

敦煌寫本守溫韻學殘卷跋

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巴黎國家圖書館藏伯希和所得敦煌石室寫本二〇一一號有殘卷三截，其一首署“南梁漢比丘守溫述”八字而無標題；劉半農先生收入敦煌掇瑣下輯題爲“守溫撰論字音之書”。嘗承半農先生以其手鈔本見示，培研覽既竟，竊有啓發，謹抒四事，共知音者商榷之。

等韻家沿用之見溪群疑等三十六字母，相傳造自唐末沙門守溫。守溫事蹟，漫無可考。通志藝文略及玉海均著錄守溫三十六字母圖一卷，宋史藝文志載有守溫清濁韻鈴一卷，今並散佚，內容亦無可覆按。惟此卷首所署八字，若以沙門翻經題名例求之，則“漢比丘”所以別於“天竺沙門”；“南梁”非表朝代，即示郡邑。今案卷中四等重輕例所舉“觀古桓反關刪勑宣涓先”及“滿莫伴反蠻潛免選緬彌”二例，“勑”字廣韻屬仙韻合口，而此注爲宣韻，“免”字屬彌韻合口，而此注爲選韻；其宣選二目與夏竦古文四聲韻所據唐切韻同。而徐鍇說文解字篆韻譜所據切韻，徐鉉改定篆韻譜所據李舟切韻，尙皆有宣無選；陸詞孫惲王仁昫等書則並無之。據王國維書古文四聲韻後謂：“其彌韻中斃字註人兗切，而部目中選字上註思兗切，二韻俱以兗字爲切，蓋淺人見平聲仙宣爲二故曾選韻以配宣，而其反切則未及改。其本當在唐韻與小徐本所據切韻之後矣”（1）。又古文四聲韻引用書目有祝尙丘韻義雲切韻王存義切韻及唐韻四種，則其所據韻目當不外乎祝尙丘義雲王存義所爲。若就增選韻以配宣一點言，其成書尙在李舟切韻後。王國維李舟切韻考既據杜甫送李校書二十六韻斷定李舟在唐代宗乾元之初年二十許，切韻之作當在代德二宗之世（2）。則守溫夏竦所據之切韻必不能在德宗以前。且半農先生亦嘗據其紙色及字蹟，斷爲唐李寫本。故舊傳守溫爲唐末沙門，殆可徵信。唐代以後惟朱溫國號曰梁，而其始都開封，繼遷洛陽，均不得冠以南名；則“南梁”必非朝代明矣。至唐代郡邑以“南梁”稱者：武德四年分潭州置南梁

（1）遺書本觀堂集林卷八頁十三

（2）同上頁十五

州，地在今湖南寶慶縣北。然貞觀中即更名邵州，天寶初復改爲邵陵郡，則唐末不得復沿其稱。又梁縣隋屬豫州襄城郡，唐貞觀元年省入承休，又更承休曰梁，地在今河南臨汝縣西四十里。案，史記田完世家：“秦孝公二年魏伐趙，趙與韓親，共擊魏。趙不利戰於南梁。”索隱云：“晉太康地記曰：戰國謂梁爲南梁者，別之於大梁少梁也。”正義云：“括地志云：故梁在汝州西南二百步。晉太康地記云：戰國時謂南梁者，別之於大梁少梁也。”自唐武德四年復置汴州，職方圖籍已無大梁之名。而唐文宗授裴休汴州節度制云：“乃眷梁苑，實爲重藩”；岑參至大梁却寄匡城主人云：“平明辭鐵邱，薄暮遊大梁”；祖詠酬汴州李別駕云：“自洛非才子，遊梁得主人”；唐堯客大梁行云：“客有成都來，爲我彈鳴琴。前彈別鶴操，後奏大梁吟”：是唐代習俗相沿，仍稱汴州爲大梁者，不可勝數。然則此所謂“南梁”或如晉太康地記所云，即指臨汝之故梁縣歟？此一事也。(1)

此卷所載字母，數祇三十：

唇音	不芳並明
舌音	端透定泥是舌頭音 知徹澄日是舌上音
牙音	見〔君〕溪群來疑等字是也
齒音	精清從是齒頭音 審穿禪照是正齒音
喉音	心邪曉是喉中音清 匣喻影亦是喉中音濁(2)

(1) 明釋真空篇韻貫珠集稱守溫爲“梁山溫首座”，其所謂“梁山”究指守溫住錫之山？抑指唐山南道萬州屬縣？或即由“南梁”展轉傳訛？一時疑莫能決，容俟續考。

(2) 參閱劉復敦煌掇瑣下輯；又北京大學國學季刊第一卷第三號守溫三十六字母排列法之研究附錄中舉例微有刪節。

其總數及標目與倫敦博物館所藏之敦煌唐寫本歸三十字母例並同(1)：

端透定泥審穿禪日心邪照

丁汀亭寧昇稱乘仍修囚周

當湯唐囊傷昌常穰相祥章

顛天田年申嗔神忝星錫征

莛添甜拈深覲謹任宣旋專

精清從喻見溪羣疑曉匣影

煎千前延今欽琴吟馨形纓

將槍墻羊京卿擎迎呼胡烏

尖僉瞽鹽鍵囊囊言歡恒剋

津親秦寅居祛渠斂祓賢煙

知徹澄來不芳並明

張悵長良邊偏便綿

衷忡蟲隆逋鋪蒲模

貞禮呈冷賓繽頻民

珍縝陳隣夫敷苻無

較宋代韻圖少幫滂奉微牀娘六母，而不芳標目及以心邪屬喉，以日屬舌上，以來屬牙，以影爲濁之類，亦與後此配列頗相參差。是其所定字母實祇三十而非三十六。通志玉海所著錄者，蓋宋人爲求韻圖整齊，並分別唇音輕重，故增益幫滂奉微牀娘六母；其仍託諸守溫者，亦猶廣韻增切韻之一百九十三韻爲二百有六，而仍相傳爲陸詞

