Study of The Sound and Meaning of The Flower Ornament Sutra in the Korean Version

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\[ \sqrt{9 + \frac{2}{3}} \]

Luo Zhichun
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Preface

Initially, I chose this topic because, like my supervisor, I am attracted toward the Huayan school, and because I earn a Master’s degree in the history of Chinese language. Therefore, our common ground soon appeared to be *The Sound and Meaning of The Adornment Flower Sutra*, namely *Xinyi Huayanjing Yinyin* (新譯華嚴經音義, hereafter abbreviated *XYHYJYY*).

Different from the styles of character books, rhyme books, and commentary books, the *Sound and Meaning of Buddhist Sutra* (佛經音義, hereafter abbreviated *FJYY*) are books that explain the pronunciation and meaning of words and phrases. They are of a unique style when it comes to ancient Chinese books, and distinguish themselves from traditional commentariology. These books mainly record words or phrases that people judge hard to pronounce and understand. The objective of *FJYY* writers is to correct the pronunciation and meaning of targeted words, and sometimes to proofread their written form. Ever since researchers have caught sights of the extended presence of *FJYY*, like it is the case in *Zhongjing Yinyin* 罡經音義, authored by Xuanying 玄應, *Yiqiejing Yinyin* 一切經音義, by Huilin 慧琳, and *Xu Yiqiejing Yinyin* 續一切經音義, by Xilin 希麟, much progress has been made in the understanding of the use of the sound and meaning of Buddhist sutra.

As an indispensable part of *FJYY*, *XYHYJYY* remains invaluable for a research on Chinese linguistics, and that, from multiple perspectives. In philology, scholars have been resorting to *XYHYJYY* for word analysis and formal corrections, more specifically to identify and correct word forms. For instance, not only did *Shuowen Jiezi* 說文解字 directly cite the word analysis, but he did also adopt the method to analyze words by using forms such as “字從 A”, “從 AB 聲”, and “從 A 從 B”, which makes *Shuowen Jiezi* the original author of this method. Besides the method
and the approach towards citations, \textit{XYHYJYY} comprises 16 clear annotations related to ancient records. These annotations represent important language materials for a research on the evolution and development of the Chinese vocabulary. Consequently, their linguistic value cannot be underestimated. \textit{XYHYJYY} also inherited from its forefathers, the result being the creation of new terminologies. Indeed, words like “借字 [jiezi, borrowing character]” and “借音 [jieyin, phonemic loan]” echo Xu Shen’s 許慎 “Liushu” (六書)\textsuperscript{1} theory. Equally, “假借 [jiejie, the borrowing of a character]” made its own way and eventually became “字之用 [zi zhi yong, the use of a character]”.

Regarding its contributions to phonology, \textit{XYHYJYY} holds a rich collection of Fanqie (反切) and Sanskrit-Chinese transliterations. These language materials are significant for a phonological research on the Chinese language. Scholars acknowledge that Fanqie and Sanskrit-Chinese transliterations are two totally different types of phonological materials. Generally speaking, Fanqie reflects the phonological types of the Chinese language whereas Sanskrit-Chinese transliteration reflects the phonological value of the language. In contrast to Fanqie, Sanskrit-Chinese transliteration in Huiyuan’s book shows obvious characteristics such as the voiced initials with the feature of unaspirated sounds, the close relationship between nasal and voiced initials, and the consonants that are clearly marked with both light and heavy labial sounds.\textsuperscript{2} Actually, it appears that the language materials that \textit{XYHYJYY} provides are made of two linguistic layers: one is the accepted language system with a Chang’an accent, which is reflected by Fanqie, a system that is relatively conservative; the second being a Chang’an dialect system of the time which is reflected by Sanskrit-Chinese transliteration, a system obviously up-to-date and regional.

In the field of critical interpretation of ancient texts, \textit{XYHYJYY} offers rich

\textsuperscript{1} The six categories of Chinese characters are as follows: (1) self-explanatory characters; (2) pictographs; (3) pictophonetic characters; (4) associative compounds; (5) mutually explanatory characters; and (6) phonetic loan characters.

\textsuperscript{2} Huang 2011: 271-276.
explanatory materials. Owing to citations in Huiyuan’s book, lost materials like *Zilüe* 字略, *Zilin* 字林, *Yunlüe* 韻略, and *Tongsuwen* 通俗文 have survived until now. Many other records of regional customs and languages are annotated respectively as “popular saying” (俗云) and “custom of the time” (時俗), or place names like “River South” (江南, River South referring to the Yangtze River) and “River East” (江東). These materials, and many more, faithfully record the language of the time. They are key elements for a research on Ancient Chinese vocabulary.

From the perspective of philology, *XYHYJYY* is a book that has the unique particularity to connect the early ancient with the late ancient language. Its transmission has proven its value in the history of dictionary compilation. Furthermore, its value is also reflected in its contents. Indeed, according to the data compiled for this doctoral dissertation, *XYHYJYY* contains 1288 entries, including 318 Sanskrit-Chinese transliterations which represent about 25% of the total. Such a percentage of transliteration entries let to the adoption of the hypothesis according to which *XYHYJYY* could be regarded as a bilingual dictionary.

Entries in *XYHYJYY* include both Chinese and Sanskrit forms of words, phrases, and sentences. It clearly appears that the purpose of the book is to assist readers in understanding *The Flower Adornment Sutra*. For easy retrieval, most of the entries are disyllabic. According to the preliminary data collected, disyllabic entries in *The Sound and Meaning of Xuanying* take up to 92% of all entries. Likewise, Huiyuan’s book has a percentage of 34%, Huilin 86%, Kehong 98%, and Xilin 86%, which suggests that the number of disyllabic entries prevails. It also clearly appears that overall, among the annotations, the proportion of disyllabic entries is relatively smaller in *XYHYJYY*, certainly due to the fact that it was made to annotate a single sutra by taking in relatively more foreign words. Despite their number and complexity, the disyllabic words in Huiyuan’s book are valuable for the research on the disyllabilization of the Middle Chinese vocabulary. That book also constitutes a
link between the former and the following efforts in annotating Buddhist sutras. With due attention to the linguistic value of the entries in XYHYJYY, this dissertation attempts to delve into issues such as new words and meanings of local Chinese vocabulary, local adaptation of foreign words, disyllabilization, and colloquialization.

This doctoral project would not have been possible without the support of my supervisor, Dr. Imre Hamar, vice president of Eötvös Loránd University, as well as the advice of both Dr. Huba Bartos and Dr. Ye Qiuyue of the Department of Chinese studies. I am also very grateful to Dr. Zhao Xinye, Dr. Li Hongyin, Dr. Gao Jingyi, and my dear family and friends.

I am deeply indebted to Dr. Imre Hamar for his supervision of the earlier frame of this dissertation, especially for giving me inaccessible reference materials, and for his continuous encouragement and assistance in my research and teaching responsibilities. My supervisor’s attitude and patience have also been important guiding lights in my endeavor.

My good words also go to Dr. Huba Bartos for his kind help on reference research. The advice he gave me in his doctoral seminar helped to build my self-confidence and determination to finishing this research and defending it. Dr. Ye Qiuyue, my good friend, and colleague, kept me focused on my project when times were hard and I had thoughts of taking it easy or even simply quitting the project. She used her own experience to make me understand how difficult it could be, but also how rewarding it would be.

My respect and acknowledgments also go to Dr. Zhao Xinye of Southwest University, Ji’an, who provided me with crucial insights on the study of Chinese characters. Many thanks to Dr. Li Hongyin, of Peking University, and Dr. Gao Jingyi, of Beijing International Studies University, who gave precious advice on lexical studies and phonological studies respectively.
I want to express my gratitude to my family and friends. Their encouragement and understanding inspired me during the whole process, especially when I was remote and far away from home. They always left me all the time and space I needed. Even my four-year-old nephew knew that his auntie had an important homework to do, so he could not disturb her. Finally, thanks to Mr. Deng Chenhui, whose constant calls to taking a break or giving up the writing of this dissertation made me understand, in the end, how determined I was to become a doctor in Chinese linguistics.
1. 1. Introduction

After entering into China via the Silk Road at the end of the Western Han 西漢 dynasty (202BCE-9CE), and continued to grow before reaching its peak in the Tang 唐 dynasty (618-907CE), Buddhism flourished during the Tang dynasty. The prevalence of Buddhism exerted a great influence on the emperor and common people. It is a social, political, economic, academic and cultural issue more than the religious issue. As Ji (1988) said,

Can we make a comparatively correct regarding only after analyzing carefully, concretely and truthfully the role of Buddhism in the history of China, its culture and its philosophy. It is a necessary endeavor, no matter how hard it is, so better sooner than later. Otherwise, we cannot accurately write the history of Chinese philosophy, ideology and culture, let alone the history of Chinese painting, linguistic and phonology and so on.3

It can be said that Buddhism has penetrated into every aspect of traditional Chinese culture, such as the Chinese way of thinking, culture, and life, while consistently adapting to Chinese soil.

When two different languages come into contact, it is necessary to use one language to explain the writing system, vocabulary, grammar in another language, and the sound and meaning of Buddhist scripture is a product of this demand. Along with the development of a career in the translation of Buddhist scriptures, a large number of neologisms entered the Chinese language, but the transliterations, free translation words for the ordinary people, who lacked formal education, to understand. In addition, the profundity of Buddhist doctrine makes it more difficult to promote. Dictionaries explaining the Buddhist text, were needed not only when reading Buddhist scriptures, but also when reading common texts including words specific to Buddhism, which promoted the spread of these explanatory texts.

3 Ji 1988 : 22-23.
Buddhist communicators did a lot of work to get more followers. Take works as an example, the monks wrote a great number of works, such as commentaries on sutras, quotations, historical biographies of famous masters, as well as the sound and meaning of sutras. There are two parts of sound and meaning of Buddhism sutras: one part comprises the phonology, the meaning and character form for explaining Buddhist sutras, and the other one is the Sanskrit-Chinese Dictionary for translating Buddhist sutras, such as *Fanyi Mingyi Ji* 翻譯名義集⁴. The former helps people to confirm the meaning of the text as they read Buddhist scripture. It has the function of resolving doubts, thus aiding in the understanding of the Buddhist doctrine and meeting the social needs. The writing of FJYY continued for more than 1,600 years, from the Northern Qi 北齊 (550-577CE) to the Qing 清 dynasty (1636-1912CE), and a large number of such works were published. The earliest recorded dictionary of sound and meaning that still exists is supposed to be *Yiqiejing Yin* 一切經音 written by Daohui 道慧⁵ in the Northern Qi dynasty. Shi Daoxuan 釋道宣 (596-667CE)⁶ records it in *Datang Neidian Lu* 大唐內典錄, “昔高齊沙門釋道慧為《一切經音》，不顯名目，但明字類。[Xi Gaoqi shamen Shi Daohui wei *Yiqiejing Yin*, buxian mingmu, dan ming zilei. In the past, Monk Daohui of the Northern Qi dynasty wrote *Yiqiejing Yin*, which did not display the items according to sutras, but only showed the characters independently.]”⁷ Shi Zhisheng 釋智昇⁸ also mentions it in *Kaiyuan Shijiao Lu* 開元釋教錄: “昔高齊沙門釋道慧為《一切經音》 [Xi Gaoqi shamen Shi Daohui wei *Yiqiejing Yin*, yizi zhifan, ceng wu zhuigu. In the past, Monk Daohui of the Qi dynasty wrote *Yiqiejing Yin.*]”⁹ The book of Daohui 道慧 has been lost.

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⁴ It is a Buddhist dictionary with 7 volumes, written by monk Fayun of Jingde 景德 temple of Pingjiang 平江 in the Northern Song dynasty.
⁵ The date of birth and death is not known.
⁶ Shi Daoxuan is known as patriarch of vinaya-sutra (律祖) due to his achievement on vinaya.
⁷ T55n2149_p0283b24
⁸ The date of birth and death is not known.
⁹ T55n2154_p0562a26
Recorded in the Sui dynasty (581-619CE), was Zhongjing Yin 写经音 written by Shi Zhiqian 释智骞10, see Xu Gaoseng Zhuan 续高僧传 Vol. 30:

時慧日沙門智骞者，江表人也。偏洞字源，精闡通俗。……造《寫經音》及《蒼雅》《字苑》，宏敘周贍，達者高之，家藏一本以為珍璧。11[Shi huiri shamen Zhiqian zhe, jiangbiao ren ye. Piandong ziyuan, jingxian tongtsu….Zao Zhongjing Yin ji Cangya, Ziyuan, hongxu zhouzhan, dazhe gao zhi, jia cang yiben yiwei zhenben. Zhiqian, monk of the Huiri monastery of the time, was born south of the Yangtze River. He is good at etymology and popular characters. […] He wrote Zhongjing Yin, Cangya and Ziyuan, which are comprehensive. The great scholars valued it so much that they considered owning ever one of them as a great treasure.]

The book of Shi Zhiqian has been lost except a few lost passages referenced in other books.12 In addition, there is Miaofa Lianhuajing Zishi 妙法蓮花經字释 (1 Vol.) written by Tanjie 曇捷13 which is recorded in Dongyu Chuanzeng Mulu 東域傳燈目錄: “同《字釋記》一卷, 大隋京師惠日道場沙門曇捷撰。[Tong Zishi Ji yijuan, Dasui jingshi Huiri daochang shamen tanjie zhuan. Zishi Ji (1 Vol.) is written by Tanjie, who is a monk of Huiri monastery, in the capital city of the Sui dynasty.]”14 Miaofa Lianhuajing Zishi is now lost.15

In the Tang dynasty, the writing of FJYY reached its peak. At the beginning of the Tang dynasty, the eight volumes of Xinding Yiqiejing Leiyin 新定一切經類音 written by Guo Yi 郭邃16 which is recorded in Zhizheng Dashi Qingsai Mulu 智證

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10 The date of birth and death is not known.
11 T50n2060_p0704b23
12 Takata Tokio thinks that the quotation of Fahuaing Shiwen 法華經釋文, “騫師云: 宜为了字, 謂了無兩臂, 不任統於事務，家業畢了，無所付委也。”[Qianshi yun: yi wei liao zi, wei liao wu liangbi, bu renting yu shiwu, jiaye biliang, wusuo fuwei ye. Master Qian said: It should be “了”. The character “了” means “without two arms” or “uninhibited”, family and career fulfilled and nothing to oblige others.] is the lost words. See Takata Tokio 2005: 388.
13 The date of birth and death is not known.
14 T55n2183_p1150a15. Ding (2006) thinks that Zishi Ji sounds not much like the Chinese title which is supposed to be Zishi, see pp211-217.
15 Ding (2006) thinks that this book still exist during the period of Zhezong 哲宗 (1077-1100CE) at the end of Song dynasty. See pp211.
16 The date of birth and death is not known. His work, Xinding Yiqiejing Leiyin is lost.
Xinding Yiqiejing Leiyin (eight volumes) was written by Guo Yi. This book includes standard and popular characters, classifying and listing the components of characters, only marking the sound of Buddhist sutras, not tracing the source of the sound, which has been written by Guo Yi and many monks. 

Datang Zhongjing Yinyi (25 Vols.) was written by Xuanying. This is the original title. It is changed to Yiqiejing Yinyi 一切經音義 by Zhisheng in Kaiyuan Shijiao Lu 開元釋教錄: “《一切經音義》二十五卷，見《內典錄》 [Yiqiejing Yinyi ershiwujuan, jian Neidian Lu. The 25 volumes of the Yiqiejing Yinyi are collected in Neidian Lu.]” Xuanying explains the unidentified characters or words of Buddhist scriptures with extensive quotations from dictionaries and Confucians classics. This book has a faithful record of the use of Chang’an dialect in the early Tang dynasty, which demonstrates obvious regional features and the characteristics of the era. It is a practical piece of and academic literature which is important to research Chinese history. Yiqiejing Yin 一切經音, written by Shanyu 善遇, is lost to us today, but was recorded in Nanhai Jigui Neifa Zuan 南海寄歸內法傳: “且如浄親教師，則善遇法師也。……所制文藻及《一切經音》，並諸字書，頗傳於世。 [Qieru Jing qinjiaoshi, ze Shanyu fashi ye....Suozhi wenzao ji Yiqiejing Yin, bing zhu zishu, po chuan yu shi. (Such as the teacher of Jing is Master Shanyu. [...] His works, Yiqiejing Yin, as well as his character dictionaries spread far and wide.]” From
this we know that many of Shanyu’s writings were spread far and wide, but the style and scale of *Yiqiejing Yin* is not clear. *Miaofa Lianhuajing Yinyi* (8 Vols.) 妙法蓮華經音義, written by Kuiji 窺基 (632-682 CE), has been lost also. Huilin 慧琳 records the original preface of *Miaofa Lianhuajing Yinyi* 妙法蓮華經音義 in volume 27 of *Yiqiejing Yinyi* 一切經音義, in which he clarified the meaning of the original text by simplifying or adding to it. The 52 volumes of *Dainihon Zokuzokyo* collects *Fahua Yinxun* 法華音訓 (1 Vol.) 24 Huiyuan 慧苑 wrote *Xinyi Dafangguang Fo Huayanjing Yinyi* 新譯大方廣佛嚴經音義 (2 Vols.), which will be explored further in subsequent sections. Yungong 雲公 wrote one volume of *Niepanjing Yinyi* 涅盤經音義, which is also lost. Huilin collects the original preface, and deletes or adds the mainbody content of *Niepanjing Yinyi*. Guilun 桂輪 wrote eight volumes of *Dazangjing Yin* 大藏經音 which has been lost. Huilin 慧琳 took twenty-five years to write the 100 volumes of *Yiqiejing Yinyi* 一切經音義, which is Huilin’s magnum opus. It is an exemplary work in the field of FJYYY because of its accurate phonetic notations, precise paraphrases and wide quotations. The works of Xuanying 玄應, Huiyuan 慧苑, Kuiji 窺基 and Yungong 雲公 are collected in Huilin’s 慧琳 *Yiqiejing Yinyi* 一切經音義 with two prefaces: one is *Preface of Xinshou Yiqie Zangjing Yinyi* 新收一切藏經音義序, written by Gu Qizhi 顧齊之 25, the other one is *Preface of Yiqiejing Yinyi* 一切經音義序, written by Jing Shen 景審. The Buddhist scriptures explained in Huilin’s work begin with *Datang Shengjiao Xu* 大唐聖教序, written by Taizong 太宗 (598-649 CE), *Shu Sanzang Ji* 述三藏記, written by Gaozong 高宗 (628-683 CE), *Prajñāpāramitā* (般若波罗蜜多心經), translated by Xuanzang 玄奘 (602-664 CE), and ends with *Huming Fangsheng Fa* 護命放生法, written by Yijing 義淨 (635-713 CE). The involved sutras comprise more than 5,000 volumes and one million characters.

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25 He was known as a recluse in the period of Kaicheng of the Tang dynasty.
In the Five dynasties 五代 (907-979CE), as the cultural center gradually shifted to the south, Buddhism was protected and supported by the monarchs of the southern states and spread widely and steadily. Because of this, the number of FJYY is large, such as about five hundreds volumes of *Dazangjing Yinshu* 大藏經音疏, written by Xingtao 行瑫 (895-956CE), which is involved in Song Gaoseng Zhaun 宋高僧傳; "釋行瑫，姓陳氏，湖州長城人也。……亦覽群書，旁探經論，慨其郭逈音義疎略，慧琳音義不傳，遂述《大藏經音疏》五百許卷，今行于江浙左右僧坊。

26 [Shi Xingtao, xing chenshi, huzhou changchengren ye. [...] Yi lan qunshu, pangtan jinglun, kai qi Guo Yi yinyi shulue, Huilin yinyi buchuan, sui shui *Dazangjing Yinshu* wubai xu juan, jin xing yu jiangzhe zuoyou sengfang. The common surname of Monk Xingtao is Chen, and he was born in the village of Changcheng in Huzhou city. [...] He reads extensively, research sutras, and feels that the explanations of Buddhist sutras written by Guo Yi is too simple, and because Huilin’s work was not widely spread, he wrote approximately five hundred volumes of *Dazangjing Yinshu*, which spread in temples around Jiangzhe.]

There are just three collections of scattered volumes of Xingtao’s work, which are in Japan.27 There are 30 volumes of *Xinji Zangjing Yinyi Suihanlu* 新集藏經音義隨函錄, written by Kehong 可洪 in the Later Jin dynasty 後晉 (936-947CE). The life story of Kehong is not clear. A very few records can be seen in subsequent literature, such as *Fozu Tongji* 佛祖統紀29 Vol. 42: “(高祖天福四年……漢中沙門可洪進《大藏經音義》四百八十卷，敕入大藏。 [(Gaozu tianfu) Simian […] Hanzhong shamen Kehong jin *Dazangjing Yinyi* sibaibashijuan, chiru Dazang. In the 4th year of Tianfu period of Gaozu (939CE), Monk Kehong in Hanzhong contributed 480 volumes of *Dazangjing Yinyi* to the emperor which has been collected into *Tipikata* by imperial order.]”,30 and Vol. 50 records: “晉天福沙門可洪，進《大藏經音義》四百八十卷。 [Jin tianfu shamen Kehong, jin *Dazangjing Yinyi* sibaibashijuan. In

26 T50n2061_p0871a22
28 Kehong lived in the Five dynasties 五代, but his date of birth and death is not known.
29 It is authored by Shi Zhipan 释志磐 with 54 volumes.
30 T49n2035_p0391c21
the Tianfu period of the Jin dynasty, Monk Kehong contributed 480 volumes Dazangjing Yinyi to the emperor.]

The work of Kehong explains the transcript in Yanzuo 延祚 Temple of Fangshan 方山, and references other Buddhist sutras and previous books of FJYY widely. Among the existing Buddhist scriptures, Kehong’s work is the only one taking the clear and complete handcopied Tripitaka as explaining object, and it plays an important role on philological research.

In the Liao 遼 dynasty, Quan Pu 全璞 authored Dazang Suihan Guangshi Jingyin 大藏隨函廣釋經音, which has also been lost. However, P4057 of Dunhuang manuscript collects the remnants of Dazang Suihan Guangshi Jingyin Xu 大藏隨函廣釋經音序. According to this remnant scripture, Takata Tokio says that the common surname of Monk Quan Pu is Guo 郭, was born in Quanzhou 泉州, studies Buddhism in Lushan 廬山, Jiangxi 江西 province. Xilin 希麟 wrote ten volumes of Xu Yiqiejing Yinyi 續一切經音義 in the Liao dynasty, which is a continuation of Huilin’s work. Xilin’s work explains are the Buddhist sutras that appeared after those collected in Kaiyuan Lu 開元錄. There is preface, in which Xilin explains his reasons for writing. Xu Yiqiejing Yinyi is practical and academic due to Xinlin giving phonetic notation in the vernacular of Yan 燕 State modern location and time period, as well as quoting Buddhist sutras and Confucian classics extensively. The four volumes of Longkan Shoujing 龍龕手鏡, written by Shi Xingjun 釋行均, is a character dictionary interpreting the forms, pronunciation and meaning of the individual characters in Buddhist sutras. Sun (2011) comments: “辨正字形，兼注音釋義，以幫助僧徒識字念經，多收俗字訛字，有助於釋讀敦煌寫本等文卷。”

31 T49n2035_p0454c26
32 The date of birth and death is not known.
33 Takata Tokio 2005: 394.
34 The native place of birth and death is not known.
35 It was written in 730CE.
36 Longkan Shoujing is a Buddhist dictionary of the Liao dynasty in China which plays a significant role on the spread and popularization of Buddhism in the Liao country. It has attracted high attention from the scholars of philology, phonology, Dunhuang and Buddhism due to a lot of handwriting popular forms of characters and variants in the book.
37 The latter name of Longkan Shoujing 龍龕手鏡 is namely Longkan Shoujian 龍龕手鑒.
book identifies correct and incorrect character forms, points out the sound, and explains the meaning to help monks learn to read Buddhist scripture. It mostly collects popular characters and incorrect characters, which is beneficial to the reading of Dunhuang manuscripts.”38

In addition, there are some works whose time of writing is unknown are quoted by Kehong 可洪 but not by Huilin 慧琳, such as Jiangxi Qiandade Jingyin 江西謙大德經音, Xichuan Houdashi Jinyin 西川厚大師經音, Changyun Heshang Yun 崇筠和尚韻, Nanyue Jingyin 南岳經音, Zhexi Yun 浙西韻, E’mei Jingyin 峨眉經音, Louzang Jingyin Suihanlu 樓藏經音隨函錄 and Guangjizang Suihanlu 廣濟藏隨函錄. All of these works have been lost.

In the Song 宋 (960-1279CE) dynasty, Shi Yunsheng 釋雲勝39 wrote the 660 volumes of Dazangjing Suihan Suoyin 大藏經隨函索隱, which is recorded in Fozu Tongji 佛祖統記: “(乾德)五年，……右街應制沙門文勝奉敕編修《大藏經隨函索隱》，凡六百六十卷。 [(Qiande Wunian, […] Youjie yingzhi shamen Wensheng fengchi bianxiu Dazangjing Suihan Suoyin.) In the fifth year of Qiande period (967CE) […] Monk Wensheng, also known as Youjie Yingzhi received the emperor’s order to write Dazangjing Suihan Suoyin, which is altogether 660 volumes.]”.40 The book has been lost, so we do not know its contents. Shi Weijing 釋惟浄41 wrote the 70 volumes Xinyijing Yinyi 新譯經音義, which contains sutras that were newly translated in the Song dynasty. The book seems to be the work of Confucian scholars and monks according to the record in Song Huiyao Jigao 宋會要輯稿: “仁宗天聖四年，潤文官翰林學士夏竦與眾僧上《新譯經章義》七十卷。是書大中祥符九年詔惟浄撰，今潤文官趙安仁、楊億刊定，至是始畢。[Renzong tiansheng simian, runwenguan hanlinxueshi Xia Song yu zhongseng shang Xinyijing Zhangyi qishijuan. Shishu dazhong xiangfu juanjian zhao Wei Jing zhu, jin runwenguan Zhao Anren, Yang Yi kanding, zhishi shibi. In the 4th year of the

38 Zhang 2011: 117.
39 Shi Yunsheng lived in the period of Song Taizong 宋太宗 (939-997CE)
40 T49n2035_p0395c04.
41 Shi Weijing lived in the time of the Northern Song dynasty.
Tiansheng Period of Ren emperor, Xia Song, who was the Officer of Polishing Buddhist Sutra and the Hanlin Academic, presented the 70 volumes of Xinyijing Zhangyi along with the many monks who helped write it. This book was written by Wei Jing in the 9th year of Dazhong Xiangfu Period, and it has been collated by the Officers of Polishing Buddhist Sutra, Zhao Anren and Yang Yi, who finished it up finally.”

This is the only work on FJYY we have record of which was written by Confucian scholars and monks. Moreover, there are Shaoxing Chongdiao Dazangyin 紹興重雕大藏音 (3 Vols.) written by Chuguan 處觀.

In the Ming dynasty 明 (1368-1644CE), there is one volume of Chanlin Baoxun Yinyi 禪林寶訓音義, collated by Shi Dajian 釋大建, which is collected in Dainihon Zokuzokyoo 大日本續藏經. In the Qing dynasty, there is one volume of Fahuajing Dacheng Yinyi 法華經大成音義, written by Shi Jingsheng 釋淨升, which is also collected in Dainihon Zokuzokyoo.

The books on FJYY spread in society in the form of manuscripts. Some of these books were lost to the passage of time, but some of them were preserved in Dunhuang. The books collected in Dunhuang focused on a single sutra, while others explained several.

Huiyuan’s work is a book on the sound and meaning of the newly translated Flower Ornament Sutra. Buddhist sutras translation reached its peak during the prosperous Tang dynasty. Huiyuan believed that when people read sutras, they should begin with the meaning of each word. Moreover, Huiyuan also believed that there are many mistakes in the sutras, which he explains in the preface of XYHYJYY: “若乃文
In order to interpret the sound and meaning of characters or words in the sutras, Huiyuan collects items chapter by chapter in two volumes after extensive research. Since the publication of his work, subsequent authors have added some forewords or postscripts to it, such as *Huayanjing Yinyi Xu* 華嚴經音義序 of Zang Yongtang 臧鏞堂 (1766-1834CE), *Huayanjing Yinyi Ba* 華嚴經音義跋 authored by Qian Xizuo 錢熙祚 (?-1844), *Xiaoji Huayan Yinyi Ba* 小集華嚴音義跋 written by Xu Xingbo 徐星伯, *Huayanjing Yinyi Ba* authored by Wu Chongyao 伍崇曜 (1810-1863CE), and *Huayanjing Yinyi Ba* authored by Zhang Jian 張鑒 (1768-1850CE). Modern scholars also have some concerns about Huiyuan’s book, mainly focusing on linguistics and philology. This dissertation will comprehensively examine *XYHYJYY* from both aspects.

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45 K32n1064_p0340b10. “楷模 [kaimo, good example]” is written as “揩模 [kai mo, wipe and touch]” in the original text. Jinzang edition records it as “揩模” which is incorrect also. The mistake happens because of the similar shape of “木 [mu, wood]” and “扌 [shou, hand]”.

- 10 -
1.2. Overview of Research

As an exegesis work for interpreting the characters or words in Buddhist sutras, the appearance of FJYY is not only advantageous to the extent of Buddhism’s spread, it also promotes the interpretation and research of the Buddhist scriptures, and provides abundant source material for the research of religion, philosophy, language, literature, art, history of Chinese and foreign exchanges, etc. It is a rich treasure in classical Chinese literature. In a sense, FJYY is a miniature of Buddhist scriptures, a source of literature from the Qin 秦 (221-207BCE) dynasty to the Tang dynasty, “fossil record” showing the process of language development, and a bright spot of culture of the Tang dynasty.

In recent years, the study of Buddhist scriptures has become a hot topic in the research of language and literature. More and more scholars have become invested in this field and have achieved fruitful research results. A series of monographs on FJYY at a macro level have been published in recent years. Xu (1997) studies writing background, completion time, sources of different editions, features, and academic value of Huilin Yinyi 慧琳音義, and proposes that Huilin Yinyi is not only a comprehensive sound and meaning of Buddhist scripture in the Tang dynasty, but also an ancient lexicographical work which can be tied with Erya 爾雅 and Shuowen Jiezi 說文解字. From the perspective of Chinese historical research, Xu (2005) emphatically describes vocabulary features of Xuanying Yinyi 玄應音義, interprets neologism and their meaning, discusses the evolution of disyllabic words, foreign words, dialectical and vernacular words, as well as spoken words of Xuanying Yinyi to reveal the academic value of the book in language research, the study of ancient books, the study of dictionaries, and the study of cultural history which provides a framework for the study of Xuanying Yinyi. Taking the Korean version as the master copy, referencing the reliable books and Dunhuang manuscripts at home and abroad, Xu (2008) compiles Yiqiejing Yinyi 一切經音義.

46 The preface of Xu 1997.
of Xuanying 玄應, Huilin 慧琳 and Xilin 希麟 into a relatively complete manuscript. Xu (2009) applied comparative analysis to Xuanying Yinyi and Huilin Yinyi. Using the viewpoint of modern linguistics, Xu checks and interprets the words of Buddhist sutra, studies the history of Chinese language from the perspective of philology, phonology, exegesis, and the study of ancient books. He analyses the popular form of characters, and incorrect characters, research popular words, dialect sounds, the evolutionary process of the form, sound and meaning of loan words, especially the evolution of the meaning of common words.

Yao (2003) focuses on the version, emendation and collection of Yiqiejing Yinyi of Huilin. His book covers characters, phonology, exegesis, the relationship of Yiqiejing Yinyi and dictionary compiling, and the relationship of Yiqiejing Yinyi and ancient books collation. The book provides a detailed analysis of the import of Yiqiejing Yinyi on the six categories of Chinese character, popular character, variant character, the history of Chinese character, ancient Chinese phonology, study Qieyun 切韻⁴⁷, the ancient dialect, Sanskrit-Chinese phonetic transcription, foreign word, etymology and the interpretation of ancient books. Xu, Liang, and Chen (2009) introduces the generation, development, characteristics, value and research status of FJYY, and prospects the direction of the study of FJYY.


⁴⁷ Qieyun 切韻 was lost, but incorporated into the still-extant Guangyun 廣韻 and Jiyun 集韻 rime dictionaries from the Song dynasty.
Huang (2011) makes a multi-angled study FJYY in the Tang and Five Dynasties period, such as the styles, values, terms, cited books, and phonetic system. Huang focuses on the study of Sanskrit-Chinese transliteration of initial consonants in the works of Xuanying 玄應, Huiyuan 慧苑, Huilin 慧琳, Kehong 可洪, and Xilin 希麟. Miao and Liang (2014) compile and type Xinyi Dafangguang Fo Huayanjing Yinyi Siji 新譯大方廣佛華嚴經音義私記, which is kept in Japan, and reprints the book of Moyuan Hall 墨缘堂 edition. The authors also make a systematic investigation of the form, source, special phonetic phenomena, and causes of the phonetic notation, as well as the complexity of Zhiyin⁴⁸ and Fanqie⁴⁹.

Yu (2009) makes a breakthrough research FJYY through Xuanying Yiqiejing Yinyi 玄應《一切經音義》. He points out that because of how often transcribers changed the original appearance of texts due to differences in writing style and need, the texts inadvertently combine the main characteristics of the original writer with the creations of the transcribers. The monopolization of texts by the cultural elite and changing demand from the masses contributed to the number of differences in the forerunner editions of Xuanying Yinyi 玄應音義 of the Korean edition and Qisha 磷砂 edition. This conclusion forces research to rethink previous conclusions of how editions spread and were passed down in the age of wood block. Geng (2016) investigates the variant characters of Yiqiejing Yinyi of Huilin to reveal the evolution of Chinese characters. By researching the sutra with its explanatory text, Geng interprets the meaning of words in Yiqiejing Yinyi.

1.2.1. Philological Research Sound and Meaning of Buddhist Sutra

Since the first half of the 20th century, there has been study the sound and meaning of Buddhist scriptures based on the vast amount of source material.

⁴⁸ Zhiyin 直音 is a traditional method of indicating the pronunciation of a Chinese character by citing another character with the same pronunciation.
⁴⁹ Fanqie 反切 is a traditional method of indicating the pronunciation of a Chinese character by using two other Chinese characters, the first having the same consonant as the given character and the second having the same vowel (with or without final nasal) and tone (e.g. the pronunciation of 同 tóng is indicated as 徒红切, meaning a combination of the consonant from 徒 tú and the vowel plus nasal òng from 红 hóng).
Riben Fangshu Zhi (Vol. 4) 日本訪書志 (4), written by Yang Shoujing 楊守敬 (1839-1915), explains the division of volumes of different versions of Xuanying Yinyi 玄應音義. However, Chen Yuan 陳垣 thinks that there are many mistakes in Yang Shoujing’s conclusion and makes a detailed study the style, content, and the spread of different versions of Xuanying’s book. According to Chen’s research, Xuanying died some time between the Zhenguan 貞觀 (627-649CE) and Linde 麟德 (664-665CE) Periods. The style of Huiyuan’s work imitates Jingdian Shiwen 經典釋文 which collects the difficult characters, gives the pronunciation, and quotes character dictionaries to provide further explanation. Liu (1992) searches the scant material in the biography of Fazang 法藏 (643-712CE) and the works of Huiyuan 慧苑, with the aim of discussing Huiyuan’s lifetime, main experiences, inheriting of disciples, and the writing period of Huayan Yinyi 華嚴音義. Liu thinks that Huiyuan wrote the book a long time after Fazang’s death, and finished it well before the eighteenth year of Kaiyuan Period 開元 (713-741CE). Liu’s article uses more conjectural words and emphasizes using logical reasoning to arrive at this date of completion.

Shi (1992) uses Huilin Yinyi 慧琳音義 to proofread Shuowen 說文. Itsuku Ota (1998) studies the differences of Fanqie in Xuanying Yinyi and Yupian 玉篇, and proposes that when Xuanying quotes Yupian he does not always provide the source of the quotation. Xu Shiyi 徐時儀 also writes a series of articles about the quotations of FJYY, such as Xinlin Yinyi Yin Guangyun Kao 《希麟音義》引《廣韻》考 (2002), Yiqiejing Yinyi Yin Qieyun Kao 《一切經音義》引《切韻》考探 (2003), Xuanying Zhongjing Yinyi Yin Fangyan Kao 《玄應《眾經音義》引《方言》考 (2005) and so on.

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50 Jingdian Shiwen was a 582-589CE exegetical dictionary or glossary, edited by the Tang dynasty classical scholar Lu Deming. This Chinese dictionary contains invaluable fanqie annotations for pronunciations of characters in the Chinese classic texts, the Taoist ones (Laozi and Zhuangzi) as well as the Confucian ones. It also cites some ancient books that are no longer extant, and are only known through Jingdian Shiwen.


52 Fazang is the funder of the Huayan school known as the third patriarch.
Qiao (2005) proofreads only differences between the Korean, Huilin, Jizang, and Qisha editions of *Huiyuan Yinyi* 慧苑音義 and does not identify errors. However, there are some mistakes in making pauses in reading the unpunctuated text. Nie (2009) focuses on the 22 items quoted from *Fangyan* 方言 in *Huiyuan Yinyi*, and finds that these quotations are the same as the original *Fangyan* text except some differences of character, such as variant characters, ancient and modern characters, phonetic loan characters, incorrect characters, missing characters, etc. These differences in part reflect the characteristics of Chinese language in Huiyuan’s age, and provide materials on the spread of *Fangyan* that can be compared.

Xu (2011) taking *Xuanying Yinyi* 玄應 as an example, studies the mistakes within an edition as well as manuscripts of different editions and discusses the collations of FJYY which were proofread by Wang Guowei 王國維 (1877-1927CE) based on the collation of Zhuang Xin 庄炘 (1735-1818), the supplementary proofreading of Shao Ruipeng 邵瑞彭 (1887-1937CE) of Xu Han’s 許翰 (1797-1866CE) *Yiqiejing Yinyi Jiaokan Ji* 《一切經音義》校勘記, the collation of Zhou Zumo 周祖謨 (1914-1995CE) of Xuanying’s *Yiqiejing Yinyi*, and the proofreading and typing of Jiang Lihong 蒋禮鴻 of Xuanying’s *Yiqiejing Yinyi*. Xu concludes that there are two systems of the similarities and differences of Buddhist sutras interpreted by *Xuanying Yinyi*: one is the series represented by Korean edition, the other one is the series represented by Qisha 硯砂 edition.

