38v3-07	《通假字彙釋》p.215 哉、346 栽
增→憎	P-4646-04r3-17	《通用字字典》p.89。《墨子閒詁・非命下第三十七》p.174：「帝式是增（……趙岐注解『憎』為『增多』之『增』，則增、憎字通。）」
至→志	P-3664r-0614-05	《通假字彙釋》p.712 至、594 志
照⇆昭	S-2054r-0170-01, P-2634r-0040-12	《金石文字辨異・卷四下平聲・二蕭》p.21A、《金石文字辨異・卷十去聲・十八嘯》p.26A
檡→擇	S-2054r-0344-11	《廣碑別字》p.572
知→之	R-0122-15r4-12	《通假字彙釋》p.670 知
知→智	P-2460v-0092-10	《通假字彙釋》p.668 知
薦→薦	P-3664r-0597-18	《金石文字辨異・卷十去聲・十七霰》p.23A
種→重	R-0122-42v3-13	《十三經注疏・毛詩正義・卷 8・七月》p.391C：「黍稷重穋，禾麻菽麥。（後熟曰『重』，先熟曰『穋』……『重』又作『種』，音同。）」
眾→種	R-0122-18v1-16	《通假字彙釋》p.744 眾
囑→矚	S-2054r-0218-19	《金石文字辨異・卷十一入聲・二沃》p.12B
柱⇆拄	P-3537r-0021-26, P-4646r-08r1-21	《續修四庫・正字通・辰集・木部》第 234 冊 p.523：「柱，……又《御韻》音『筯』，掌也、支也，與『拄』通。」另見《金石文字辨異・卷七上聲・七麌》p.34A
座→坐	R-0122-20r5-04	《續修四庫・正字通・寅集・广部》第 234 冊 p.356 上 A