(1) 參閱日人濱田耕作東亞考古學研究三一五頁スタイγ (Stein) 氏發掘品過眼錄或東洋學報第八卷第一第四兩號。原物敦煌發見，厚褐色紙書，文字頗精美。惟原文“故”作“故”，“衷”作“象”，“貞”作“貢”，“天”作“光”，“縝”作“縝”，“瞽”作“替”，“呈”作“皇”，“延”作“巡”，“言”作“晉”，“相”作“根”，“囚”作“因”均誤。今據字形及聲經韻緯之例校改如上。

舊目耳。然明呂維祺同文鐸據釋真空篇韻貫珠集總述來源譜，謂大唐舍利字母三十，後溫首座益以孃牀幫滂奉微六母，是爲三十六母。清陳澧等俱從其說。惟真空以等子造自觀音，五音辨自軒轅⁽¹⁾，推迹韻學來源，每多荒渺難稽，其以三十字母歸諸舍利，或與同文韻統歸諸神珙同一誤謬⁽²⁾；至清李元音切譜復以藏文三十字母譯音認爲舍利所作，李汝珍音鑑亦襲其說，尤不知何所根據⁽³⁾：似均不如唐人寫本較爲可信也。惟邵雍皇極經世聲音圖上官萬里注云：“自胡僧了義以三十六字爲翻切母，奪造化之巧。司馬公指掌圖爲四聲等字，蒙古韻以一聲該四聲，皆不出了義區域。”今若據此殘卷以三十字母屬諸守溫，則三十六母或即了義所增益歟？此二事也。

此三十字母中幫滂奉微牀娘六母既未分化，則正齒音二三等益當無別。然殘卷第二截兩字同一韻憑切定端的例所舉十二字：

諸章魚反 辰常隣反 禪市連反 朱章俱反 承署陵反 賞書兩反

趙側魚反 神食鄰反 潺士連反 傷莊俱反 繩食陵反 爽疎兩反

則正齒音二三等及牀禪之別，當時並不混合。且殘卷第三截辨聲韻相似歸處不同例所舉四十九組一百五十三字，皆屬非敷兩母；若更旁證歸三十字母例中不芳並明未列之“夫敷荷無”四字，則當時唇音輕重，亦似有別。其所以不另分立者，蓋守溫初作字母，僅類聚切韻反切上字而參對梵藏體文，於梵藏有而華音無者固皆刪汰，於華音有而梵藏無者亦付闕如。嘗據梵藏字母音讀，參證大般涅槃經中之根本字譯音，推溯三十字母之淵源如附表一⁽⁴⁾。同文韻統因藏文以ཌཌཌ對譯梵文顎音，亦遂以

(1) 真空篇韻貫珠集卷八類聚雜法歌訣總述來源譜云：“法言造韻野王篇，字母溫公舍利傳。等子觀

音斯置造，五音呼籲是軒轅”。又云：“大唐舍利置斯綱，外有根源定不妨。後有梁山溫首座，添成六母合宮商：輕中添出微於泰，重內增加幫滂微，正齒音中牀字是，舌音舌上却添孃”。

(2) 參閱同文韻統卷六頁八至頁九。周春小學餘論亦謂：“相傳神珙字母止三十，缺孃奉微幫滂牀六母”。與韻統之說合。案宋魏了翁鶴山文鈔後附師友雅言云：“李肩吾曰：賈逵只有音，自元魏胡僧神珙入中國，方有四聲反切”。其後清戴震作書玉篇卷末聲論反紐圖後已據珙自序證其爲唐元和以後人，然均未言其曾造字母，韻統所說，蓋展轉傳訛耳。

(3) 參閱音切譜卷一頁九；李氏音鑑卷五頁二。

(4) 參閱拙著知微溫娘音值考及梵文顎音五母之藏漢對音研究

精清從對譯之；且以知澈澄對譯梵文 क ञ ञ，以照穿牀對譯梵文 च ञ ञ；又因藏文 མ ལ ལ 兩母近代拉薩音俱變清聲，而昧于心邪之所從出；因微喻匣日方音略有訛變，而藏文 མ ལ ལ 之對音乃致闕誤：今並正之。儻此推証不誤，則守溫之三十字母固皆不出梵藏字母之範圍，即宋人之三十六字母亦祇輕唇四紐爲華音所特有；惟正齒二等附審母外終以梵藏無可對之音而淪爲三等之附庸耳。故守溫三十字母雖定於唐末，而不能據此以證正齒音二等及輕唇音四母尚未分化：此三事也。

以等分韻，不知始自何時。然日本藤原佐世之日本現在書目箸錄切韻圖一卷，大矢透謂即韻鏡之原型：(1)是宋代之等韻圖唐初已存其蹟。今此殘卷第一截所載四等重輕例：

平聲

高 古豪反	交 肴	嬌 宵	澆 蕭
觀 古桓反	關 刪	勦 宣	涓 先
樓 落侯反	○	流 尤	繆 幽
哀 薄侯反	○	浮 尤	滂 幽
擔 都甘反	鴿 咸	霑 鹽	戢 添
丹 多寒反	譚 山	邇 仙	顛 先
晦 亡侯反	○	謀 尤	繆 幽
駒 呼侯反	○	休 尤	休 幽