Wen (2000) puts forward that the completion time of *Yiqiejing Yinyi* written by Huilin 慧琳 is the second year of the Yuanhe Period 元和 (807CE) based on *Cefu Yuangui* 册府元龜, which shows that *Yiqiejing Yinyi* is the original title. From phonetics, paraphrases and citations, Yao (2002a) makes a detailed analysis of the effect of *Huilin Yinyi* 慧琳音義 on the compilation of large-scale character dictionaries. Moreover, Yao (2002b) takes the citations from *Shuowen* 說文, *Yupian* 玉篇, *Zilüe* 字略, and *Jixun* 集訓 as examples to show the function of *Huilin Yinyi* on the dictionaries’ compilation. Wang (2003) thinks that although *Xu*
Yiqiejing Yinyi 繼一切經音義, authored by Xilin 希麟, it may not be the work of one person. Later, while it was being spread in the northern part of China, some monks used Guangyun 廣韻 to add to Xu Yiqiejing Yinyi after it arrived at its current size. Wang’s conclusion is new, but it is not yet clear if it is correct.

Zhang (2008) systematizes the whole Zi (子) radical books quoted in Xuanying, Huilin, and Xilin’s works in Fojing Yinyi Sanzhong Yin Zibu Shu Kao 佛經音義三種引子部書考, discusses the special style of quotation in the three books, and the characteristic of the Zi books themselves as well as the value of the quotation of the three books which can be used to recreate parts of lost volumes. This doctoral dissertation classifies Zi radical books into twelve parts, the Confucian school, the Taoist school, the Military school, the Legalist school, the Agriculturist school, etc. to differentiate the quotations of these three books. Yang (2008) studies Confucian classics quoted in Huilin Yinyi which gives a detailed introduction to their values. This dissertation concludes that the value of the quotations in Huilin Yinyi including the oldest version value of the quotation about Confucian classics, providing a basis for research Confucian classics, finding the changes in the extant versions of Confucian classics, and supplying lost books of bibliography in historical records and providing lost passages of Confucian classics.

Yu (2009) mainly focuses on the editions of Huiyuan Yinyi 慧苑音義 and Xuanying Yinyi 玄應音義. The dissertation concludes the character features of woodblock prints and handwritten manuscripts of Huiyuan Yinyi. The quotations of Fangyan 方言 and Canjie Pian 倉頡篇 in Huiyuan Yinyi are compared and collected in order to discuss the academic value of Huiyuan Yinyi in the research of the Chinese language, ancient books and lexicography. Xu (2010) makes a contrastive analysis of five quotations from Qieyun cited by Huiyuan Yinyi, and finds that 12 are the same or mostly the same. Jia (2011) compares the quotations of Guangya 廣雅 in Huiyuan Yinyi with the texts of Guangya, Guangya Shuzheng 廣
雅疏證，and Guangya Gulin 廣雅詁林 to collate and supplement the existing copies, and to reveal the important literary value of Huiyuan Yinyi.

Wang (2012) focuses on the character variants of different editions of Xuanying Yinyi belonging to Qisha Tripitaka (磧砂藏) and Korean Tripitaka. After analysis by philology and linguistics, the thesis finds that the Qisha Tripitaka is faithful to the original contents of Xuanying Yinyi except for some alterations in character shapes, and the edition system of Korean Tripitaka is faithful to the original character shapes of the Xuanying Yinyi except some omissions of contents occasionally. Huang (2013, 2016) collates the incorrect characters, the lost characters and the redundant characters of Datang Zhongjing Yinyi 大唐眾經音義, written by Xuanying 玄應. Nie (2013) pays attention to the materials of incorrect characters and the lost characters of Hulin Yinyi 慧琳音義.

In the Chinese manuscripts unearthed in Dunhuang and Turpan, there are 23 copies of Yiqiejing Yinyi 一切經音義 authored by Xuanying. Ishizuka Harumichi (1992) introduces these manuscripts, and explains the relationship between the style of the writing and its contents. Xu (2009e) research the similarities and differences, and the relationship between the sources of the manuscript edition in Dunhuang and block-printed edition of Xuanying Yinyi 玄應音義, and discusses the academic value of the manuscript. Fan (2013) attempts to put together related fragments of Xuanying Yinyi which were excavated from the Turpan region. By comparing the Turpan version with many other versions of Xuanying Yinyi, this dissertation illustrates value of Xuanying Yinyi for emendation, corrects some errors in the versions of Korean Tripitaka and Qisha Tripitaka, and finally examines which Tripkata the versions discovered in the Turpan region belong to. Zhang (2014) studies the manuscript fragments of Hulin Yinyi 慧琳音義, which are collected in Otani Document Integration 大谷文書集成. Zhang states that the found of these manuscripts provide some new research materials for the spread of Hulin Yinyi before its engraving and for Dunhuang linguistics.
Zhang Jinquan (1997) introduces the Yinyi of several Buddhist sutras and the Yinyi of a single Buddhist sutra kept in Dunhuang Documents, including the background, spread, format, and characters. Zhang (1998) studies P.2901 of Dunhuang Documents which is valuable but yet to be sorted out. Based on collation and analysis, Zhang points out the differences from the current edition of *Yiqiejing Yinyi* 一切經音義 written by Xuanying 玄應. The author further points out that P.2901 is the most abundant and the most comprehensive manuscript among these Dunhuang Documents, which is about *Xuanying Yinyi*, and is the ancient edition of the Tang dynasty which has major differences from the current edition of *Xuanying Yinyi*.

There is a series of theses about edition spread in Japan, such as Xu (2011) studies the fragmentary manuscript collected in Kyōu Shooku, Yu (2013) studies the manuscript collect in Jingang 金剛 Temple of Japan, and Nie (2013) restudies the remnant of *Xuanying Yinyi* collected in Japan, etc.

### 1.1.2. Phonological Research of Sound and Meaning of Buddhist Sutra

There is a wealth of research regarding Buddhist scripture. As Karashima Seishi states,

> not only can we not deny that the Chinese translation of Buddhist Scriptures is an important material for studying Chinese phonology, but we are looking forward to further research progress in this field. In turn, we can make use of the results of Chinese phonology research to find out the original appearance of the Chinese translation of Buddhist scriptures.\(^{53}\)

As a derivation of Chinese translation of Buddhist scriptures, the sound and meaning of Buddhist scripture get a lot attentions. Huang (1930, 1931) uses

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interrelated approach of Fanqie to study Fanqie of Huilin’s *Yiqiejing Yinyi* 一切經音義 and found 67 initial consonant categories and 173 rhyming categories. Huang proposes that Fanqie of Huilin’s work derives from the one in *Yunying* 韻英, written by Yuan Tingjian 元廷堅 (?-756CE). It reflects the phonology of Guanzhong 關中 areas, which differs from the one of *Qieyun* 切韻. The research is detailed and convincing, giving it high academic reference value in the related fields of phonology and Chinese language history. According to the Fanqie of *Huilin Yinyi* 慧琳音義, Tang (1948) and Zhou (1948) have different degrees of research and explanation of the phonological system and evolutionary process in the Tang dynasty. Tang thinks the labials of *Huilin Yinyi* are independent as well as the linguals and dentals have a distinct tendency to be independent. Zhou proposes that the syllable beginning with a voiced obstruent with rising tone had blended with the ones with falling tone already in the Tang dynasty. 55

Banjing (1955) research the Fanqie of *Xu Yiqiejing Yinyi* 續一切經音義 authored by Xilin 希麟. Kōno Rokurō (1955) focuses on the features of Fanqie of *Huilin Yinyi*. Mizutani (1958) also studies the phonological system of *Huiyuan Yinyi*. Yahanashi (1979) proposes that the contents of the original book were changed when Huilin compiled *Xuanying Yinyi* into his own work. Taking Vol. 31 of *Huilin Yinyi*, which the autor describes as “Written by Xuanying, modified by Huilin”, as an example, Yahanashi compares the Fanqie before and after the modification and analyzes the features of Huilin’s phonetic notation.

Wang (1980) states that as a monk of Chang’an, Xuanying’s Fanqie certainly reflects the phonetic system of Chang’an, the capital city of the Tang dynasty. However, *Qieyun* 切韻 does not reflect the phonetic system. Thus the Chinese phonetic system of the early Tang dynasty can be identified by comparing the Fanqie of these two books.

54 It has been lost which described the actual pronunciation of Chang’an area in the Tang dynasty.
55 Every middle Chinese syllable belongs to one of four tonal categories; these were called ping (平, level), shǎng (上, rising), qù (去, departing), rù (入, entering).
Yahanashi (1981) pays attention on the characteristics of Dengyun (等韻)\textsuperscript{56} of Fanqie in *Huilin Yinyi*. Xu (1989) investigates the initial consonant category and final consonant category of *Kehong Yinyi* 可洪音義 and concludes the phonology of *Kehong Yinyi* objectly, and points out the importance of *Kehong Yinyi* to the history of Chinese phonetics. Li (1990) research rhyme and initial consonants categories in Xilin’s 希麟 work according to *Qieyun Kao* 切韻考 of Chen Li 陳澧 (1810-1882CE), and compares it with the rhyme and initial consonants categories of *Guangyun* 廣韻.\textsuperscript{57} Li concludes that there are 193 rhyming categories and 39 initial consonants categories in Xilin’s work, and proposes that the Fanqie of Xilin’s work is not specifically based on any particular rhyming book, but the specific characteristics of the local language at the time. The difference between Xilin’s and Huilin’s works probably is age. His research is comprehensive and the conclusions are reliable. Buswell (1999) based on the data from *Xuanying Yinyi* studies on the Sanskrit phonological elements in Chinese Buddhist transcriptions.

Chu (2004a) explains in detail the connotations of the terms of *Kehong Yinyi* 可洪音義, such as Xiaoyun (小韻)\textsuperscript{58}, Pianyun (篇韻)\textsuperscript{59}, which are unvoiced and voiced sounds. According to the doctrine of Buddhist sutra, Chu (2006) research variant characters, correct and incorrect characters and redundant characters, as well as elaborating on the contents and features of *Kehong Yinyi*. Jin (2005) records and studies Fanqie and Zhiyin of the characters in *Yiqiejing Yinyi*. Jin uses a computer to create a database for 21,613 Fanqie and 2,697 Zhiyin of the words, excluding Sanskrit words and Buddhist mantras. Then the author writes a computer program to compare Fanqie in Huilin’s work and *Guangyun* 廣韻.

Miao (2005) studies the phonetic system of *Huiyuan Yinyi* 慧苑音義 in *Zhaocheng Tripitaka* 趙城藏, and compares the initial consonants, rhymes, and tones with *Qieyun* 切韻. Miao & Tao (2005) find that there are some differences in the

\textsuperscript{56} Dengyun is used to designate the phonology of the rhyme tables, means “classified rhymes”.

\textsuperscript{57} See National Digital Library of Theses and Dissertations in Taiwan. (http://etds.ncl.edu.tw/). I cannot read the whole thesis except the abstract and catalogue.

\textsuperscript{58} Xiaoyun refers to the second class of final consonant category.

\textsuperscript{59} Pianyun refers to character dictionary *Yupian* 玉篇 and rhyming dictionary *Guangyun* 廣韻.
phonetics used in *Huiyuan Yinyi* and *Qieyun*, such as separation of light labial and the heavy labial sounds, the separation of the Yun initial (雲母) group and Xia initial (匣母) group, and the disappearance of Si initial (俟母) group based on an analysis of the Fanqie of *Huiyuan Yinyi*. Miao & Tao (2008) studies the 161 rhymes of *Huiyuan Yinyi* and find that these rhymes are different from the system of *Qieyun*, for example some rhymes that are separate in *Qieyun* have merged into one rhyme in *Huiyuan Yinyi*, and the third tone of voiced consonants in *Qieyun* became the fourth tone in *Huiyuan Yinyi*.

Starting with the editions of *Xuanying Yinyi* (玄應音義), Li (2006) supports the conclusion of Zhou Fagao (周法高 (1915-1994CE)) that the phonology of Xuanying is similar to that of *Qieyun*. However, Li thinks that the similarity is less than what Zhou Fagao found. Zhou concludes that the phonology of Xuanying’s work is based on the vernacular of Chang’an, which disagrees with Li Jidong’s conclusion. Li proposes that Xuanying used the phonology of regions south of the Yangtze River in general, rather than adopting the phonology of a specific region.

Zhao (2006) creates a database to investigate phonetic data. The author collects 28,256 Fanqie and 6,738 Zhiyin (直音), then judges and analyzes the final consonant category using *Guangyun* (廣韻) as a reference. This dissertation concludes that the final consonant category in *Huilin Yinyi* is much simpler than in *Qieyun*. There are 42 kinds of final consonants in *Huilin Yinyi* and 93 in *Qieyun*. Li (2008) compiles and counts up all Fanqie of Chongniu (重紐) in *Huilin Yinyi*, and compares the Fanqie structure with the corresponding items in *Qieyun*.

There are many documents regarding Sanskrit-Chinese transliteration in Buddhist sutras. Zhou Fagao takes advantage of these in his series of theses, such as *Qieyun Yu Yu zhi Yindu jiqi Liubian* (《切韻》魚虞之音讀及其流變 (1948)), *Fanwen td de Duiyin* (梵文的對音 (1949)), *Shuo Pingze* (說平仄 (1975)), *Fojiao Dongchuan dui Zhongguo Yinyunxue zhi Yingxiang* (佛教東傳對中國音韻學之影響 (1981)), etc. Moreover, *Lüelun Tang yiqian de Fojing Duiyin* (略論唐以前的佛經對音...
Nie (1985) uses Sanskrit-Chinese phonetic transcription materials to summarize the rules of Sanskrit-Chinese transcription, so as to examine the state of Sanskrit and Chinese pronunciation in tantric Buddhist sutras. He also makes some preliminary conclusions on the relics of ancient languages such as Pali and Kuchean. Unfortunately, the article refers mainly to the transcription situation of the initial and final consonants of Huilin’s phonetic system, and lacks systematic description.

Wang (2003) refers to a special phenomenon of Sanskrit-Chinese transliteration of FJYY. Huang (2006) makes a study of the phonetic features and phonological basis of Xuanying Yinyi 玄應音義 according to the Sanskrit-Chinese transliteration materials of Xuanying Yinyi, and finds that the dental and labial sounds of Xuanying’s speech sound began to diverge. Moreover, the voiced initials consonant have features of unaspirated and accompanied nasal sounds, which can be proved by the materials of Xuanying Yinyi.

With the Sanskrit-Chinese transliteration materials in Huiyuan Yinyi 慧苑音義, Huang and Nie (2007) provides a more detailed description of the initial consonant system of Huiyuan’s work than others. Wang (2016) based on the research of Zhou Fagao 周法高, Wang Li 王力 (1900-1986), etc., analyzes the labial initial consonants of Xuanying Yinyi with multiple methods, including comparison of Fanqie, probability statistics, comparison of incorrect and correct transliterations, analysis of the characters in Fanqie, investigation of the polyphonic characters, etc., and finds that the Fei (非), Fu (敷), Feng (奉), Wei (微) initials had separated from

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60 In Zhu Qingzhi (Ed.), Fojiao Hanyu Yanjiu 佛教漢語研究, pp 211-222.
61 In Xiang Chu (Ed.), Dunhuang Lunwen Ji 敦煌文學論集, pp 309-314.
the Bang (幷), Pang (滂), Bing (並), Ming (明) initials, and the fei initials are independent from the Fu initials.

1.1.3. Lexicological Study of the Sound and Meaning of Buddhist Sutra

The sounds and meanings of sutras provide a comprehensive summary of the Middle Chinese vocabulary. It reflects the development and evolution of Middle Chinese and the diversion of Chinese vocabulary. Based on the study of vocabulary, we can observe the dynamic changes of language. Relative to the research literature and character and phonology of sounds and meanings of sutras, vocabulary study is lacking.

Xie (1990) refers to semantic and exegetical problems of Huilin Yinyi 慧琳音義 including the understanding of the semantic system, the relationship between form, sound, and meaning. Xu (1991) suggests that vernacular materials relating to the Eastern Han and the Tang dynasty were kept in Buddhist sutras systematically and the intermediate state between early ancient and modern Chinese was reflected in Huilin Yinyi as well. Xu (2004a, 2004b, 2005) studies common words, dialect words and spoken words explained in Xuanying Yinyi 玄應音義, which are useful for discussing the words that were used in the Tang dynasty respectively. Xu discusses the evolution of these words from ancient to modern times to reveal the academic value of these words in the Chinese language history.

Xu, Liang and Chen (2005) investigates the function of the disyllabic words and structure of the compound words in the sound and meaning of Buddhist scriptures based on the linguistic value of the sound and meaning of Buddhist scriptures. Moreover, the development of Chinese synonymous compound words was investigated through the annotations in FJYY. The foreign words, dialect words, colloquial words and cultural words in FJYY are examined in detail in this book.
The authors put forward the idea that the entries and annotations of the sound and meaning of Buddhist scripture have great value to the study of history of Chinese vocabulary. Xu (2009c) states that as a synchronic paradigm of Buddhist terms and original source of vernacular words of Middle Chinese, the control of the pronunciation and meaning by homonymic investigation recorded the gradual course of evolution from classical to spoken Chinese and the principle of the evolution of Chinese semantics.

Yao (2001), Zeng (2004, 2007), Xiao (2011) study cognates in Xuanying Yinyi and Huilin Yinyi, and states that Xuanying Yinyi and Huilin Yinyi are important to the study of the history of etymology. Zheng & Gu (2007c) analyze the importance of the research Chinese popular characters in Xinji Zangjing Yinyi Suihanlu. The research of which can help us distinguish many difficult popular characters in Buddhist sutras, correct mistaken characters, and provide some evidence for the explanation of the popular characters. Shen (2009) adopts an interrelated approach to the study of Lianmian words in Xinji Zangjing Yinyi Suihanlu. Firstly, the thesis defines all the Lianmian words in Xinji Zangjing Yinyi Suihanlu, and explores the source of Lianmian words by combining word structure and related exegetical materials. Secondly, the thesis finds other structures scattered in Buddhist sutras to illustrate the evolution of Lianmian words. Shen makes a detailed analysis on all Lianmian words in Xinji Zangjing Yinyi Suihanlu, and group these words according to their sound and meaning relationship.

Zeng (2011) proposes that FJYY reflect important semantic information about the times when they were written from which we can use to establish a connection between characters or words in ancient texts through FJYY, and can also solve some issues of phonetic loan characters through FJYY.

Yao (2014) focuses on annotations, lexical phenomenon of monosyllabic and polysyllabic words appearance, composition, structure, new words and old words
with new meanings, and Sanskrit words, in order to establish the position and function of annotations in *Xuanying Yinyi* 玄應音義 in the history of the Chinese lexicon. This dissertation reveals the benefits of *Xuanying Yinyi* to dictionary compilation values, such as supplying the examples from the Tang dynasty, and adding new words or new meanings.

1.1.4. Character Research of the Sound and Meaning of Buddhist Sutra

Chen (1933) systematically collates and research the variant characters of *Huilin Yinyi* 慧琳音義, which is one of the first of its kind. Chen (1989) has a preliminary explanation and discussion on *Xinji Zangjing Yinyi Suihanlu* 新集藏經音義隨函錄 and its value. In particularly, it discusses the classification of popular characters. Chen’s research has been influential in exploring the value of the characters in *Xinji Zangjing Yinyi Suihanlu*.

Huang (2005) pays attention to synonymous characters and *Huilin Yinyi* and proposes a theory on their use. Zhang (2005) selects the variant characters of *Xuanying Yinyi* 玄應音義 as the area of study. Based on the structural theory of Chinese characters, the thesis classifies these variant characters and summarizes the rules regarding their formation.

Zheng (2006) makes a detailed literature analysis of unidentified which popular characters appear in or are omitted by large-scale dictionaries based on *Kehong Yinyi* 可洪音義, and corrects mistakes present in large-scale dictionaries. Zhu Jianing (2008) discusses in detail the features of synonymous characters and loan words of FJYY.

Sun (2013a, 2014, 2017) selects and summarizes some sets of popular characters in *Huilin Yinyi* 慧琳音義 combined with other information to analyze which can distinguish the character information in *Huilin Yinyi* and provide new support for
the investigation of other related characters. Han (2009) takes advantage of the
characters in *Xinji Zangjing Yinyi Suihanlu* 新集藏經隨函錄 to solve the problems
of large-scale dictionaries. By interpreting 255 unidentified characters,
distinguishing between 93 homographs and collecting 372 rarely used characters,
Han reveals the value of *Xinji Zangjing Yinyi Suihanlu* in the interpretation of
Chinese characters. This thesis takes a holistic approach to the analysis of the
material considering it both character by character and in relation to earlier edition
and is thus more reliable than other theses on the topic. Chen, Liang and Xu (2010)
research inherited characters, popular characters, incorrect characters, loan
characters, and creating characters in translated Buddhist scriptures, and reveal the
evolution of Chinese characters. Zheng (2011) puts forward that the 180 Feiti
characters (非體字) of *Xuanying Yinyi* 玄應音義 are not exactly as same as *Huilin Yinyi* 慧琳音義.
These Feiti are not only variant popular characters, but also phonetic loan characters. This dissertation analyzes these Feiti characters and
probes into their nature.

Some scholars focus on FJYY in Japan. Wu (2012) compares and studies the
characters in *Xuanying Yinyi* with other contemporary materials to discuss the
caracter forms of *Xuanying Yinyi* in the Seven Temple edition, *Ganlu Zishu* 干祿
字書, and Dunhuang manuscripts. Through this comparison, Wu concludes that
the characters in the Seven Temple edition of *Xuanying Yinyi* have multiple sources.
Its orthography largely adheres to *Shuowen Jiezi*, but a few characters are slightly
different. The common and popular characters follow the variant forms of the
inscriptions during the Six dynasties 六朝 (222-589CE). The characters of the
Seven Temple’s *Xuanying Yinyi* reflect the style guides of the Tang dynasty. The
character systems of *Xuanying Yinyi* in the Seven Temple edition and Dunhuang
manuscripts are largely identical, but have minor differences.

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62 Feiti (非體) ofen comes in the form of “經文作某，非體也 [Jingwen zuo A, feiti ye. It is written as A in sutra, which is Feiti]”. As Zheng (2011) studies, Feiti characters includes three types: phonetic loan characters of formal characters, variant characters of formal characters, other characters that are not in the first two types.

63 It is authored by Yan Yuansun 顔元孫 (?-714CE) that it was a character dictionary in the Tang dynasty.
With a research approach combining philology and linguistics, Wang (2014) makes a comprehensive comparison and interpretation of the characters in the Korea woodblock print edition of *Yiqiejing Yinyi* 一切經音義, including types of incorrect characters, evolutionary track of characters, and the reasons and the features of the usage of characters are studied in detail. Wang studies some unidentified characters, popular characters and incorrect characters, and analyzes the similarities and differences between the woodblock print of *Xuanying Yinyi*, *Huilin Yinyi* and *Xilin Yinyi*.

Liang (2015) uses ten ancient Japanese FJYY manuscripts for information. Each of the ten chapters is based on one FJYY. Each chapter first introduces FJYY itself, including time, author, style, content, research value and research results, and then mainly from the perspective of Chinese character study, such as popular form characters, variant characters, and the characters of Wu Zetian 武則天 (624-705CE) period, research these precious ancient manuscripts and describes the status of the process of development and changes of Chinese characters in Japan.

### 1.4. Research Methods

#### 1.4.1. Combining the Research Methods of Philology and Linguistics

Ohta Tatsuo states that in the study of the history of languages, the main aspect is the choice of material. The choice of material plays a decisive role in the results of the study.64 This indicates that the selection of literature is very important to the research process and results. Taking the Korean edition as the main source, and checking the Huilin, Qisha and Jinzang editions, this dissertation provides a further overview on the edition system of *XYHYJYY* and compares all these editions to study the features of phonology, vocabulary and character in *XYHYJYY*. On

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64 Ohta Tatsuo 2003: 373.
occasion, this dissertation collates the phonology, characters and foreign words through Sanskrit.

1.4.2. Combining Diachronic and Synchronous Research Methods

FJYY plays an important role in the history of Chinese development. On the one hand, the linguistic phenomenon of FJYY is a historical evolution from the ancient to the Tang dynasty, on the other hand, FJYY reflects the features of use of language. The edition of XYHYJYY reflecting changes within a certain time span, coupled with explaining the sound and meaning in the language of the day, this dissertation combines diachronic and synchronous research methods to study the differences between editions, and differences in phonology, character and vocabulary in XYHYJYY.

1.4.3. Combining the Research Methods of Benzheng (本證)\textsuperscript{65} and Pangzheng (旁證)\textsuperscript{66}

There are inconsistent occurrences in Huiyuan’s work and this dissertation also includes the examination of those inconsistencies through a comparative analysis of the characters from front and back that stresses out the incorrect ones. For the research process, it is necessary to adopt the method of pangzheng, namely by comparing Huiyuan’s work to other classics. Indeed, Huiyuan cites a large number of characters, rhymes, dictionaries, and other linguistic reference books, as well as Confucian, Taoist, legalist, and other classics such as Buddhist sutras, which are both a part of the contents of XYHYJYY, and a rich set of materials for pangzheng. As a result, the accuracy of the comparison benefits from combining benzheng 本證 and pangzheng, as well as classics and sutras.

\textsuperscript{65} It means looking for evidence in XYHYJYY.
\textsuperscript{66} It means looking for evidence in other books.
1.5. Overview of the Thesis

This doctoral dissertation focuses on the Korean version of XYHYJYY authored by Huiyuan. Through the thorough study of the vocabulary, the six chapters of this dissertation present the detailed analysis of the content, the style, the editing choices as well as the spread of the work and its significance.

Following the introductory chapter, Chapter 2 recounts the life and work of Huiyuan, and describes the new translated version of The Flower Adornment Sutra as well as the content of XYHYJYY, the different editions in Buddhist sutra and Confucian classics, and concludes by discussing the spread of XYHYJYY in China, Korea, Japan, Russia, and in the United States of America.

Chapter 3 examines the style of XYHYJYY in entries, phonetic notations, paraphrases, characters, comments, and citation, which could be considered the basis for the comparison to FJYY.

Chapter 4 concentrates on the analysis of the features and significance of XYHYJYY. Since it is a book designed to cover the sounds and meanings of a single sutra, XYHYJYY is consequently shorter, but nevertheless reflects its practicality, expansibility and extensity, and plays a significant role in the fields of research on characters, phonology, exegetics, and philology.

The following chapter centers on the vocabulary used in XYHYJYY. From the findings of the research on FJYY, a conclusion will be drawn. Indeed, these FJYY studies mainly concern Xuanying Yinyi 玄應音義 and Huilin Yinyi 慧琳音義. So far, not much research has covered the study of XYHYJYY, not to mention the lack of academic attention to its phonological value. As a work of a single sutra, the values of special times that XYHYJYY expresses cannot be doubted. A description of new words or meanings, foreign words, dialects, colloquial words, and cultural words in XYHYJYY can fill the gap in the research on Middle Chinese vocabulary.
This research also found that the entries, notes, and comments by Huiyuan display a distinct characteristic of bisyllabization. To a certain extent, this dissertation argues that bisyllabization is a main tendency in Middle Chinese, which is strongly supported by both Confucian and Buddhist classics.

Finally, chapter 6 examines the versions of *XYHYJYY* as they are collected in the *Korean Tripitaka*, based on the Qisha 碣砂, Jinzang 金藏, and Huilin 慧琳 editions. Qiao Hui (2005) compiled the Korean edition and has published it recently. However, his work is mostly seen as a list of four variants. This dissertation points out the correct and disputable aspects of the Korean edition including character forms, phonetic notations, citation issues, missing and redundant characters, as well as reversed texts, to name a few. When the right or correct version remains unsure or problematic, a preference is suggested. Compared with the previous collation, the work of this dissertation has greater breadth, deeper depth and more reference value. In addition, other research work of this thesis is also based on the collation, so chapter 6 can be said to be the basis of the whole research and be of vital importance.
2. Huiyuan and Xinyi Huayanjing Yinyi

2.1. Huiyuan

2.1.1. The Biography of Huiyuan

Huiyuan was born during Shangyuan 上元 and Yifeng 儀鳳 of Tang Gaozong 唐高宗 (628-683CE) in Chang’an, while the year of death is uncertain. \(^{68}\)

*Kaiyuan Shijiao Lu* 開元釋教錄 written by Shi Zhisheng 釋智昇 is the earliest source which mentioned Huiyuan 慧苑: “沙門釋慧苑，一部二卷經音義。[Shamen Shi Huiyuan, yibu er’juan jing yinyi.] The monk named Huiyuan who writes the pronunciation and meaning of sutra in two volumes.” \(^{69}\)

Huiyuan’s life is detailed in Vol. 9 of *Zongkuo Qunjing Lu Shang* 總括群經錄上:

“沙門釋慧苑，京兆人，華嚴藏法師上首門人也。勤學無惰，內外兼通，華嚴一宗尤所精達。苑以新譯之經未有音義，披讀之者取決無從，遂博覽字書，撰成二卷，使尋讀之者不遠求師而決於字義也。[(Shamen Shi Huiyuan, jingzhaoren, huayanzang fashi shangshoumenren ye. Qinxue wu duo, neiwei jiantong, huayan yizong you suo jingda. Yuan yi xinyi zhi jing weiyou yinyi, pidu zhi zhe qujue wucong, sui bolan zishu, zhuang cheng erjuan, shi xundu zhizhe buyuan qiusi er jueyu ziyi ye.) Monk Shi Huiyuan, who was the first disciple of the master of the Huayan school, was born in Jingzhao. He studied so diligently that he acquired a good knowledge of Confucian classics and Buddhist sutra, especially that of the Huayan school. Given that there were no dictionaries of the new translated *Flower Ornament Sutra* available, and the readers had nothing to rely on or guide them,]” \(^{69}\)

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\(^{67}\) About 674–678CE.

\(^{68}\) Liu (1992) provides a more detailed introduction of Huiyuan’s life. The author claims that Huiyuan was born a short time after 674CE in Chang’an. In 694CE, Huiyuan became a monk in Chang’an, and followed Fazang 法藏 to study at the Huayan school. In 695CE, he went to Luoyang following Fazhang, and lived in the Foshouji 佛授記 Temple. In 706CE, he went back to Chang’an. After Fazang’s death in 712CE, Huiyuan lived in the Jingfa 靜法 Temple. He was still alive in 730CE, but the year of his death was unknown.

\(^{69}\) T55n2154_p0553a18
Yuan read character dictionaries extensively and wrote two volumes to make readers able to understand the meaning of characters without teachers.\[70\]

There are mentions of Huiyuan both in *Zhenyuan Xinding Shijiao Mulu* 賢元新定釋教目錄 and *Song Gaoseng Zhuan* 宋高僧傳:

释慧苑，京兆人也。少而秀异，蔚有茂才。厭彼塵寰，投于淨域，禮華嚴法藏為師，陶神練性，未幾深達法義，號上首門人也。有勤無惰，內外該通，華嚴一宗尤成精博。次以新譯之經未有音釋，披讀之者取決無從，遂博覽經書，恢張詁訓，撰成二卷。俾初學之流，不遠求師，覽無滯句，旋曉字源。\[71\] [Shi Huiyuan, jingzhaoren ye. Shao er xiuyi, wei you maocai. Yan bi chenhuan, touyu jingyu, li huayan Fazang weishi, taoshen lianxing, wei ji shenda fayi, hao shangshou menren ye. Youqin wuduo, nei wai gaitong, huayan yizong youchong jingbo….Ci yi xinyi zhi jing weiyou yinshi, pidu zhi zhe qujue wucong, sui bolan jingshu, huizhang guxun, zhuancheng erjuan. Bi chuxue zhi liu, buyuan quishi, lan wu zhiju, xuanxiao ziyuan. Monk Shi Huiyuan was born in Jingzhao, was extremely outstanding in young age, and full of talent while growing up. He felt tired with the secular world and joined the Buddhist. Fazang was formally acknowledged as his master. Huiyuan cultivated his temperament and understood the teachings in a short time so he became known as the first disciple of the master of the Huayan school. He studied so diligently that he acquired a good knowledge of Confucian classics and Buddhist sutra, especially that of the Huayan school. In consideration of the fact that there were no dictionaries accompanying the new translated *The Flower Ornament Sutra*, and the readers had nothing to rely on or guide them, Yuan苑 read character dictionaries extensively, and wrote two volumes to make readers able to understand the meaning of characters without teachers, and read smoothly not encountering difficult sentences, knowing etymology immediately.]

\[70\] T55n2154_p0571a13
\[71\] T50m2061_p0739a07
2.1.2. The Works of Huiyuan

Huiyuan’s works, which were recorded in other literatures, are not abundant, they include *Huayan Zong Zhangshu Bing Yinming Lu* 華嚴宗章疏並因明錄 Vol. 1 mentions: “《華嚴刊定記》十六卷(新經，靜法寺慧苑述) [Huayan Kandingji shiliujuan (Xinjing, Jingfasi Huiyuan shu). *Huayan Kanding Ji* comprises sixteen volumes; it is about the new translated *The Flower Adornment Sutra* authored by Huiyuan of the Jingfa Temple.]”.72

*Huayan Xuantan Huixuan Ji* 華嚴懸談會玄記 Vol. 37 documents that Huiyuan wrote five volumes of *Zuanling Ji* 纂靈記.73 *Tang Dajianfu Si Gusizhu Fanjing Dade Fazang Heshang Zhuan* 唐大薦福寺故寺主翻經大德法藏和尚傳 mentions that Fazang collected five volumes of *Huayan Zhuan* 華嚴傳, or *Zuanling Ji* 纂靈記. But Fazang died without finishing the book, which was continued by his disciples Huiyuan 慧苑 and Huiying 慧英.74 Vol. 1 of *Xin Shuxie Qinglai Famen Deng Mulu* 新書寫請來法門等目錄 shows that Huiyuan wrote one volume of *Huayan Jing Sishi’er Zimuyi Liumen Fenbie* 花嚴經四十二字母義六門分別.75

In *Xinbian Zhuzong Zangjiao Zonglu* 新編諸宗藏教總錄 authored by Yitian 義天 (635-713CE), we find: “《刊定別章》二卷, 慧苑述。[Kanding Biezhang erjuan, Huiyuan shu. Two volumes of *Kanding Biezhang* were written by Huiyuan.]”,76 and “《九會章》一卷, 慧苑述。[Jiuhuizhang yijuan, Huiyuan shu. One volume of *Jiuhuizhang* was written by Huiyuan.]”.77

*Huayanzong Zhangshu Bing Yinminglu* 華嚴宗章疏並因明錄 written by Yuanchao 圓超, mentions that: “《華嚴旋復章》一部, 未知卷數, 慧苑述。[Huayan Xuanfuzhang yibu, weizhi juanshu, Huiyuan shu. Unknown volumes of...
Huayan Xuanfuzhang were written by Huiyuan.]”\(^78\), and “《大乘權實義》二卷，慧苑述。[Dacheng Quanshi Yi erjuan, Huiyuan shu. Two volumes of Dacheng Quanshi Yi were written by Huiyuan.].”\(^79\)

In addition, Huiyuan finished Fazang’s commentary on the Flower Adornment Sutra, which was not completed before he died; it has been preserved only partly under the title Xu Huayanjing Lüeshu Kanding Ji 續華厳經略疏刊定記.\(^80\)

All of Huiyuan’s works were lost except 16 Vols. of Huayan Kanding Ji 華嚴刊定記 and 2 Vols. of Xinyi Dafangguang Fo Huayanjing Yinyi 新譯大方廣佛華嚴經音義.

### 2.2. The Flower Adornment Sutra

*The Great Vaipula Sutra of the Buddha’s Flower Garland (The Avatamsaka Sūtra also referred to in short as The Flower Adornment Sutra or Za-hua Sutra)*, one of the principal classics of Mahayana Buddhism, laid the foundation for the Huayan school of Buddhism. Its first Chinese edition is a translation of the Sanskrit text in 36,000 verses brought back from Khotan (an ancient kingdom from 232BCE to 1006CE, currently the Hetian region of Xinjiang 新疆) by Zhifaling 支法領, a disciple of Monk Huiyuan 慧遠 (334-416CE, Great Master in the Eastern Jin dynasty).

On March 10\(^{th}\), the 14th year of the Yixi period in the Jin dynasty (418CE), the Temple of Xieshikong invited Hindu Tripitaka Buddhabhadra to host the Chinese translation of the sutra. As Tripitaka provided the interpretations, Monk Faye 法業 recorded the words, and Monks Huiyan 慧嚴 (363-443CE), Huiguan 慧觀\(^82\) and

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\(^{78}\) T55n2177_p1133b23  
\(^{79}\) T55n2177_p1134b14  
\(^{80}\) Hamar 2015: 126.  
\(^{81}\) The biography of Zhifaling is not known.  
\(^{82}\) The date of birth and death is not known. He studied Buddhism from Kumārajīva when he came into center China in 401CE.
Xie Lingyun 謝靈運 (385-433CE) and others polished them. Prefect of Wu, Meng Yi 孟顗 (378-424CE) acted as benefactors. The translation was completed on June 10th, the 2nd year of the Yuanxi period (420CE), and proofreading was finished in the 3rd year of the Yongchu period (421CE). This translation consists of 50 (later modified as 60) volumes or 34 sections. In March, the 1st year of the Yonglong period (680CE), Hindu Triпитaka Divakara visited China with another Sanskrit version of The Flower Adornment Sutra and collaborated with Fazang 法藏 in the compilation of the former translated text. Their discovery of missing parts in Entering the Dharma Realm (The Gandavyuha in Sanskrit) led to including about 8 or 9 pages of an additional translation of texts from Mahamaya to Maitreya, which became the 60-volume version of The Flower Adornment Sutra.