上聲

蕀 歌旱反	簡 產	蹇 獮	蟹 銑
掩 烏敢反	蹇 檻	掩 琰	蹇 琰
滿 莫伴反	管 潸	免 選	緬 獮
杲 古老反	狡 巧	矯 小	皎 篠

去聲

盱 古案反	諫(諫)	建 願	見 霰
岸 五盱反	鴈(諫)	彥 線	硯 霰

(1) 參閱大矢透韻鏡考第四章

但徒旦反 綻調 纏線 殿霰

牟布判反 扮(調) 變線 遍(線)

入聲

勒郎德反 磬麥 力職 歷錫

刻苦德反 緯麥 隙陌 喫錫

藍奴德反 搦陌 匿職 溺錫

特徒德反 宅陌 直職 狄錫

[黑]呼德反 [赫]陌 赭職 赦錫

北布德反 藁麥 逼職 壁錫

械古德反 革麥 棘職 擊錫

忒他德反 忒陌 勑職 惕錫

餒烏德反 餒陌 億職 益錫

墨莫德反 麥麥 寔職 覓錫 (1)

其各等分界與韻鏡悉合，可證等韻起源必尚在守溫以前，與大矢透說可相參驗。又定四等重輕兼辨聲韻不和無字可切門云：

高 此是喉中音濁，於四等中是第一等字，與歸審穿禪照等字不和。若將審穿禪照中字爲切，將“高”字爲韻，定無字可切：但是四等喉音第一字總如“高”字例也。

交 此字是四等中第二字，與歸精清從心邪中字不和。若將精清從心邪中字爲切，將“交”字爲韻，定無字可切。但是四等第二字，總如“交”字例也。

“審高反”，“精交反”，是例諸字也。

又聲韻不和切字不得例云：

切生 聖僧 床高 書堂 樹木 草鞋 仙客

夫類隔切字有數般，須細辨輕重，方乃明之。引例於後：

如都教切罩 他孟切掌 徒幸切瑒 此是舌頭舌上類隔

如方美切鄙 芳逼切堀 苻巾切貧 武悲切眉 此是切輕韻重隔

(1) 凡加〔〕號者皆經校改

如匹問切忿 鋤里切士 此是切重韻輕隔

恐人只以端知透澈定澄等字爲類隔，迷於此理，故舉例如上(?)，

更須子細了了(?)。

蓋欲“齒音”各等之“出切”“行韻”皆須上下相稱，不爽錙銖。故“切生”以四等清母出切，以二等庚韻行韻，“床高”以二等牀母出切，以一等豪韻行韻，於例均爲不和。然按諸實際，則廣韻“小、私兆切”以四等心母出切，以三等宵韻行韻；“似、詳里切”，以四等邪母出切，以三等止韻行韻；“初、楚居切”，以二等穿母出切，以三等魚韻行韻；“鄒、側鳩切”，以二等照母出切，以三等尤韻行韻；“顛士垢切”，以二等牀母出切，以一等侯韻行韻；“斬、則減切”，以一等精母出切，以二等賺韻行韻；“嚮、昌來切”，以三等穿母出切，以一等哈韻行韻；“菴、昌給切”，以三等穿母出切，以一等海韻行韻；於是宋元等韻學家乃別立“振救”（小似之例），“正音憑切”（初鄒之例），“精照互用”（鉅斬之例），“寄韻憑切”（嚮菴之例）四門：門法滋繁，殆由於此。當其創例之始，原欲以“音和”“類隔”二門括盡所有反切，故謂：

“類隔切字有數般，須細辨輕重方乃明之”。“恐人只以端知透澈定澄等字爲類隔，迷於此理”。復因齒頭正齒二類，非如舌頭舌上之同時不見於一韻，故揭二例以明之。徒以未能詳檢韻書，致與實際切語不合：此雖作始者之疎，亦實等韻拘牽定型之弊也。門法之作不知徧自何人。惟四聲等子序云：“切韻之作始乎陸氏；關鍵之設肇自智公”。所謂“關鍵”或即門法，以其時代考之或指智廣悉曇字記言。然迄守溫此卷，除“類隔”外，尙無他門。及切韻指掌圖序畧云：“遞用則名音和，傍求則名類隔，同歸一母則爲雙聲，同出一韻則爲疊韻；同韻而分兩切者，謂之憑切；同音而分兩韻者，謂之憑韻，無字則點窠以足之，謂之寄聲；韻闕則引鄰以厲之，謂之寄韻”：其言門法始詳。至元劉鑑乃定爲十三門，明釋真空又增爲二十門：立法彌繁，覽者彌惑！返觀守溫此卷，則等韻雖徧自唐時，而門法恐繁於宋代：此四事也。

綜上所論，可知守溫對於韻學之貢獻，固不祇徧造字母一端。今據斷片三截，已可推見四事，儻使字母圖及清濁韻鈴等尙在人間，則其昭示吾人者，豈祇如斯而已哉？

抑有進者，守溫三十字母以拘牽梵藏文之故，本不足盡賅切韻聲類。後宋人增益

六母，並以等位劑之，於是三十六母乃可兼括切韻四十七聲，等韻家遂認為不可增減，不可移易；韓道昭五音集韻甚且以三十六字母各分四等以排比諸字之先後，合等韻韻書而一之。然切韻音系兼賅古今南北之音，三十六字母既由切韻反切上字歸納而成，則其音理亦不外是。故勞乃宣曰：“古母三十六，原包括中國同文之音，非一處方音所能備也⁽¹⁾”。後世或分擘細微，或囿於方言，而擬議增刪者，過與不及其失維均。茲因論述守溫韻學殘卷，附陳諸家增刪字母之異同，並略評其得失於次：

增益字母者，始於北宋邵雍其先范陽人從父徙共城晚遷河南。雍作皇極經世聲音圖列正音四十八類，每類各分開發收閉，共得一百九十二音，以賅一切有字無字之聲。其與三十六字母異者：全濁羣牀澄定並從各分夏透，次濁疑日泥明來微另配清聲，日母別出清濁二類以作齒頭捺音，娘敷合於泥非敢後此刪併之漸。增益十四，減併二母，故得四十八類。清初潘耒江蘇吳江人及近人勞乃宣浙江桐鄉人皆祖述康節之說而略有損益者也。

耒之言曰：“自字母之秘啟，反切之法傳，而後衆音衆字一以貫之，如錢之有繩，如卒之有伍，且使天下無字之音可以有字者引之而出，字母之功偉矣！然而等韻之書立法未善，使人不能無議焉。夫立母以貫天下之音，則其所列爲三十六母者必無複無漏而後可也。乃知徹澄娘同於照穿牀泥，非之與敷異呼而同母：皆複出也。影喻曉匣既分陰陽，而羣疑並明等不分陰陽，可添之母尚有十餘，非無漏乎？既同爲母自當竝列一班，乃以知徹澄娘列於端透定泥之下，非敷奉微列於邦滂並明之下，照穿牀審禪列於精清從心邪之下，爰有類隔交互振救諸門法，紛然淆亂，而困人以披尋！所貴乎字音者以切字也，類隔交互則出切不得其真，誤人實甚！是不可以不正也。正之如何？亦審其天然之音而已。天然之音可立爲母者五十：喉音十，曰影喻曉匣見溪舅羣語疑；舌音十，曰老來耳而端透杜定乃泥；舌音十，曰審禪繞日照穿朕牀○○；齒音十，曰心些己邪精清在從○○；唇音十，曰非奉武微邦滂羣竝美明。舊譜之複者芟之，缺者補之，未安者改之，務使陰陽清濁各具其音，相耦相從而不得其序：故寧密勿疎，寧更勿襲也⁽²⁾。潘氏以所定五十字母“略如邵子之四十八而加詳細”⁽³⁾。其實

(1) 勞乃宣簡字叢錄頁十六簡字分配古母列表說

(2) 潘耒類音聲音元本論上

(3) 類音五十字母圖說

潘詳於邵者惟些已兩母及腭音齒音四虛位，而邵詳於潘者亦有卓拆宅茶四類。且次耕以爲：“人知清濁之爲陰陽，而不知清聲濁聲又各自有陰陽。影曉曉匣清也，羣疑濁也，見溪半清半濁也。影曉爲清之陰，喻匣爲清之陽，等韻既分四母矣。見溪半清半濁，再割之不成聲，不可分也。羣疑則確有陰陽，何可不分？故增舅語爲陰，以羣疑爲陽，而濁音四母具焉。舌牙齒唇清濁之序與喉音同，而舊母尤少，故所增尤多”（1）。是故其所增各母以老耳繞已武爲清之陰，而些爲清之陽；以舅語杜乃朔在華美爲濁之陰；囿於吳江方音，致使聲類與聲調繳繞！較諸康節分全濁爲夏透二類，而以夏濁承全清，以透濁承次清者，固未能勝也。

乃宣之言曰：“三十六字母專以有字之音爲主，故清濁皆有字者則清濁並列：見與羣，端與定，知與澄，幫與並，非與奉，精與從，心與邪，照與牀，審與禪，影與喻，曉與匣二十二母是也。清有字而濁無字者，則專列清聲：溪透徹滂敷清穿七母是也。濁有字而清無字者則專列濁聲：疑泥孃明微來日七母是也。然以聲音求之，溪透徹滂敷清穿皆有濁聲，疑泥孃明微來日皆有清聲，特無其字耳。如皆並列，則當清濁各二十五母。邵康節皇極經世聲音圖以二十四音分別四十八行，卽此意也。惟邵氏併孃於泥，刪敷，而於輕齒增比類重齒日字之一音，與古稍異。詳考之，其併與刪則非，其增則是。顧應增之音猶不止此。按三十六母之有夏透擦四類，如韻之有四等，支分派別，秩然不可紊。牙音見羣爲夏，溪爲透，疑爲擦，而無擦，當依經世以曉匣相從爲其擦。舌頭端定爲夏，透爲透，泥爲擦，而無擦，當依經世以來相從爲其擦。舌上知澄爲夏，徹爲透，孃爲擦，而無擦，當援經世增比類日字輕齒音之例，增比類來字之輕音爲其擦。重唇幫並爲夏，滂爲透，明爲擦，而無擦，當增比類非字之重音爲其擦。輕唇敷爲透，非奉爲擦，微爲擦，而無夏，當增比類幫之輕音爲其夏。齒頭精從爲夏，清爲透，心邪爲擦，而無擦，當以經世所增比類日字之輕音爲其擦。正齒照牀爲夏，穿爲透，審禪爲擦，而無擦，當依經世以日相從爲其擦。惟喉音影喻無夏透擦之可分，獨爲一類，以天下之聲皆出於喉而收於喉，爲諸母之本也。如此則喉音一清一濁，餘七音各四清四濁，於三十六母之外加原專有清之七濁，原專有濁之七清，及邵氏所增之一清一濁，比類新增之三清三濁，共爲五十八母，清濁各二十