In the Tang dynasty, emissaries sent by Empress Wu Zetian 武則天 to Khotan (ibid.) received a Sanskrit Huayan text of 45,000 verses and invited Earth Triпитaka Siksananda. The official translation began from March 14th, the 1st year of the Zhengsheng period (695CE) at the Temple of Dabiankong 大遍空 in Luoyang 洛陽. The empress visited the temple and scribed the title of the first section. As Bodhiruci and Yijing 義淨 (635-713CE) were doing the interpretation simultaneously, monks like Fuli 復禮 and Fazang 法藏 recorded and polished the translation. The translation was completed at the Temple of Ryakarana on October 18th, the 2nd year of the Shengli period (699CE). It consists of 80 volumes or 39 sections, which are further divided into 7 sites and 9 assemblies. Later, Fazang found that there were missing parts in Entering the Dharma Realm, and along with Divakara he corrected the Sanskrit text and supplemented the missing information, compiling what presented itself as the 80-volume Huayan Sutra. With its relative

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83 Xie Lingyun was a famous poet in the Tang dynasty.
84 The date of birth and death is not known. His attainments in Buddhism are very high.
85 This translation contains 50 (later modified as 60) volumes or 34 sections.
86 T55n2145_p0061a01
87 T35n1733_p0122c24
88 He is one of the four most famous Buddhist translators in the Tang dynasty.
In November, in the 11th year of the Zhengyuan period (795CE), the emissaries dispatched by the King of Udra, South India, came to visit the Tang Empire. They brought a Sanskrit text of *The Flower Adornment Sutra*, altogether 16700 verses. In the following June, Emperor Dezong 德宗 of Tang ordered Kopheṇ Tripitaka Prajña to take charge of the translation at the temple of Chongfu 崇福 in Chang’an (now Xi’an). Guangji 廣濟 gave the interpretation, Yuanzhao 圓照 wrote down, Zhirou 智柔 and Zhitong 智通 organized, Daohong 道弘 and Jianling 建靈 polished, Daozhang 道章 and Datong 大通 revised, and Chengguan 澄觀 (738-839CE) and Lingsui 靈邃 and others examined the verses. The endeavour ended in February, the 14th year (798CE). As the translated sutra comprises 40 volumes, it is also called the 40-volume Huayan, whose name is *The Great Vaipula Sutra of the Buddha’s Flower Garland into the Mysterious State of Liberation Samantabhadra Vows Goods*, another expanded translation of *Entering the Dharma Realm* of the old and new translations of *The Flower Adornment Sutra*.90

In addition, sections or parts of *The Flower Adornment Sutra* have been translated and circulated in China. During the Eastern Han dynasty (25-220CE), the Yuezhi 月氏 monk Lokasema translated *Daśabhūmika* in Luoyang 洛陽. He began the translation of the Sanskrit-Chinese part of the sutra. Similar translations have been made by the Yuezhi monk Zhiqian 支謙91, Dharmaraksa and Nie Daozhen 聶道真 (around 270-340CE) in the Western Jin dynasty (265-316CE) and people in the Northern and Southern Dynasties, the Sui dynasty and the Tang dynasty. Over 30 translations of *The Flower Adornment Sutra* have been listed as separate versions in the 1st volume of Fazang’s *Huayanjing Zhuanji* 華嚴經傳記. 92

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89 He was known as the fourth patriarch of the Huayan School.
90 For a detailed description of *The Flower Adornment Sutra*, see Imre Hamar 2009:151-179.
91 His date of birth and death is around in the 3rd century.
92 See T51n2073_p0155b10.
2.3. *Xinyi Huayanjing Yinyi*

2.3.1. The Content of *Xinyi Huayanjing Yinyi*

The Buddhist sutra explained by Huiyuan is the eighty volumes of *The Flower Adornment Sutra*. Huiyuan starts with the pronunciation and meaning of the preface of *The Flower Adornment Sutra*, and then comments on every volume.\(^93\)

<table>
<thead>
<tr>
<th>Volumes of XYHYJYY</th>
<th>Buddhist Scriptures of <em>The Flower Adornment Sutra</em></th>
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<tbody>
<tr>
<td>Vol.1~ Vol.5</td>
<td>The Wonderful Adornments of the Leaders of the Worlds</td>
</tr>
<tr>
<td>Vol.6</td>
<td>The Appearance of the Buddha</td>
</tr>
<tr>
<td>Vol.7</td>
<td>The Meditation of the Enlightened Being Universally Good</td>
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<tr>
<td>Vol.8 ~ Vol.10</td>
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<tr>
<td>Vol.11</td>
<td>Vairocana</td>
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<tr>
<td>Vol.12</td>
<td>Names of the Buddha; The Four Holy Truths</td>
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<td>Vol.13</td>
<td>Awakening by Light; An Enlightening Being Asks for Clarification</td>
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<td>Vol.14</td>
<td>Purifying Practice; Master of Goodness</td>
</tr>
<tr>
<td>Vol.15</td>
<td>Master of Goodness</td>
</tr>
<tr>
<td>Vol.16</td>
<td>Ascent to the Peak of Mount Sumeru; Eulogies on Mount Sumeru; Ten Abodes</td>
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<tr>
<td><strong>Vol.1</strong></td>
<td>Religous Practice; The Merit of the Initial Determination for Enlightenment</td>
</tr>
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<td>Vol.17</td>
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<td>Vol.18</td>
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<td>Vol.45</td>
<td>Inconceivable Qualities of Buddha</td>
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<tr>
<td>Vol.46</td>
<td>Inconceivable Qualities of Buddha</td>
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<tr>
<td>Vol.47</td>
<td>The Ocean of Physical Marks of the Ten Bodies of Buddha; The Qualities of the Buddha’s Embellishments and Lights</td>
</tr>
<tr>
<td>Vol.48</td>
<td></td>
</tr>
</tbody>
</table>

\(^93\) Adopt the translation of Cleary, T. 1993.
The entries are sequenced in Huiyuan’s book according to the order that they appear in *The Flower Adornment Sutra*. There are about 1280 entries but the number of entries is different in each volume.

### 2.3.2. The Spread of *Xinyi Huayanjing Yinyi*

*XHYJYY* was written during the prosperous era of the Tang dynasty. The editions and spread were complicated but they spread in China, Korea, Japan, Russia and America.

#### 2.3.2.1. Spread in China

*XHYJYY* was finished around 732CE\(^94\) and spread in manuscripts. After the invention of the printing press, it was woodblock-printed in the Chinese Buddhist canon. The emergence of the detailed editions and their dissemination is described below.

During 783-810CE, Huilin 慧琳 wrote 100 Vols. of *Yiqiejing Yinyi* 一切經音義, in which the whole *XHYJYY* was edited in Vol. 21, 22, and 23. Kehong 可洪 compiled *XHYJYY* in his *Xinji Zangjing Yinyi Suihanlu* 新集藏經音義隨函錄 during 931-940CE.

Between the fourth year of the Kaibao 開寶 period (971CE) of Song Taizu 宋太祖 (927-976CE) and the eighth year of the Xingguo 興國 period (983CE) of Song Taizong 宋太宗, *Kaibao Tripitaka* was carved which contained two Vols. of *XHYJYY*.\(^95\)

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\(^94\) Tong 1991: 129.
\(^95\) Ibid.
Between the third year of the Yuanfeng 元豐 period (1080CE) of Song Shenzong 宋神宗 (1048-1085CE) and the third year of the Chongning 崇寧 period (1104CE) of Song Huizong 宋徽宗 (1082-1135CE), Chongning Tripitaka was woodblock-printed including two Vols. of XYHYJYY.

Two Vols. of XYHYJYY were compiled by Pilu Tripitaka 毗盧藏 which were carved during the second year of the Zhenghe 政和 period (1112CE) of Song Huizong 宋徽宗 and the 21th year of the Shaoxing 紹興 period (1151CE) of Emperor Gao 高宗 (1107-1187) of the Southern Song dynasty.

Cui Fazhen 崔法珍 (time of birth and death unknown) carved Zhaocheng Jinzang 趙城金藏 with a donation from according to Kaibao Tripitaka during the reign of Emperor Xi 熙宗 of the Jin dynasty (1141-1149CE).

At around between 1225CE and 1322CE, the Qisha Tripitaka 磺砂藏 was woodblock printed in Pingjiang Prefecture 平江府 containing two Vols. of XYHYJYY.

Between the 14th year of the Zhiyuan 至元 period (1277CE) of Yuan Shizu 元世祖 and the 27th year of the Zhiyuan period (1299CE), the Tripitaka was finished in Puning Temple 普寧寺. The name of this Tipitaka is Puning Tripitaka, which included two Vols. of XYHYJYY.

In the Ming dynasty, there were three Chinese Buddhist canons including two Vols. of XYHYJYY, which were the Hongwu Southern Tipitaka 洪武南藏 carved between 1372-1398CE, the Yongle Northern Tripitaka 永樂南藏 carved between 1421-1440CE, and the Jiaxing Tripitaka 嘉興藏96 carved between 1589CE and 1676CE.

There were Confucian editions of XYHYJYY apart from Buddhist editions in the Qing dynasty.

96 It is also known as Jingshan Tripitaka 徑山藏.
In the fourth year of the Jiaqing 嘉慶 period (1799CE) of Emperor Ren 仁宗 of the Qing dynasty, Zang Yong 臧庸 (1767-1811CE) woodblock-reprinted two Vols. of *XYHYJYY*, as well as one volume of the preface by Zang Yong.  

In the eighth year of the Daoguang 道光 period (1828CE) of Emperor Xuan 宣宗 of the Qing dynasty, Chenshi 陳氏 of Jinling 金陵 in Jiangsu 江蘇 province woodblock-printed two Vols. of *XYHYJYY*.

Xu Baoshan 徐寶善 (1790-1838CE) woodblock-printed two Vols. of *XYHYJYY* in the 15th year of the Daoguang 道光 period (1835CE) of Emperor Xuan 宣宗 of the Qing dynasty, which were compiled and prefaced by Xu Han 許瀚.

Qian Xizuo 錢熙祚 woodblock-printed four Vols. of *XYHYJYY* collected in Jiangxing Tripitaka 嘉興藏 in the 24th year of the Daoguang 道光 period (1844CE) of Emperor Xuan 宣宗.

In the fourth year of the Xianfeng 咸豐 period (1854CE) of Emperor Wen 文宗, Wu Chongyao 伍崇曜 (1819-1863CE) woodblock-reprinted four Vols. of *XYHYJYY* according to the Yongle Northern Tripitaka 永樂北藏, and prefaced it.

In the eighth year of the Tongzhi 同治 period (1869CE), Cao Zhou 曹籀 (1800-1880CE) of Hangzhou 杭州 woodblock-reprinted two Vols. of *XYHYJYY* according to the excerpted edition of Zang Yongtang 臧鏞堂.

There is a *XYHYJYY* in Dunhuang 敦煌 manuscripts. Zhang (1997) mentions that in *Dunhuang Fojing Yinyi Shuyao* 敦煌佛經音義述要 there are two manuscripts related to the pronunciation, meanings and popular form of characters in *The Flower Adornment Sutra*: one of them is manuscript number S5712, and the other is Yu 宇 No.82. S5712 was written at around 879CE. There are eight lines, each with fewer than ten characters, totaling in seventy characters altogether. The

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97 Yang, Chu and Lan 2002: 549.
98 Ibid.
99 Chen 1962: 76-77.
100 Zhang 1997: 112-122.
handwriting is poor and full of incorrect characters. Compared with *Yiqiejing Yinyi* 一切經音義 of Huilin 慧琳, most of the contents match. What is different is that Huiyuan usually used Fanqie but the manuscript uses phonetic annotation. *Dunhuang Yishu Zongmu Suoyin Xinbian* 敦煌遺書總目索引新編 gives its title as *Zazi* 雜字 and say “不滿百字, 兼有註音, 如羼註以善, 暨註以既。[Buman baizi, jianyou zhuyin, ru chan zhu yi shan, ji zhu yi ji. There are less than one hundred characters with phonetic annotation, such as 屬, which is annotated as 善, and 暨, which is annotated as 既.]” 101 Zhang renames it *Xinyi Dafangguang Fo Huayanjing Yinyi Zhaizi* 新譯大方廣佛華嚴經音義摘字 according to the order of its items, such as “繚繞 (liaorao), “洄渓 (huifu), “堞 (die)”, which is the same as the eighth volume of Huiyuan’s work.

### 2.3.2.2. Spread in Korea

During the Duangong 端拱 year (988-989CE) of Emperor Tai 太宗 of the Song dynasty, the printed *Kaibao Tripitaka* 開寶藏, including two Vols. of *XYHYJYY*, was introduced in Korea. In the first year of the Qianxing period 乾興 (1022CE) of Emperor Zhenzong 真宗 of the Song dynasty, the *Kaibao Tripitaka*, revised in the Tianxi period 天禧 (1017-1021CE), was spread into Khitan first, then into Korea from Khitan.

During the period of Emperor Xing 興宗 (1031-1055CE) of the Liao dynasty and Emperor Dao 道宗 (1055-1101CE), Khitan carved a new one, which was *Khitan Tripitaka*, according to the revised edition of *Kaibao Tripitaka*. The two volumes of *XYHYJYY* were collected in *Khitan Tripitaka*. In the ninth year (1063CE) of the Qingning 清寧 period of Emperor Dao of the Liao dynasty, one copy of the *Khitan Tripitaka* was given to Korea as a present, thus *XYHYJYY* was spread into Korea at the same time.

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101 Dunhuang Academy 2000: 180
In the fourth year of the Xining 熙寧 period (1071CE) of Emperor Shen 神宗 of the Song dynasty, the revised edition of Kaibao Tripitaka was carved, which was called Xining, revised edition, including two volumes of XYHYJYY. In the sixth year of the Yuanfeng 元豐 period (1083CE) of Emperor Shen in the Song dynasty, the revised Xining edition was introduced into Korea.

During 1236-1251CE of Emperor Gao 高宗 of Korea, the Korean Tripitaka was carved which contained two volumes of XYHYJYY. This edition has been kept in Haeinsa Temple from 1399CE.

2.3.2.3. Spread in Japan

The Shoso-in manuscript of the Nara Age (710-794CE) and the manuscript of the Dazhi age (1126-1131CE) collected by Yamada Yoshio includes Xuanying Yinyi 玄應音義. At the end of the first volume of Xuanying Yinyi, there is Xin Huayanjing Yinyi 新華嚴經音義, which is on the pronunciation and meanings in the 80 volumes of The Flower Adornment Sutra. The descendants call it as Xin Huayanjing Yinyi in the Dazhi edition. It is assumed that the editor consulted Xuanying’s work on the pronunciation and meanings on The Flower Adornment Sutra of 60 volumes, and adopted some explanations related to other sutras in Xuanying’s book. It may also be that subsequent transcribers such as Jueyan 覺嚴, Longxian 隆暹 added the contents when they edited Xin Huayanjing Yinyi in the Dazhi edition. 102

Mizutani Shinjo compiled two volumes of Xinyi Dafangguang Fo Huayanjing Yinyi Siji 新譯大方廣佛華嚴經音義私記 in Phal-chen of Fodian Yinyi Shumu 佛典音義書目. There is a statement, “小川睦之輔氏藏, 延曆十三年寫本 [Xiaochuan Muzhifu Shi cang, yanli shisannian xieben. Compiled by Chikanosuke Ogana. A manuscript in the thirteenth year of Yanli.]”. This Xiaochuan edition was photoprinted by Luo Zhenyu’s 羅振玉 (1866-1940) Moyuan Hall 墨緣堂 in China and by the Photocopy of Valuable Book Publisher in Japan. The Classic

102 See Yoshinori Kobayashi 1978.
Study revised and published it in the first volume of *Gucishu Yinyi Jicheng* 古辭書音義集成. By doing research on the bibliography, font and Japanese Kun, Yoshinori Kobayashi and Yoshida Kanhiko considered that this book derived from Huiyuan’s work and the original edition of *Xin Huayanjing Yinyi* 新華嚴經音義 in the Dazhi edition. It is written in the Tianping Shengbao year 天平勝寶 (749-757CE) of the Nara Age or half a century after that.103

### 2.3.2.4. Spread in America

The Harvard-Yenching Library of Harvard University owns two volumes of *XYHYJYY* in *Chongning Wanshou Dazang* 崇甯萬壽大藏, which were inscribed by the Buddhist House of East Zen in the year of Chongning of the Song dynasty with title “Written by Huiyuan who is a monk of the Jingfa Temple, Jingzhao city in the Tang dynasty” (Tang Jingzhao Jingfasi Shamen Huiyuan Shu 唐京兆靜法寺沙門慧苑述). They altogether contain 22 pages, each page has 36 lines. There is a manuscript of the Qing dynasty in Beijing library which is not listed in *Zhongguo Guji Shanben Shumu* 中國古籍善本書目 and Taiwan bibliographies of official and private collections.104

### 2.3.2.5. Spread in Russia

Around 1909, Russians acquired a large amount of cultural relics called Khatra-khoto literature collected in Russia through compiling and publishing for more than a century.105 There are nine kinds of fragments of Huayanjing Yin which were collected in the 17th volume of the *Dunhuang Documents Collected in Russia* 俄藏敦煌文獻 with the numbers 18974, 18976, 18977, 18981, 19007, 19010, 19027, 19033, 19052. The contents are the pronunciation and meanings of the preface of *The Flower Adornment Sutra* translated by Siksananda and the characters

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103 Xu, Chen and Liang 2006: 186.
104 Shen 1989: 201.
or words in volumes 52, 60, 62, 65, 66 of The Flower Adornment Sutra. Judging by the copying style and handwriting, Zhang (2007) concludes that these fragments may have a source identical to that in the thesis of The Patching up and Studying of Some Buddhist Dictionary Fragments Represented by No.18974, the Dunhuang Manuscripts in the Russian Collections. According to their contents, he finds they are fragments of The Flower Adornment Sutra translated by Sikananda. By patching up, the thesis merged the fragments and marked the sentences where the unidentified characters were picked from to ascertain that the fragments belong to Khatra-khoto rather than the Dunhuang manuscripts.106

3. The Style of *Xinyi Huayanjing Yinyi*

Zhu (2000) briefly states that reading entails an understanding of the style of ancient books:

The ancient books have their own style. We cannot read the books without understanding the style of the books. The ancients call it meaning example which embodies the main ideas. Although the work of collating characters or words is important, it should be put in the background. When we add a specific item, the more there is to do, the more mistakes there are to be made if we do not understand the style which plays the role of an outline.\(^{107}\)

The discussion tells us that it is important to be very familiar with the style of the content and writing by means of studying carefully the book to be compiled.

The items in *XYHYJYY* include a few transliterated words in Sanskrit and lots of paraphrasing words. When explaining the transliterated words in Sankrit, Huiyuan usually lists these words followed by "梵言 [fanyan, Sanskrit sound]", "具云 [juyun, the whole sound]", "正云 [zhengyun, the standard sound]", "具正云 [juzhengyun, the full and standard pronunciation]" to show the whole or standard Sanskrit sounds, and the meaning in sutras, such as, "北俱盧   具云鬱怛羅句盧，此翻為高上也。[Beijulu  Juyun yudaluojuulu, ci fanwei gaoshang ye. Uttarakuru The full and standard pronunciation of ‘Beijulu’ is ‘Yudaluojuulu’, which is translated as tall.]",\(^{108}\) and "不思議劫   劫，梵言，具正云羯臘波，此翻為長時也。[Busiyijie  Jie, fanyan, juzhengyun jielabo, ci fanwei changshi ye. Incredible Kalpa ‘Jie’ is a Sanskrit sound where the full and standard pronunciation is ‘jielabo’, which is translated as long time.]".\(^{109}\)


\(^{108}\) K32n1064_p0357b02

\(^{109}\) K32n1064_p0342a20
Sometimes, Huiyuan also points out advantage or disadvantage, correct or incorrect version of the translation done in old times, such as, “辟支佛地 弥勒,梵言,具云辟支,梵言,此曰各各独行。佛者覺也,舊翻為獨覺,正得其意。或翻為緣覺,譯人謬。以梵語云鉢囉底迦,此翻為緣故。《智度論》第十八中,通上二類也。 [Bizhi Fodi  Bizhi, fanyan, juyun bilezhidijia, ci yue gege duxing. Fozhe, jue ye, jiu fanwei dujue, zheng de qiyi. Yi fanyu yun boluodijia, ci fanwei yuangu. Zhidulun dishiba zhong, tong shang erlei ye. Bizhi Fodi ‘Bizhi’ is a Sanskrit sound whose full and standard pronunciation is ‘bilezhidijia’, which means pratyeka. Buddha indicates enlightenment, which was translated as self-realization in old times, which captures the meaning. Occasionally it was translated as one enlightened with conditions but that is a mistake made by translators. Because the Sanskrit sound is boluodijia, it is translated as reason. The translations in Vol. 18 of Great Treatise on the Perfection of Wisdom are the same as the former two.] 110 “辟支 (bizhi)” is a transliterated word whose Sanskrit sound is pratyeka. In old times it was translated as self-realization, which indicates that the people, who obtain enlightenment, were born at a time without Buddha. Its new translation is one enlightened with conditions, which indicates that the people who are enlightened by observing and thinking over the twelve-linked causal formula, were born at the time around Buddha’s life. Huiyuan thinks that the translation of self-realization is more exact compared with the translation of one enlightening with conditions, and he cites both translations in Vol. 18 of Great Treatise on the Perfection of Wisdom for reference. 111


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110 K32n1064_p0344c20. The original text is “智論” which is corrected as “智度論”.
111 T25n1509_p0191b05. Vol. 18 of Great Treatise on the Perfection of Wisdom: 復次，辟支佛有二種：一名獨覺，二名因緣覺。 [Fuci, pizhi fo yu erzhong: yi ming dujue, er ming yinyuanjue. Moreover, Pratyekabuddha has two translations: one is self-realization, the other is one enlightened to conditions.]
chest and abdomen, which is the way of various animals and dragons. It was translated as Python god in old times, which is a similar translation but not the accurate one."

Huiyuan states that Mahoraga indicates an animal crawling on its chest and abdomen. It was translated as Python god in old times, which is a similar translation but not the accurate one.

Occasionally, Huiyuan further explains the meaning of the entries combined with the doctrine of *The Flower Adornment Sutra*, such as, “徽繆 徽，許事反。繆，莫北反。《廣雅》曰：‘徽，束也。’《珠叢》曰：‘繆，繩索也。’案：經義謂以愛繩束縛，難可解也。 [Huimo Hui, xushi fan. Mo, mobei fan. Guangya yue: ‘Hui, shu ye.’ Zhucong yue: ‘Mo, shengsuoye.’ An: Jingyi wei yi aisheng shufu, nan kejie ye. Rope Hui, the pronunciation of ‘hui’ is indicated by ‘xu’ and ‘shi’ according to the Fanqie method. The pronunciation of ‘mo’ is indicated by ‘mo’ and ‘bei’ with the Fanqie method. In Guangya, we find: ‘徽 means bound.’ Zhucong explains that: ‘繆 means rope.’ Huiyuan comments on it as follows: The teaching indicates that it is difficult to unlock the rope of love.”

“徽繆 (huimo)” means rope. Huiyuan illustrates further that its meaning in *The Flower Adornment Sutra* is that it is difficult to untie the rope of love.

When the entry is formed by a transliterated part and a paraphrastic part, Huiyuan explains the Sanskrit sound, meaning or the original name of the transliterated part, as, “逝多林 逝多，梵言也，或曰制多，或云祇陁，此翻為戰勝，即太子之名。當欲造此寺時，潁達長者買園，太子出樹，故曰逝多林者也。[Shiduolin Shiduo, fanyan ye, huoyue zhiduo, huoyun zhituo, ci fanwei zhansheng, ji taizi zhi ming. Dang yu zao cisi shi, xuda zhangzhe maiyuan, taizi chushu, gu yue shiduolin zhe ye. Jetavana Garden Jetavana is a Sanskrit sound, which is occasionally read as zhiduo or zhituo. It is translated as defeat, which is the name of the prince. When this temple was built, Sudatta bought the garden, the prince offered trees. That is why the
name of the garden is Jetavana Garden.”

Generally, the contents of the entry are composed of a phonetic notation, an explanation, a citation, correct character form and comment. Sometimes, even though not all the intended content may be present, or it may be wrong, the basic style can still remain consistent.

### 3.1. Entries

There are variations with one character, double characters, three characters and more than three characters of the items collected in *XYHYJYY*. According to statistics, there are 74 items of one character, for example, “罄 牽定反。《毛詩傳》曰：‘罄，盡者也。’ [Qing Qianding fan. *Maoshi Zhuan* yue: ‘qing, jinzheyeye.’ The pronunciation of罄 is indicated by ‘qian’ and ‘ding’ according to the Fanqie method. *Maoshi Zhuan* claims that ‘罄’ means using up.”

There are 443 items with double characters, such as, “緬惟上弥演反。賈逵注《國語》曰：‘緬，思皃也。’ [Mianwei Shang miyan fan. Jia Kui zhu *Guoyu* yue: ‘mian, simao ye.’ The pronunciation of the upper character of緬惟 is indicated by ‘mi’ and ‘yan’ according to the Fanqie method. Jia Kui comments on *Guoyu*: ‘緬 means missing.’]

There are 189 items with three characters, such as: “弥十方 《漢書集注》曰：‘弥，滿也。’ [Mi Shifang *Hanshu Jizhu* yue: ‘mi, man ye.’ Fill the Ten Directions *Hanshu Jizhu* says: ‘弥 means full’.]”

There are 448 items with four characters, such as “雨無盡寶 雨，于句反。 [Yu Wujin Bao Yu, yujufan. Endless Treasures Fall off. The pronunciation of 雨 is indicated by ‘yu’ and ‘ju’ according to the Fanqie method.”]
There are 63 entries comprising five characters, such as “恬怡眾勝道 [Tianyi zui shengdao, the best way of being cheerful and peaceful].”\(^\text{119}\) There are 30 entries including six characters, such as 蘇利耶藏菩薩 [Suliyezang pusa, Sūrya Bodhisattva].\(^\text{120}\) There are 40 entries including seven to ten characters, such as “妙音遐暢無處不及 [Miaoyin xiachang wuchu buji, the wonderful sound can go anywhere].”\(^\text{121}\) Generally, the majority of vocabulary items are the disyllabic and loanwords.

### 3.2. Phonetic Notation

Fanqie is the main method, and Zhiyin is the secondary one in XYHYJYY, also used sometimes. The Fanqie method is used in the form of “A, BC 反”, such as, “貝，北 盖反。牒，徒頰反。 [Bei, beigai fan. Die, tujia fan. The pronunciation of 貝 is indicated by ‘bei’ and ‘gai’ according to the Fanqie method, the pronunciation of 彈 is indicated by ‘tu’ and ‘jia’ according to the Fanqie method.]”\(^\text{122}\) and “窺，遣規反。覦，俱反。[Kui, qiangui fan. Yu, yuju fan. The pronunciation of 窺 is indicated by ‘qian’ and ‘gui’ according to the Fanqie method, the pronunciation of 覦 is indicated by ‘yu’ and ‘ju’ with Fanqie.]”.\(^\text{123}\)

There is a form of “A, 音 BC 反”, such as, “休息之字，立人作木，音許丘反。[Xiuxi zhi zi, liren zuo mu, yin xuqiu fan. The character 休 of 休息 is formed by standing person and wood, pronounced by ‘xu’ and ‘qiu’ with Fanqie.]”.\(^\text{124}\)

Occasionally, the method of Zhiyin is used to indicate the pronunciation of the characters in the item, for example, “稼音稼，穡音色。[Jia yin jia, se yin se. The pronunciation of 稼 is the same as 嫁, the pronunciation of 穀 is the same as...
Sometimes Zhiyin’s method is used to indicate the pronunciation of characters in the explanatory text, for example, “《管子》曰：‘昔者，封太山禪梁父者，有七十二家。’梁父，太山下小山也。禪音善也，父音斧也。[Guanzi yue: ‘Xizhe, feng taishan shan liangfu zhe, you qishier jia.’ Liangfu, taishan xia xiaoshan ye. Shan yin shan ye, fu yin fu ye. Guanzi says: ‘Formerly, there were 72 gentlemen sacrificing on Mount Tai and Mount Liangfu.’ The Mount Liangfu is a small mount under the Mount Tai. The character 禪 is read the same as 善, and 父 reads the same as 斧.]” and “擐大悲甲 擶，胡串反。杜注《左傳》曰：‘擐，貫也。’賈注《國語》曰：‘擐，衣甲。’衣音意。[Huan Dabei Jia Huan, huchuanfan. Du zhu Zuozhuan yue: ‘Huan, guan ye.’ Jia zhu Guoyu yue: ‘Huan, yijia.’ Yi yin yi. Taking the Armour of Great Mercy. The pronunciation of 擄 is indicated by ‘hu’ and ‘chuan’ according to the Fanqie method. Du Yu comments on Zuozhuan: ‘擐 means to wear.’ Jia Kui comments on Guoyu: ‘擐 means to wear armour.’ 衣 is pronounced the same as 意.’]”.

Occasionally both Fanqie’s and Zhiyin’s methods are used in one entry, for example, “湍，吐官反。激，古歷反。洄音回，澓音服。[Tuan, tuguan fan. Ji, guli fan. Hui yin hui, fu yin fu. The pronunciation of 湍 is indicated by ‘tu’ and ‘guan’ with Fanqie. The pronunciation of 激 is indicated by ‘gu’ and ‘li’ with Fanqie. 洄 sounds the same as 回, 澓 sounds the same as 服.]”

Fanqie is used for “湍” and “激”, and Zhiyin is used for “洄” and “澓”. Sometimes one character has two pronunciations according to the Fanqie method, such as, “填字，正宜作瑱，音唐見，陟憐二反。[Tianzi, zheng yizuo tian, yin tangjia, zhilian

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125 K32n1064_p0357b03
126 K32n1064_p0358c08
127 K32n1064_p0340c17. The original text is “父者斧也。[Fuzhe, fu ye. Father is the person who holds axe.]” which is corrected as “父音斧也 [Fu yin fu ye. 父 is pronounced as the same as 斧.]”.
128 K32n1064_p0367b08
129 K32n1064_p0361b17
erfan. The standard form of the character 填 is 瑫, which is pronounced by ‘tang’ and ‘jian’, as well as ‘zhi’ and ‘lian’ with Fanqie.”.  
Huiyuan illustrates that the standard form of “填” is “瑱” which has two pronunciations. *Guangyun* also lists two Fanqie for “瑱”: “瑱，陟刃切，他甸切。 [Tian, zhiren qie, tadian qie. 瑱 is pronounced by ‘zhi’ and ‘ren’, as well as ‘ta’ and ‘dian’ according to the Fanqie method].”

Consider this example: “倮 胡寡、力果二反。《玉篇》曰：‘倮，袒也。’ 字又作裸、裸兩躶。[Luo Hugua, liguo erfan. *Yupian* yue: ‘Luo, tan ye.’ Zi youzuo luo, luo liangti. Naked. There are two Fanqie which are ‘hu’ and ‘gua’, as well as ‘li’ and ‘guo’. *Yupian* explains 倴 as bare. It can also be written as 裸 and 裸.].” “倮” has two pronunciations which are ‘hu’ and ‘gua’, ‘li’ and ‘guo’ according to the Fanqie. Also see *Zhengyun* 正韻: “倮，古火切；戸瓦切，華上聲。[Luo, guhuo qie, hu wa qie, hua shangsheng. 倴 is pronounced by ‘gu’ and ‘huo’ according to the Fanqie, as well as by ‘hu’ and ‘wa’, which is read the same way as 華 of the third tone].”

With some characters the tone is marked exactly, for example, “悉達者，具云薩縛頞他悉地，地字應平聲呼。[Xida zhe, juyun safuantaxi, idi ying pingshenghu. The complete sound of Siddka is ‘Safuantaxididi’ in which ‘di’ should be marked as *Pingsheng*]” and “輸音，宜借上聲呼，正曰輸羅，此翻為勇猛也。[Lunyin, yi jie shangshenghu, zhengyue lunluo, ci fanwei yongmeng ye. The sound of ‘lun’ should be marked with the third tone. The standard pronunciation is ‘shuluo’ which is translated as bold].”

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130 K32n1064_p0344b07  
131 K32n1064_p0358e03. It is “袒 [zu, ancestral temple]” in the original text which is included as “袒 [tan, leave uncovered]”.  
132 K32n1064_p0366c10  
133 K32n1064_p0364b02
3.3. Paraphrase

*XYHYJYY* generally adopts the mainstream definition. Huiyuan quotes extensively with his own criterion to analyze the difficult characters and words, such as, “靡不驚懽懾，之葉反。鄭注《禮記》曰：‘懾，怯也，畏懼也。’經本有作攝字者，謬也。” Huiyuan quotes extensively with his own criterion to analyze the difficult characters and words, such as, “靡不驚懽懾，之葉反。鄭注《禮記》曰：‘懾，怯也，畏懼也。’經本有作攝字者，謬也。”

Huiyuan quotes the comments of Zheng Xuan 鄭玄 in *Liji* 禮記 to explain “懾”， and corrects the mistake in the writing of “懾” in Buddhist sutras. There are some explanations without an original source, which may be Huiyuan’s personal explanations. Sometimes Huiyuan provides a further explanation in his comment, such as, “罕測 罕，希也。測，度也。”

Huiyuan analyzes the meaning and sound respectively if the character is polyphonic or polysemantic, such as, “木槍 槍，七羊反。《蒼頡篇》曰：“槍謂木兩頭銳者也。”又音楚庚反，非此所用也。經本有作鐸者，此乃鐸鐸之字，深為差謬，失經意也。”

The pronunciation of “槍” is indicated by ‘qi’ and ‘yang’ according to the Fanqie method. Canjie Pian explains “槍” as the wood stick with two sharp ends. It is also read as ‘chu’ and ‘geng’ according to the Fanqie method, which is not used for the teaching of the sutra. Occasionally, “槍” is written as “鐸” in the sutra, which is the character for 鍔鐸 but that is very wrong and far away from the meaning of the sutra.”

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134 K32n1064_p0358c06
135 K32n1064_p0341a23
136 K32n1064_p0354b17
“槍” has two pronunciations, which indicate different meanings respectively. Huiyuan analyzes that in his work.

Some are analyses of compound words, for example, “奉養” 業, 余亮反。《說文》曰: ‘奉, 承也。’ 謂承事供養也。[Fengyang  Yang, yuliang fan. Shuowen yue: “Feng, cheng ye.” Wei chengshi gongyang ye. Supporting. The pronunciation of 業 is indicated by ‘yu’ and ‘liang’ according to the Fanqie method. Shuowen explains 奉 as to support. 奉養 indicates support and wait upon one’s parents, etc.].”

Occasionally, Huiyuan analyses the rationale of the constitution of a Chinese character, such as, “迫隘” 隘, 於懈反。《玉篇》曰: ‘迫, 隘也。隘, 狹也。’ 夫狹窄必相逼。[Po’ai  Ai, yuxie fan. Yupian yue: ‘Po, ai ye. Ai, xia ye.’ Fu xiazhai bi xiangbi. Narrowness. The pronunciation of 隘 is indicated by ‘yu’ and ‘xie’ according to the Fanqie method. Yupian comments: ‘迫, 隘, and 狹 all mean narrowness.’ Narrowness surely makes get close.].”

He also includes the etymology, such as, “軌度” 度, 徒故反。賈逵注《國語》曰: ‘軌, 法也。’ 鄭玄注《周禮》曰: ‘度謂尺丈之數也。’ 言軌儀有節, 故曰軌度也。[Guidu  Du, tugu fan. Jia Kui zhu Guoyu yue: ‘Gui, fa ye.’ Zheng Xuan zhu Zhouli yue: ‘Du wei Chizhang zhi shu ye.’ Yan guiyi youjie, gu yue guidu ye. Law The pronunciation of 度 is indicated by ‘tu’ and ‘gu’ according to the Fanqie method. Jia Kui comments on Guoyu as follows: ‘軌 means law.’ Zheng Xuan comments on Zhouli as follows: ‘度 is the linear measure.’ There are restrictions of laws that it is 軌度.].”

Huiyuan also makes some lexical distinctions, such as, “檢束” 颜注《漢書》曰: ‘檢, 局也。’ 謂拘局之使分散也。舊文依檢驗之義, 今依検繫之義也。[Jianshu  Yan zhu Hanshu yue: ‘Jian, ju ye.’ Wei juju zhi bushi fensan ye. Jiuwen
yi jianyan zhiyi, jin yi jianji zhiyi ye. Restrain Yan comments on *Hanshu* and says: ‘检’ means to restrain.’ 检束 indicates restraining. The old translation of *The Flower Adornment Sutra* adopted the meaning of checking, now adopts the meaning of restraining.]”140 and “禅 此云静虑，谓静心思虑也。舊翻為思惟修者，略也。 [Channa Ciyun jinglü, wei jingxin silü ye. Jiu fanwei siwei xizu, lie ye. Dhyana. Here it means meditation, referring to quiet contemplation. The old translation is practice of meditation, which is abbreviatory.]”141

Due to the development of the meanings of words, Huiyuan provides a detailed explanation for the development of word meaning combined with the teaching of *The Flower Adornment Sutra*, for example, “挹 回入反。《珠叢》曰: ‘凡以噐斟酌於水謂挹。’ 今謂以心測度於法, 亦謂之挹也。 [Yi Yinru fan. Zhucong yue: ‘Fan yiqi zhenzhuo yushui wei yi.’ Jin wei yixin cedu yu fa, yi weizhi yi ye. The pronunciation of 挫 is indicated by ‘yin’ and ‘ru’ according to the Fanqie method. Zhucong explains it as measuring water with a vessel. In the sutra, measuring the Buddhist teaching with the heart could also be called 挫.]”142 “挹” refers to measuring water with utensils, which could be broadened to include measuring the Buddhist teaching with the heart.

Consider this example: “皆无瑕玷 瑕, 行加反。玷, 丁念反。《廣雅》曰: ‘瑕, 裂也。’ 《毛詩傳》曰: ‘玷, 缺也。’ 凡物之有過者, 皆猶玉之瑕玷, 古來以為通語也。[Jiewu Xiadian Xia, xingjia fan. Dian, dingnian fan. Guangya yue: ‘Xia, lie ye.’ Maoshi Zhuan yue: ‘Dian, que ye.’ Fan wu zhi youguo zhe, jie you yu zhi xidian, gulai yiwei tongyu ye. All Have No Faults. The pronunciation of 瑕 is indicated by ‘xing’ and ‘jia’ according to the Fanqie method, 玷 is indicated by ‘ding’ and ‘nian’ with the Fanqie method. As Guangya explains: ‘瑕 means fissure.’ *Maoshi Zhuan* states that ‘玷 means fault.’ Thing is defective, just like jade

140 K32n1064_p0348c17
141 K32n1064_p0348c03
142 K32n1064_p0341a22
blemishes. The word of 瑕玷 is a common word from ancient times.“瑕玷” refers to defective jade or that everything has a fault. The meaning of the word has not changed from ancient times.