（1）類音聲音元本論下

九：部居整飭，脈絡分明，按類求聲，若網在綱矣”(1)。案勞氏於邵氏四十八類外復增加娘敷二母及來幫之輕，清濁各二，非之重，清濁各一，故爲五十八母。較潘耒所增刪者，實爲近理。玉初嘗自詡云：“依此爲譜，於古母三十六仍無出入，而有條不紊，純乎天籟，較之古法有漸近自然之妙。竊謂與諸家之妄加刪併者有間(2)。”今以語音學之觀點衡之，使勞氏從邵班卿說，縱分字母爲夏透拂輦揉五類，更依發音部位，橫分字母爲十二組，則於音理益爲賅備。然就前此審音諸家論，勞氏所分確有漸近自然之妙矣。

宋元以來之刪併字母者，約可別爲三派：

案清通志七音略曰：“知徹澄古音與端透定相近，今音與照穿牀相近。泥孃非敷，古音異讀，今音同讀”。性理精義案曰：“知徹澄孃等韻本爲舌音，不知何時變入齒音。等韻次於舌音之後，經世次於齒音之後，則疑邵子之時此音已變也”。又曰：“以等韻之例求之，敷字當自爲一音與滂字對。如此則等韻有二十五母，而經世止於二十四，蓋此字絕少，因失此音也”。果如所言，則知徹澄娘敷之混變自北宋已見其端。陳晉翁元江西樂安人切韻指掌圖節要之三十二母有知徹澄泥而無照穿牀娘(3)。梅膺祚明南京宣城人韻法直圖沿用之三十二母有照穿牀泥而無知徹澄娘。(4)吳澄元江西崇仁人之三十六字母易羣以芹，易非爲威，刪知徹狀娘而別增牙聲細音之圭缺羣危。(5)黃公紹元江浙邵武人韻會之三十六母併照於知，併穿於徹，併牀於澄，而以疑母之魚虞危元等字與喻母之爲韓韋筠雲員王等字別爲魚母，分影母之伊鷺因烟淵娟塙鴉嬰縈幽愿等字別爲幺母，分匣母之洪懷回寒桓還和黃侯含酣痕華恒等字別爲合母。此四家者，雖亦略有出入，要不外於知徹澄娘與照穿牀泥之混併。惟吳澄易非爲威，公紹併疑喻之一部分爲魚母，併匣母之一部分爲合母，已爲後此刪併之先聲矣。此第一派也。

洪武正韻分韻七十有六，合之得二十二部，除入聲仍舊保留外，已與中原音韻之系統爲近。惟劉文錦嘗系聯其反切上字以求其聲類，則祇知徹澄娘敷併於照穿牀泥

(1) (2) 勞乃宣等韻一得外篇頁一至頁三

(3) (5) 見吳澄文正集切韻指掌圖節要序

(4) 案梅膺祚韻法直圖所用三十二母謂得自新安，相傳爲朱熹所作，恐不足據。

非其餘三十一類仍與舊譜無異。此後李登^{明南京上元人}書文音義便考私編及楊選杞聲韻同然集均宗之。蓋仍兼採邵雍及黃公紹等說而未能改用中原音韻之聲類。特李登以“仄聲純用清母似爲直截”因謂“平則三十一母仄則二十一母”，足證其時全濁聲母已混，惟以平分陰陽故未併合之耳：此第二派也。

以上兩派所刪併者惟在知徹澄娘敷五母，尙未公然混同清濁也。及葉秉敬^{明江西安人}韻表刪去知徹澄娘敷疑六母，已較黃公紹併喻疑之一部爲魚母者益爲變古。其後王應電^{明南直隸崑山人}聲韻會通以“乾坤清寧，日月昌明，天子聖哲，丞弼父英，兵法是恤，禮教丕興，同文等字”，爲二十八聲，刪併知徹澄娘牀邪敷奉喻匣十母，而以疑母重出之父當喻，禪母重出之丞當牀，併音連聲字學集要⁽¹⁾之二十七母刪去疑透牀禪知徹娘非微匣十二母，又增入勤逸歎三母；蓋以勤當羣，以歎當透，以逸當疑而實混於喻。其所混併者皆不免受中原音韻以後之影響：此第三派也。

綜觀增刪字母諸家而衡其得失，竊謂探討中古韻書之聲系者，應以廣韻四十七聲類爲準，而參證三十六字母之音序；辨析人類語言之輔音者，舊說中以勞乃宣之五十八母爲漸近自然，其墨守三十六字母而以守溫功臣自居者，實猶未明守溫字母之真象耳。至若囿於風土，習於方言，而妄事增刪，既未能赅括人類自然之音，復未敢毅然遵用中原音韻之北音系統，尤見其“童牛角馬，古不不今”而已矣！

(1) 此書不著撰人名氏，明萬曆二年會稽陶承學得於吳中，屬其同邑毛會刪除繁冗以成是編。

附表一 梵藏漢字母對照表

[illegible]