Sometimes Huiyuan provides the original meaning, as well as the metaphoric meaning in the Buddhist sutra, for example, “眾苦大壑 壕，呵各反。《兼名苑》曰：‘東海有大燋石，一名沃燋，方圓三万里，水沃之則消盡，過此有大壑。一名尾閭，深莫測其涯，海水常澍，不知其所之也。’今經意謂生死海中，三苦八苦無有涯底，如彼大壑，故借喻言耳。 [Zhongku dahe He, hege fan. Jianming Yuan yue: ‘Donghai you dajiaoshi, yiming wojiao, fangyuan sanwanli, shui wo zhi ze xiaojin, guoci you dahe. Yiming weilü, shen moce qiya, haishui changzhu, buzhi qi suozhi ye.’ Jin jingyi wei shengsi haizhong, sanku baku wuyou yadi, ru bi dahe, gu jie yuyan er. The Gully of All the Suffering The pronunciation of 壕 is indicated by ‘he’ and ‘ge’ according to the Fanqie method. Jianming Yuan notes that ‘there is a rock named Wojiao, it covers about 30,000 square meters. When the water rises, the rock would be submerged. Past it lies the ocean Weilü. Its depth is beyond human measurement. Seawater would pour into it and no one knows to where it flows.’ In today’s Buddhist scriptures, in the ocean of life and death, the depth of suffering cannot be measured, just like the ocean. It is a metaphor.”

Huiyuan cites from Jianming Yuan 兼名苑 to explain the original meaning of “大壑”, and states that the agony mentioned in The Flower Adornment Sutra is like a gully and both are unfathomable.

### 3.4. Correcting Character Writing

The ancient Chinese words are essentially complicated. Mistakes often popped up during the copying process of Buddhist scriptures. In Huiyuan’s book words are analyzed through formal contrast to explain meaning, with quotations from all kinds of character dictionaries, or by his own knowledge. A Chinese word may have a

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143 K32n1064_p0351b17. “缺也” in the original text is corrected as “玷，缺也”, “皆由” is corrected as “皆猶”.
144 K32n1064_p0353b05. It is “名沃燋 (ming wojiao)” in the original text in which “一 (yi)” is missing.
standard form, non-standard forms, popular forms or interchangeable forms, and each can have a related explanation in *XYHYJYY*. If the wrong form of a word is recorded in the sutra, it is indicated and explained.

### 3.4.1. The Analysis of Characters

Some confusing parts of Chinese characters are pointed out and analyzed in detail, for example: “筋 居欣反。字宜從肉，經本有從角者，謬也。” [Jin Juxin fan. Zi yi congrou, jingben you congjiao zhe, miu ye. 筋 is indicated by ‘ju’ and ‘xin’ according to the Fanqie method, which should take meat as a semantic indicator. The Buddhist sutra takes horn as a semantic indicator, which is incorrect.]

Huiyuan states that “筋” should belong to the radical of “肉 [rou, meat]”, which is an incorrect character with the radical of “角 [jiao, horn]”. In *Shuowen*, we find: “筋，肉之力也，从力从肉从竹。竹，物之多筋者。[Jin, rou zhi li ye, congli congrou congzhu. Zhu, wu zhi duojinzhe. 筋 means the strength of meat which is an associative of strength, meat and bamboo. Bamboo is the plant with many joints.]”. Huiyuan’s analysis of the character form is correct.

### 3.4.2. Marked Ancient Writing

*XYHYJYY* not only provides the standard and popular character forms, but also records the ancient Chinese characters, for example: “蕩字正作惕，經本作蕩者，時共通用。古體又作婸、像二髳也。” [Dangzi zhengzuo dang, jingben zuo dangzhe, shi gong tongyong. Guti you zuo dang, dang erti ye. The standard form of 蕩 is 惕, which is used in common. 嫲 and 像 are ancient forms.]

Huiyuan states that the popular form of “蕩” and the standard form of “惕” are in common use; “蕩” and “惕” are the ancient forms of “蕩”; Vol. 20 of *Xinji Zangjing Yinyi Suihanlu* 新集藏經音義隨函錄 offers an example: “蕩，放逸也，戲也，正像、

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145 K32n1064_p0367c15  
146 K32n1064_p0343b06
Consider another example: “祐字，古作佑闍二體也。” [Youzi, guzuo you you erti ye. The ancient form of the character 祐 is 佑 and 翦.].” “祐” is also explained in Vol. 17 of Yiqiejing Yinyi 一切經音義: “良祐，力張反，良，善也，良亦賢也。” [Liangyou, lizhang fan, liang, shan ye, liang yi xian ye. Xia, guwen you you erxing tong, youjiu fan, Zilin: ‘You, zhu ye.’ The pronunciation of the upper character of 良祐 is indicated by ‘li’ and ‘zhang’ according to the Fanqie method. 良 means kind, as well as virtuous. The lower character is the same as the ancient character form 翦, which is indicated by ‘you’ and ‘jiu’ with Fanqie. Zilin explains 祐 as to help.]”.

3.4.3. Marked Variants of Characters

A large number of variants of characters occur during the process of making copies of the Buddhist sutra, which are collected and analyzed by Huiyuan in his work, for example, “闍 餘灼反。字又作籥、鑰。 [Yue Yuzhuo fan. Zi youzuo yue, yue. Key. The pronunciation of 闍 is indicated by ‘yu’ and ‘zhuo’ according to the Fanqie method, which are written as 篎 and 鑰.]”.

Sometimes Huiyuan states the differences of character forms collected in different character dictionaries, for example “光踰曒日 曒，經了反。《埤蒼》曰：‘曒，明也。’《聲韻》作皎。 [Guangyu Jiaori Jiao, jingliao fan. Picang yue: ‘Jiao, ming ye.’ Shengyun zuo jiao. The Light Beyond the Bright Sun. The pronunciation of

147 K35n1257_p0301a14
148 K32n1064_p0362b06. The original text is “佑闍二體 (you du er ti)”, which is corrected as “佑闍二體 (you you er ti)”, see below.
149 T54n2128_p0412c13
150 K32n1064_p0347a20

- 57 -
皦 is indicated by ‘jing’ and ‘liao’ according to the Fanqie method. Picang explains 皦 as be bright. Shenglei records it as 皎.

Huiyuan shows that Picang uses “皦”, which is written as “皎” in Shenglei.

### 3.4.4. Marked Popular Characters

The popular forms of characters are faithfully recorded in XYHYJYY, for example:

“迫窄 窄, 側格反。《玉篇》曰：‘迫猶逼也。’ 《廣雅》曰：‘迫，狹也。窄，隘也。’ 窄字, 經作迮者，俗也。 [Pozhai  Zhai, cege fan. Yupian yue: ‘Po you bi ye.’ Guangya yue: ‘Po, xia ye. Zhai, ai ye.’ Zhaizi, jing zuo zuo zhe, su ye. Narrow. 窄 is indicated by ‘ce’ and ‘ge’ with Fanqie. Yupian’s explanation is as follows: ‘迫 means narrow.’ Guangya comments as follows: ‘Both 迫 and 窄 mean narrow.’ The Buddhist sutra writes 窄 as 迩, which is a popular form.]”.

“窄” is written as “迮” in the sutra, for example in Vol. 57 of The Flower Adornment Sutra: “而胎不廣大亦不迫迮。 [Er tai bu guangda yibu pozhai. However, the embryo is neither large nor narrow.]”. Huiyuan states that “迮” is the popular character form of “窄”.

Consider this example: “勁, zhensheng fan. Jie, qianye fan. Shuowen yue: ‘Jing, qiang.’ Wang Yi zhu Chuci yue: ‘Jie, ji ye.’ Jingzi congli, jiezi ben congren, jin su ye. Strong. The pronunciation of 勁 is indicated by ‘zhen’ and ‘sheng’ according to the Fanqie method, and 捷 is indicated by ‘qian’ and ‘ye’ with the Fanqie method. Shuowen claims that ‘勁 means strong.’ Wang Yi comments on Chuci’s explanation: ‘捷 means quick.’ The character 勁 takes strength as its semantic indicator, while the popular form of 捷

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151 K32n1064_p0354b11
152 K32n1064_p0364b06. The original text is “廣 (guang)” which is corrected for “廣雅 (Guangya)”.
153 T09n0278_p0764a15
takes person as its semantic indicator originally."]". Huiyuan explains that “捷” is a popular character form, while “倢” is a standard form.

Some popular characters have become the common ones at the time that Huiyuan records them faithfully and analyzes them in detail, for example “佷，何墾反。杜注《左傳》曰：‘佷，戾也。’ 《說文》曰：‘佷，不聽從也。’ 按：《玉篇》佷字在彳部。今多從立亻，蓋是時俗共行也。 [Hen, heken fan. Du zhu Zuozhuan yue: ‘Hen, li ye.’ Shuowen yue: ‘Hen, bu tingcong ye.’ An: Yupian henzi zai chibu. Jin duo cong liren, gaishi shisu gongxing ye. The pronunciation of 佷 is indicated by ‘he’ and ‘ken’ according to the Fanqie method. Du comments on Zuozhuan as follows: ‘佷 means ruthless.’ Shouwen explains 佷 as disobeying. Huiyuan explains that 佷 is listed in the radical group of彳 in Yupian. Now it takes the standing person as a radical mark, which may be used in popular character forms, just like the standard one.”

3.4.5. Distinguishing Incorrect Characters

For the large number of hand-written Buddhist sutras and the lack of a standard for Chinese characters (for example, different calligraphies such as “篆”, “隶”, “行”, “草”, and “楷” were employed at the same time.), the styles of the sutras people transcribed were quite different. These sutras often contain mistaken characters and popular characters of the day. Under the influence of different transcription methods by different people from different times, many sutras turned out rather different. These changes and differences truly mirrored the forms and usages in the Chinese language at the time, which proves to be vital for research on the Chinese language. From another perspective, the mistaken characters, if not corrected, would inevitably affect people’s understanding of the Buddhist sutras. Naturally, correcting mistaken characters became one of the main goals for the writers of FJYY.

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154 K32n1064_p0367c17
155 K32n1064_p0383a20
Huiyuan distinguishes some wrongly written characters, such as: “澀澀 字有作澀者，不是字也。[Cuse Sezi youzu se zhe, bushi zi ye. Sandy 濃 is written as 濃 occasionally, which is not a character at all.]”\(^{156}\) Huiyuan states that “澀” is written “澀” occasionally, which is not a character at all.

Consider this example: “密緻髮 緻，直利反。經本有作稚字者，此乃幼稚之字，深為謬。[Mizhi Fa  Zhi, zhili fan. Jingben youzu zhizi zhe, cinai youzhi zhi zhi zhi, shen wei miu. Thick Hair. The pronunciation of 練 is indicated by ‘zhi’ and ‘li’ according to the Fanqie method. It is written as 稚 in the sutra, referring to childish, which is incorrect.]”\(^{157}\) In Buddhist sutras, “緻” was written as “稚”. Huiyuan examined this wrong usage and explained that “稚” meant ‘naive’. It did not conform to the original Buddhist text.

### 3.5. Huiyuan’s Comments

*XYHYJYY* generally cites from ancient books to note the pronunciation, explain meaning, and analyze character form, etc. Huiyuan further provides interpretations in his own comments when he thinks the quotation is not clear enough, for example, “脩臂 《毛詩傳》曰：‘脩，長也。’案：《玉篇》修飾、修長字，昔從彡，唯脩脯字，從肉也。[Xiubi  *Maoshi Zhuan* yue: ‘Xiu, chang ye.’ An: *Yupian* xiushi, xiuchang zhi, xi congshen, wei xiufu zhi, congrou ye. Long Arms  *Maoshi Zhuan* comments that ‘脩 means long.’ Comment: the character which means decoration or long is marked as a semantic indicator and the one which means dried meat takes meat as a semantic indicator in *Yupian.*]”\(^{158}\) In this case, Huiyuan cites *Yupian* in his comments to analyze characters with similar forms.

Sometimes Huiyuan makes comments directly below the entry, for example, “珠貝 案：西域以貝為錢，故列在寶類。[Zhubei  An: Xiyu yibe weiqian, gu liezai

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156 K32n1064_p0349a23  
157 K32n1064_p0354c01  
158 K32n1064_p0364a06
baolei. Shell. Comment: the Western Regions took on shells as currency, so it is listed under the Category of Shell.

Sometimes an entry has more than one comment, for example, “鄭注《考工記》曰：‘崇，高也。’《廣雅》曰：‘隦堄，女墻也。’《蒼頡篇》曰：‘堄，城上小垣也。’按：賈注《國語》：隦字作埤，杜注《左傳》作陴，《廣雅》作隦，籀文作陴。陴又音避支反。今經本作俾倪字者，按：《聲類》乃是軾中環持盖者也。[Zheng zhu Kaogong Ji yue: ‘Chong, gao ye.’ Guangya yue: ‘Pini, nüqiang ye.’ Cangjie Pian yue: ‘Ni, chengshang xiaoyuan ye.’ An: Jia zhu Guoyu: pizi zuo pi, Du zhu Zuozhuan zuo pi, Guangya zuo pi, zhouwen zuo pi. Pi you yin bizhi fan. Jin jingben zuo pini zi zhe, an: Shenglei naishi shizhong chi gaigang zheyue. Zheng comments on Kaogong Ji as follows: ‘崇 means high.’ Guangya also explains that ‘隦堄 means parapet wall.’ Cangjie Pian suggests that ‘堄 means the low wall on the city wall.’ Huiyuan comments on it as follows: Jia’s comment on Guoyu is that 隦 is written as 埤, Du’s comment on Zuozhuan is that 隦 is written as 陴, Guangya records the same character form, and 隦 is written as 陴 in Zhouwen. The pronunciation of 陴 is indicated by ‘bi’ and ‘zhi’ according to the Fanqie method. 隦堄 is written as 俾倪 in the sutra. There is a comment by Huiyuan: it is explained as a wooden bar that supports a hood in Shenglei.]”.

3.6. Citations

A lot of references to the predecessors in XYHYJYY are made not only for phonetic notation and interpretation, but also to present more evidence, for example, “夫人采女采擇所得之女謂之采女。《風俗通》曰：‘六宮女凡數千人，天子遣掖庭丞，率於鄉中，閱視童女，年十三以上、二十以下，長壯皎潔有法相者，因載入宮，故謂之采女也。’夫人者，按：因夫以成，故曰夫人也。[Furen Caizen suode zhi nü weizhi cainü. Fengsu Tong yue: ‘Liugong nü fan shuqiang ren, tianzi qian yetingcheng, shuai yu xiangzhong, yueshi tongnü, nian shisan yishang,

159 K32n1064_p0367a05
160 It is a style of calligraphy being used during the Zhou dynasty era.
161 K32n1064_p0346a18
ershi yixia, zhangzhuang jiaojie you faxiang zhe, yin zai rugong, gu weizhi cainü ye.’ Furen zhe, an: y
in fu yi cheng, guyue furen ye. The Maid of the Imperial Palace 采女 refers to the girl chosen. Fengsu Tong says ‘There are thousands of maids in the imperial palace. The emperor sends Yetingcheng\textsuperscript{162} to choose girls between 13 and 20 years of age, tall, robust, beautiful, with an appearance up to expectations, and takes them to the chamber of the emperor’s concubines. That is why these girls are called 采女.’ 夫人 gets the name from her husband.\textsuperscript{163} Huiyuan cites from Fengsu Tong to further prove his understanding of the word “采女”.

3.6.1. Citation Forms

3.6.1.1. Citing Summary

When quoting, Huiyuan uses characters or words of similar meanings to replace the original source, such as:


“疣” is written as “朶” in Shuowen: “朶，贅也。 [You, zhui ye. 贅 means wart.]”. Huiyuan records the variant form in the citation of Shuowen. Yiqieijing Yinyi 一切經音義 Vol. 4 offers another example: “疣朶 上，有憂反。《蒼頡篇》云：‘疣，

\textsuperscript{162} One of the duties of Yeting (掖庭), who is a eunuch, is to be in charge of the palace maids.
\textsuperscript{163} K32n1064_p0346c12. The original text is “十三上 (shisan shang)”, which is corrected as “十三以上 [shisan yishang, above thirteen yeas old]”.
\textsuperscript{164} K32n1064_p0360b21
腫病也，或從肉作朒。’ [Youzhui Shang, youyou fan. Cangjie Pian yun: ‘You, zhuibing ye, huo congrou zuo you.’ Wart The upper character of 疣贅 is indicated by ‘you’ and ‘you’ according to the Fanqie method. Cangjie Pian explains that ‘疣 means wart, which occasionally is written as 肿 with the radical part of meat.’]”.

Consider another example, “珂雪色 珂，可何反。《玉篇》曰：‘珂謂螺屬，所出於海，其白若雪。’所以嬰馬膺者也。[Kexue Se Ke, kehe fan. Yupian yue: ‘Ke wei luoshu, suochu yu hai, qi bai ruo xue.’ Suoyi ying maying zhe ye. White color The pronunciation of 珂 is indicated by ‘ke’ and ‘he’ according to the Fanqie method. Yupian suggests that ‘珂 is a kind of shellfish which grows in the sea, as white as snow.’ It is used to decorate horseback.]”.

The author explains “珂” by using Yupian 玉篇 which is different from the order in the original text. Also, he reuses the main ideas equally rather to explain the original words: “珂，石次玉也，亦碼 確，潔白如雪者。一云螺屬也，生海中。[Ke, shi ciyu ye, yi manao, jiebai ruxue zhe. Yi yun luoshu ye, sheng haizhong. In this case, 珂 refers to a jade-like stone almost like an agate which is as white as snow. It also indicates a shell in the sea.]”.

Occasionally, he adds or simply obliterates words without affecting the meaning of the quotation: “捶之薦反。《說文》曰：‘捶，杖擊也。’案：捶字《說文》從手，《玉篇》從木，《聲類》從竹耳。[Chui Zhirui fan. Shuowen yue: “chui, zhangji ye.” An: chuizi Shuowen congshou, Yupian congmu, Shenglei congzhui er. 捶 is read as ‘zhi’ and ‘rui’ according to the Fanqie method. Shuowen notes that ‘捶 means beat with a stick.’ Huiyuan comments on it as follows: The semantic indicator of 捶 is hand as in Shuowen, which is wood in Yupian and bamboo in Shenglei.]”.

In this case, it is “以杖擊也” in Shuowen, where “以” is reduced so that the textual meaning is not changed. Also, all the items of “錘打 (chuida)” in

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165 T54n2128_p0330a06
166 K32n1064_p0350a12
167 K32n1064_p0365a02. It is “捶守” in the original text, which is corrected as “捶字”.

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Xuanying Yinyi 玄應音義 and “捶楚 (chuichu), “捶鼓 (chuigu)” in Huilin Yinyi 慧琳音義 originally refer to “以杖擊也” from Shuowen to explain “捶”. The expression “捶，以杖擊也” in Yupian testifies to this.

### 3.6.1.2. Citing a Part of the Original Text

On occasions, Huiyuan textually quotes a part of the original source, for example:

“逈曜 逈，胡炯反。《迩雅》曰：‘逈，遠也。’ [Jiongyao Jiong, hujiong fan. Erya yue: ‘Jiong, yuan ye.’ Shinning 逈 is indicated by ‘hu’ and ‘jiong’ according to the Fanqie method. Erya claims that ‘逈 means far.’]”. The author refers to Erya 爾雅 to explain the meaning of “逈” as follows: “逈，遠，遐也。[Jiong, yuan, xia ye. 逈 means far.]”.

Consider this example: “邃, 辛酔反。鄭注《考工記》曰: ‘崇, 高也。’ 《說文》曰: ‘邃，深也。’ [Sui, xinzui fan. Zheng zhu Kaogong Ji yue: ‘Chong, gao ye.’ Shuowen yue: ‘Sui, shen ye.’ The pronunciation of 遂 is indicated by ‘xin’ and ‘zui’ according to the Fanqie method. Zheng comments on Kaogong Ji as follows: ‘崇 means high.’ Shuowen explains that ‘邃 means deep.’]”. Here Huiyuan cites ‘邃，深也’ from Shuowen to explain the meaning of “邃”, however, the original text of Shouwen is: “邃, 深遠也。[Sui, shenyuan ye. 遂 means deep and far.]”. Huiyuan just cites a part of the original text.

The same situation happens in the item “名振天下 [mingzhentianxia, world-renown]”：《說文》曰: 振，舉也。[Shuowen yue: zhen, ju ye. Shuowen explains that 振 means to lift.]”. Actually, the original text in Shuowen is: “振，舉救也。一曰奮也。[Zhen, ju ye. Yi yue fen ye. 振 means relief aid. It also means flap.]”. Huiyuan chooses a part to explain “振”.

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168 K32n1064_p0342b11
169 “逈” and “逈” are variant characters.
170 K32n1064_p0353a22
171 K32n1064_p0353c1
3.6.1.3. Mutual Explanation

In traditional exegesis, mutual explanation is one of the ways used to interpret words, an approach chosen by Huiyuan to address Confucian classics, among them: “無所顧戀 《廣雅》曰：‘顧，眷也。’ [(Wusuo Gulian  Guangya yue: ‘Gu, juan ye.’) Nothing To Take Account For  As Guangya comments, 頋 is the same as 眷."] 172 Huiyuan relies on Guangya to explain “顧” as “眷” whereas the original in Guangya 廣雅 rather mentions “眷” as “顧” 173. Compare the original text of Guangya: “眷，顧也。 [Juan, gu ye. 眷 is the same as 顧.]” 174, this is mutual explanation adopted by Huiyuan in his citation.

3.6.1.4. Explaining a Word by Itself (同訓, tongxun) 175

The example involving tongxun in Huiyuan’s work goes like this: “仇對 仇，渠尤反。《迩雅》曰：‘仇，讎也。’ [Qiudui Qiu, quyou fan. Erya yue: ‘Qiu, chou ye.’] Companion. The pronunciation of 仇 is indicated by ‘qu’ and ‘you’ according to the Fanqie method. Erya notes that ‘仇 is the same as 鍰.’] 176

Here again, the author relies on Erya 爾雅 to clarify the meaning of “仇” as hatred, only the original text of Erya actually gives a meaning totally different from Huiyuan’s. Erya says “仇，合也，匹也。 [Chou, he ye, pi ye. 仇 means companion.]”, and “讎，對也，匹也。 [Chou, dui ye, pi ye. 鋪 means companion.]”.

172 K32n1064_p0351c22
173 “顧” and “顧” are variant characters.
175 In the direct method of explaining (直訓, Zhixun), there is one effective way to explain the other words by the same word (同訓, Tongxun).
176 K32n1064_p0347a22. It is “孔安 (kong an)” in the original text, which is used as “孔安國 (Kong Anguo)”.
3.6.1.5. Adding Words to the End in Order to Complement the Tone

Instead of punctuation, the ancient authors had a tendency to insert affix words like “者 (zhe)”, “者也 (zheyè)” and “是也 (shiye)” to function as a pause markers to separate one sentence from another. Moreover, according to Zhang Yongquan, some of the affix words may also be adopted to complete the word count of two-line annotations. More specifically, they are used for stylistic symmetry. Many examples like that can be found in XYHYJYY among them, the following: 所好尚好，呼到反，樂也。顏注《漢書》曰：‘尚，崇者也。’ [Suo Haoshang Hao, hudaon fan, le ye. Yan zhu Hanshu yue: ‘Shang, chong zhe ye.’ Advocated 好 is indicated by ‘hu’ and ‘dao’ according to the Fanqie method, it means happiness. Yan comments on Hanshu as follows: ‘尚 means advocate.’]. However, in Hanshu, we find 故聖王生易尚。 [Gu shengwang sheng yi shang. Thus the emperors were advocated while they lived.]”. Shigu comments on it as follows: “尚，崇也。[Shang, chong ye. 尚 means advocate.]”. There is no “者” at the end of the comment which likely happens just to reach the necessary character count. The text would be smoother without “者”. In the example below, the quotation is the same as the original text of Shuowen 説文: 尚涅盤 顏注《漢書》曰: “尚，崇也。” 尚 Niepan  Yan zhu Hanshu yue: “Shang, chong ye.”]. The entry 求其罪舖 (qiu qi zuixin)” is followed by the above one, and there is no empty space so it is unnecessary to add “者”.

Consider the following example: 故專 《說文》曰: ‘啟，開也，教也。導，引也。’ [Qidao Shuowen yue: ‘Qì, kai ye, jiao ye. Dao, yin ye.’ Orientation. Shuowen explains that ‘啟 means to open, to teach. 導 means to guide.’]. The word 故 in Huiyuan’s work means to open, or to teach, which are respectively

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178 K32n1064_p0349b15
179 K32n1064_p0360c02
180 K32n1064_p0352a22
meanings of “启” and “啟” in Shuowen 説文: “启，開也，從戶從口。[Qi, kai ye, conghu congkou. 启 means open, which takes door and vent as semantic markers.],” and “啟” means to teach, which takes beating as a semantic marker and ‘qi’ as phonetic symbol. Huiyuan combines both meanings of “启” and “啟” together.

Also consider the following example:

書印璽 鄭玄注《周礼》曰: “圖，畫也。璽，印也。” 蔡雍《獨斷》曰: “天子之璽以螭虎紐，古者尊卑共之。《月令》: ‘秦以前，諸侯卿大夫皆曰璽181，自茲已降，天子獨稱，諸侯不敢用也。’ ” 秦王子嬰上高祖 傳國璽文曰 “受命于天，既壽永昌”。此印章古名璽節，今謂升撿文也。螭音勑支反。182 [Tushu Yinxi Zheng Xuan zhu Zhouli yue: “Tu, hua ye. Xi, yin ye.” Cai Yong Duduan yue: “Tianzi zhi xi yi chihu niu, guzhe zunbei gongzhi. Yueling: ‘Qin yiqian, zhuhou qingdafu jie yue xi, zi zi yixiang, tianzi ducheng, zhuhou bugan yong ye,’ ” Qinwang Ziyng shang Gaozu chuanguo xiwen yue “Shouming yu tian, ji shou yongchang”. Ci yinzhang gu ming xjie, jin wei shengjianwen ye. Chi yin chizhi fan. Book and Seal Zheng Xuan comments on Zhouli: “圖 means picture. 璽 means seal.” Duduan written by Cai Yong says “Seals of the emperors took Chihu183 made of jade as seal noses. In ancient times, people, be they royal or humble, had the right to use seals. Yueling says: ‘the seal of the duke and the senior official was called 璽 before the Qin dynasty. Since then only the seals of the emperors could be called “璽”, no officials dared use it.’ ” The king of the Qin dynasty, Ziying, respectfully presents Emperor Gaozu with an imperial seal whose content is “hope the divine right of kings passes down throughout all ages”. 印章 was called 璽節 in ancient times while it is 斗椷文 today. 螭 is read as ‘chi’ and ‘zhi’ according to the Fanqie method.]

181 It is “惠” in the original text, which is used as “璽”.
182 K32n1064_p0360c23. “升撿文” in the original text is corrected as “斗椷文”.
183 After the Warring States period, Chihu is a common animal found in jade.
However, the original text from *Duduan* 獨斷 rather goes as follows:

璽者，印也。印者，信也。天子以玉螭虎紐。古之尊卑共之。《月令》曰：“固封璽。”《春秋左氏傳》曰：‘魯襄公在楚，季武子使公冶問，璽書追而與之。’此諸侯大夫印稱璽者也。衛宏曰：‘秦以前民皆以金玉為印，龍虎紐，唯其所好。然則秦以來天子獨以印稱璽，又獨以玉，群臣莫敢用也。’

[Xizhe, yin ye. Yinzhe, xin ye. Tianzi yi yu chihu niu. Gu zhi zunbei gong zhi. Yueling yue: “Gu feng xi.” Chunqiu Zuoshi Zhuan yue: “Luxianggong zai Chu, Jiwuzu shi Gongye wen, xishu zhui er yu zhi.” Ci zhuhou dafu yin cheng xi zhe ye. Wei Hong yue: “Qin yiqian min jie yi jinyu wei yin, longhu niu, wei qi suohao. Ranze Qin yilai tianzi du yi yin cheng xi, you du yi yu, quchezhen mo ganyong ye.” “璽” is the same as “印”。It stands for credit. Seals of the emperors took Chihu made of jade as seal noses. In ancient times, people, be they royal or humble, had the right to use seals. “璽” also functions as luted seal, recorded in Yueling as “封泥印”。In Chunqiu Zuozhuan, it is recorded that Ji Wuzi sent Gongye to pay a visit to Duke Xianggong of Kingdom Lu. Ji succeeded in catching up with Gongye and handed a sealed official letter to him. Dukes and other senior officials called their seals “璽”。Wei Hong wrote: “before the Qin dynasty, people used gold and jade for seals with dragons and tigers as noses. It was the order of the day. However, since the Qin dynasty, only the seals of the emperors could be called “璽”；and only emperors can use jade for their seals, no officials dared use it.]

By comparing the quotations from Huiyuan with the original text, it appears that many words remain absent from his work, such as: “固封璽 [Gu feng xi. Lute seal]”, “《春秋左氏傳》曰：‘魯襄公在楚，季武子使公冶問，璽書追而與之。’此諸侯大夫印稱璽者也。 [Chunqiu Zuoshi Zhuan yue: ‘Lu Xianggong zai Chu, Ji Wuzi shi Gongye wen, xishu zhui er yu zhi.’ Ci zhuhou dafu yin cheng xi zhe ye. Chunqiu Zuoshi Zhuan records: ‘When Lu Xianggong stayed at Chu State, Ji Wuzi asked Gongye to send respect to Lu Xianggong. Ji Wuzi caught up with Gongye

184 After the Warring States period, Chihu is a common animal found in jade.
and gave him a luted letter.’ The seal of the duke and the senior official was called Xi.]” and “衛宏 (Wei Hong)”. The problem repeats itself in the Qi, Jinzang and Huilin editions, which suggests that Huiyuan deliberately omitted transcriptions of some of the words when he borrowed from those books. Indeed, a typographical error seems not to be at the root of the problem.
4. Features and Values of *Xinyi Huayanjing*  
*Yinyi*

4.1. Features

4.1.1. Practicability

In the preface to his work, Huiyuan mentions that his book aims at clarifying doubts. With the guidance of *XYHYJYY*, readers can get a better and faster understanding of *The Flower Adornment Sutra*. To fulfill this purpose, Huiyuan divided the volumes and listed the entries in accordance with the contents of the sutra his book explained. The purpose of writing and the target readers of the book necessitated this compilation method. Given that readers were more likely to be familiar with the sutra, if they had some difficulty during reading, they could immediately refer to the corresponding volume of Huiyuan’s book. The way Huiyuan compiled his work is well-organised compared to popular compilations of traditional philology, which were organized according to character parts or rhyme groups. Secondly, word selection is practical. With no unified standards, Huiyuan chose words he believed to be difficult or meriting an explanation to be included in the book so that the Buddhist followers would understand *The Flower Adornment Sutra* with more accuracy.

Furthermore, the vast number of resources Huiyuan quoted also indicates Huiyuan’s purpose of writing, which is to provide explanations. Ever since the entry of Buddhism into China, most of the Buddhist sutras were written or translated by monks from ancient India or the Western Regions. They were likely to pour some knowledge about their national cultures, geography, traditions and environments into the sutras. For example, because of its tropical climate, India teemed with reptiles like snakes, crocodiles and lizards, birds of all kinds and other animals like tigers and elephants. The Western Regions also abounded with lions and other
species. These exotic animals all found their way into the Buddhist sutras as main characters in many of the fables. And since animals including dragons, elephants, lions, camels and deer were quite strange to the Chinese of that age, this led to a proportional explanation provided for them in FJYY. To do that, Huiyuan had to quote material which met the content of the Buddhist sutras. Books like *Huainanzi* 淮南子, *Shanhai Jing* 山海經, *Xiyu Suwen Zhuanji* 西域俗聞傳記, bulky in content, vast in variety, complete in annotations, are all accepted in the realm of the Buddhist canon.

### 4.1.2. Standardability

*XYHYJYY*’s standards can be seen in its purpose. One of Huiyuan’s goals in writing was to correct some mistakes in *The Flower Adornment Sutra*. The book was supposed to function as a guide book to help readers to understand the sutra better. In order to do that, Huiyuan spared no effort to offer readers accurate and standard pronunciation and meaning during his writing process.

*XYHYJYY*’s standards can be demonstrated through the explanations. The most common way of explanation Huiyuan adopted is to split up a phrase and explain it word by word. As Wang (1986) notes, this method was useful:

> to understand a compound fully, it is not enough to understand it as a whole, it is necessary to break up the phrase (as it is often formed by two words), to separate words, which are then explained respectively, and again put together and explained as a unit. Only this way can the meaning of the phrase be understood thoroughly.\(^{185}\)

From Huiyuan’s standard for explaining the meaning of words, he might have already recognised this as the only feasible way to explain disyllabic words.

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\(^{185}\) Wang 1986.
4.1.3. Extensiveness

4.1.3.1. The Extensiveness of Entries

Although *The Flower Adornment Sutra* is the only Buddhist sutra explained by XYHYJYY, the words collected by Huiyuan are very diverse, including some ancient words, others more recent, others with various cultural origins, and an appreciable number of foreign words. Chen (1982) states that “the earliest existing books in our country which collected Chinese translations of Sanskrit words are the *Yiqiejing Yinyi* of Daohui 道慧, the *Huayanjing Yinyi* of Huiyuan 慧苑 and the *Yiqiejing Yinyi* of Xuanying 玄應.’’ As Daohui’s book is lost, it makes the other two books all the more precious for linguistic studies. The words in Huiyuan’s book reflect the colorful exotic elements of the culture of his time which describe, among many other topics, countries, cities, Buddha names, ghosts, gods, materials, animals and plants, to name a few.

4.1.3.2. The Inclusiveness of Thoughts

When sorting the books quoted in XYHYJYY, it can be seen that Huiyuan, as a Buddhist disciple, took in some content from the Confucian or Taoist classics as explanations of Buddhist teachings instead of ignoring them completely. This reflects Huiyuan’s inclusiveness in integrating different schools of thought. He used Taoist thoughts to explain words like “天道 [tiandao, nature law]”, “太空 [taikong, void]”, “四大 [sida, sky, earth, human being and natural law]”, Confucian thoughts to explain words like “天冊 [tiance, willing of sage]” “人文 [renwen, Humanities]”. In addition to Laozi 老子, Huiyuan had also quoted from Zhuangzi 莊子, *Huainanzi* 淮南子187 and other Taoist works. Quotations from Confucian classics are numerous, too.

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186 Chen 1982.
187 *Huainanzi* is often categorized as an Eclectic work. It advocates Taoism and remains a masterpiece as a theoretical system of Huang Lao 黄老 thoughts between the Warring States Period and the early Han dynasty.
4.1.4. Developmental Linguistic View

Languages keep changing and these changes are beyond human control. Huiyuan was fully aware of this characteristic of language. In XYHYJYY, he not only set standards for the pronunciation, form and meaning of words, but also showed respect for the laws of language development as well as public preference. He faithfully recorded the changes that the language of his time could reveal, and respectfully listed accepted expressions like “通用 [tongyong, in common use]”, “時也 [shi ye, current]”, “俗也 [su ye, popular]”, “時俗共用 [standard and non-standard forms are in common use]”, “今並隨俗 [jin bing sui su, now all follow popular form]” repeated in the book. All of these constitute evidence for Huiyuan’s attitude towards language change.

4.2. Values

4.2.1. Linguistic Value

In the vast amount of research work on Buddhism, most focus on Buddhist doctrines or philosophy; few are concerned with FJYY. However, the transmission of Buddhism kindled people’s enthusiasm for writing FJYY. Some of parts of FJYY are based on a single sutra, some on several sutras, and others on the Chinese Buddhist canon. All of them symbolize that, regarding the interpretation of form, pronunciation and meaning of words, sutra studies have entered the phase of linguistic examination.

FJYY are all written by monks, who believed that explanation gave people reliable access to Buddhist doctrines. Taking Huiyuan, the accomplished monk of the Huayan Buddhist school, for instance, although he acknowledges that The Flower Adornment Sutra stands out as “a master of the Dharma realm as well as the Buddhist scriptures (實可謂該通法界之典，盡窮佛界之說也, shi kewei gaitong fajie zhi dian, jinqiong fojie zhi shuo ye)”, “readers cannot understand it (披讀之者
取決無從，pidu zhi zhe qujue wucong)” without relevant annotations of pronunciation and meaning. Huiyuan read extensively about character books. He also was very familiar with traditional linguistics and Sanskrit. His works would undoubtedly prove their linguistic value in aspects like words, phonology, and vocabulary. This is further evidenced in Xu’s *Studies on Zhongjing Yinyi by Xuanying* 玄應《眾經音義》研究: “FJYY reflect the all-round influence of ancient Indo-European languages on Chinese, whose main representatives are the original Buddhist languages and the translators’ native languages. This influence is reflected not only in vocabulary and grammar, but also in the meaning and form of words”.

4.2.1.1. Values of Character Research

(1) Values of Liushu (六書) research

The writers of FJYY, such as Xuanying honoured as “字學之富 [zixue zhi fu, be good at Chinese characters]”189, and Huiyuan praised as “博覽經書 [bolan jingshu, be learned in Confucian books]”190, who applied Liushu theory to their books, are good at Liushu. Huiyuan takes full advantage of Liushu to analyze characters, and sometimes even points out categories of Liushu, for example: “塵字從庶土。庶，眾也，謂眾土所成塵。會意字也。 [Chenzi cong shu tu. Shu, zhongye, wei zhongtu suo chengchen. Huiyizi ye. The meaning of the character 塵 associates ‘a large amount’ with ‘dust’. 庶 means numerous, indicating much dust heap up in soil. 塵 is an associative character.]”191 “塵 [chen, dust]” is specifically analyzed as “會意字 [huiyi zi, associative compound character]”.

Consider another case: “藐字本音摸角、弥略二反，此土既无弥略之字，故假借藐字而用之。 [Miaozì ben yin mojiao, milüe erfan, citu ji wu milüe zhi zi, gu jiajie miaozì er yongzhi. The original pronunciation of 艸 is indicated by ‘mo’ and ‘jiao’ as well as ‘mi’ and ‘lüe’ according to the Fanqie method. The pronunciation of

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188 Xu 2005: 593.  
189 T50n2060_p0704c04  
190 T50n2061_p0739a17  
191 K32n1064_p0347c17
‘mi’ and ‘lüe’ with Fanqie did not exist in Chinese so藐 is borrowed to express that sound.”

Huiyuan is explicit about “藐 (miao)”, which is a phonetic loan character. Since that is not the pronunciation of “弥略反 [milüe fan, the sound is indicated by ‘mi’ and ‘lüe’ according to the Fanqie method], “藐” is used to express the pronunciation. The term of phonogram is not mentioned explicitly by Huiyuan, but it is used to analyze character structure extensively with the form of “从 A, B 聲 [Cong A, B sheng. Character takes A as a semantic symbol, B as a phonetic symbol]”, as in “駛流 駛, 所吏反。《蒼頡篇》曰: ‘駛, 速疾也。’ 字從馬, 史聲。 [Shiliu Shi, suoli fan. Cangjie Pian yue: ‘Shi, suji ye.’ Zi congma, shisheng. Swift Flow The character 駛 is indicated by ‘suo’ and ‘li’ according to the Fanqie method. Cangjie Pian says ‘駛 means fast.’ It takes horse as its semantic symbol, ‘shi’ as its phonetic symbol].”

Most characters are analyzed from the perspective of the formation of the character in order to differentiate similar forms as well as correct the wrong forms. This approach can help not only to understand the usage of characters in Huiyuan’s time, but also to provide inspiration for the compilation of words in forthcoming dictionaries.

The transmission of Buddhism in China was mainly rooted in the general public and gradually expanded over territories. Naturally, as to the writing style of Buddhist sutras, it does not completely follow the standard of Confucian classics, instead, a large number of non-standard Chinese characters are used, and, in turn, the wide and continuous spread of Buddhist scriptures reinforced their usage. It inevitably led to an urgent problem the writers of FJYY had to tackle: the variants in the form of non-standard Chinese characters. Huiyuan emphasizes the importance of non-standard Chinese characters to deciphering Buddhist truth. In the preface to his

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192 K32n1064_p0346c22. The original text says “者”, which is corrected as “音”. “藐” and “藐” are variants.
193 K32n1064_p0347b21. “駛” of “駛流”, “駛, 所吏反” and “駛, 疾速也” is written as “駃” in the original text, which is incorrect.
book, he writes: “幹 (gan) is mistakenly written as 幹 (gan), the differences vary like the heights of trees, pronunciations and meanings are likely to get mixed up. If not corrected, what can be used for guidance? (正斜翻覆，幹存幹體，樹木条差。若斯之徒，紊乱聲義，不加踰驳，何以指南?)”. The non-standard Chinese characters kept in Buddhist sutras and FJYY along with the selection and analysis FJYY writers carry out are vital material that cannot be neglected in understanding the usage of non-standard Chinese characters during that period. In XYHYJYY, such analysis permeates the book, for example “一切 ……故切字宜從十。《說文》曰：
‘十謂數之具也。’ 有從七者，俗也。[Yiqie …Gu qiezi yi congshi. Shuowen yue: ‘Shi wei shu ju ye.’ You congqi zhe, su ye. All […] Thus, 切 should take ten as a semantic indicator. Shuowen explains that ‘Ten is an end of number.’ What takes seven as a semantic indicator is a popular form.”

While making annotations, Huiyuan paid much attention to the collection of non-standard forms of characters. First, he complied with the natural development of non-standard forms of characters. As opposed to standard forms, non-standard forms were not abandoned, on the contrary, the traditional philologist Huiyuan collected, sorted and analyzed them with an open mind. Second, all non-standard forms are annotated with their sources, be they from the public or the Buddhist sutras, for example “樵溼 ……經本有作濕者，音他合反，此乃平原郡之水名耳。[Qiaoshi …Jinben you zuo shi zhe, yin tahe fan, ci nei Pingyuan jun zhi shuiming er. 溼 is written as 湿 in the sutra, which is indicated by ‘ta’ and ‘he’ according to the Fanqie method. 湿 is the name of a river in Pingyuan county.”. If the origin is unknown, Huiyuan faithfully notes that, for example “今經本作汙字，時俗共行，
(2) The value of research on variant characters

From oracle-bone inscriptions to regular script, each Chinese character would usually take on different forms. If one of them is adopted as the standard form, the other forms, identical in pronunciation and meaning but different in structure and parts, are considered variants. "Chinese characters are mainly based on form. A Chinese character may have two or three different forms, even during the same period. It is the result of evolution. There would be no studies on philology without any knowledge of evolution". It can be seen that research on variants of the Chinese characters is an integral part of the philology of Chinese.

As the transcription of Buddhist sutras takes long and covers much, its written forms would change. Lu (1987) once argued that, "due to the fact that they are not by a single person, the Chinese characters used in texts can vary, being affected by time and social trends". However, the variants of Chinese characters recorded in XYHYJYY include not only the variants that emerged from the Jin dynasty to the Tang, when variants appeared and were transcribed, they also reflect the state in which the variants find themselves at Huiyuan’s time. Diachronic and synchronic coexistence in the same text is of great value for research, as can be illustrated by the two following examples: "憺字又作淡、澹二體也。 [Danzi you zuo dan, dan erti ye. The character 慺 is written as 淡 and 濶.]" and "翊从……字又作翼。翼与翊義古別, 今作翼。 [Yicong …Zi you zuo yi. Yi yu yi yi gu bie, jin zuo yi. Assist and Follow. 翊 is written as 翼. The meaning of 翼 differs from 翊, ..."
which is a current form.]”.

Chen (1933-1934) analyzed the non-standard words in *Huilin Yinyi* and introduced seven rules of character configuration. Three of them are concerned with phonograms: substituting phonological symbols, substituting ideograms and inversion of the position between phonological symbol and ideogram. The rest are borrowing with the same pronunciation, borrowing with similar meaning, omission and addition. Chen’s effort exemplifies how non-standard characters in FJYY can be organized. The same approach can be adopted to conduct an analytical summary of non-standard words in *XYHYJYY*, which can serve as research reference for the development of the Chinese language.

4.2.1.2. The Values of Phonological Research

Most phonetic notations in *XYHYJYY* employ Fanqie which is a vital material for studying Middle Chinese. The Fanqie used by Huiyuan is generally based on the actual pronunciation of the time, which may indicate phonetic development. In terms of labials, there are five labiodentals and bilabials used to Fanqie for each other in *XYHYJYY*, “剖, 潘補反 [Pou, panbu fan. ‘Pou’ is indicated by ‘pan’ and ‘bu’ with Fanqie.]”,

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203 “髕, 扶忍反 [Bin, furen fan. ‘Bin’ is indicated by ‘fu’ and ‘ren’ with Fanqie.]”,
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204 “靡, 亡彼反 [Mi, wangbi fan. ‘Mi’ is indicated by ‘wang’ and ‘bi’ with Fanqie.]”,
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205 “免, 亡辯反 [Mian, wangbian fan. ‘Wang’ is indicated by ‘wang’ and ‘bian’ with Fanqie.]”.
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It is known that bilabials and labiodentals in *Qieyun* 切韻 are not distinguished, from the perspective of synchronic language development, the contemporary *Jingdian Shiwen 经典释文* shares the same characteristic. The case is the same with *XYHYJYY* and *Jinshu Yinyi 晉書音義*.

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201 K32n1064_p0366b01
202 Chen 1933-1934.
203 The character belonging to the initial category of “敷母” plays the function of the initial category of “滂母”.
204 The character belonging to the initial category of “奉母” plays the function of the initial category of “並母”.
205 There are two cases. The character belonging to the initial category of “微母” plays the function of the initial category of “明母”.
206 The character belonging to the initial category of “微母” plays the function of the initial category of “明母”.
published in the same period. Thus, this feature of Huiyuan’s phonetic system further confirms that there was no distinction between labiodentals and bilabials in the northern dialect before the Mid-Tang dynasty.  

As Yu (1993) noted,

The original texts of Buddhist sutras are in a language written in abugida script. By comparing that with the transliterated words in Chinese, we get to know the pronunciation of certain Chinese characters, which would promote the construction of a phonetic system for ancient Chinese. After excluding the phonetic differences of the original text, the time and geographical discrepancy weighs in the research on the phonetic changes in Chinese.  

The large collection of transliterated foreign words and Sanskrit-Chinese translations in Huiyuan’s book lend much support to Yu’s claim regarding the research on Middle Chinese phonetics. For example: “摩竭提國 摩竭提者，或云摩伽陁，或云摩揭陁，或云墨竭提。此之多名，由依八轉聲勢呼名致異然，其意義大略不殊。[Mojietiguuo Mojieti zhe, huo yun mojiatuo, huo yun mojiutuo, huo yun mojieti. Ci zhi duoming, you yi bazhuan shengshi huming zhi yiran, qi yi yi dalüe bushu. Magadha Magadha is transliterated into ‘mojiatuo’, ‘mojiutuo’ or ‘mojieti’. So many translations are due to the differences in the eight tones, which are roughly the same.]”  

The fact that Huiyuan refers to ‘eight tones’ suggests that the split of each of the four tonal categories known from the Qieyun into what has later become known as the Yin (阴) vs. Yang (阳) varieties, conditioned by the nature (voiceless vs. voiced) of the initial, had already begun by his time, at least in the Chang’an dialect. (A near-contemporary report on this development is known from the Japanese monk Annen’s (安然) work, Shittan-zō (悉曇蔵), explaining the difference in terms of ‘heavy’ (重) vs. ‘light’ (轻), which is often interpreted as a

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208 Yu 1993: 45.  
209 In the original abstract, it is “黑竭提 (heijieti)”, which is incorrect and is replaced with “墨竭提 (mojieti)”.  
210 K32n1064_p0341b20
difference in tone height. The transliterational variants for a given Sanskrit syllable often apply different characters which differ, for example, in tone. The next quotation illustrates Huiyuan’s awareness of the significance of tone distinctions: Huiyuan claims that the speech sound (with an obstructent in the syllable coda) of “耨” in the Sanskrit original (-not-) is the same as the entering tone in (入声, rusheng) in Chang’an Chinese, rather than a departing tone (去声, qusheng), which implies an open syllable. Consider this example from Huiyuan’s work: “阿耨多罗三藐三菩提 按：梵语耨音同此方入声，殊无去声之势。[A’nouduoluo sanmiao sanputi An: Fanyu nouyin tong cifang rushing, shu wu qusheng zhi shi. Anuttarāsamyak-sambodhi Comments: the Sanskrit of ‘nou’ is read as Rusheng but there are no signs of Qusheng at all.]”

4.2.1.3. The Values of Exegesis Research

Regarding the abundance of foreign words, XYHYJYY documented omission and addition in their transliteration and explained their origins. It also contains a large amount of vernaculars and colloquialisms from the pre-Tang period. They are reliable materials for further research. So it did collect classical Chinese words, such as “隆 郑玄注《礼》曰：隆，盛也，多也。[Long Zheng Xuan zhu Li yue: “Long, sheng ye, duo ye.” Grand Zheng Xuan comments on Li: 隆 means grand and many.]” and “爱 《毛诗传》曰：‘爱，為也’ 凡為於事，皆謂之爱。[Yuan Maoshi Zhuan yue: ‘Yuan, wei ye.’ Fan wei yushi, jie weizhi yuan. Do Maoshi Zhuan explains: ‘爱 means do.’ Doing a deed is 爱.]”.

Huiyuan’s book contained a relatively larger collection of these words than other FJYY like Xuanying Yinyi 玄應音義, Huiying Yinyi 慧琳音義, Kehong Yinyi 可洪音義 and Xilin Yinyi 希麟音義. The 38 classical Chinese words, including “式
(shi), “殲 (jian)”, “肇 (zhao)”, “繕 (shan)” ,“曩 (nang)” and “坏 (huai)” of the book are an invaluable treasure for studying ancient Chinese words. Furthermore, the ancient Chinese words in Huiyuan’s book more often appeared as disyllabic rather than monosyllabic. For example,

【偏袒】

偏袒 祖，唐亶反，露也，字從衣。又音宅覈反，非此所湏也。217 [Piantan Tan, tangtan fan, lu ye, zi congyi. You yin zhaixian fan, fei ci suoxu ye. Favoritism 祖 is indicated by ‘tang’ and ‘tan’ with Fanqie, which means expose. 祖 takes cloth as a semantic indicator. It also read as ‘zhan’ and ‘xian’ according to the Fanqie method, but is not necessary in this sutra.]

The meaning of “偏袒 (piantan)” is untying the clothes and expose an arm, see Zhanguo Ce 戰國策, “樊於期偏袒扼腕而進曰…… [Fan Yuji piantan e’wan er jin yue…, Fan Yuji exposes an arm, wrings his wrist, and gives advice….]” Hanshu 漢書: “偏袒持刀 [piantan chidao, expose an arm and take a knife]”. However, “偏袒” in Buddhism indicates that the Buddhist wears the cassock and exposes the right shoulder to show respect and facilitate the holding of the instrument. In Vol. 33 of The Flower Adornment Sutra, we find: “偏袒右肩，以右膝著蓮華臺上。 [Piantan youjian, yi youxi zhuo lianhuatan shang. Explose the right shoulder and put the right knee on the lotus platform.]”.218 Vol. 18 of the Mahāratnakūṭa Sutra offers another example: “偏袒右肩，西面合掌，五體投地。 [Piantan youjian, ximian hezhang, wuti toudi. Expose the right shoulder, join palms toward West, and touch the ground with the hands, the knees, and the head.]”.219 Based on that, the meaning of “偏袒” comes from ancient Chinese and becomes a Buddhist rite. There are many disyllables that come from ancient texts, such as “舉世 (jushi)”, “兵仗 (bingzhang)”, “殘害 (caihai)”, “商估 (shanggu)”, “枯槁 (kugao)”, “良久 (liangjiu)”, “酸楚 (suanchu)” and so on.

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217 K32n1064_p0359b09. The second “袒” was wrongly written as “祖” in the original text. “從示” of the original text is corrected as “從衣”.
218 T09n0278_p0611b15
219 T11n0310_p0099c12
The words which come from ancient Chinese have solidified into a fixed compound word during the time of Huiyuan. Most of them are common words in modern Chinese, which are still very widely used. On the other hand, some of the words coming from ancient Chinese are still solidifying, such as “慣習 (guanxi)” and “習慣 (xiguan)”: “慣習 慣, 古患反。鄭箋《詩》曰：‘慣, 習也。’” [Guanxi Guan, guhuan fan. Zheng jian Shi yue: ‘Guan, xi ye.’ Habit 慣 is indicated by ‘gu’ and ‘huan’ with Fanqie. Zheng comments on Shi as follows: ‘慣 means habit.’] and “《箋》云：‘習慣, 習也。’ [Jian yun: ‘Xiguan, xi ye.’ A Comment records that ‘習慣 means habit.’]”

Other examples are: “慰安 (wei’an)” and “安慰 (anwei)” : “慰安 慰, 於謂反。《漢書》應劭注曰：‘自上撫下曰慰, 下得上慰曰安也。’” [Wei’an Wei, yuwei fan. Hanshu Ying Shao zhu yue: ‘Zishang fu xia yue wei, xia de shang wei yue an ye.’ Console 慰 is indicated by ‘yu’ and ‘wei’ according to the Fanqie method. Ying Shao comments on Hanshu as follows: ‘High Pacifying low is 慰, low getting pacification is 安.’] and “安慰世間, 令無怖畏。[Anwei shijian, ling wu buwei. Pacify people without fear.]”

Given the semantic relations between two morphemes, word pairs of inverse morphemes are formed by two morphemes with the same or similar meaning. In the process of transformation from “phrase” to “disyllabic word”, the word order has not been fixed. More specifically, although they have not entered the realm of “word” in written language, they demonstrate the critical points in the disyllabization of the Chinese language: flexible to fixed, which helps the research on Chinese synonyms and synonym compounds during the transition from Middle Chinese to modern Chinese.

Synonym compounds flourished in the disyllabization of Middle Chinese. This

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220 K32n1064_p0346a06
221 X11n0271_p1071c13
222 K32n1064_p0343b16. It is “漢書云 [Hanshu yun, Hanshu records]” in the original text.
223 T09n0278_p0483b02
linguistic phenomenon would definitely appear in FJYY. When explaining the meaning of words, Huiyuan invented the term “重言訓義 (Chongyan Xunyi, to repeat words and explain meaning)” to show the formation of coordinated compounds, like “乃徃 《說文》曰：‘乃，語辝也。’《廣雅》曰：‘乃，徃也。’重言訓義，猶淸淨也。 [Naiwang Shuowen yue: ‘Nai, yuci ye.’ Guangya yue: ‘Nai, wang ye.’ Chongyan xunyi, you qingjing ye. Going Shuowen explains: ‘乃 is a modal particle.’ Guangya explains that ‘乃 is the same as 往.’ Repeating words and explaining meaning between “乃” and “徃” is the same as 清淨.]

and “渾濁 渾, 戶昆反。《切韻》: ‘渾, 濁也。’重言訓義, 猶淸淨耳。 [Hunzhuo Hun, hukun fan. Qieyun: ‘Hun, zhuo ye.’ Chongyan xunyi, you qingjing er. Muddy渾 is indicated by ‘hu’ and ‘kun’ according to the Fanqie method. Qieyun records that ‘The meaning of 渾 is the same as 濁.’ It is repeating words and explaining meaning between “乃” and “徃” which are the same as 清淨.].

Except for Chongyan Xunyi, the method of mutual definition is adopted to explain disyllabic words like “弥綸 綸, 力脣反。《漢書拾遺》曰: ‘弥, 綸。’ [Milun Lun, lichun fan. Hanshu Shiyi yue: ‘Mi, lun.’ Govern. The pronunciation of 綸 is indicated by ‘li’ and ‘lun’ according to the Fanqie method. Hanshu Shiyi explains that ‘The meaning of 弥 is the same as 綸.’] and “娛樂 杜注 《左傳》 曰: ‘娛, 樂也。’ [Yule Du zhu Zuozhuan yue: ‘Yu, le ye.’ Entertaiment Du comments on Zuozhuan as follows: ‘The meaning of 娛 is the same as 樂。’].

In both cases, the lower character (下字, xiazi) is used to explain the upper character (上字, shangzi) which is the application of mutual definition. Mutual explanation refers to the language technique in which synonyms explain one another. This method had been frequently used in Shuowen 說文. These words adopted for mutual explanation are to be synonyms, which in return show themselves as a word pair. This phenomenon is quite widespread in XYHYJYY. To meet his goal,
Huiyuan often used the previous word to explain the word that follows, or the other way around. This provides evidence that these words have already become synonym compounds.

There are many synonym compounds in Huiyuan’s book, such as “疲頓 (pidun)”, “年齒 (nianchi)”, “奉養 (fengyang)”, “庇蔭 (piyin)”, “蒙昧 (mengmei)”, “恭恪 (gongke)”, “誕生 (dansheng)”, “稠密 (choumi)”, “仁恕 (renshu)”, “泥潦 (niliao)”, “譏謗 (jibang)”, “誠敬 (chengjing)”, “瘢痕 (banhen)”, “辯析 (bianxi)”, “惶惶 (zhanghuang)”, “迫窄 (pozhai)”, “哽噎 (gengye)”, “獷悷 (kuangli)” and “瑕玷 (xiadian)”, etc. An analysis of the synonym compounds in Huiyuan’s book helped not only in understanding that many monosyllabic words with the same meaning developed into disyllabic words via disyllablization, but also in studying the word formation techniques of the Chinese language. In fact, setting Huiyuan aside, Huilin, Xuanying, Kehong and Xilin have also collected a group of synonym compounds and employed many different ways of explanation in their books. We can use XYHYJYY as a starting point for research and cover other FJYY. By summarizing the synonym compounds in these books, we can see the interaction of synonyms with aspects of explanation and word formation, the process where synonyms are being used is also where they explain each other.229

4.2.2. Values of Philology

4.2.2.1. Collation

The ancient books cited by Huiyuan were manuscripts produced during the Tang dynasty or earlier and preserved the original appearance of the ancient books quite well. However, the ancient books that survived the centuries to the present were generally copied and recopied after the Song dynasty. Thus, the books cited in XYHYJYY can be used as references to unify the existing ancient books. For instance, DuDuan 獨斷 written by Cai Yong 蔡雍 and cited by Huiyuan:

229 Zhang 1981.
嬪御有十億 嬪，婢人反。賈注《國語》曰： “御曰嬪。” 《毛詩傳》曰： “嬪，婦也。” 鄭注《禮》云： “嬪謂婦人有法度者之稱也。” 《周禮》有九嬪教九御。蔡雍曰： “天子凡衣服加於身，飲食入於口，妃妾接於寢，皆曰御。御之所親愛，則曰幸也。”

嬪の発音は「bi」と「ren」に従ってFanqie方法で示されます。賈は《國語》をもとに注釈を付け、「御」は「嬪」の同義語です。 Maoshi Zhanの《毛詩傳》は「嬪，婦也。」と注釈を付け、鄭は《禮》を注釈し、「嬪」とは「淑儀」という意味です。《周禮》に九個の嬪が九個の御を教える記録がある。蔡雍は「天子凡衣服加於身，飲食入於口，妃妾接於寢，皆曰御。御之所親愛，則曰幸也。」と説明しています。

A Billion Concubines  The pronunciation of 嬪 is indicated by ‘bi’ and ‘ren’ according to the Fanqie method. Jia comments on Guoyu as follows: “御 is the same as 嬪.” Maoshi Zhan notes that “嬪 indicates woman.” Zheng comments on Li as follows: “嬪 refers to a title for a mannered woman.” There is a record of nine women teaching nine other women (virtues, talkings, behaviours, etc.) in Zhouli. Cai Yong explains: “The concubines of the imperial sleeping, the clothes of the imperial, and the food of the imperial diet are 御.” The favorites of 御 are 幸.

The target abstract in the existing DuDuan is “御者，進也。凡衣服加於身，飲食入於口，妃妾接於寢皆曰御。親愛者皆曰幸。 [Yuzhe, jin ye. Fan yifu jiayu shen, yinshi ruyu kou, feiqie jieyu qin jie yue yu. Qin’ai zhe jie yue xing. 御 means to present. The concubines of the imperial sleeping, the clothes of the imperial, and the food of the imperial diet are 御. The beloved is 幸.]” in which “親愛者皆曰幸” cannot be interpreted because there are missing characters before “親”。 The citation from Duduan in Huiyuan’s book goes like this, “御之所親愛，則曰幸也 [Yu zhi suo qin’ai, ze yue xing ye.]”, and Yupian玉篇 writes it as follows, “幸，天子所至也，御所親愛也。 [Xing, tianzi suo zhi ye, yu suo qin’ai ye. 幸 indicates the imperial favor and the court woman’s love.]”. There are “御之所” and “御所” in front of “親愛” in the citations of Huiyuan and Gu Yewang respectively, which

230 K32n1064_p0365a09. The original text is “接以寢”，which is introduced as “接於寢，則曰幸之”. For further detail, see below.
231 Cai 1989: 3.
suggests that “御所” or “御之所” are missing characters before “親愛”, when taking the citation in Huiyuan’s book as a clue.

4.2.2.2. Collection

The ancient Chinese classics before the Tang dynasty were all manuscripts. They were not much circulated and mostly gone missing during wartime. The question then arises: how to search for information on the lost books from the extant books and records? Qi (2005) proposes some ways:

although books written in the three dynasties (the Xia, Shang, and Zhou dynasties) got lost during the Han dynasty era, most people’s quotations would stem from them; it is the same case with books written in the Han dynasty and the Tang dynasty.\(^{232}\)

To sum up, the books available can help rediscover some original parts of the lost classics and supplement the ancient cultural heritage. FJYY quote mostly from pre-Tang books, some of which were long lost. That has caused much concern about the books quoted in FJYY among scholars. The Qing scholar Ren Dachun 任大椿 (1738-1789CE) had made full use of words like “箝 (pang)”, “折 (zhe)”, and “籥 (yao)” in Zilin 字林 quoted in Huilin Yinyi 慧琳音義 when he was writing Zilin Kaoyi 字林考逸.\(^{233}\) The other scholar Tao Fangqi 陶方琦 (1845-1884CE) later added what Ren left out according to Zilin quoted in Huilin’s book.\(^{234}\) Tracing back missing books and records through quotations certainly improves the chance to restore ancient documents and verify literary issues.

The value of the plentiful quotations XYHYJYY preserved in retrieving lost information cannot be neglected. For instance, records about Master Qian 騫師\(^{235}\)

\(^{232}\) Qi 2005: 17.
\(^{233}\) Ren (the publication is unknown): 24. The resources come from the downloaded PDF version.
\(^{234}\) Namely Zilin Kaoyi Bu 字林考逸補.
\(^{235}\) We know master Qian 騫師 is monk Daoqian 道騫 from volume 4 in Sun Zhizu’s 孫志祖 The Sequel to Reading Notes 讀書脞錄續編. It is recorded that “騫師者，釋道騫也。[Qianshi zhe, Shi Daoqian ye. Master Qian is another name for monk Daoqian]”.

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mentioned only *Chuci Yin* 楚辭音,\(^{236}\) leaving out his other work *Annotations to Dialects* 方言注, which had been lost. But Huiyuan quoted it in the explanation about “風黃淡熱 (fenghuang danre)”: “淡字，又作痰也。[Danzi, you zuo tan ye. ‘淡’ is also written ‘痰’.]”\(^{237}\) Huiyuan’s one single quotation provides precious information on a lost book as well as on its author, Daoqian 道騫.

In addition, *Zitong* 字統\(^{238}\) was a character dictionary as commonly used as *Yupian* 玉篇 during both the northern and southern dynasties, but it is now lost. Referring to *Zitong* facilitates the research in Chinese character dictionaries and the recollection of scattered elements in this work has to be accomplished. Among these, there is a quotation from *Zitong* in Huiyuan’s work: “《字統》瑩又作鎣，訓与鎣同。[Zitong ying you zuo ying, xun yu ying tong. In *Zitong*, 瑩 is also written as 鎣 and both have the same meaning.]”\(^{239}\) Though unique, this reference has to be taken into account.

\(^{236}\) *In volume 35 of the History of the Sui Dynasty* it says “隋时有释道骞，善读之，能为楚声，音韵清切。至今传《楚辞》者，皆祖骞公之音。[Suishi you Shi Daoqian, shan du zhi, neng wei Chusheng, yinyun qingqie. Zhijin zhuan Chuci zhe, jie zu Qiangong zhi yin. There was once a monk Daoqian. He was proficient in phonetics. He could produce a Chu accent, clear and correct in pronunciation and rhythm. Those who write on Chuci hold him as the forefather of Chuci."

\(^{237}\) *K32n1064_p0363c06*

\(^{238}\) *Zitong* authored by Yang Chengqing 楊承慶.

\(^{239}\) *K32n1064_p0344b13*
5. Vocabulary of Xinyi Huayanjing Yinyi

Due to the particularity of the Buddhist scriptures, the author’s reading of the Buddhist scriptures and the gradual universalization of the audience of Buddhist sutras have made the vernacular language of FJYY obvious. Roman (1988) argues that:

One thing that undoubtedly influenced the literary language in later ages was various forms of spoken or vernacular Chinese. Vernacular elements were particularly evident in two types of writing: religious (especially Buddhist) texts and various genres of popular literature. It is generally these sources that the student of the historical grammar of Chinese finds the richest.\textsuperscript{240}

Not only does FJYY cite the classics, it also puts forward the writer’s personal opinion to explain the characters or words of Buddhist sutras. These ideas often use the living language of the time, thus the content of the corpus contained in FJYY is fairly rich, which provides high research value on grammar, characters, phonology and vocabulary.

Most of the words included in XYHYJYY are common words frequently used in the Sui and Tang dynasties since the translation of Buddhist scriptures in the Eastern Jin dynasty. The time of Huiyuan is a connecting link between the medieval Chinese language, and the modern Chinese language, which is a special period in the development of Chinese language history. Wang (2010) claims that “There are only two main sources of vocabulary in any period of history: One is to inherit the words of the previous generation, and one is the contemporary new words.”\textsuperscript{241} The vocabulary in Huiyuan’s work also comes from two sources: one is directly inheriting or retaining the words derived from the development of the middle ages, the other is the words that are absorbed from vernacular words, foreign words and newly created words.

\textsuperscript{240} Norman, J. 1988: 111.
\textsuperscript{241} Wang 2010: 72.
5.1. The Neologism of *Xinyi Huayanjing Yinyi*

5.1.1. A Proposed Definition of Neologism

Fu (2004) defines new words and new meanings as follows: “the new word is the newly created one. Either the object it refers to is new, or the concept it represents is new, and its form is new”, which is the same as the claims of other scholars like Zhang (1982) and Jiang (2015), which have been accepted by academic community. This dissertation also adopts this opinion to define the new words.

“Some words represent new concepts, the form is the same as the words which appeared throughout history, but there is no connection between meaning, and the word should be a new word”. Zhang (1982) claims that:

New words are usually produced using the existing word formation rules in the language. There are some words that are inherent in the Chinese language from the point of their external form, however, they have gained new meaning so there is no obvious link between the new and old meanings, which could be seen as adding new words.

A very few of the new words have no reasons, no similarity with other words or morphemes. They should perhaps be seen as an exception to the concept of new words, which suggests absolute new words in lexicology.

We employ the definition of new word provided by Zhang. The objective appears threefold: (1) to prevent obliterating the original meaning of words, while; (2) integrating new meanings that take into account the reality of the contemporary times, while; (3) the original meaning and the new one(s) must allow possible matches.

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242 Fu 2004: 172.
243 Jiang 2015: 60.
244 Fu 2004: 175.
5.1.2. The Study of Neologisms in Xinyi Huayanjing Yinyi

New words and meanings produced in Huiyuan’s age are closely related to the disyllabization of Middle Chinese vocabulary, by which new words came into existence. According to research, since its entry into China, the Buddhist vocabulary has displayed an active tendency for disyllablization. The number of disyllabic words far exceeds that in the Chinese writings during the same period. Zhu (1992) points out that the Buddhist classics recorded the disyllabic words from common speech as fixed literary forms, and they also developed many disyllabic words. Therefore, the appearance of new words and meanings in XHYHY are a result of the influence of Buddhism as well as a result of language development. Here are some examples to showcase it.

【精舍】
造立精舍《藝文類聚》云: “精舍者，非以舍之精妙。”名為舍，由其精練行者之所居，故謂之精舍也。[Zaoli Jingshe Yiwen leiju yun: “Jingshe zhe, fei yishe zhi jingmiao.” Ming wei she, you qı jinglian xingzhe zhi suoji, gu weizhi jingshe ye. Build Temple Yiwen Leiju records that “精舍 is not named as the elaborate house.” It is the house for stylite.]

According to Chinese books and records, there exist three meanings for “精舍”. First, it refers to the lyceums where Confucian scholars gave lectures, as documented in the History of Later Han Dynasty: “淑少學明《五經》，遂隱居，立精舍講授，諸生常數百人。[Shu shao xue ming Wujing, sui yinju, li jingshe jiangshou, zhusheng chang shubairen. While young, Shu studied and mastered the Five Classics. He then withdrew from society and established a lyceum where he lectured to hundreds of disciples.]”. Second, it refers to the inner heart. It is written in Guan Zi 管子 that “定心在中，耳目聰明，四肢堅固，可以為精舍。

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248 K32n1064_p0354c21
249 Namely Liu Shu 劉淑 in the Eastern Han dynasty.
Tranquil in heart, clean and clear in ears and eyes, sound in limbs, those people can build ‘精舍’. Yin Zhizhang annotated it with “心者，精之所舍。 [Xinzhe, jing zhi suo she. The heart is where the spirit lies.]”. Third, it refers to the place where monks and Taoists meditate and preach. In Pei Songzhi’s annotation to “The Fifth Year of Jian’an Period (建安五年)” in Annals of Three kingdoms, he quoted from Jiangbiao Zhuan authored by Yu Pu of the Jin dynasty: “时有道士……立精舍，烧香读道书，制作符水以治病。 [Shi you daoshi … li jingshe, shaoxiang du daoshu, zhizuo fushui yi zhibing. At that time, Taoists would set up temples, burn incense, read Taoist books, and write spells to cure diseases.]”. Later “精舍” became another name for temples, originating from “祇園精舍”, the second earliest temple for the founder of Buddhism, Shakyamuni Buddha. Huiyuan specifically pointed out that it refers to the places monks dwelt in, not where they meditated. In Vol. 7 of Dafangbian Fo Bao’en Jing 大方便佛報恩經, we find: “佛在竹園精舍。 [Fo zai zhuyuan jingshe. The Buddha is in veluvana.]” Also, Vol. 36 of Foben Xingji Jing 佛本行集經 offers an example: “聞佛在於祇陀精舍。 [Wen Fo zai yu zhituo jingshe. The Buddha is heard in the house of Jeta.]”.

傲傲 五告反。杜注《左傳》曰: “傲，不敬也。”傲字經本有從毬心邊，作傲者，謬。 [Aoman  Ao, wugao fan. Du zhu Zuozhuan yue: “Ao, bujing ye.”Aozi jingben you cong shuxinpang, zuo ao zhe, miu. Arrogance The pronunciation of 傲 is indicated by ‘wu’ and ‘gao’ according to the Fanqie method. Du comments on Zuozhuan as follows: “傲 means disrespect.” The character 傲 is written as the one with the radical sign of stand heart, which is incorrect.]

250 T03n0156_p0162a07
251 T03n0190_p0820c22. I am grateful to Huba Bartos for calling my attention to another theory of the etymology of “精舍”, deriving it as a transliteration of Aramaic dērā ‘collective religious dwelling; monastery’: 精舍 MSC jíngshè < pre-EMC *dzērā ~ *dzēra. The source comes from Beckwith, Christoph I. (2014).
252 K32n1064_p0347b19
“傲慢 (aoman)” means arrogance. The usage of “傲慢” collected by *Hanyu Dacidian* 漢語大詞典 was during the Ming dynasty era, which is too late. There are already many cases in the Tang dynasty era, such as Vol. 4 of *The Flower Adornment Sutra*: “或名傲慢 [Huo ming aoman. Or it is called arrogance.]”.253 Also see Vol. 9 of *Fangguangda Zhuangyan Jing* 方廣大莊嚴經, “左面魔子名曰傲慢。 [Zuomian mozi ming yue aoman. Son of the devil on the left is called arrogance.]”.254

【發趾】

“發趾 (fazhi)” has not been collected in *Hanyu Dacidian* 漢語大詞典, which means taking feet, departing. It often appears in Buddhist sutras, such as *Gaoseng Zhuan* 高僧傳, “發趾則結旅成群。 [Fazhi ze jielü chengqun. Departing in gangs.]”256 Also see Vol. 6 of *The Flower Adornment Sutra*, “發趾向道。 [Fazhi xiangdao. Departing for Buddhism.]”.257

【啞羊】

口如啞羊障 …啞羊僧者，謂雖不破戒，鈍根无惠，不別好惡，不知輕重，不知有罪。若有僧事，二人共諍，不能斷決，嘿然無言，譬如白羊，乃至人煞不能作聲，是名啞羊僧也。258 [Kou ru yayangzhang …Yayangsheng zhe, wei sui bu pojie, dungen wuhui, bubie hao’e, buzhi qingzhong, buzhi youzui. Ruo you sengshi, erren gongzheng, buneng duanjue, moran wuyan, piru

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253 T10n0279_p0062a11
254 T03n0187_p0591c13. Divakara was a famous monk of the Wu Zetian 武則天 period.
255 K32n1064_p0348c22
256 T50n2059_p0346a13
257 T09n0278_p0431b08
258 K32n1064_p0359a23. “啞羊僧者 (ya yang seng zhe)” in the original text was corrected as “啞羊僧者 [yayangsheng zhe, the silent lamb monk]”. - 92 -
baiyang, naizhi ren sha buneng zuosheng, shi ming yayang seng ye. 啞羊僧
refers to monks who never broke religious precepts. They were slow-witted and
without the root of wisdom. They could not distinguish right from wrong,
crucial from trivial, or guilty from innocent. If caught up in an argument, they
could not make their decisions. Instead, these monks would sink into silence
just like lambs, who could not speak even before they were slaughtered. That's
how the monks got their names.]

There is no “啞羊 (yayang)” in the Chinese language. The Chinese observed that
the white sheep were silent when they were killed, in this case for example, in
Buddhism, a monk who had no roots of wisdom. See Vol. 7 of The Flower
Adornment Sutra, “默如啞羊 [Moru yayang. (The monks) Keep silence like a
sheep when it is killed].” 259 And Vol. 2 of Nijutuo Fanzhi Jing 尼拘陀梵志經
records, “無所說示，又類啞羊。 [Wusuo shuoshi, you lei yayang. There is nothing
to talk like a sheep when it it killed].” 260 Given that, “啞羊” has a new meaning.

【承旨】

承旨 《玉篇》曰: “旨，意也。” 261 [Chengzhi Yupian yue: “Zhi, yi ye.”
Accept the Imperial edict. Yupian explains that “旨 means will.”]

“承旨” has been collected in Hanyu Dacidian 漢語大詞典 which cited from Xin
Tangshu 新唐書 to explain “命起居郎、舍人對仗承旨 [Ming Qiju Lang, Sheren
duizhang chengzhi. Order Qiju Lang and Sheren to hold palace ceremony and
accept the imperial edict].” 262 Apart from accepting the imperial edict, there is
another semantic item which should have been collected in Hanyu Dacidian. See
Vol. 66 of The Flower Adornment Sutra, “軟意承旨 [Ruanyi chengzhi. Accept the

259 T10n0293_p0737a18
260 T01n0011_p0225a27
261 K32n1064_p0363c23. “旨” and “旨” are variants.
262 Qiju Lang (起居郎) and Sheren (舍人) are ancient official titles.
will (of Buddha)."

5.2. The Compound Words of *Xinyi Huayanjing* Yinyi

Zhang (1988) holds the view that as the Chinese language changed, monosyllabic words tended to be expanded into disyllabic ones. In ancient times, monosyllabic Chinese words were the majority. However, with the passage of time, the Han and Wei periods witnessed an obvious increase in disyllabic words. For instance, among the 210,000 words of the book *On Balance* 論衡 in the Eastern Han Dynasty, the 2300 disyllabic words accounted for 1%. Up to Song of the Southern dynasties (480-521CE), 1541 disyllabic words took up 2.5% in the 61,000-word *New Anecdotes of Social Talk* 世說新語. It can be seen that, during the Han, Wei and the Six Dynasties, Chinese disyllabification picked up its pace with an exponential growth in the number of disyllabic words, and the Eastern Han and Tang dynasties are also key phases for the disyllabification of the Chinese vocabulary. *XYHYJYY* written in the Tang dynasty is a case in point. Its glossaries inevitably bear such distinct characteristics of the times.