附表二 守溫字母源流表

梵文三十三聲及一聲勢	𑖀	𑖁	𑖂	𑖃	𑖄	𑖅	𑖆	𑖇	𑖈	𑖉	𑖊	𑖋	𑖌	𑖍	𑖎	𑖏	𑖐	𑖑	𑖒	𑖓	𑖔	𑖕	𑖖	𑖗	𑖘	𑖙	𑖚	𑖛	𑖜	𑖝	𑖞	𑖟	𑖠	𑖡	𑖢	𑖣	𑖤	𑖥	𑖦	𑖧	𑖨	𑖩	𑖪	𑖫	𑖬	𑖭	𑖮	𑖯	𑖰	𑖱	𑖲	𑖳	𑖴	𑖵	𑖶	𑖷	𑖸	𑖹	𑖺	𑖻	𑖼	𑖽	𑖾	𑖿	𑗀	𑗁	𑗂	𑗃	𑗄	𑗅	𑗆	𑗇	𑗈	𑗉	𑗊	𑗋	𑗌	𑗍	𑗎	𑗏	𑗐	𑗑	𑗒	𑗓	𑗔	𑗕	𑗖	𑗗	𑗘	𑗙	𑗚	𑗛	𑗜	𑗝	𑗞	𑗟	𑗠	𑗡	𑗢	𑗣	𑗤	𑗥	𑗦	𑗧	𑗨	𑗩	𑗪	𑗫	𑗬	𑗭	𑗮	𑗯	𑗰	𑗱	𑗲	𑗳	𑗴	𑗵	𑗶	𑗷	𑗸	𑗹	𑗺	𑗻	𑗼	𑗽	𑗾	𑗿	𑘀	𑘁	𑘂	𑘃	𑘄	𑘅	𑘆	𑘇	𑘈	𑘉	𑘊	𑘋	𑘌	𑘍	𑘎	𑘏	𑘐	𑘑	𑘒	𑘓	𑘔	𑘕	𑘖	𑘗	𑘘	𑘙	𑘚	𑘛	𑘜	𑘝	𑘞	𑘟	𑘠	𑘡	𑘢	𑘣	𑘤	𑘥	𑘦	𑘧	𑘨	𑘩	𑘪	𑘫	𑘬	𑘭	𑘮	𑘯	𑘰	𑘱	𑘲	𑘳	𑘴	𑘵	𑘶	𑘷	𑘸	𑘹	𑘺	𑘻	𑘼	𑘽	𑘾	𑘿	𑙀	𑙁	𑙂	𑙃	𑙄	𑙅	𑙆	𑙇	𑙈	𑙉	𑙊	𑙋	𑙌	𑙍	𑙎	𑙏	𑙐	𑙑	𑙒	𑙓	𑙔	𑙕	𑙖	𑙗	𑙘	𑙙	𑙚	𑙛	𑙜	𑙝	𑙞	𑙟	𑙠	𑙡	𑙢	𑙣	𑙤	𑙥	𑙦	𑙧	𑙨	𑙩	𑙪	𑙫	𑙬	𑙭	𑙮	𑙯	𑙰	𑙱	𑙲	𑙳	𑙴	𑙵	𑙶	𑙷	𑙸	𑙹	𑙺	𑙻	𑙼	𑙽	𑙾	𑙿	𑚀	𑚁	𑚂	𑚃	𑚄	𑚅	𑚆	𑚇	𑚈	𑚉	𑚊	𑚋	𑚌	𑚍	𑚎	𑚏	𑚐	𑚑	𑚒	𑚓	𑚔	𑚕	𑚖	𑚗	𑚘	𑚙	𑚚	𑚛	𑚜	𑚝	𑚞	𑚟	𑚠	𑚡	𑚢	𑚣	𑚤	𑚥	𑚦	𑚧	𑚨	𑚩	𑚪	𑚫	𑚬	𑚭	𑚮	𑚯	𑚰	𑚱	𑚲	𑚳	𑚴	𑚵	𑚶	𑚷	𑚸	𑚹	𑚺	𑚻	𑚼	𑚽	𑚾	𑚿	𑛀	𑛁	𑛂	𑛃	𑛄	𑛅	𑛆	𑛇	𑛈	𑛉	𑛊	𑛋	𑛌	𑛍	𑛎	𑛏	𑛐	𑛑	𑛒	𑛓	𑛔	𑛕	𑛖	𑛗	𑛘	𑛙	𑛚	𑛛	𑛜	𑛝	𑛞	𑛟	𑛠	𑛡	𑛢	𑛣	𑛤	𑛥	𑛦	𑛧	𑛨	𑛩	𑛪	𑛫	𑛬	𑛭	𑛮	𑛯	𑛰	𑛱	𑛲	𑛳	𑛴	𑛵	𑛶	𑛷	𑛸	𑛹	𑛺	𑛻	𑛼	𑛽	𑛾	𑛿	𑜀	𑜁	𑜂	𑜃	𑜄	𑜅	𑜆	𑜇	𑜈	𑜉	𑜊	𑜋	𑜌	𑜍	𑜎	𑜏	𑜐	𑜑	𑜒	𑜓	𑜔	𑜕	𑜖	𑜗	𑜘	𑜙	𑜚	𑜛	𑜜	𑜝	𑜞	𑜟	𑜠	𑜡	𑜢	𑜣	𑜤	𑜥	𑜦	𑜧	𑜨	𑜩	𑜪	𑜫	𑜬	𑜭	𑜮	𑜯	𑜰	𑜱	𑜲	𑜳	𑜴	𑜵	𑜶	𑜷	𑜸	𑜹	𑜺	𑜻	𑜼	𑜽	𑜾	𑜿	𑝀	𑝁	𑝂	𑝃	𑝄	𑝅	𑝆	