5.2.1. The Relationship between Buddhist Sutra and the Disyllabification of Chinese Words

Disyllabification stays a remarkable and significant milestone in the evolution of Chinese vocabulary. It stands out more prominently as the translation of Buddhist scripture gradually develops. Thus, when conducting a research on disyllabification in the Chinese language, the profound impact Buddhist translation had on it cannot be underestimated.

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263 T10n0279_p0355c20
265 It covers all disyllabic words including proper nouns, references in Cheng 1992: 262.
Vast language corpora show that disyllabic words dominate the translation of Buddhist scriptures. The following three factors have contributed to the appearance of this characteristic. First, disyllabic words were needed to fit the style of translating Buddhist scripture. It has been generally acknowledged that the translated Buddhist texts should employ a colloquial style, close to the common voice of the time. With the appearance of disyllabic words in the Chinese language during the Han, Wei, and the Six Dynasties, it appears that it was more appropriate to use them in translation. In addition, the translated texts were mostly structured in the four-word format. To follow this pattern, translators consciously utilised disyllabic words and occasionally invented some polysyllabic expressions, as Yu (1993) points out: “the disyllabic word born under the influence of the four-word format drives on the disyllabification of the Chinese language”. Some translators of Buddhist scriptures even purposefully changed the structure of words and phrases so that they would fit in the four-word format. They would change disyllabic words into monosyllabic words or more often change the monosyllabic ones into disyllabic ones by using synonyms when there was one word missing in the four-word formation. After such revision, disyllabic words gained ground and have been in use ever since.

Second, disyllabic words were necessary to convey the contents of Buddhist scriptures. Buddhism originated in India. Its ideas were completely new to the Chinese culture at that time. Consequently, a large number of new words had to be invented in order to introduce the new concepts of Buddhism through translation. Meanwhile, the ancient monosyllable-oriented Chinese language system was not able to accommodate so many concepts. Even if it could have, the translation would have been confusing, which would have caused difficulties in disseminating the Buddhist teachings. Under such circumstances, using disyllabic words undoubtedly became the solution.

267 Yu 1993: 46.
268 Yu 1993: 46.
Last, disyllabic words were necessary for the transliteration of Sanskrit. Originally, the Buddhist sutras were mainly written in Sanskrit and in scripts such as Pali from Southern India, Kharosthi from North and Northwest India, and other Hu languages (a term used by ancient Chinese to refer to languages of the Western Regions) from places like Parthia, Khotan, Qiuci, and Sogdiana. Consequently, a linguistic problem arose. As a matter of fact, “in the Hu languages one syllable usually doesn’t yield a whole morpheme, you need several syllables’ worth of sounds to have a meaningful unit. That is why it is difficult for translator to convey meaning. (且胡字一音不得成語，必餘言足句，然后義成。譯人傳意,豈不艱哉?)”269 However, nouns in Sanskrit were mostly translated into Chinese as polysyllabic words. The mass emergence of transliterated polysyllabic words inevitably made an impact upon the monosyllabicity of the Chinese language. To be more exact, it accelerated disyllabification in Chinese. On the other hand, as Buddhism spread in China, polysyllabic words carrying Buddhist concepts were gradually localized. Also, it was possible for polysyllabic words to be simplified into disyllabic or monosyllabic ones and combined with other Chinese morphemes to form a new disyllabic word.270 As Wang (1980) notes: “if translators of Buddhist scriptures adopted liberal translation, disyllabification was a must. […] In most cases, translators would translate phrases word by word, and as phrases had at least two syllables, the loan words were disyllabic or polysyllabic”.271 In other words, translators freely translated the large number of Buddhist concepts into compound words for the sake of accurately describing new concepts and ideas the Chinese language did not have. Not only was this practice adopted as a prevailing trend in the Chinese disyllabification, it also promoted the change.

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269 T55n2145_p0004b23
5.2.2. The Relationship between the Sound and Meaning of Buddhist Sutra and the Development of the Disyllabification of Chinese Words

The glossaries of sutras not only reflect the Buddhist vocabulary they describe but they also include the vocabulary of the time the books were written. Hence, from the perspective of the history of the Chinese language, the glossaries of sutras offer themselves as a valuable source for research on the development of Chinese disyllabification.

The extant pronunciation and meaning of sutras like Xuanying Yinyi, Huijlan Yinyi, Kehong Yinyi and Xilin Yinyi are works of the complete Buddhist canon. These annotated sutras span from the Eastern Han dynasty to the Liao dynasty. They almost cover the entire history of Buddhist scripture translation. These years are an important phase for Ancient Chinese to evolve into Middle Chinese, then into Modern Chinese. Disyllabification is one of the major developments of the Chinese language, which is soundly evidenced in the ample language data in the many translations and glossaries of sutras since the Eastern Han dynasty. This aspect of the value of the glossaries of sutras is not manifested in other books or dictionaries.

First translated in the 5th century, The Flower Adornment Sutra was translated for the second time in the 7th century. Its third translation came out a hundred years later. These three versions inherited from each other and represented gradual development. Their lexical systems are both synchronic (the contemporaneous words converge) and diachronic (earlier words are preserved). In the same text, Classical Chinese is mixed with Modern Chinese, new meanings substituted old meanings, the continuation of the old and the birth of the new led to a combination of statics and dynamics. The specific text annotated by Huiyuan contains both Buddhist glossaries and also linguistic phenomena of Huiyuan’s time. “The Chinese Buddhist sutras share obvious advantages with most Chinese literature as material for research on
the history of languages; they are perfect choices for meticulous dynastic research.” Compared to *The Flower Adornment Sutra*, *XYHYJYY* proves to be of more linguistic value, for the sutra is a relatively comprehensive summary of the Middle Chinese vocabulary and a truthful description of its evolution. Through/In the sutra, you can see the new developing language components, observe new words or new meanings and follow the change words such as borrowed words, dialect words, colloquial words and cultural words undergo.

On the other hand, the entries in the pronunciation and meaning of sutras include words, phrases, unfixed structures and even short sentences, among which disyllabic entries take up the largest proportion. This shows that the compilers of the pronunciation and meaning of sutras had noticed the trend for disyllabification and recorded it. This move can be regarded as an indication of great respect for the development of the Chinese language as well as a reflection of voluntarily following the trend.

*XYHYJYY* is a stylistic emulation of Lu Deming’s 陸德明 *The Annotation of Classics*. In Lu’s book, there are many disyllabic entries such as “灌木 (guanmu)”, “繁殖 (fanzhi)”, “雄雌 (xiongci)” and “接見 (jiejian)”, which suggests that people in the Tang dynasty had already recognized the tendency for disyllabification in the Chinese language and they had undertaken the tasks of compilation and annotation. Nevertheless, due to the limited disyllabification occurring in *The Annotation of Classics*, the number of entries is small. By contrast, *XYHYJYY* contains a large collection of disyllabic words, which were then recorded, listed as entries and annotated. That became a special feature of *XYHYJYY*.

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272 Ibid., 43.
273 *The Annotation of Classics* (30 Vols.) is a dictionary for ancient reading, which was written by Lu Deming (550-630CE). It focuses on ancient pronunciation research and interpretation. 14 ancient books were cited by *The Annotation of Classics*, which are Zhouyi 周易, Shangshu 尚書, Maoshi 毛詩, Zhouyi 周易, Yili 儀禮, Liji 礼記, Chunqiu Zuozhuan 春秋左傳, Gongyang Zhuan 公羊傳, Guliang Zhuan 谷梁傳, Xiaojing 孝經, Lunyu 讀語, Laozi 老子, Zhuangzi 莊子, and Erya 爾雅.
5.2.3. The Ways of Bisyllabization of Xinyi Huayanjing Yinyi

5.2.3.1. Foreign Words Tending to Be Disyllabic

Chinese belongs to the Sino-Tibetan language family. Ancient Chinese words are mainly monosyllabic, while vernacular Chinese words tend to be disyllabic and without consonant clusters. Sanskrit comes from the Indo-Aryan language family. Most of its words are polysyllabic and contain consonant clusters. When translating Sanskrit into Chinese, the phonemes of the transliterated word would form a polysyllabic Chinese phrase composed of several Chinese characters. This translation method contradicts the tendency of disyllabization, at the same time, the transliterated words are difficult to recite and memorize. All these may jeopardize the localization of Buddhism. Consequently, the efficient way to absorb foreign words from Sanskrit is to selectively omit some of the original syllables so as to adapt to the development of Chinese vocabulary.274 From another point of view, Anderl (2004) points out that:

In addition to regular disyllabic words, the translation of Buddhist terms often necessitated the creation of corresponding Chinese words. There are basically two approaches to this problem: translating the meaning of a Sanskrit or Pali term or transliterating it phonetically. Since the phonetical transliterations were often not standardized, the translation of one term often produced a variety of Chinese counterparts. This lead to the formation of countless new Chinese Buddhist terms in the course of time.275

Obviously, these news words are hard to intrude the spoken language and they hinder Buddhist circulation. On the other hand, the economy principle of language is violated.

The origin of “和尚 [heshang, monk]” has been discussed and studied by academics with varying opinions. The Sanskrit expression Upādhyāya and the

274 Liang 1992 (b).
Pradhamāgadei expression Uvajjhāya\textsuperscript{276} are polysyllabic, which was not accepted by the public in the process of transmission. Instead, “和尚” and “和上 [heshang, monk]” were kept due to the influence of the development of phonology, as well as the influence of disyllabification. Huiyuan analyzes “和上” as follows:

和上　按：《五天雅言》：和上謂之塢波陁耶。然彼土流俗謂之塢社，于闍、疏勒乃云鶻社，今此方詭音謂之和上。雖諸方殊異，今依正釋。言塢波者，此云近也；陁耶者，讀也，言此尊師為弟子親近習讀之者也。舊云親教是也。\textsuperscript{277} [Heshang An: Wutian Yayan: Heshang weizhi wubotuoye. Ran bitu liusu weizhi wenshe, Yutian, Liule nai yun hushe, jin cifang e’yin weizhi heshang. Sui zhufang shu, yin yu zhengshi. Yan wubo zhe, ci yun jin ye; tuoye zhe, du ye, yan ci zunshi wei dizi qinjin xidu zhe ye. Jiu yun qinjiao shiye. Monk Comments: Wutian Yayan records that ‘heshang’ refers to Upadhyaya. However, “親教” is the old translation for the phenomenon when Buddha reads scriptures with disciples. It is widely called as “wenshe” in India; in the Tian and Shu-lig regions it was called “khosha”; and here it is mistakenly called “heshang”. Although different places have different names, “親教” is accepted as an official translation. “upa” refers to be close, and “dhyaya” means to read, “upadhyaya” indicates that Buddha reads scriptures with disciples kindly.]

Taking “和上” as an example, Huiyuan had listed its popular form and some other forms in the Khotan and Shu-lig regions. He contrasted them with the standard translation “塢波陁耶 [wubotuoye, Upadhyaya]” to explain the real meaning. Among all, “和上” is the most popular. There are two reasons for that. One is that translators followed the popular trend; the other is that the syllabic form of the word conformed to the trend of disyllabization in Chinese. The writers of FJYY had tried their best to gear their writing toward disyllabization, which can be observed in many instances, for example:

\textsuperscript{276} Shi 1991: 184-185.  
\textsuperscript{277} K32n1064_p0350c23. The last “也” is missing in the original text.
Words like “震旦 (Zhendan)”,”真丹 (Zhendan)” and “支那 (Zhina)” were all used to refer to China. In-depth research on “支那” had been done by the academia. Shi (1991) listed four theories on the origin of the word “支那”. He believed two of these were reliable. One theory proposed that “支那”, in other words, “至那 (Zhina)” or “脂那 (Zhina)”, came from “Cina” in Sanskrit; and “震旦”, “真丹”, “Cinisthana”, “Chinistan” and “Chinasthana” came from Sanskrit. The other theory argued that “Cina” was a Sanskrit word which meant thinking. “禅 (channa)” in Huiyuan’s book could prove that: “此云静虑，谓静心思虑也。旧翻为思惟修者，略也.” [Ci yun jinglü, wei jingxin silü ye. Jiu weiwei xiuze, liü ye. Dhyana refers to deep meditation. The former translation is thinkers which is abbreviated.]. Obviously, no matter whether “震旦”, “真丹” or “支那”, they are all disyllabic words as a result of the omission of several syllables from “Cina-sthana”.

To adapt to the disyllabic tendency, transliterated words would omit several syllables and use only two of the original syllables to create a disyllabic form, such as with “迦逻沙曳 (jialuoshaye)” abbreviated into “裟 (sha)”, “輸達羅 (shudaluo)” abbreviated into “首陁 (shoutuo)”, “毗奈耶 (pinaiye)” abbreviated into “毗尼 (pini)”. These practices show the conscious efforts of Huiyuan and other FJYY writers to embrace the disyllabic development of the Chinese language.
as with “三昧，具正云三摩地 [Sanmei, juzheng yun sanmodi. The complete Sanskrit pronunciation of ‘sanmei’ is Samadhi].” The Sanskrit for “三昧” is Samadhi, the old translation is “三昧” or “三摩底 (sanmodi)”, the new one is “三幺地 (sanmedi)” or “三昧地 (sanmeidi)”. Among these translations, “三昧” was widely accepted. Despite the difference between old and new translations, there is only one version that is accepted and standardized. It is not a choice between old and new in terms of accuracy, it is indeed a triumph of the disyllabic form, such as “闍梨 具云阿闍梨。[Sheli  Juyun Asheli. Carya  The full name is Acarya].” and “沙門 正云沙迦懣囊。[Shamen  Zhengyun shajiamannang. Shamen. The standard pronunciation is Sharamana].”

Based on Huiyuan’s analysis, the above entities are not originally disyllabic, they were polysyllabic. Increasing or decreasing the syllables of foreign words to fit in with the mainstream syllable numbers remains one of the ways the Chinese language absorbs foreign words. Under the impact of the evolving disyllabization of the Chinese language, foreign words geared themselves towards acquiring a disyllabic form. In contrast, to meet the disyllabic tendency in the Chinese language, Sanskrit tended to reduce the number of syllables, which is referred to as “略/訛略 [lüe/e’lüe; omission]” by FJYY writers. From the perspective of recovering the Sanskrit syllables, people may think the omission of syllables is incorrect, while from the perspective of the Chinese language, it brought great vitality to the language. To some extent, the reduced disyllabic foreign words increased the number of disyllabic words in Chinese.

5.2.3.2. Free Translated Words Dominated by the Disyllabic Form

Language is a product of social history. Social changes cast a direct impact upon its development. The development of a language mainly depends on the enlargement of
vocabulary, which is further represented by the appearance of new words. Between the Wei and Jin dynasties and the Tang dynasty, social transformations, economic advancement and cultural prosperity had boosted the mass production of new words and meanings. This historical period is the transition phase from middle Chinese to modern Chinese. In fact, during the Eastern Han dynasty the Chinese vocabulary had already begun to show the tendency for disyllabization, new words were mostly disyllabic. Till the Wei and Jin dynasties, the forms of new disyllabic words were more fixed. At the time, by adopting the word formation process in Chinese, the free translation of Buddhist sutras invented new words with Buddhist concepts. Hence, the disyllabic words translated from the original texts and the ones used for annotation in FJYY can be juxtaposed in the same text, which can serve as a crucial reference for a comprehensive study on the disyllablization of the Chinese vocabulary.

Liang (2008) describes the great impact of Buddhism on the vocabulary of Chinese,

_The Buddhist Dictionary_ compiled by a Japanese included an amount of 35,000 words. Those words were nothing but new words created and added by translators to the Chinese vocabulary during the 800 years starting from the Tang dynasty. Every word stands for a concept. An addition of 35,000 new words means an addition of 35,000 new concepts. It indicates that with the boom in sutra translation, an enlargement of the Chinese vocabulary has taken place, which other languages cannot surpass.287

Liang compared the statistics of the items in the _Japanese Buddhism Dictionary_, and found that Buddhist translations introduced 35,000 new words and idioms into the Chinese language.

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287 Liang 2008: 145.
5.3. The Foreign Words of *Xinyi Huayanjing Yinyi*

In the words of Hu (1934),

> When turning the pages of the major work *Ci Tong* 辭通, I realized something regretful. The dictionary leaves out an important category: the changes in the Buddhist vocabulary, which often confuses the readers doing research on Chinese literature and history. If *Ci Tong* had included the variation of translations from Sanskrit, it would have added more value to the work, it could also familiarize untrained readers with theories such as the phonetics involved in the puzzling changes of the Chinese language.\(^{288}\)

Hu Shi 胡適 expressed his regret over the lack of Buddhist vocabulary, too. Although *XYHYJYY* contains a relatively large collection of translations from Sanskrit in various forms, based on the analysis of the words, Huiyuan made some choices to select the best. People may make various complicated translations of Sanskrit sutras, for they may refer to different versions of the original text. The educational level or background of the translators, the difference in period of time when they work and the difference between the official language and dialects all have an effect. Despite the fact that readers may encounter difficulties, they can benefit from Huiyuan’s book.

5.3.1. Categories of Foreign Words of *Xinyi Huayanjing Yinyi*

Buddhism from India is the largest foreign influence on Chinese culture in ancient China. The marriage of exotic Buddhism and native Confucianism gave birth to a new tradition in Chinese culture. Buddhism had infiltrated into every walk of social life, and along with it came many new words, especially foreign words. The translation of Buddhist scripture before the Tang dynasty was mainly done as free

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\(^{288}\) Hu 1934.
translation. Translators rarely advocated transliterating foreign words. In the Tang dynasty, Xuan Zang proposed his “five non-translatable” principles for transliterating foreign words, which started a great revolution in the translation of Buddhist sutras. This dissertation classifies foreign words in the light of these “five non-translatable” principles, which are as follows:

1. For secrecy not to be communicated between people, like spells such as Dhāranī in Sanskrit.
2. For words with multiple meanings that cannot be expressed by translation. For example, the Sankrit word “bhagavat” has six different meanings.
3. For things that do not exist in China, which cannot be translated, like Jambu, a tree species in India.
4. For conventional use. Translators have been adopting old transliterations since the Wei and Jin dynasties, for example the word “Anuttarā-Sarīyak-Sarīnbodhi”.
5. For style. Translators need to find a style closest to that of the original text. For example the Chinese word “般若”, which means respecting wisdom, cannot express the profound meaning conveyed by “Prajinā” in Sanskrit.

Xuan Zang’s principles ushered in a new era for the translation of foreign words. A considerable number of foreign Buddhist words had been introduced into the Chinese vocabulary. This can be reflected in the variety of over 100 foreign words recorded in XYHYJYY. The words in Huiyuan’s book can be classified according to different standards, but in this dissertation, they are categorized mainly from two perspectives: meaning and root.

5.3.1.1. The Semantic Perspective

Analyzing from the perspective of semantics, the foreign words of XYHYJYY can be divided into the following types:

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(1) Deity Names

Some of these transliterated words are Buddha names, such as “牟尼 [Mouni, Muny]”, “釋迦牟尼 [Shijiamouni, Gautama Buddha]”, “毗盧遮那 [Piluzhena, Vairocana]”, and “悉達太子 [Xida taizi, Siddka prince]”. Some are the names of heavenly kings, ghosts and gods, and common people, like “那羅延 [Naluoyan, Nryana]”, “婆湏達多 [Poxudaduo, Vasudatta]”, “婆湏蜜多 [Poxumiduo, Vasumitra]”, “阿修羅 [A’xiulu, Asura]”, “緊那羅 [Jinnaluo, Kinnara]”, and “摩睺羅伽 [Mohouluojia, Mahoraga]”, etc. Some of the names of Buddhas, gods, ghosts, monks and followers are proper nouns, some are subproper nouns, which has outlined a world of Buddhism and added a batch of transliteration nouns to the existing set of foreign words in Chinese.

(2) Philosophical Connotations

These words refer to religious dogma, rites and systems, which are strange and hard to understand for Chinese people. In the long history of translation, translators of each generation had attempted through various means to convey meanings closest to the original, they have tried the method of analogical interpretation (格義, geyi) and then free translation. But all turned out to be quite challenging. For example, Huiyuan’s note on the word “阿羅漢 (A’luohan)” is as follows:

按：梵語中此名含攝多義。依《大婆沙論》第九十四中四義釋：一者應供，二者煞賊，三者不生，四者遠’e。依《唯識論》中三義以釋：一已永障煩惱賊故，二應受世間妙供養故，三永不復生故。依《成實論》中釋謂斷惑盡，故名阿羅漢。舊翻之為無生者，謂三界惑盡更無三界生故也。


291 K32n1064_p0350c17. It is “日” in the original text which is corrected as “已”, and “叚” is corrected as “段”.
The Sanskrit for “阿羅漢” is Arhat, which is the highest one in the four nirvanas of the four different stages of shravakayana (聲聞乘) practice. It is explained in Huiyuan’s book by citing from Mahāvibhāṣā, Cetana-karana-vāda and Satyasiddhi-sastra to show us why Arhat is polysemous. The other three stages are “須陀洹 [xutuohuan, Srota-apanna]”, “斯陀含 [situohan, Sakrdagamin]”, and “阿那含 [a’nahan, Anagamin]” together with Arhat form the four nirvanas. Ding states that they are transliterated in old translation, while in the new translation, srota-panna is translated into “预流果 [yuliu guo, the stage of breaking off the view delusion in the three realms]”, sakrdagamin is translated into “一来果 [yilaiguo, the stage of a round trip]” and anagamin is translated into “不还果 [buhuanguo, the stage of never to return to desire realm.]”, however, Arhat is still translated into “阿羅漢” generally according to Sanskrit pronunciation. It is translated into getting rid of all the confusion, getting support and entering nirvana forever in different contexts. Arhat and polysemantic Buddhist words like it are difficult to be expressed accurately and comprehensively in a Chinese word, so transliteration is still used.
In addition, there are “正覺 [Zhengjue, Samyak-sambodhi]”, “阿蘭若法 [A'lanruofa, Vairocana]”, “湏弥光梵 [Xumiguangfan, Sumeru]”, “檀波羅蜜 [Tanboluomi, Dāna-pāramitā]”, “禅那 [Channa, Dhyāna]”, “般若 [Bore, Prajñā]”, “摩訶衍 [Moheyan, Mahā-yāna]”, “提舍 [Tishe, Tisya]”, “三摩鉢底 [Sannobodi, Samāpatti]”, “毗陀洹 [Xutuohuan, Srotapanna]”, “尸羅幢 [Shiluochuang, sila building]”, and “毗尼 [Pini, Vinaya]”, etc. The 80 volumes of *The Flower Adornment Sutra* constitute a new translated sutra which has some characteristics of translated Buddhist sutras in the Tang dynasty. The use of many transliterated words of doctrine is one of the characteristics.

(3) Name of a Thing

Some of the nouns reflect the state of Buddhism, cities, places, buildings, places of interest, Buddhist instruments, and daily necessities of practice, like “迦毗羅城 [Jipiluocheng, Kapila]”, “弗婆提 [fupoti, Purvavideha]”, “毗舍离 [pisheli, Vaishali]”, “阿迦尼吒天 [A'jianizhatian, Akanistha]”, “舍利 [Sheli, Buddhist relics]”, “馬瑙 [manao, agate]”, “金剛杵 [jingangchu, vajra pestle]”, and “尸羅幢 [Shiluochuang, sila building]”, etc. Some refer to mountains and rivers, such as “摩羅耶山 [Moluoyeshan, Malaya Mountain]”, “斫迦羅山 [Zhuojialuoshan, Cakravāla Mountain]”, “佉陀羅山 [Qutuoloshan, Khadiraka Mountain]”, “恒伽河 [Hengjiahe, Ganges River]”, and “娑竭羅 [Suojieluo, sea]”. Moreover, there are plants and animals, like “摩竭魚 [mojie yu, makara]”, “迦樓羅 [jialouluo, karura]”, and “瞻葡華 [zhanpuhua, campaka flower]”, etc. These foreign words include the name of the stone pillar inscribed with the Buddha’s name or the Buddhist scriptures, the name of the wind, the name of the fish, the name of the bird, the name of the medicine, etc., which are widely used and depict the rich Indian culture.

(4) Only Phonetic Notation
In general, the Buddha’s name, the God’s name and the polysemantic words are just given phonetic notations such as “攞 (luo)”, “毗 (pi)”, “阿麽 (a’me)”, “勃 (bo)”, “翳 (yi)” and “薜 (xue)”, etc. From the perspective of lexical research, this kind of study has little significance but if considered as belonging to the set of foreign words in FJYY, it has a reference value for Sanskrit-Chinese phonetic transcription and Chinese phonetic rhyme.

5.3.1.2. The Etymological Perspective

The importance of etymological studies, especially those of foreign words cannot be underestimated, as Shi (2016) notes, “every other study must build upon it.”\(^{292}\) Research on loan words in Chinese commenced in the first half of the 20\(^{\text{th}}\) century, the pioneering researchers were nearly all westerners. The western and Japanese efforts contributed to later studies done by Chinese scholars.\(^{293}\) As a matter of fact, in ancient times, FJYY writers had already been aware of the special characteristics of foreign words. They paid outstanding attention to the explanations on the meaning of foreign words as well as their etymology. Although their work was limited, their data can serve as a basis for reference and can also be enlightening.

(1) Deriving from Sanskrit

Since the Sui and Tang dynasties, the original texts of sutra translation had been mostly in Sanskrit. Consequently, the word roots of foreign words were mostly Sanskrit. The writers of FJYY had always paid much attention to the explanation of the meaning of foreign words. They would mark their Sanskrit origin, distinguish the right form from the wrong, point out errors and correct them, for example: “佛塔 塔，梵言也。或曰偷婆。正云窣堵波，此翻为墳陵。 [Fota  Ta, fanyan ye. Huoyue toupo. Zhengyun sudubo, ci fan wei fenling. Stupa ‘ta’ is a Sanskrit sound. Occasionally, it is called ‘toupo’ in Chinese. The formal translation is ‘sudubo’,

\(^{292}\) Shi 2016: 205.  
\(^{293}\) Shi 2016: 230.
meaning grave in Chinese.”294 and “阿樓香 紅赤色香，色一如日欲出前之紅赤相，即梵語中呼彼赤相為阿樓那也。 [A’lounaxiang Hongchise xiang, se yiru ri yu chuqian zhi hongchi xiang, ji fanyu zhong hu bi chixiang wei a’louna ye. Aruna. The spice is red like the color of the sun when it is about to rise; Sanskrit calls that red Aruna.”.295

On the basis of the above discussion, one important way for Chinese to absorb foreign words is to shorten the length of foreign word by reducing the number of syllables to keep in line with Chinese disyllablization. In translating foreign words into Chinese, translators often omitted syllables of foreign words and as a result the Chinese language has words like “袈裟 (jiasha)”, “支提 (zhiti)”, and “珊瑚 (shanhu)”. Some of the foreign words also formed new words with local Chinese words. They can be country names, city names, mountain or river names, and names of objects such as “娑羅林 (suoluolin)”, “軋陁山 (qiantuoshan)”, “瞻蔔華 (zhanpuhua)”, “震旦國 (zhendanguo)”. From Huiyuan’s explanation we know that those foreign words had survived and remained widely used in the Chinese language. This is a result of Chinese disyllablization.

(2) Deriving from Hu Language

“Hu”, originally named by the Northern Huns themselves, gradually became a general term for all non-Han nationalities. As a matter of fact, nationalities in the Western Regions during the two Han dynasties had been called “the Western Hu people” (西域胡/西胡) or “Hu” in short. And since early Buddhist sutras were mainly imported from the Western Regions to China, the languages of countries like Parthia, Sogdiana, Khotan, and Kucina became the earliest Buddhist languages. Some vocabulary from these Buddhist sutras serves partly as the source of the foreign words in FJYY, such as:

294 K32n1064_p0349b02
295 K32n1064_p0352c14
迦尸国  迦尸者，西域竹名也，其竹堪为箭幹，然以其国多出此竹，故立
斯名。其国即在中天竺境，僣薩羅國之北隣，乃是十六大國之一数也。

迦尸国  Jiashiguo  Jiashi zhe, xiyu zhuming ye, qi zhu kan wei jiangan, ran yi qiguo
duo chu ci zhu, gu li siming. Qiguo ji zai zhong tianzhu jing, jiaosaluoguo zhi
beilin, naishi shiliu daguo zhi yishu ye. Kashi  Kashi is the name for a kind of
bamboo tree in the Western Regions. It can be used to make shafts. Kashi is
named after the country where the plant lived. The country was located in
medieval India, north of Kosala. It is one of the Sixteen Nations.]

Huiyuan clearly stated in his book that the Western Regions did not introduce many
foreign words, however, they still offer a valuable source for research. For words
that Huiyuan did not identify as members of the vocabulary of the languages of a
certain country in the Western Regions, further study should be conducted with
enhanced consideration for other historical and cultural data, with Huiyuan’s record
only as a reference. For example, Huiyuan’s explanation of “恒伽河 (hengjiahe)” is
as follows:

香山頂上有阿耨達池，其池四面各流出一河。東面私陁河，從金剛師子口
流出，其沙金剛，東流入震旦國，便入東海。南面恒伽河，從銀象口流出，
其沙白銀，流入東印度，便入南海。西面信度河，從金牛口流出，其沙黃
金，便入西海。北面縛蒭河，從琉璃馬口流出，其沙是琉璃，流入波斯佛
林，便入北海。其池縱廣五十由旬，四面口各一由旬也。 [Xiangshan
dingshang you anoudachi, qichi simian ge liuchu yihe. Dongmian situohe, cong
jingangshizi kou liuchu, qisha jingang, dong liuru zhendanguo, bian ru donghai.
Nanmian hengjiahe, cong yinxiang kou liuchu, qisha baiyin, liuru dongyindu,
bian ru nanhai. Ximian xinduhe, cong jinjiu kou liuchu, qisha huangjin, bian ru
xihai. Beimian fuchuhe, cong liuli ma kou liuchu, qisha shi liuli, liuru bosifolin,
bian ru beihai. Xiangshan lies Lake Anavatapta. Four rivers flow from each
side of the lake. In the east side is River Situo. It flows through Lion mouth; its
sand is corundum; and it flows across the territory of China and into the East China Sea. In the south side is the Ganges River. It flows through the silver elephant mouth; its sand is silver; and it flows across the territory of eastern India and into the South China Sea. In the west side is the Sindhu River. It flows through golden cow mouth; its sand is gold, it flows into the West Sea. In the north side is River Vaksu. It flows through crystal house mouth; its sand is crystal, and it flows across the Persian Buddhism forest and into the North Sea. The lake is 50 Yojana in length and breadth, and every opening in all sides is one Vaksu in breadth.\[^{297}\]

According to the description of Huiyuan, the geography and geomorphic features of Persia can be seen from a different angle.

(3) To Be Verified

When Huiyuan did not know the meaning of an entry, “未詳其義 [wei xiang qi yi, the meaning is unknown]” or “所未詳也 [suo wei xiang ye, the meaning is unknown]” would be used. For example, “陀婆婆王 阿修羅之別名，未詳其義。[Tuonapowang A’xiuluo zhi bieming, weixiang qiyi. The King of Tuonapo. The origin of the name is unknown but it is an alias of Asura.]”\[^{298}\] and “車梵音正云牟娑羅揭婆。言牟娑羅者，此云勝也，揭婆，藏也。舊名為車粟者，所未詳也。[Chequ Fanyin zhengyun mousuoluojiepo. Yan mousuopoluo zhe, ci yun sheng ye, jiepo, zang ye. Jiuming wei chequ zhe, suo weixiang ye. Agate The standard Sanskrit pronunciation is Musāragalva. Musāra means victory, galva means preservation. The former translation is agate, its origin is unknown.]”\[^{299}\]

5.3.2. Sinicization of the Foreign Words

\[^{297}\] K32n1064_p0357b11
\[^{298}\] K32n1064_p0368a06
\[^{299}\] K32n1064_p0354a07
First, the Chinesization of the foreign words in *XYHYJYY* is explored in the light of the tendency to reduce the syllables of foreign words to accommodate Chinese disyllabization. Most significantly, Chinesization gave full consideration to the features of Chinese pronunciation including rhythm, tone and syllable structures and to the disyllabization trend Chinese was following so as to keep in line with characteristics of the Chinese language. Some of the Buddha and Bodhisattvas had become widespread in China and their names are disyllabic. It clearly shows the Chinesization of foreign words. For example, Śākyamuni — 釋迦牟尼 (Shijiamouni) — 釋迦 (Shijia), Ānanda — 阿難陀 (A’nantu) — 阿難 (A’nan), Mahāmaudgalyāyana — 摩訶目犍連 (Mohemujianlian) — 目犍連 (Mujianlian) — 目連 (Mulian), Mānjuśrī — 曼殊室利 (Manshushili) — 文殊 (Wenshu), Mahākāśyapa — 摩訶迦葉波 (Mohejiayebo) — 迦葉 (Jiaye). These disyllablized forms met expectations of Chinese people, followed the economy of language, and conformed to the tendency of disyllabization in the Chinese language. Ding Fubao’s 丁福保 *Dictionary of Buddhist Studies* collected 266 simplified disyllabic words. The Chinesization is both a consequence of the development of the Chinese language and a voluntary act of disyllabization. As Buddhism gained increasing popularity, words like “羅漢 [luohan, arhat]”, “菩薩 [pusa, Bodhisattva]”, “袈裟 [jiasha, cassock]”, “伽藍 [qielan, temple]”, “舍利 [sheli, Buddhist relics]”, “和尚 [heshang, monk]”, and “三昧 [sanmei, samadhi]” had entered the Chinese vocabulary and became commonplace. Such a development profited from the deliberate syllabic change done by the translators of Buddhist scriptures; also, it would not have succeeded without the efforts of FJYY writers. *XYHYJYY* is a case in point. For example: “袈裟 舍利 正云迦邏沙曳, 此云染色衣, 西域俗人皆著白色衣也。 [Jiasha Juzhengyun jialuoshaye, ciyun ranse yi, xiyu suren jie zhuo baise yi ye. Cassock The full and standard pronunciation is Kashaya which means colored cloth. In the western region, Buddhist followers wear white ones.]” and “舍利 舍利 正云設利羅, 或云實利, 此翻為身。 [Sheli
Zhengyun shelilo, huoyun shili, ci fanwei shen. Relics The standard pronunciation is Sarira which is occasionally transliterated as 'shili’, translating into body.]”\textsuperscript{302}

Of course, not all the simplified words are disyllabic. They can have three, four or more syllables. However, generally speaking, disyllabic words are more readily accepted and transmitted. As a result, they are tenaciously more popular. Yet another aspect of the Chinesization of foreign words is that new words were created according to the original Sanskrit pronunciation and the construction laws of Chinese characters in the translation process. As Luo (2004) notes, “to localize the foreign words, the Chinese scholars would retain their pronunciation and coin new Chinese words by the methods traditional Chinese use to invent words. New homophones are formed through the combination of the transliteration of foreign words and basic Chinese character components such as “鸟 [niao, bird]” and “鱼 [yu, fish]”, if they belong to a bird or marine species respectively (the traditional Chinese way of creating new words).\textsuperscript{303} This phenomenon is also evidenced in \textit{XYHYJYY}.

“懺 (chan)” in “懺悔 (chanhui)” and “懺除 (chanchu)” in \textit{XYHYJYY} are new words translated from Sanskrit ‘Ksama’. There is a simple explanation for “懺悔” in Vol. 59 of \textit{Yiqiejing Yinyi}: “此言訛略也，書無懺字。應言叉磨，此云忍，謂容恕我罪也。[Ciyan e’lüe ye, shu wu chan zi. Ying yan chamo, ci yun ren, wei rongshu wo zui ye. 懺悔 is abbreviated by mistake. The character 懺 does not appear in classical books. ‘Ksama’ should be transliterated into ‘chamo’ in Chinese which means to forgive my sins.]”\textsuperscript{304} Vol. 9 of \textit{Sifen Lü Mingyi Biaoshi} 四分律名義標釋 offers a detailed explanation on “懺”:

懺悔  ……此中言懺悔者，正謂發露說罪除愆之義，詬言懺悔。懺悔、說罪二義全殊。應法師云: “懺，詬言也，書無懺字。正言叉摩，此云忍，
謂容恕我罪也。”淨法師云：“所言懺者，梵云懺摩，是謂容恕義。後人加悔，喚為懺悔，此即與說罪義不同。何者？懺摩乃是西音，自當忍義。悔乃東夏之字，追悔為名。西國之人，但有觸誤及身錯相觸著，無問大小。大者，垂手相向，小者，合掌虔恭。或可撫身，或可執臂，口云懺摩，意是請恕，願勿瞋責。律中就他致謝，即說懺摩之言。此方誤傳久矣，難可改張。必若自己陳罪，當以所向他發露，如實說之。梵云阿鉢底鉢喇底提舍那，阿鉢底者，罪過也；鉢喇底提舍那，即對他說也，說己之非。”

懺悔 means that people voluntarily admit their guilt to rid themselves of the sins they committed. 懺悔 is an incorrect representation, which is quite different from 说罪 in meaning. Master Xuanying claims that 懺 is a wrong abbreviation. It is not in books. The correct form is 叉摩. It means “to bear with and forgive my sins”. Master Yijing claims “the so-called 懺 is 懺摩 in Sanskrit. 懺摩 means ‘to tolerate and forgive’. Its subsequent combination with 悔 makes it distinct from 说罪. How come? 懺摩 is a foreign word, the original meaning is ‘to tolerate’. 悔 is from the East Xia which is added to 懺 to form a word. It has nothing to do

305 The original character is “目”, which is corrected as “名”.
306 X44n0744_p0471a13
with 忍. In India, if people accidentally touch or have bodily contact with others, they would say 懺摩. Adults would accompany it with a gesture, hands lowered open towards each other; children would hold their palms together reverently. At times people touch each other or hold arms while saying 懺摩. It means to ask for forgiveness and not to be scolded. In Vinaya, people also say 懺摩 to express gratitude to others. It has been misinterpreted for long and is difficult to correct. If he himself confesses sins to others, he should tell the truth. The Sanskrit expression is Āpatti-pratideśana, Āpatti means sin, pratideśana means to express gratitude to others.]

From this explanation, we generally learn the original meaning of “懺悔”. The Sanskrit pronunciation of “懺” is ‘Ksama’, which is transliterated into “叉摩” or “懺摩 (chanmo)”, and then abbreviated into “懺” finally.\(^{307}\) However, “懺” is not an entry in classical character dictionaries such as *Shuowen* 說文, *Yupian* 玉篇, *Qieyun* 切韻, and *Longkan Shoujing* 龍龕手鏡, etc., thus there is a newly created transliterated character\(^{308}\) for indicating asking someone to calm down, and not to blame is explained as bearing, which in Huiyuan’s explanation is “懺謂懺摩，此云請忍，謂請前人流我悔罪也。[Chan wei chanmo, ci yun qingren, wei qing qianren renshou wo huizui ye. “懺” is abbreviated from “懺摩”, which means asking predecessor to bear with me that I repent.]”.\(^{309}\)

On the other hand, “悔” has existed in the Chinese language already, its meaning explained as ‘regretful’ in *Shuowen*.\(^{310}\) “悔” is a given neologism, and is put behind the character of “懺” to form “懺悔”. Vol. 1 of *Guan Wuliang Shoujing Yishu* 觀無量壽經義疏 explains it as follows: “懺摩，胡語，此云悔過。胡漢並舉，故曰懺悔。[Chanmo, huyu, ci yun huiguo. Huhan bingju, gu yue chanhui. “懺摩” is a Sanskrit expression, which means repentant. The Sanskrit character “懺” and the

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\(^{307}\) Some scholars believe that it is a semanticization in the translation of foreign words into Chinese, for details, see Xu 2004.

\(^{308}\) “懺” is created in the form of a phonogram, “忄” implies mental activity, while “韱 (xian)” shows its pronunciation.

\(^{309}\) K32n1064_p0359a15

\(^{310}\) In *Shuowen*, the explanation of “懺” goes as follows: “悔，恨也。[Hui, hen ye. 懺 means regretful].”
Chinese character “悔” are formed to become “懺悔”.\textsuperscript{311} In Buddhist practice, in order to get rid of our own sins, one asks others not to blame, and one must confess one’s sins, which has a corresponding word in Sanskrit: Āpatti-deśana. ‘Āpatti’ means sin, ‘deśana’ means to state, together they form stating sins.\textsuperscript{312} Thus, the neologism “懺悔” embodies Ksama and Āpatti-deśana of Sanskrit, in which “懺” is a newly created word, while “悔” possesses a new meaning.

\textbf{5.3.3. Summary}

The number of compounds increased, and the combination of morphemes was more integrated during the Tang dynasty, which were remarkable features reflected in the entries of \textit{XYHYJYY}. Actually, these features in the several copies of FJYY are obvious, which is due to “it is well to remember that a language rarely increases the overall number of its morphemes except by borrowing”.\textsuperscript{313} The promotion of Buddhism culminated during the Tang dynasty so Chinese language needed a great number of new words to express Buddhist concepts. At the same time, Chinese is not well-equipped with derivational processes at all. Compounding is virtually the only way to create necessary new words in Chinese.

Taking Buddhist sutras as the target for translation, FJYY expounds transliterated words. This feature secures FJYY a special role in the research on loan words. Chen (1984) notes that “the earliest extant FJYY that recorded the Chinesization of Sanskrit words are \textit{Yiqiejing Yinyi} by Monk Daohui 道慧 in the Northern Qi dynasty, \textit{Huayanjing Yinyi} by Monk Huiyuan in the Tang dynasty and \textit{Yiqiejing Yinyi} by Xuanying”. Other FJYY in existence are also concerned with collecting and editing foreign words. \textit{Xuanying Yinyi} holds the record of containing more than 1000 foreign words; \textit{Yungong Yinyi} and \textit{Kuiji Yinyi} both over a 100; \textit{Huilin Yinyi} over 3200; and \textit{Xilin Yinyi} nearly 300.\textsuperscript{314} It is easy to appreciate the linguistic value

\begin{footnotesize}
\textsuperscript{311} T37n1749_p0177c26
\textsuperscript{312} Ding 1984.
\textsuperscript{313} Norman, J. 1988: 87.
\textsuperscript{314} Liang et al. 2005: 190.
\end{footnotesize}
of FJYY in the research on foreign words.

*XYHYJYY* is an explanatory document. It possesses unique characteristics that general dictionaries of foreign words do not. To expound foreign words, Huiyuan consulted a vast amount of material, analyzed the syllabic structures of Sanskrit and made detailed annotations. The materials he made reference to cover a wide range, including three Buddhist text types (sutras, laws and discussions) and Confucian and Taoist classics. Apart from that, Huiyuan’s annotations are more comprehensive than those of other foreign word dictionaries. The book lists previous and current translations, contrasts them to decide on the better one or differentiate the decent form from the vulgar. In addition, the author also analyzed the pronunciation, form and meaning of the Chinese words translated from Sanskrit. Given the above discussion, not only can *XYHYJYY* be used as a dictionary of foreign words, it is also a valuable source of material for studying foreign words, especially those words translated from Sanskrit.

### 5.4. Dialectal and Vernacular Words in Xinyi Huayanjing Yinyi

At the initial stage of Buddhist scripture translation, translators translate sutras by relying merely on their memory instead of the original texts. The translators are mostly monks from the Western Regions (now part of the Xinjiang Uighur autonomous region). The Chinese the monks acquired from their short-term contact with Chinese people mostly spoke Chinese vernaculars of the time, which in turn enabled the translation work to shake off the shackles of classical Chinese. The decision to adopt an easy-to-understand language may also be out of consideration for the readers’ educational level. All these factors contributed to the fact that colloquial words in the Buddhist sutras are more numerous and earlier than in Chinese documents. In other words, Buddhist sutras were written in the combined language of classical Chinese and vernaculars through all ages, as mentioned by
It is no accident that religious writings play such a prominent role in the study of vernacular language. Missionaries, by the very nature of their work, try to present their teachings in a simple and easily accessible language. Thus, already in the Eastern Han dynasty (25-200CE) Buddhist works (consisting almost entirely of translations and paraphrases of Indian originals) have a strong vernacular flavor, and this continues to be the case through succeeding centuries down to the Song dynasty.\(^{315}\)

Generally speaking, written language values elegance and degrades colloquialism. However, the translation and transmission of Buddhism had endowed colloquial words with the opportunity to enter the realm of written language. Since the Eastern Han dynasty, the Chinese translation of Buddhist scriptures systematically recorded the vernaculars. Zhu (1992) also notes that “the language in the Chinese translation of Buddhist sutras from the Qin to the Qing dynasties is much closer to vernaculars than that in any contemporary Chinese books”.\(^{316}\) The vast amount and abundant contents of Chinese Buddhist translation are valuable for research on Chinese vernaculars. As explanatory reference books, FJYY are sure to offer the same.

**5.4.1. Dialectal Words in Xinyi Huayanjing Yinyi**

Generally speaking, traditional books on characters, books on rhythms and Confucian classics do not record dialects. On the contrary, FJYY had a large crowd as readers, most of whom were ordinary people, and to disseminate the Buddhist teachings better and faster, these FJYY had to record some dialects. There are two sources for the dialects, one is from China, the other is from the dialects of the translators who are beyond the borders of China, among which “贡高 [gonggao, stambha]” is such a word.\(^{317}\)

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315 Norman 1988: 111.
317 According to Ji Xianlin (1985), the fable policies of original Buddhism forbade monks to learn Buddhism
The frequency of “貢高” was high in translated Buddhist sutras in the Eastern Han dynasty and it first appeared in the translated sutra of Zhi Chen 支讖, for example Vol. 2 of Daohang bore Jing 道行般若經: “不受自瞋恚, 不受自貢高。 [Bushou zi chenhui, bushou zi gonggao. Do not suffer from our anger and greed, do not suffer from our arrogance and conceit.]” It did not appear in the translated sutras of An Shigao 安世高, for example in Chang A’han Shibao Fa Jing 長阿含十報法經, Yiqie Liushe Shouyin Jing 一切流攝守陰經, Sidi Jing 四諦經, etc., nor in Kang Mengxiang 康孟詳 of the same period. This particular situation can only be interpreted the following way: “貢高” may come from the dialect of the Buddhist translator.

Some dialectal phonological aspects have also been preserved in XYHYJYY, for example,


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scriptures in Sanskrit. It stipulated no standard language. The monks wer allowed to study the Buddhist teachings in their own dialects.

318 K32n1064_p0352a19
319 T08n0224_p0431c01
according to the Fanqie method. *Erya* notes that “the meaning of 澱 is the same as 塯.” Guo Pu notes that “澱 means dreg.” Dreg is called 塯 in the Eastern Yantze River.\(^{321}\)

“江東” indicates south of the Yangtze River. Huiyuan cites *Erya* and an annotation of Guo Pu 郭璞 to explain “塯”, and states that “塯” is a dialect word in the south of the Yangtze River.

### 5.4.2. Colloquial Words of *Xinyi Huayanjing Yinyi*

Spoken words and colloquial words represent two different concepts. As opposed to written words, spoken words are used in daily speech. This category includes dialects and other non-written words. In contrast, as opposed to elegant words, colloquial words faithfully reflect how people use spoken words. They tend to be popularized and used more in daily speech. As early as the Eastern Han dynasty, Scholar Fu Qian 服虔 had already taken notice of the linguistic value of colloquial words and compiled the first Chinese dictionary of colloquial words *Tongsu Wen 通俗文*. In order to effectively transmit the Buddhist teachings to the lower-class population, translations adopted a variety of colloquial words. The Chinese linguist, historian and writer Ji (2009) had also once pointed out one reason for the same: “at the beginning of its transmission, Buddhism was in opposition to the official religion Brahmanism, and its targets of propaganda were ordinary people, so colloquial words were used”.\(^{322}\) On the other hand, Buddhist sutra translations were mostly done through the interpretation of foreign monks and the simultaneous recording of Chinese disciples. This determined that the language of the translation should be colloquial and close to the language used at the time. Meanwhile, Anderl (2004) notes that Buddhism had a strong oral tradition and Buddhist texts were often recited aloud, which probably facilitated the transition of originally Buddhist

\(^{321}\) K32n1064_p0345b06

\(^{322}\) Ji 2009: 125.
terms into the colloquial language. The colloquial words collected in Huiyuan’s book help us recover parts of *Tongsu Wen* 通俗文, they also offer us some insight into the use of colloquial words in the Tang dynasty. Take the following colloquial words for example:

【斗數】

正云杜多，此曰斗數，謂去離緣務，少欲知足等十二種行，皆能棄捨煩惱故也。 [Zhengyun duduo, ci yue doushu, wei quli, yuanwu, shaoyu, zhizu deng shi’er zhong xing, jie neng qishe fannao gu ye. The formal pronunciation is Dhūta translated as shaking off in Chinese, indicating the twelve kinds of practice, like getting rid of worldly affairs and being content with little, etc. which can lessen annoyance.]

In both the Huilin and Qisha editions, “斗數” is written as “斗藪”, while as “抖藪” in the Jinzang edition. The three of them share the same meaning. The following examples illustrate that: “斗數” being taken in *Yiqiejing Yinyi* 一切經音義 volume 17, “梵云杜多，或云頭陁，唐云抖藪”。 [Fan yun duduo, huo yun toutuo, tang yun dousou. The Sanskrit pronunciation is Dhūta. It is also transliterated into ‘toutuo’. In the Tang dynasty, it is translated as ‘抖藪 (shaking off)’]. In volume 21 of the same work, we have: “杜多，舊言頭陁，此云脩治，亦云洮汰。又言斗藪，一義也。 [Duduo, jiu yan toutuo, ci yun xiuzhi, yi yun taotai. You yan dousou, yi yi ye. Dhūta was transliterated as ‘toutuo’ in old times which means whether to clean up or to wash. It could also be translated as ‘抖藪 (shaking off)’, the meaning is the same.”. Then, in volume 88, there is: “抖藪，上音斗，<i>Kaosheng</i> yun: dousou, zhenxun gan yishang ye. Huo yue toutuo, dousou fannao ye,

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323 Anderl 2004: 49.
324 *Tongsu Wen* 通俗文 is cited by Huiyuan in two entries: “廓徹心城 [kuoche xincheng, enlarge the state of mind]” and “舟艋 [zhouji, boat]”.
325 K32n1064_p0349a06
326 T54n2128_p0410c24
327 C057n1163_p0068b01
shaoyu zhizu ye. The pronunciation of the first character in 㪷藪 is 斗, Kaosheng explains that ‘it means 抖藪 (shake off) and to brush up cloth.’ Or it could be said as ‘頭陁’ which means to shake off annoyance, lessen desire and be content.] 328

Thus “斗 (dou),” “抖 (dou)” and “钖 (dou)” can be used indistinctively. 329 Therefore, any of “斗薮 (dousou),” “抖薮 (dousou),” and “钖薮 (dousou)” can be used in this context.

The same pattern is found elsewhere, like in volume 44: “斗薮，又作擻，同，蘇走反。[Dousou, you zuo sou, tong, suzou fan. 萬 in 斗薮 could be written as 擻, both are pronounced as ‘su’ and ‘zou’ with the Fanqie method.]” 330 In volume 47, it is used with a similar meaning again: “又云斗藪, 或言搖振, 亦言棄除, 一義耳, 皆謂去其衣服、飲食、住處三種欲貪也。 [You yun dousou, huo yan yaozhen, yi yan qichu, yi yi er, jie wei qu qi yifu, yinshi, zhuchu sanzhong yutan ye. The meaning of 斗藪, 搖振 and 棄除 is the same, both refer to getting rid of the need for clothes, food and residence.]” 331 Thus, the original meaning of “斗數”, “抖藪” and “抖擻” is to shake off, as in volume 38 of Shiliu Song 十律誦: “臥具床席更應抖擻。[Woju chuangxi gengying dousou. The bedding and bed mat should be more shaken.]” 332 The extensive meaning is to lift things up by the hands, such as in volume 5 of Za A’han Jing 雜阿含經: “手執其莖，空中抖擻，除諸亂穢。[Shou zhi qi jing, kongzhong dousou, chu zhu luanhui. The stem is held by the hand, and is shaken in the air to get rid of the dirt.]” 333

In addition, Fangyan contains such an illustration related to “抖擻”: “猶秦晉言抖藪也。[You qinjin yan dousou ye. It is the same as 抖藪 in the dialect in the Qin and Jin eras.]” Guo Pu 郭璞 comments on it as follows: “謂斗藪, 舉索物也。[wei dousou, jusuo wu ye. It refers to 斗藪, meaning search.]” Dai Zhen 戴震 also annotates it as: “藪，亦作攏。[Sou, yi zuo sou. 萬 is also written as 擻.]” It is
observed that “抖擞” is a colloquial word in Chinese and is used to transliterate Sanskrit “Dhūta”, then has become very colloquial in Buddhist sutras.

【蠲除】

蠲，古玄反。《小雅》曰：“蠲，絜也。”絜謂淨潔之也。juan, guxuan fan. Xiaoya yue: “Juan, jie ye.” Jie wei jingjie zhi ye. The pronunciation of ‘蠲’ is indicated by ‘gu’ and ‘xuan’ according to the Fanqie method. Xiaoya notes tat “蠲” means to clean.”絜 refers to cleaning things.]

Although Huiyuan does not specifically identify “蠲除” as a word, its existence and use are mentioned in volume 3 of Fangyan 方言: “南楚病愈者謂之差，或謂之間，或謂之知。知，通語也。或謂之慧，或謂之燎，或謂之蠲，或謂之除。[Nanchu bingyu weizhi chai, huo weizhi zhi. Zhi, tongyu ye. Huo weizhi hui, huo weizhi liao, huo weizhi chou, huo weizhi juan, huo weizhi chu.]”. Guo Pu 郭璞 confirms: “蠲亦除也。[Juan yi chu ye. ‘蠲’ is the same as ‘除’].” According to Fangyan and the comments by Guo Pu, it can be learnt that recovering from an illness could be said as “蠲” which is the same as “除”. Thus, “愈”，“蠲”，“除”，and “差” indicate ‘recovery’ as the interpretation in Xuanying Yinyi 玄應音義 suggests it: “《方言》：‘南楚疾愈謂之蠲。’郭璞曰：‘蠲，除也。’方俗語異耳。[Fangyan: ‘Nanchu jiyu weizhi juan.’ Guo Pu yue: ‘Juan, chu ye.’ Fangsuyu yi er. Fangyan: ‘Juan indicates the recovery from an illness in the south of Chu State.’ Guo Pu comments on it as follows: ‘Juan is the same as ‘除; they are dialectical differences.’]”. Here Xuanying states that “蠲” and “除” are synonyms despite a fact that they are from different dialects. The semantic item of ‘getting rid of disease’ is extended to ‘getting rid of dirt’, as in volume 6 of The Flower Adornment Sutra: “蠲除污穢。[Juanchu wuhui. Get rid of dirt.]”.

【唐捐】

334 K32n1064_p0344a11
335 T09n0278_p0431a28
不唐捐,捐,与專反。唐,虛也。捐,棄也。[^336] [Bu tangjuan Juan, yuzhuan fan. Tang, xu ye. Juan, qi ye. Not In Vain The pronunciation of捐 is indicated by ‘yu’ and ‘zhuan’ according to the Fanqie method. 唐 means empty. 捐 means abandon.]

“唐” can be explained as “徒” and “空”, as in volume 2 of Jingtu Sanbujing Yinyi Ji 淨土三部經音義集: “唐，徒也。 [Tang, tu ye. Tang means tu.]”.[^337] In volume 4 of Xinji Zangjing Yingyi Suihanlu 新集藏經音義隨函錄: “唐，空也。捐，弃也。 [Tang, kong ye. Juan, qi ye. Tang means empty. Juan means abandon.]”.[^338] The separation of meaning “空” was a semantic item of “唐” which was already in use during the Qin dynasty as it appears in Zhuangzi 莊子: “是求馬於唐肆也。 [Shi qiu ma yu tangsi ye. This is (like) buying (a) horse in (an) empty market.]”. “唐肆” means empty market. The extended meaning of “唐” refers to the expression “in vain” which is frequently used in Buddhist sutras, like in volume 5 of The Flower Adornment Sutra: “必令獲益不唐捐。 [Bi ling huoyi bu tangjuan. Make sure the benefits are not in vain.]”.[^339] Last, in volume 5 of Dafangdeng Wuxiang Jing 大方等無想經: “唐捐其功，終無果報。[Tangjuan qi gong, zhong wu guobao. The work is in vain as there is no retribution finally.]”.[^340]

### 5.5. Cultural Words in Xinyi Huayanjing Yinyi

Cultural words are closely related to customs and social life, and are an important part of any vocabulary. The interpretations in XYHYJYY extensively record agricultural life, customs and manners, medical treatment, Chinese and foreign exchanges, etc., which provide an important point of reference for us to understand the customs and cultures of China and foreign countries.

#### 5.5.1. Native Cultural Words

[^336]: K32n1064_p0343b02
[^337]: D61n9025_p0108b01
[^338]: K34n1257_p0742b06
[^339]: T10n0279_p0075b27
[^340]: T12n0387_p1100b27
XYHYJYY explains some native cultural words:

【白】

袈裟 具正云迦逻沙曳，此云染色衣。西域俗人皆著白色衣也。\(^{341}\) [Jiasha Juzhengyun jialuoshaye, ci yun ranse yi. Xiyu suren jie zhuo baise yi ye. Cassock The full and standard pronunciation is Kashaya which means colored cloth. In the western region, Buddhist followers wear white ones.]

“白” is a native word which is explained in Shuowen 說文 as: “白，西方色也。[Bai, xifang se ye. Bai indicates the color of west.]”. Originally, “白” referred to white; it became a cultural word with the spread of Buddhist culture, as it old the Buddhist follower the color or taint of the dress he should wear. According to volume 1 of Weimo Jing Lüeshu Chuiyu Ji 維摩經略疏垂裕記: “緇素即僧俗也。西土僧服染衣，俗服白衣，故曰緇素。[Zisu ji sengsu ye. Xitu seng fu ranyi, su fu baiyi, gu yue zisu. Black and white indicate (respectively) the monk and his follower. In the western region, monks wear colored clothes whereas followers wear white ones, thus the designated black and white.]”\(^{342}\) Then, in Volume 4 of Zheyi Lun 折疑論: “纔脱去俗人白衣，而初著緇衣者。[Cai tuoqu suren baiyi, er chu zhuo ziyi zhe. The person who takes off the white clothes of the follower starts to wear black.]”\(^{343}\) According to Buddhist rules, monks wear dyed clothes, one of which is black, as in volume 59 of Yiqiejing Yinyi 一切經音義: “天竺比丘多用此色，或言緇衣者。[Tianzhu biqiu duo yong cise, huo yan ziyi zhe. This color, which can also be named Ziyi, is of common use in India.]”\(^{344}\) Huiyuan also mentions that followers wear white clothes: “西域俗人皆著白色衣也。[Xiyu suren jie zhuo baise yi ye. All of the followers in the western region wear white clothes.]” Consequently, “黒” refers to ‘monk’, “白” refers to ‘follower’, and “黑白” means the two of them, ‘the monk and the follower’.

\(^{341}\) K32n1064_p0348c10
\(^{342}\) T38n1779_p0714b19
\(^{343}\) T52n2118_p0814a15
\(^{344}\) T54n2128_p0698c23
【牀蓐】

蓐，如欲反。《聲類》曰：“蓐，薦也。” 郭璞注《迩雅》曰：“蓐，席也。”案：古者薦、席通稱謂之蓐也，然本別有厚氈衣以表裏，亦謂之褥。


The pronunciation of 蓌 is indicated by ‘ru’ and ‘yu’ according to the Fanqie method. Shenglei explains it as follows: “The meaning of 蓌 is the same as 薦 which means straw mattress.” Guo Pu comments on Erya: “蓐 means straw mattress.” Further comments: in ancient times, both 薦 and 蓌 were generally called 蓌. However, there is a mat with heavy felt inside and outside that is called 蓌. The standard form of 蓌 puts the semantic indicator ‘cloth’ next to the phonetic indicator 蓋.]

Through the interpretation of Shenglei 聲類 and the comments of Huiyuan, the evolution process of “蓆” appears to be a transition from a straw mattress in the Qin 秦 dynasty to a blanket by the time of Huiyuan. They are synonyms, like “床榻 (chuangta)”, “木槍 (muqiang)”, “簋 (qie)”, “瑴 (dang)”, “鎧仗 (kaizhang)”, “芸薹 (yuntai)”, “汲井 (jijing)”, and “陂澤 (beize)” recorded in XYHYJYY. As all these words express similar pieces of furniture, the interpretation of their meaning as they are used within a particular cultural context in different regions allows a deeper understanding of daily life at the time of the Middle Ages in China.

5.5.2. Exotic Cultural Words

XYHYJYY proposes an explanation for some exotic words of cultural origins found in The Flower Adornment Sutra, which include animal names as well as other names for plants, spices, medicines and local customs. Taking medicine as an
example, the functions and curative effects of some remedies are described by Huiyuan as follows:

烏洛迦旃檀香  烏洛迦者，西域地名，其蛇常患毒熱，據此香樹以身繞之，毒熱便息，故因名也。或曰此蛇窟毒，螫人必死，唯以旃檀能治，故以為名耳。346

Uragacandana  Uraga is a name of a serpent in the western regions which often suffers from heat toxin. Serpents would stay and wind around the sandalwood, which can cool down the heat, that’s how this wood got its name. It is also said that these serpents are the most poisonous, and their bite kills people. The only cure is sandalwood, that is also how it got its name.]

旃檀 此云与樂，謂白檀能治熱痛，赤檀能去風腫，皆是除疾身安之藥，故名與樂。347

Zhantan  Ci yun yule, wei baitan neng zhi retong, chitan neng qu fengzhong, jie shi chuji anshen zhi yao, gu ming yule. Chandana. It means giving happiness, referring to the fact that the white chandana can cure heat toxin while the red cancure swelling bloated stomach, both are medicines ridding the body of illness and comforting it. That is why it means giving happiness.]

It is necessary here to provide a more detailed explanation for the use of chandana, which is a medicine that is well-known for curing heat toxin and abdominal swelling (the presence of “wind” in the digestive tract). Huiyuan mentions a poisonous snake (living in the western regions) often suffering from heat toxin, and the only cure for those who got bitten by that snake seems to be chandana. Consequently, the explanations above refer to both the type of illness chandana fights as well as its curative effects on snake venom, as stated in Volume 24 of

346 K32n1064_p0363c11
347 K32n1064_p0342b07
Yiqiejing Yinyi:

The pronunciation of 旃 is indicated by ‘zhi’ and ‘ran’ according to the Fanqie method. “Zhantan” is an abbre-viate of Sanskrit Chandana. It is the name of a certain incense wood from the Western Regions. There is no such tree in China. Since the ancient times it has kept its Sanskrit name because no counterpart could be found in Chinese. Generations have called it “white sandalwood”. Foreigners say that this kind of tree comes from islands on the ocean. It has two kinds: red and white. The red one is the best. It is cool and can cool down heat and heal sores and swelling. This kind of tree is often found in the mountains. In the height of summer, serpents would wind around it to cool off. People would find the tree with more serpents, mark the tree with an arrow shot into it and cut it down later when the serpents are gone.}

The lotus plant (莲花, lianhua) has many synonyms in Chinese, the most commonly used being “芙蕖 (fuqu)”, “芙蓉 (furong)”, and “菡萏 (handan)”. However, none of them indicates a particular color of the flower. XYHYJYY mentions that in
Sanskrit there are different colors attributed to the plant: green, yellow, red, and white lotus, utpala (優鉢羅, youboluo), kumuda (拘物頭, juwutou), padma (波頭摩, botoumo), and pundarika (芬陀利, fentuoli) respectively. Although there are four words referring to different colors, pundarika is a collective name referring to all kinds of lotus flowers in their three stages of growth, which are: nukula (屈羅摩, quluomo) for the lotus bud, pundarika for the blooming flower, and kamala (迦摩羅, jiamoluo) for the fading stage. Thus, not only does the flower have different names for its different colors, but Sanskrit also associates the plant itself with different names for the different stages of the life cycle of the flower.

5.6. Summary

The value of XYHYJYY lies not only in the explanations it provides for The Flower Adornment Sutra and its usefulness as a powerful tool in understanding the sutra; but also in its large collection of Chinese words, among which we can find ancient words (still in use today), foreign words, popular words, and common words. Some of them may not be that difficult in form, meaning or pronunciation, but these aspects are likely to change with social progress. In this case, Huiyuan’s book can provide a foothold for research on the realistic circumstances of word usage.

In the evolution towards Modern Chinese, the lexicon has undergone a massive process of disyllabification: whereas before 200BC disyllabic words represented roughly 20% of the lexicon (at least in the written style), in the modern language estimates are above 80%.\footnote{Shi 2002: 70-72.} Disyllabization is the prevailing change in Chinese vocabulary development. This characteristic can be found in the disyllabic words in XYHYJYY, which researchers can refer to when studying the disyllablization of the Chinese vocabulary.

The significance of XYHYJYY as well as other FJYY to the research on Chinese vocabulary is attracting more attention than ever. Much relevant research has been
launched. One aspect of research on Chinese translations of Buddhist sutras is that it is static and flattened due to the limitations of age and individuals. The translations can be quite important to dynastic language research; at the same time research on FJYY is dynamic and diachronic. For example, XYHYJYY is an explanation of The Flower Adornment Sutra, which had one version in the Jin dynasty and two other versions in the Tang dynasty [nearly 100 years later]. The three versions borrowed and developed from each other. As a consequence, although XYHYJYY explains the third version, it is bound to exhibit the common elements and development of the Chinese language. In conclusion, if the Chinese translations of Buddhist sutras and their pronunciations and meaning can be combined, the research would be more far-fetching and comprehensive.

Due to limitations on personal knowledge, Huiyuan’s XYHYJYY shows certain defects. First, attention should be paid to the difference between words and phrases in vocabulary research. In the book, some are simply words, some are phrases, some are fragmented words and others are short sentences. One cause for this phenomenon may be that Huiyuan did not have a standard way for writing entries, instead, he tended to randomly annotate The Flower Adornment Sutra. Second, the Sanskrit words in the book may be incorrect, quotations should be made after checking related reference books. Third, Huiyuan sometimes relied on his memory when providing quotations of other books, so these quotations may not be in accordance with the original texts or could be even inaccurate. All the above shortcomings are going to be meticulously illustrated in the following section.
6. Collation

6.1. Collating Style

(1) *XYHYJYY* in the Korean Tripitaka is the master copy which is proofread.\(^{350}\) Huilin, Jinzang, and Qisha editions are used for comparison.\(^{351}\)

(2) The items to be collated are numbered, and the collations or reasons that are based on they will be written in the collating note. The variant contents which can not be determined the right or wrong are recorded.

(4) Combining the method of *tajiao* (他校, get reliable evidence from other books), *benjiao* (本校, get evidence from the same book) and *lijiao* (理校, method of inferred proofreading).

(5) The error just existing in checked copy but not in master copy would be not proofread.

(6) The variant characters and phonetic loan characters are not proofread.

(7) The differences in function words, which do not affect the textual meaning, are not proofread.

(8) Citations of main ideas but not original words will not be proofread.

(9) The comments borrow from Chinese literature and uses elements of the Chinese Pinyin as well as the English translation in “[ ]”. When it is a wrong expression in *XYHYJYY*, which cannot be translated into English, this dissertation simply refers to Chinese Pinyin in “()”.

(10) Some wrong characters, which cannot be typed out, are expressed using the pattern “A+B” for characters in the left and right structures, “A/B” for the ones in the upper and lower structures, and “A-B” which means that the B component is extracted from character A. Occasionally, the wrong characters are presented in pictures.

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350 The Korean Tripitaka was edited in the Song dynasty, which basically preserved *XYHYJYY*.

351 The source of Korean, Huilin and Jinzang editions are come from Taisho-pikata, while the Qisha version comes from the photocopy of Qisha Tripitaka edited in the Song dynasty.
6.2. Collating Notes

1. 造化權輿  造謂造作，化謂變化。《迩雅》曰：“權輿，始也。”言造作天地變化，万物之始也。

Comments: “權 [quan, fist]” is an incorrectly written character. It should be written as “權 [quan, weight]”. See Erya 爾雅: “權輿，始也。[Quanyu, shi ye. 權輿 means to start.]”. See also Yunhui 韻會: “權輿， 始也。造衡自權始，造車自輿始也。[Quanyu, shi ye. Zaoheng zi quan shi, zaoche zi yu shi ye. “權輿” means to start. Making weighing scales starts from the weights, making a carriage starts from the compartment.]”. It is suspected that the mistakes occurred because of a shape similarity between “木 [mu, wood]” and “扌 [shou, hand]”.

2. 龜龍繫  繫，紂計反。堯有神龜負圖而出，舜感黃龍負圖而見也。繫謂繫辝，孔子述《易》，《十翼》之繫。

Comments: It is suspected that the item of “龜龍繫 (guilong xi)” has a missing character issue, as it should appear as “龜龍繫象 [guilong xi xiang, the holy turtle and the dragon bears the picture that shows the mandate of heaven]”. Both Huilin and Jinzang editions record it as “龜龍繫象”. From stylistic rules and layout of Huiyuan’s book, the latter has chosen either characters or words, or a short sentence from The Flower Adornment Sutra to illustrate the character, but “龜龍繫” is incomplete. Furthermore, the text mentions “神龜負圖 [shengui fu tu, the holy turtle bears the picture that shows the mandate of heaven]” and “黃龍負圖 [huanglong fu tu, the yellow dragon bears the picture that shows the mandate of heaven]” which explains the meaning of the item of “龜龍繫象”. The meaning of “象” is the same as “圖” which refers to the mandate of heaven.352

3. 七十二君  司馬相如《封禪書》曰: “繼堯夏崇號詫，略可道者七十有二

352 Yi 易: “在天成象。 [Zaitian chengxiang. The heavenly bodies are showed in the sky.].” Comments: “謂懸象日月星辰也。 [Wei xuanxiang ri yue xing chen ye. It refers to the sun, the moon and the stars show n as the heavenly bodies.].” Yi 易: “河出圖，洛出書，聖人則之。 [He chu tu, luo chu shu, shengren ze zhi. The saint follows the picture that appears in the Yellow River and the book that appears in the Luo River.]”. 

- 133 -
君。”《管子》曰：“昔者，封太山，禅梁父者，有七十二家。”梁父，太山下小山也。禅音善也，父者斧也。

 Comments: “者” in “父者” should be converted into “音” in order to give “禅音善也，父音斧也。 [Shan yin shan ye, fu yin fu ye. 禪 is read as 善 and 父 as 斧]”. The mistake happens because of the similarity of the forms of the characters. *Jijie Hanshu Yinyi 集解漢書音義* records “禅音善，父音斧。 [Shan yin shan, fu yin fu. 禪 is read as 善 and 父 as 斧]”. The similarities between both sentences could be used to demonstrate that they are almost the same.

4. 人迷四忍 人迷，謂人人迷也。四忍者，《思益經》云：“一者，无生忍，諸法无来故。二者，无灭忍，諸法无去故。二者，因缘忍，諸法因缘生故。四者，无住忍，无异心相续故也。”

 Comments: “二者，因缘忍。 [Er zhe, yinyuan ren. The second one is karma endure]”，“二 [er, two]” is incorrectly written and should rather appear as “三 [san, three]”.

5. 家纏五盖 家纏，謂家纏也。五盖，謂貪盖、恚盖、惛沉睡眠盖、掉舉作盖，疑盖。

 Comments: “謂家纏也 (wei jiachan ye)” has problem of character missing, the correct text is “謂家家纏也 [Wei jiajia chan ye, indicating that every family is puzzled.]”. *Dafangguang Fo Huayanjing Suishu Yanyi Chao 大方廣佛華嚴經隨疏演義鈔* Vol. 16: “言家纏者，家家纏也。 [Yan jiachan zhe, jiajia chan ye. To speak of 家纏, it means every family is puzzled.]”. *Huayanjing Shuchao Xuantan 華嚴經疏鈔玄談* Vol. 9: “言家纏者，家家纏也。 [Yan jiachan zhe, jiajia chan ye. To speak of 家纏, it means every family is puzzled.]”.

6. 鷲巖西峙 鷲巖，謂靈鷲山也。西峙者，《廣雅》云：“峙，立也。”謂攸鷲峯亭亭然止立於西域。

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353 T36n1736_p0125a16
354 X05n0232_p0848b05
Comments: “攸 [you, water flow steadily]” is an incorrectly written character which makes the literature meaning incomprehensible. It should be “彼 [bi, that]”.

7. 超四大而高視 《老子》云：“域中有四大，謂天、地、王、道也。”今言佛出，過域內，故立四大也。

Comments: The meaning of “故立四大 (gu li sida)” is not clear. It is suspected that “云 [yun, say]” was mistakenly written as “立 [li, stand]”, and that “超 [chao, rise above]” is missing. Both Huilin and Jinzang editions record it as “故云超四大 [gu yun chao sida, so it says rising over the Big Four]”, which can be considered correct and coherent. See also Huayanjing Helun 華嚴經合論 Vol.1: “超四大而高視 [chao sida er gaoshi, rise over the Big Four and look over them.]” 355

8. 混太空 混，胡本反。按《說文》: “混謂混沌，陰陽未分，共同一氣之児。” 今此謂花嚴法門同太虛也。字又作渾也。

Comments: The part that quotes from Shuowen 説文 is not consistent with the original text, the source of the quotation here is unknown. Shuowen: “混，豐流也，一曰雜流。或作渾。[Hun, fengliu ye, yi yue zaliu. Huo zuo hun. 混 means torrent or muddy water. It can also be written as 渾.]. Guangyun 廣韻 explains “混” as: “混，混流，一曰混沌，陰陽未分。[Hun, hunliu, yi yue hundun, yinyang weifen. 混 means muddy water or the chaotic world of prehistoric times when there was no bound of Yin and Yang.]”.

9. 刎承 刎，他勞反。《韻園》稱: “刎，忝也。” 此言自謙。《韻園》: “承，授記也。”

Comments: Both “團 (tuan)” and “圓 (yuan)” are incorrect and should both be replaced by “圃 (pu)”. The mistake occurs because of the similar forms of characters of “團”, “圓”, and “圃”.

10. 海晏 晏，於諫反。《說文》曰: “晏，安也。” 言其遠近清怙，故曰河清海晏也。

355 X04n0223_p0004c10
Comments: The source of the quotation is incorrect. *Shuowen* 說文 “晏，天清也。[Yan, tianqing ye. 晏 means the sky is clear.]” *Xiao Erya* 小爾雅 “晏，明也。[Yan, ming ye. 晏 means bright.]” *Yulie Fu* 羽獵賦, written by Yang Xiong 揚雄 mentions: “於是天清日晏。[Yushi tianqing riyan. Then the sky is clear and the sun is bright.]” An illustration of this can be found in: “無雲之處也。[Wuyun zhi chu ye. The place that has no cloud.]”. The original meaning of “晏” is sunny.

The extended meaning of “晏” is stability and peace. According to *Liji* 礼記: “以定晏陰之所成 [Yi ding yanyin zhi suocheng, in order to make it peaceful.]”, as it is indeed illustrated by “安也 [an ye, stable and peacefull.]”. *Hanshu* 漢書 uses it the following way: “而海內晏如 [Er hainei yanru, but the country is peaceful.]”. Finally, one last example is found in “安然也 [Anran ye, the state of stability and peace.]”.

11. 時臻歲洽  臻，側洗反。洽，侯夾反。時謂時時，歲謂歲。《韻圃》稱: “臻，至也。” 《說文》云: “洽，露及也。”

Comments: The semantic meaning is not fluent if “歲 (sui)” means “歲”, and if “歲” is missing afterwards. In both Qi and Jinzang editions, “歲” means “歲歲 [sui sui, from year to year]”, and the structure appears consistent when compared to the previous text “時謂時時 [shi wei shi shi. 時 means from time to time.]”. In that sense, the literary content is also coherent.

Besides, in “露及也 (lu ji ye)”, “露 (lu)” is incorrectly written. See *Shuowen* 說文: “洽，霑也。[Qia, zhan ye. 洽 means to soak.]”, and as both Qi and Jinzang editions record it as “霑”, it provides the proof that the correct form is “霑”.