𑝇	𑝈	𑝉	𑝊	𑝋	𑝌	𑝍	𑝎	𑝏	𑝐	𑝑	𑝒	𑝓	𑝔	𑝕	𑝖	𑝗	𑝘	𑝙	𑝚	𑝛	𑝜	𑝝	𑝞	𑝟	𑝠	𑝡	𑝢	𑝣	𑝤	𑝥	𑝦	𑝧	𑝨	𑝩	𑝪	𑝫	𑝬	𑝭	𑝮	𑝯	𑝰	𑝱	𑝲	𑝳	𑝴	𑝵	𑝶	𑝷	𑝸	𑝹	𑝺	𑝻	𑝼	𑝽	𑝾	𑝿	𑞀	𑞁	𑞂	𑞃	𑞄	𑞅	𑞆	𑞇	𑞈	𑞉	𑞊	𑞋	𑞌	𑞍	𑞎	𑞏	𑞐	𑞑	𑞒	𑞓	𑞔	𑞕	𑞖	𑞗	𑞘	𑞙	𑞚	𑞛	𑞜	𑞝	𑞞	𑞟	𑞠	𑞡	𑞢	𑞣	𑞤	𑞥	𑞦	𑞧	𑞨	𑞩	𑞪	𑞫	𑞬	𑞭	𑞮	𑞯	𑞰	𑞱	𑞲	𑞳	𑞴	𑞵	𑞶	𑞷	𑞸	𑞹	𑞺	𑞻	𑞼	𑞽	𑞾	𑞿	𑟀	𑟁	𑟂	𑟃	𑟄	𑟅	𑟆	𑟇	𑟈	𑟉	𑟊	𑟋	𑟌	𑟍	𑟎	𑟏	𑟐	𑟑	𑟒	𑟓	𑟔	𑟕	𑟖	𑟗	𑟘	𑟙	𑟚	𑟛	𑟜	𑟝	𑟞	𑟟	𑟠	𑟡	𑟢	𑟣	𑟤	𑟥	𑟦	𑟧	𑟨	𑟩	𑟪	𑟫	𑟬	𑟭	𑟮	𑟯	𑟰	𑟱	𑟲	𑟳	𑟴	𑟵	𑟶	𑟷	𑟸	𑟹	𑟺	𑟻	𑟼	𑟽	𑟾	𑟿	𑠀	𑠁	𑠂	𑠃	𑠄	𑠅	𑠆	𑠇	𑠈	𑠉	𑠊	𑠋	𑠌	𑠍	𑠎	𑠏	𑠐	𑠑	𑠒	𑠓	𑠔	𑠕	𑠖	𑠗	𑠘	𑠙	𑠚	𑠛	𑠜	𑠝	𑠞	𑠟	𑠠	𑠡	𑠢	𑠣	𑠤	𑠥	𑠦	𑠧	𑠨	𑠩	𑠪	𑠫	𑠬	𑠭	𑠮	𑠯	𑠰	𑠱	𑠲	𑠳	𑠴	𑠵	𑠶	𑠷	𑠸	𑠹	𑠺	𑠻	𑠼	𑠽	𑠾	𑠿	𑡀	𑡁	𑡂	𑡃	𑡄	𑡅	𑡆	𑡇	𑡈	𑡉	𑡊	𑡋	𑡌	𑡍	𑡎	𑡏	𑡐	𑡑	𑡒	𑡓	𑡔	𑡕	𑡖	𑡗	𑡘	𑡙	𑡚	𑡛	𑡜	𑡝	𑡞	𑡟	𑡠	𑡡	𑡢	𑡣	𑡤	𑡥	𑡦	𑡧	𑡨	𑡩	𑡪	𑡫	𑡬	𑡭	𑡮	𑡯	𑡰	𑡱	𑡲	𑡳	𑡴	𑡵	𑡶	𑡷	𑡸	𑡹	𑡺	𑡻	𑡼	𑡽	𑡾	𑡿	𑢀	𑢁	𑢂	𑢃	𑢄	𑢅	𑢆	𑢇	𑢈	𑢉	𑢊	𑢋	𑢌	𑢍	𑢎	𑢏	𑢐	𑢑	𑢒	𑢓	𑢔	𑢕	𑢖	𑢗	𑢘	𑢙	𑢚	𑢛	𑢜	𑢝	𑢞	𑢟	𑢠	𑢡	𑢢	𑢣	𑢤	𑢥	𑢦	𑢧	𑢨	𑢩	𑢪	𑢫	𑢬	𑢭	𑢮	𑢯	𑢰	𑢱	𑢲	𑢳	𑢴	𑢵	𑢶	𑢷	𑢸	𑢹	𑢺	𑢻	𑢼	𑢽	𑢾	𑢿	𑣀	𑣁	𑣂	𑣃	𑣄	𑣅	𑣆	𑣇	𑣈	𑣉	𑣊	𑣋	𑣌	𑣍	𑣎	𑣏	𑣐	𑣑	𑣒	𑣓	𑣔	𑣕	𑣖	𑣗	𑣘	𑣙	𑣚	𑣛	𑣜	𑣝	𑣞	𑣟	𑣠	𑣡	𑣢	𑣣	𑣤	𑣥	𑣦	𑣧	𑣨	𑣩	𑣪	𑣫	𑣬	𑣭	𑣮	𑣯	𑣰	𑣱	𑣲	𑣳	𑣴	𑣵	𑣶	𑣷	𑣸	𑣹	𑣺	𑣻	𑣼	𑣽	𑣾	𑣿	𑤀	𑤁	𑤂	𑤃	𑤄	𑤅	𑤆	𑤇	𑤈	𑤉	𑤊	𑤋	𑤌	𑤍	𑤎	𑤏	𑤐	𑤑	𑤒	𑤓	𑤔	𑤕	𑤖	𑤗	𑤘	𑤙	𑤚	𑤛	𑤜	𑤝	𑤞	𑤟	𑤠	𑤡	𑤢	𑤣	𑤤	𑤥	𑤦	𑤧	𑤨	𑤩	𑤪	𑤫	𑤬	𑤭	𑤮	𑤯	𑤰	𑤱	𑤲	𑤳	𑤴	𑤵	𑤶	𑤷	𑤸	𑤹	𑤺	𑤻	𑤼	𑤽	𑤾	𑤿	𑥀	𑥁	𑥂	𑥃	𑥄	𑥅	𑥆	𑥇	𑥈	𑥉	𑥊	𑥋	𑥌	𑥍	𑥎	𑥏	𑥐	𑥑	𑥒	𑥓	𑥔	𑥕	𑥖	𑥗	𑥘	𑥙	𑥚	𑥛	𑥜	𑥝	𑥞	𑥟	𑥠	𑥡	𑥢	𑥣	𑥤	𑥥	𑥦	𑥧	𑥨	𑥩	𑥪	𑥫	𑥬	𑥭	𑥮	𑥯	𑥰	𑥱	𑥲	𑥳	𑥴	𑥵	𑥶	𑥷	𑥸	𑥹	𑥺	𑥻	𑥼	𑥽	𑥾	𑥿	𑦀	𑦁	𑦂	𑦃	𑦄	𑦅	𑦆	𑦇	𑦈	𑦉	𑦊	𑦋	𑦌	𑦍	𑦎	𑦏	𑦐	𑦑	𑦒	𑦓	𑦔	𑦕	𑦖	𑦗	𑦘	𑦙	𑦚	𑦛	𑦜	𑦝	𑦞	𑦟	𑦠	𑦡	𑦢	𑦣	𑦤	𑦥	𑦦	𑦧	𑦨	𑦩	𑦪	𑦫	𑦬	𑦭	𑦮	𑦯	𑦰	𑦱	𑦲	𑦳	𑦴	𑦵	𑦶	𑦷	𑦸	𑦹	𑦺	𑦻	𑦼	𑦽	𑦾	𑦿	𑧀	𑧁	𑧂	𑧃	𑧄	𑧅	𑧆	𑧇	𑧈	𑧉	𑧊	𑧋	𑧌	𑧍	𑧎	𑧏	𑧐	𑧑	𑧒	𑧓	𑧔	𑧕	𑧖	𑧗	𑧘	𑧙	𑧚	𑧛	𑧜	𑧝	𑧞	𑧟	𑧠	𑧡	𑧢	𑧣	𑧤	𑧥	𑧦	𑧧	𑧨	𑧩	𑧪	𑧫	𑧬	𑧭	𑧮	𑧯	𑧰	𑧱	𑧲	𑧳	𑧴	𑧵	𑧶	𑧷	𑧸	𑧹	𑧺	𑧻	𑧼	𑧽	𑧾	𑧿	𑨀	𑨁	𑨂	𑨃	𑨄	𑨅	𑨆	𑨇	𑨈	𑨉	𑨊	𑨋	𑨌	𑨍	𑨎	𑨏	𑨐	𑨑	𑨒	𑨓	𑨔	𑨕	𑨖	𑨗	𑨘	𑨙	𑨚	𑨛	𑨜	𑨝	𑨞	𑨟	𑨠	𑨡	𑨢	𑨣	𑨤	𑨥	𑨦	𑨧	𑨨	𑨩	𑨪	𑨫	𑨬	𑨭	𑨮	𑨯	𑨰	𑨱	𑨲	𑨳	𑨴	𑨵	𑨶	𑨷	𑨸	𑨹	𑨺	𑨻	𑨼	𑨽	𑨾	𑨿	𑩀	𑩁	𑩂	𑩃	𑩄	𑩅	𑩆	𑩇	𑩈	𑩉	𑩊	𑩋	𑩌	𑩍	𑩎	𑩏	𑩐	𑩑	𑩒	𑩓	𑩔	𑩕	𑩖	𑩗	𑩘	𑩙	𑩚	𑩛	𑩜	𑩝	𑩞	𑩟	𑩠	𑩡	𑩢	𑩣	𑩤	𑩥	𑩦	𑩧	𑩨	𑩩	𑩪	𑩫	𑩬	𑩭	𑩮	𑩯	𑩰	𑩱	𑩲	𑩳	𑩴	𑩵	𑩶	𑩷	𑩸	𑩹	𑩺	𑩻	𑩼	𑩽	𑩾	𑩿	𑪀	𑪁	𑪂	𑪃	𑪄	𑪅	𑪆	𑪇	𑪈	𑪉	𑪊	𑪋	𑪌	𑪍	𑪎	𑪏	𑪐	𑪑	𑪒	𑪓	𑪔	𑪕	𑪖	𑪗	𑪘	𑪙	𑪚	𑪛	𑪜	𑪝	𑪞	𑪟	𑪠	𑪡	𑪢	𑪣	𑪤	𑪥	𑪦	𑪧	𑪨	𑪩	𑪪	𑪫	𑪬	𑪭	𑪮	𑪯	𑪰	𑪱	𑪲	𑪳	𑪴	𑪵	𑪶	𑪷	𑪸	𑪹	𑪺	𑪻	𑪼	𑪽	𑪾	𑪿	𑫀	𑫁	𑫂	𑫃	𑫄	𑫅	𑫆	𑫇	𑫈	𑫉	𑫊	𑫋	𑫌	𑫍	𑫎	𑫏	𑫐	𑫑	
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