Comments: The title of the book quoted here is incorrect. In Qi edition, it is titled “衛青霍傳 [weiqing huo zhuoan, Biography of Wei Qing and Huo]” whereas Huilin and Jinzang editions title it “衛青霍光傳 [weiqing huoguang zhuoan, Biography of
Wei Qing and Huo Guang]]. Moreover, none of them are correct.

Indeed, as *Hanshu* 漢書 records: “削則削, 筆則筆。[Xiao ze xiao, bi ze bi. Delete what is needless, add what is needed.]”. Shigu 師古 comments: “削者，謂有所刪去，以刀削簡牘也。筆者，謂有所增益，以筆就而書也。 [Xiao zhe, wei yousuo shanqu, yi dao xiao jiandu ye. Bi zhe, wei yousuo zengyi, yi bi jiu er shu ye. 削 means something that is removed, like cutting off bamboo strips with a knife. 筆 means something that is added, as if it is written down with a pen.]”. Such expression appears in the *Records of Rites and Music*. According to it, “漢書·衛霍傳 [Biography of Wei Huo in Hanshu]” should then be changed to “漢書·禮樂志 [Records of Rites and Music in Hanshu]”.


Comments: “廓 [kuo, expand]” is missing in the item “法界之壃域 [fajie zhi jiangyu, the domain of dharmadhatu]”, as the correct item should be “廓法界之壃域 [Kuo fajie zhi jiangyu. Expand the domain of dharmadhatu.]”. Huiyuan’s text explains the meaning of “廓” by quoting the explanation from *Fangyan* 方言, thus “廓” should appear in the item. Besides, Qi, Huilin, and Jinzang editions record it as “廓法界之壃域”, which also proves that “廓” is missing. What is more, the abstract in *The Flower Adornment Sutra* is “添性海之波瀾, 廓法界之壃域。 [Tian xinghai zhi bolan, kuo fajie zhi jiangyu. Add the waves of the sea of truth, and expand the domain of dharmadhatu.]”

14. 珠函之秘 珠謂如意寶珠也, 喻般若也。函謂函箋也, 此喻佛身也。謂般若在佛身中, 猶如意珠函也。秘密, 即般若也, 故《大智度論》第六十四云: “般若是如意珠, 佛舍利是函箋。舍利中雖無般若, 而為般若所薰成, 故故得供養也。” 秘字有從禾者, 音蓖結反, 乃是香草也。

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356 T10n0279_p0001b11
Comments: though they have an identical pronunciation, “秘 (mi)”, as it is written in Huilin edition, should be written as “祕 (mi)”. In the Qi edition, though, it appears as “秘奧 (mi’ao)”, which proves the right use of the latter. Also in the Qi edition, “秘” takes “禾 [he, grain]” as its semantic indicator, then “捕 (pu)” and “結 (jie)” for its pronunciation according to the Fanqie method, and finally takes the meaning of herbs. Keen eyes conclude that Huiyuan tried to show that “秘” in the Sutras, has a meaning different from “祕”. Other examples can also be found in The Flower Adornment Sutra Vol. 1 \(^{357}\), in Huayanjing Helun 華嚴經合論 Vol. 1 \(^{358}\), as well as in Huayanjing Shuzhu 華嚴經疏注 Vol. 5 \(^{359}\): “娑婆境中，俄啟珠函之秘。 [Posuo jing zhong, e qi zhuhan zhi mi. In the world of Sahā, the secret of the jewelry chest is opened.]”. All Huayan-related sutras write it as “祕”.

In the line “猶如意珠在函也 (you ruyizhu zai han ye), “珠 [zhu, pearl]” is a redundant character and “在 [zai, in, at]” is missing. Huilin and Jinzang editions record it as “猶如意珠在函也 [You ruyizhu zai han ye. Just like the wish-fulfilling pearl is in the chest]”, which is correct, and its structure is consistent with the previous abstract “般若在佛身中 [Bore zai foshen zhong, the prajnā is in the body of the Buddha]”. Finally, “故故 (gu gu), “故 [gu, so]” is a redundant character.

15. 三復 復，孚房福反。鄭箋《詩》曰： “復謂反覆也。” 《珠叢》曰： “復謂重審察也。” 字又作覆也。

Comments: “孚 (fu)” or “房 (fang)” is a redundant character in “孚房福反 (fu fang fu fan)”, as either of them can be taken as the first character of Fanqie of “復”, “福” is the 2\(^{nd}\) character of Fanqie. In Qi edition, it is “孚祿反 [fu lu fan, represented by ‘fu’ and ‘lu’ according to the Fanqie method]” whereas in Jinzang edition it is “房福反 [fang fu fan, represented by ‘fang’ and ‘fu’ according to the Fanqie method]”. Both can produce the pronunciation of “復 (fu)” found in Fanqie.

16. 摩竭提國 摩竭提者，或云摩伽佉，或云摩揭陀，或云黑竭提，此之多名，
由依八轉聲勢，呼名致異，然其意義大略不殊。或有譯云：摩者，不也；竭提，至也，其國將謀兵勇，隣敵不侵至也。又有云：摩，遍也；竭提，聰慧也，言聰慧之人遍其國內也。又有云：摩，大也；竭提，體也，謂五印度中，此國最大，統攝諸國，故名大體也。又譯云：摩，無也；竭提，害也，言此國法不行刑戮，有其犯死罪者，送置寒林耳。

Comments: “黑竭提 (heijieti)” has an incorrect character issue and should be replaced by “墨竭提 (mojieti)”. In the whole work, “黑” is not employed to translate the Sanskrit ‘m’. Besides, Sifenlü Mingyi Biaoshi 四分律名義標釋 offers an example: “或云摩伽陀, 又云墨竭提。[Huoyun moqietuo, youyun mojieti. It is occasionally named ‘moqietuo’, or ‘mojieti’].” The mistake happens likely because of the missing of the bottom component of “墨” during the transcription process.

“有其 (you qi)” are reversed words; the correct form is “其有 (qi you)”. The abstract means that if someone commits a capital crime in this country, he is likely to be sent to the place where the dead bodies are abandoned. Xin Huayanjing Lun 新華嚴經論 Vol. 9: “此國王不行刑戮，其有罪者，送置寒林中。[Ci guowang bu xing xinglu, qi youzui zhe, song zhi hanlin zhong. The king never pronounces death penalty; the person who commits a crime is likely to be sent to the place where the dead bodies are abandoned.]” Huayanjing Helun 華嚴經合論 Vol. 9: “又此國王不行刑戮，其有罪者送置寒林中。[You ci guowang bu xing xinglu, qi youzui zhe song zhi hanlin zhong. And the king never pronounces death penalty; the person who commits a crime is likely to be sent to the place where the dead bodies are abandoned.]”

17. 阿蘭若法 若，然也反。阿蘭若者，或曰阿蘭那，正云阿蘭懷，此翻為無诤聲。然有三類：一名達摩阿蘭若，此即所明者也，謂說諸法本來甚寂，無起

360 Huang and Nie (2007) states that characters 忙, 味, 門, 懶, 弃, 逃, 避, 傷, 師, 輯, 民, 嬰, 摩, 磨, 魔, 末, 黑, 墨, 物 are used to transliterate Sanskrit ‘m’.
361 T36n1739_p0777b03
362 X04n0223_p0072c07. “辠 [zui, crime]” is explained in Yupian 玉篇 as: “辠 is an ancient prose of 罪 [zui, crime]”. 
作義，因名其處為法。阿蘭若處此中。處者，即菩提場中是也。二名摩登伽阿
蘭若，謂塚間處，要去村落，一俱盧舍大牛吼聲所不及處者也。三名檀陁迦阿
蘭若，謂沙磧之處也。磧音遷歷反。

Comments: “甚寂 (shen ji)” is an example of the use of an improper character; the
correct form is “湛寂 (zhanji)” which means “still”. Indeed, Qi, Huilin, and Jinzang
editions all record it as “湛寂”. See also Fanyi Mingyi Ji 翻譯名義集 Vol. 7: “苑
師分三類: 一達摩阿蘭若，即華嚴之初，謂說諸法本來湛寂。[Yuanshi fen sanlei:
yi damo’elanruo, ji huayan zhi chu, wei shuo zhufa benlai zhanji. It is classified into
three by Maser Yuan: the first one is dharmāranya which indicates that all the
dharmas are originally silent at the beginning of Huayan school.]”. 363 Another
example is found in Huayanjing Xingyuanpin Shu 華嚴經行願品疏 Vol. 9: “所謂
諸法本來湛寂。 [Suowei zhufa benlai zhanji. It refers to the dharmas which are
originally all silent.]”. 364

18. 菩提場中　菩提者，此云覺也。場者，《漢書音義》曰：“築土而高曰壇，
除地平坦曰場。”斯皆神祇所遊止也。場字有作場者，謬也。

Comments: In the line “場字有作場者 [Chang zi zuo chang zhe, 場 is written
as 場 occasionally]”, the shapes of two characters are exactly the same, which does
not fit the stylistic rules of Huiyuan’s character analysis. Therefore, the second “場”
should be a character with a different shape.

19. 正覺 按：諸字，覺從學，學字從教，教字從孝，孝字從爻，因聲義轉相生也。

Comments: A character is missing after “諸字 [zhu zi, all characters]”, as the
correct spelling should be “諸字書 [zhu zishu, all character dictionaries]”, like both
Qi and Jinzang editions record it: “諸字書”. That being said, it usually appears as
“案”：諸字書 [an: zhu zishu. Comment: all character dictionaries]” in Huiyuan’s

363 T54n2131_p1167b22. “苑師 [yuanshi, Master Yuan]” is namely Huiyuan.
364 X05n0227_p0177a08
365 Occasionally, it is written as “按 [an, comment]”.

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book when the idea that is expressed refers to the shape and the meaning of the
caracter itself. Here are two examples of that rule: “案：諸字書，正宜作慣。 [An: zhu zishu, zheng yi zuo guan. Comment: in all character dictionaries, the standard form is 慣.]”\(366\) and “案：諸字書，傲字皆從立人。 [An: zhu zishu, ao zi jie cong liren. Comment: in all character dictionaries，傲 takes a standing person as a semantic indicator.]”\(367\)

20. 一切 《說文》云：“一切，普也。”普即遍具之義，故切字宜從十。《說文》曰：“十謂數之具也。”有從七者，俗也。

Comments: It is not consistent with the original text to quote the relevant abstract in Shuowen 說文 in order to explain “一切 [yiqie, everything]”. Indeed, Shuowen mentions: “切，刀也。从刀，七聲。 [Qie, cun ye. cong dao, qi sheng. 切 means to cut, as 刀 is the semantic indicator and ‘qi’, the phonetic indicator]” whereas it goes like this in Yupian 玉篇: “切，又七計切，一切也。[Qie, you qiji qie, yiqie ye. The pronunciation of 切 is also marked by ‘qi’ and ‘ji’ according to the Fanqie method, which means everything.]. It is suspected that whether Huiyuan quoted the text according to his memory or that the source of the quotation is in the origins incorrect.

21. 瓘珞 綬本有作瓘珞二字，並謬也。瓘謂似玉之石，音与璎同，非此用。

Comments: A keep eye will quickly notice that the chaotic sequence of characters leads to a mistaken interpretation of the literary content. Indeed, the sequence should rather appear as “瓘珞 [yingluo, jade-like stone]” or “瓘珞 [yingluo, tassel]”. Both “瓘” and “珞” belong to jade type, Guangyun 廣韻: “瓘，瓘珞。[Ying, yingluo. 璮 means jade-like stone]”. In Chongding Zhiyin Pian 重訂直音篇, we find: “瓘，音英，瓘珞，又石似玉。 [Ying, yin ying, yingluo, you shi si yu. 璮, the phonetics is the same as “英 (ying)”, 璮珞 is a jade-like stone]”. Both “瓘” and “珞” belong to filament type; see Shuowen 說文: “瓘，冠糸也。珞，絮也。”

\(366\) K32n1064_p0360b0
\(367\) K32n1064_p0368a0
“縑絡” means a ribbon hanging from a hat, as “絡” means cotton fibre.

From “謂似玉之石 [Wei si yu zhi shi, refer to jade-like stone]”, readers conclude that Huiyuan actually explains “縑”，which confirms that Huiyuan has a deep understanding of both sutras and other classics. It also suggests that it is nearly impossible that he could not appreciate the different meanings of “縑” and “縑”，and there is the possibility, based on the close similarity of both characters, that “縑” was simply mistaken for “縑” during the transcription. “非此用 [fei ci yong, cannot be used for this]” refers to “縑”, jade-like stone and cannot be used as a supportive element of explanation in *The Flower Adornment Sutras*. Indeed, in Vol. 1 of this work: “摩尼為臺，蓮華為網，清淨妙寶以為其輪，眾色雜華而作縑珞。 [Moni wei tai, lianhua wei wang, qingjing miaobao yiwei qi lun, zhongsse zahua er zuo yingluo. Precious jewels are turned into the Buddha pedestal, lotus are turned into a net, peaceful and wonderful treasures are turned into wheels, and various flowers with different colors are turned into necklaces.]”. Taking into account the context, “縑珞” with the meaning of jade-like stone here is therefore wrong. *Huayanjing Shuzhu 華嚴經疏注* Vol. 5 contains additional elements of explanation: “眾色雜華而作縑絡，四華縑周垂。 [Zhongsse zahua er zuo yingluo, si huaying zhouchui. Necklaces are made of various flowers of different colors, and colorful ribbons are hanging around.]”.

Accordingly, the item should be written as “縑絡”, thus the line “經本有作縑珞二字 [Jingben you zuo yingluo erzi, the sutras write two characters for 縑珞]” should be written “經本有作縑珞二字 [Jingben you zuo yingluo erzi, the sutras write two characters for 縑珞]” whereas “音與縑同 [Yin yu ying tong, the phonetics is the same as 縑]” should be written “音與縑同 [Yin yu ying tong, the phonetics is the same as 縑]”. It means that the whole abstract should be written as: “縑珞，經本有作縑珞二字，非此用。 [Yingluo, jingben you

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368 T50n2061_p0739a10.
369 T10n0279_p0001c19.
370 X07n0234_p0645c16.
zuo yingluo erzi, bingmiu ye. ying wei si yu zhi shi, yin yu ying tong, fei ci yong. 纓絡 is sometimes written as 瑲珞 in sutras, which is incorrect. 瑲 is jade-like stone and its phonetics is the same as 纓. However, 瑲 cannot be used in the context of the sutras].”

22. 堂榭 榭，徐夜反。《迩雅》曰：“闍謂之臺，有木謂之榭。” 郭璞注云：“謂臺上起屋也。” 杜預注《左傳》曰：“榭謂屋歇前也。” 言土臺上有歇築之屋，并有樹木者也。闍者，榭字從木也。Comments: The abstract “闍者，榭字從木也 [Du zhe, xie zi congmu ye, there is character 閍. Character 榭 takes wood as its semantic indicator]” shows a combined problem of improper character doubled with a missing one and consequently the sense given to the expression suffers from that. Qisha, Huilin, and Jizang editions record it as “闍音都。榭字從木也。[Du yin du. Xie zi cong mu ye. 闍 sounds like “du”. The character 榭 takes wood as its semantic indicator]” which can be considered as the correct version. A similar use is found in Xinji Zangjing Yinyi Suihan Lu 新集藏經音義隨函録 Vol. 6: “臺榭 上徒來反，下辝夜反。《爾雅》曰：‘闍者，謂之臺。有木者，謂之榭。’ 闍音都。 [Taixie  shang tulai fan, xia ciye fan. Erya yue: ‘Du zhe, weizhi tai. You mu zhe, weizhi xie.’ Du yin du. Platform  According to the Fanqie method, the phonetics of the first character in 臺榭 is illustrated by ‘tu’ and ‘lai’, and the phonetics of the second character is illustrated by ‘ci’ and ‘ye’. In Erya 尔雅: 闍 refers to the platform. It is 榭 if there are wooden beams on the 闍. Moreover, the phonetics of 闍 is ‘du’.].”

23. 瑭燭 瑭，烏定反。《廣雅》曰：“瑭，摩也。” 謂摩捚珠玉使發光明也。《蒼頡篇》曰：“燭，照也。” 言相照發也。Comments: The expression “相照發 (xiangzhao fa)” suffers from an improper sense because a character is missing. Based on Qi, Huilin, and Jizang editions, the correct version should be “相照發光 [xiangzhao faguang, to mutually illuminate
and shine].

24. 威光赫弈 赫，許格反。弈，移益反。《廣雅》曰：“赫赫，明也。弈弈，盛也。”弈字，經本有從亦作者，薄弈字也。

Comments: Taking into account the particular style of this book, “弈 (yi)” has to be considered an incorrectly written character in “威光赫弈 [weiguang heyi, the brilliance is majestic and glorious]”, also in “弈，移益反 [Yi, yiyi fan. The phonetic of 弈 is represented by ‘yi’ and ‘yi’ according to the Fanqie method]”, as well as in “弈弈 [yiyi, glorious]”, and in “弈字 [yi zi, the character of 弈]”. For these four elements, the right character turns out to be “奕 (yi)” since distinguishes itself from 弈 in “薄弈 (boyi)”. Huiyuan usually uses “經本有作 [jingben you zuo, in the sutras it is written as]” or “經本有從 [jingben you cong, in the sutras it takes […] as a semantic indicator]” to point out the usage of different characters between these items and other sutras. For example:

幹者，《字書》云：“幹，枝也。”謂麁枝也。字宜從干，經本有從木者，謬也。372 [Gan zhe, Zishu yun: “gan, zhi ye.” Wei cuzhi ye. Zi yi conggan, jingben you cong mu zhe, miu ye. 幹, according to Zishu, means ‘branch’. It refers to a thick branch. The character should take “tree trunk” for its semantic indicator. Therefore, the sutras that take “wood” for its semantic indicator is incorrect].

渟，笛零反。《埤蒼》曰：“水止曰渟。”渟猶湛也，經本有從立人作停者，誤也。373 [Ting, diling fan. Picang yue: “shui zhi yue ting.” Ting you zhan ye, jingben you cong liren zuo ting zhe, wu ye. For 泱, the phonetic is marked by ‘di’ and ‘ling’ according to the Fanqie method. In Picang: “The still water” is 泱, as this character is similar with 湛. The character 泱 is occasionally used as the semantic indicator for a person, as it is the case with 停 in the sutras, which is an error.]
傲，五告反。杜注《左傳》曰：“傲，不敬也。”傲字，經本有從竪心辺作慠者，謬。374 [Ao, wu gao fan. Du zhu Zuozhuan yue: “Ao, bujing ye.” Ao zi, jingben you cong shuxinbian zuo ao zhe, miu. The phonetic of 傲 is marked by ‘wu’ and ‘gao’ in the Fanqie method. Also, Zuozhuan is annotated by Du 杜: “傲 means irreverence.” Occasionally, the character 傲 refers to a heart, as 慠 is found in the sutras, which is incorrect.]

The quotation from Guangya 廣雅 is consistent with its source: “赫赫，明也；弈弈，容也，行也，盛也 [Hehe, ming ye; yiyi, rong ye, hang ye, sheng ye. 赫赫 means bright whereas 弈弈 means whether beautiful, sequential, or grand].” However, Guangya 廣雅 mistaken “弈” and “奕”. Indeed, character dictionaries such as Shuowen 說文 and Yupian 玉篇 make a clear distinction between “弈” and “奕”. Shuowen states that“弈，圍棋也。从廾亦聲。《論語》曰：‘不有博弈者乎。’ [Yi, weiqi ye. Conggong yisheng. Lunyu yue: ‘Bu you boyi zhe hu.’ 弈 means Chess. It takes “both hands” for its semantic indicator and ‘yi’ for its phonetic one. Lunyu 論語 rather mentions the following: ‘there is a game of Chess.’]”. Shuowen offers another example: “奕,大也，從大亦聲。[Yi, da ye, congda yisheng. 奕 means big. It takes “big” for its semantic indicator and ‘yi’ for its phonetics.]”. Yupian also has a case illustration: “奕，大貌，美容也，行也。[Yi, da mao, meirong ye, hang ye. The meaning of 奕 can be whether big look, beautiful look, or sequence.]”. Guangyun contains such a meaning related to “look”: “弈，美貌，又博弈。奕，大也，又輕麗貌，又行也，盛也。[Yi, mei mao, you boyi. Yi, da ye, you qingli mao, you hang ye, sheng ye. 弈 means beautiful look as well as a game of Chess. The meaning of 奕 can whether be big look, beautiful look, sequence, and grand.]”. An example of that can be found in Sushu Kanwu 俗書刊誤 Vol. 4: “弈，博弈之弈，下從丶，音拱，若奕奕梁山，新廟奕奕，憂心奕奕，下從大，與此不同。[Yi, boyi zhi yi, xia conggong, yin gong, ruo yiyi liangshan, xinmiao yiyi, youxin yiyi, xia congda, yu ci butong. In the character 弈 from 博弈, its lower part is 丶 and its phonetic one is ‘gong’. However, 奕, like
in奕奕梁山，新廟奕奕，and憂心奕奕，takes“big”for its semantic indicator which differs from弈]."

Obviously, Huiyuan’s comment regarding the use of“弈”for“博弈”in other sutras is right. A similar reference is found in The Flower Adornment Sutra Vol. 1: “身恒遍坐一切道場，菩薩眾中威光赫奕。[Shen hengbian zuo yiqie daochang, pusa zhongzhong weiguang heyi. The Buddha sits in all the bodhimanda, and is illustrious among a large number of Bodhisattvas].” All the“yi”of“heyi”in this sutra are written using“奕”rather than“弈”.

Besides,“從亦作者 [congyi zuo zhe, the character takes armpit for its semantic indicator]”is incorrect and should be replaced by“從丷作者 [conggong zuozhe, the character takes“both hands”for its semantic indicator]”. The following text of Huiyuan’s book explains“威光赫弈”once more:“弈字，經本亦下著丷者，薄弈字也 [Yi zi, jingben yixia zhu gong zhe, boyi zi ye.弈 in the sutra, which places丷under亦 is actually the弈在弈.]”. Consequently, the commentary regarding the structure of the“弈”character is right.

25. 毘盧遮那 按：梵本毗字應音云无廢反，此云種也。盧遮云光明照也。言佛於身智，以種種光明照眾生也。或曰：毘，遍也；盧遮那，光照也。謂佛以身智，無盡光明，遍照理事，無盡法界也。

Comments:“此云種 (ci yun zhong)”has a character missing and should, therefore, include“此云種種 [ci yun zhongzhong, it means every]”. Another detail to consider is found in Xin Huayanjing Lun 新華嚴經論 Vol. 3:“毘者，此云種種。盧遮那，此云光明遍照。[Pi zhe, ci yun zhongzhong. Luzhena, ci yun guangming bianzhao. As毘means every,盧遮那means the brightness shines everywhere]”. A similar meaning is found in Huayanjing Helun Jianyao 華嚴經合論簡要 Vol. 2:“梵云毘者，種種。盧遮那，云光明遍照。[Fan yun pi zhe, zhongzhong. Zheluna, yun guangming bianzhao. In Sanskrit,毘means‘every’. As

375 T10n0279_p0002a01
376 Ten cases altogether.
377 T36n1739_p0737c26. “毘”and“毗”are variant characters.
a result, 卢遮那 means ‘the brightness shines everywhere’].”

“卢遮云 (luzhe yun)” is another example of an expression that suffers from a missing character. “卢遮那云 (luzhena yun)” is the right combination of characters.

26. 旃檀 此云与楽，謂白檀能治熱病，赤檀能去風腫，皆是除疾身安之藥，故名与楽。

Comments: “痛 [tong, painful]” can be considered unfitted for this expression and should be replaced by “病 [bing, illness]”. The reason for this appears in Zuting Shiyan 祖庭事苑 Vol. 7: “以白檀能治热病 [Yi baitan neng zhi rebing, fever can be cured with symplocos paniculata].” A similar argument is also observed in Jingtu Sanbu Jing Yinyi Ji 淨土三部經音義集 Vol. 1: “谓白檀能治热病，赤檀能去风腫。 [Wei baitan neng zhi rebing, chitan neng qu fengzhong. It indicates that white sandalwood can cure fever whereas red sandalwood can cure wind swelling].” See also Fanyi Mingyi Ji 翻譯名義集 Vol. 3 for an almost identical example: “白檀治热病，赤檀去風腫。[Baitan zhi rebing, chitan qu fengzhong. The white sandalwood can cure fever, red sandalwood can cure wind swelling].”

27. 櫂幹 櫂，除覺反。徐重注《淮南》云： “櫂，引也。” 引謂引出。《字林》曰： “幹，枝。”

Comments: “櫂 [zhao, paddle]” is incorrect and has to be replaced by “擢 [zhuo, to drag]”, as it appears in The Flower Adornment Sutra Vol. 1, as well as in Huayanjing Helun 華嚴經合論 Vol. 11: “擢幹舒光主林神 [zhuogan shuguang zhulin shen. The forest gods drag the tree trunk and soften the light].” Shuowen 说文 mentions: “擢，引也。[Zhuo, yin ye. 擢 means to drag].” It is possible that the mistake occurred because of the close similarity of shape between “扌” and “木”.

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378 X04n0225_p0844b03
379 X64n1261_p0423b13
380 D61n9025_p0056a03
381 T54n2131_p1104b18
382 T10n0279_p0003a10
383 X04n0223_p0084c16
Similarities in phonetics could possibly be at the origin of the improper combination of characters in “徐重 (xu zhong)” instead of “许叔重 (Xu Shuzhong)”\(^{384}\). Indeed, the phonetics of “徐 (xu)” and of “许 (xu)” makes the two of them almost identical. Moreover, “叔 (shu)” is missing between “许” and “重”.

Finally, “淮南 (huai nan)” suffers from a missing character: it should rather be “淮南子 [Huainanzi, Huainanzi]”.

28. 樹抄 抄，弥小反。《方》曰：“抄，木細枝也。” 郭璞曰：“抄言捎也。”

Comments: “抄 [chao, to copy]” in this context is incorrect and should be replaced by “杪 [miao, the tip of a twig]”, as it appears in Qi, Huilin, and Jinzang editions.

Also, “方 (fang)” is incomplete, as it has to be complemented in order to become “方言 [fangyan, dialect]”.

“捎 [shao, to bring along something to, or for somebody]” is incorrect and should become “梢 [shao, tip]”. In the same line of thought, Fangyan 方言 Vol. 2 offers an additional reference: “木細枝謂之杪。 [Mu xizhi weizhi miao. The slim wood is杪]”, as well as comments from Guo Pu 郭璞 is: “言杪梢也 [Yan miaoshao ye, it is the slim wood.]”.

29. 毗摩質多羅 毗摩，此云絲也；質多，此云種種也，謂此修羅善於幻術，能以一絲幻作種種事也。又云：毗摩，此曰遍空；質多羅，此云種種嚴儀，言此修羅與帝釋戰時，严什種種軍仗之儀，遍空而列也。舊云嚮高，或曰穴居者，非敵對翻。

Comments: First, the expression “質多，此云種種也 (Zhiduo, ci yun zhongzhong ye.)” is incomplete because a character is missing: “質多羅，此云種種也 [Zhiduolo, ci yun zhongzhong ye. Citra, here means all.]” is then the correct version. Also, refer to Dafangguang Fo Huayanjing Shu 大方廣佛華嚴經疏 Vol.

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\(^{384}\) Shuzhong 叔重 is the style name of Xu Shen 许慎.
5: “質多羅，種種也。 [Zhiduoluo, zhongzhong ye. Citra means all.]”

30. 毘沙門 具正云髀室羅懣囊，此云多聞。謂此王遍福德，多處知聞也。或曰：毗，遍也；沙門，聞也，謂諸處遍聞義，同前釋。或曰：毗云伊也。此王本名俱乞羅，後於一時，佛正為眾說法，其王乃被袈裟求入會中，時眾咸怪，相謂言：“伊是沙門，伊是沙門。”從此當號毗沙門也。

Comments: “求 [qiu, to request to]” is an improper character, as both Huilin and Jinzang editions record it as “来 [lai, to come]”. This mistake possibly occurred because of the similarity of shapes of “求” and “來”. Finally, “毗沙門 [pishamen, Vaiśravana]” is a king who does not need to request the permission to attend the preachings of the Buddha.

“当 [dang, sizable]” is another example of the misuse of a character and has to be replaced with “与 [yu, to give]” even if “與 (yu)” is used in Qi, Jinzang, and Huilin editions and also means to give. All characters related to “與” in Huiyuan’s work appear as “与”, since “与” and “当” are similar in shape, they are easily mistaken.

31. 毘樓愽叉 具云髀路波呵迄叉。言髀者，種種也；路波者，色也；呵迄叉者，根也，謂以種種雜色莊嚴諸根也。又言：髀，種種也；路，色也；波呵迄叉，目也，言其目種種色莊嚴。舊云醜目者，謬也。

Comments: “髀 [ti, body]” has to be replaced by “髀(bi)” according to Huiyuan 慧苑 in which the author states that the Sanskrit expression for “毗樓愽叉 (piloubochā)” is “髀脅波呵迄叉 [bilubohecīha, Virūpākṣa]”, and then successively explains the meaning of the words “髀 [bi, all]”, “路波 [lubo, color]”, and “呵迄叉 [hecīha, root].”

32. 德叉迦 此云能害於所害也，謂德叉是所音，迦是能音。言此龍欲時，嘘視人畜，皆致終也。舊云多舌龍者，由多言，故名多舌，非是口中有多舌也。

385 T35n1735_p0539a03
386 “与” and “與” are variants.
Comments: According to the Qisha edition, “憤 (dé)” is incorrect because it appears as “瞋 (chēn)” in that work and as “瞋 (chēn)” in the Huilin edition, and both are acceptable. In *Shuowen* 説文: “憤” means that people get experience from others, the outside, and themselves. “憤” means morality, which is not appropriate to the context in which it is used.

Besides, *Shuowen* uses “瞋 (chēn)” for opening eyes wide whereas in *Guangyun* 廣韻 it means furious.

The expression “此龍瞋時” means when the dragon is furious, it looks at humans and livestock while exhaling. In that sense, it is consistent with the message that the text expresses. It is helpful to recall that in *Guangyun*: “瞋 (chēn)” was originally written “瞋” which also means furious. Finally, according to *Gujin Yunhui Juyao* 古今韻會舉要: the original pronunciation of “瞋” is “田 (tian)” and it actually remained the right pronunciation until the Tang dynasty, even though the meaning of “瞋” has changed over time. Indeed, it means ‘abhor’ in non-standard Chinese characters. Nowadays, “瞋” and “瞋” have the same meaning.

According to *Jiyun* 集韻: “瞋” was originally written whether as “諡 (chēn)” or as “恠 (shèn)”, both meaning the same. All of these characters mean furious. In Huiyuan’s books, these three characters are similar in shape, which is likely the reason that explains why they may easily be mistaken for one another.

Finally, the character following “致 (zhì, deliver)” is missing in the Korean edition and in the Chinese edition it is incorrect and has to be replaced by “致命 (zhiming, lethal)”. The same issue appears in both the Qisha and Huilin editions. Moreover, *Xin Huayanjing Lun* 新華嚴經論 Vol. 11, mentions that when the dragon is “瞋”, it means that it is staring at people and will strike them to death.387

33. 釋迦因陀羅 釋迦，能，正云鍾羯囉，此云帝也；因陀羅，此云主也。古來釋同佛族望之稱，謬之深也。又云：釋，百也；迦，施也；迦，施也；因陀羅，主也。

387 T36n1739_p0792b05
Comments: “也 [ye, modal particle at the end of a sentence]” should appear after “釋迦，能 [Shijia, neng. Sakyamuni is a surname of 能]”. The text in Huiuan records it as: “釋迦，能也，種族望稱也 [Shijia, neng ye, zhongzu wangcheng ye. Sakyamuni is a surname of 能 which is a prominent family in a particular caste]” which can be considered a proof of that. 388

There is a character that is absent at the beginning of “故百施主 (Gu baishizhu)” and should rather be “故云百施主 [Gu yun baishizhu. So says the god of the kindly ones]” as “云” means to mean or to say.

34. 華薦 如箤反。《玉篇》曰: “薐謂花鬢頭黑也。” 字從三心, 有作三止者, 不是字也。

Comments: The expression refering to the action of taking three hearts “心 [xin, heart]” as its semantic indicator according to the analysis of Huiyuan. Consequently, the character “薐 (rui)” that forms “華薐 (huarui)” and “薐謂 (rui wei)” is improperly formed in the two expressions and has to be replaced with “薐 (rui)”. In The Flower Adornment Sutra Vol. 7: “或以寶華薐為體 [huo yi bao huarui wei ti, or taking the treasure of a flower as the main body]”, 389 is appears as “薐”. In the following volume (Vol. 8), it becomes “華薐敷榮光赫奕 [huarui fu rongguang heyi, the flowers are illustious]”, 390 and in Vol. 9 it changes again for “依一切寶華薐海住 [yi yiqie bao huarui haizhu, abiding by the sea of flower]” 391. Further examples can even be found. Moreover, according to the style of Huiyuan’s book, the author usually used the form of “A 字從…，有從…者，不是字也” when analyzing the forms of a character in The Flower Adornment Sutra and other sutras such as “澀字有作澀者，不是字也 [Sezi you zuo se zhe, bushi zi ye. 澀 is written

388 K32n1064_p0358a08
389 T10n0279_p0036b29
390 T10n0279_p0040c02
391 T10n0279_p0044a17

- 151 -
“黑 [hei, black]” becomes “點 [dian, dot]” in the Qi edition whereas in the Huilin edition it is made “墨 [mo, ink, black]”. This dissertation takes the character “點” in the Qi edition as the correct form. The explanation of that choice of character could come from the scribes who may have simply omitted to include the left part, “占 (zhan)” as they were performing the transcription. Similarly, in Shudu Fu 蜀都賦 by Zuo Si 左思, the metaphor between falling flowers and snowflakes illustrates a similar issue: “敷蘂葳蕤，落英飄飄 [Furui weirui, luoying piaopiao. The flourishing flowers are luxuriant whereas the falling flowers are scattering and flying around like snowflakes.]”. The comments by Li Shan 李善 quoted in Liu Kui 劉逵 help to understand the nature of the issue: “蘂者，或謂之花，或謂之實。一曰花鬚頭點也。 [Rui zhe, huo weizhi hua, huo zhiwei shi. Yi yue huaxu tou dian ye. 花 means flower or fruit, or the dots containing pollen on top of a stamen.]”. See also Yiqiejing Yinyi 一切經音義 Vol. 59: “《廣疋》 Rui, huadian ye. Wei huaxu tou dian shiye.’ Guangya 廣疋 states ‘蘂 is the dots on the flower. It refers to the dots on the tip of a stamen’. [Guangya: ‘Rui, huadian ye. Wei huaxu tou dian shiye.’ Guangya 廣疋 states ‘蘂 is the dots on the flower. It refers to the dots on the tip of a stamen’.]”. Xu Yiqiejing Yinyi 續一切經音義 offers a similar explanation: “鬚蘂: 上相俞反，《切韻》: ‘小髻也。’ 下如捶反，《廣雅》云: ‘花也，謂花鬚頭點也。’ [Xurui: shang xiang yu fan, Qieyun: ‘Xiaoji ye.’ Xia ru chui fan, Guangya yun: ‘Hua ye, wei huaxu tou dian ye.’ The phonetics of the first character in “鬚蘂” is determined by ‘xiang’ and ‘yu’ according to the Fanqie method. Qieyun explains it as follows: “鬚” is a small bun. Then, the phonetics of the second character in that expression is determined by ‘ru’ and ‘chui’, for which Guangya 萬 means dots on the tip of a stamen’.]

35. 不唐埍 捐，与專反。唐，虛也。捐，棄也。

Comments: “埍 (juan)” has to be changed for “捐 (juan)” due to a transcription
mistake. Indeed, the Sutras usually record it as “唐捐 (tangjuan)”, which means in vain, such as in The Flower Adornment Sutra Vol. 1: “聞法離染不唐捐 [Wenfa liran bu tangjuan, listen all dharma. Get rid of all pollution, and do not forget all these dharma.]”.

See also Shuowen 説文: “捐, 徒隸所居也。一曰女牢, 一曰亭部。[Juan, tuli suo ju ye. Yi yue nüla, yi yue tingbu. 場 means whether the place where prisoners live, or a prison for women, or even a pavilion]” and “捐, 棄也 [Juan, qi ye. 捐 means to abandon]”. The explanation of the mistake could come from the similarity of the shapes between “土 [tu, soil]” and “扌 [shou, hand]”.

36. 無倫疋 《玉篇》曰: “倫, 類也。疋, 比也。”

Comments: First, it is important to note that the expression here is different from the one that appears in the original text, as the source is unknown. Yupian’s version goes as follows: “倫, 輩也。一曰道也。《書》: ‘無相奪倫。’ [Lun, bei ye. Yi yue dao ye. Shu: ‘Wu xiang duolun.’ 倫 means whether a certain kind of person or moral principle. Thus, Shu means: ‘Do not break the moral principle’.].” The last example referred to comes from Longkan Shoujing 龍龕手鏡: “倫, 等也, 類也, 人也, 道理也。 [Lun, deng ye, lei ye, ren ye, daoli ye. 倫 means whether rank, kind, people, or moral principle.]”.

Yupian 玉篇 contains another expression: “疋, 足也。一曰記也。 [Ya, zu ye. Yi yue ji ye. 疋 means foot or to mark].”. “匹，配也，四丈為匹；又一馬也，輩也，二也。[Pi, pei ye, sizhang wei pi. You yi ma ye, bei ye, er ye. 匹 means whether to match, four Zhang that make one Pi), one horse, people of a certain kind, or the number two].”

37. 誘誨 《說文》曰: “誘, 教也。” 劉獻注《易》曰: “誨也。”

Comments: “獻 (xian)” contains a spelling mistake and has to be corrected as “瓛

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396 T10n0279_p0007a24
397 “丈 (Zhang)” and “匹 (Pi)” are both units of measurement mostly used to express length.
398 In Guangya 廣雅, we find: “匹，俗作疋。 [Pi, su zuo ya. The popular form of 匹 is 疋].”
Besides, Liu Huan 刘瓛 was a commentator of Yi 易.

It has to be noted that the abstract quoted from Shuowen 說文 is different from the original text which comes from an unknown source. In Shuowen the sentence to comment goes as follows: “誘，相詰呼也，從亻從羑。誘，或從言秀。誼，或如此。 [You, xiang xuhu ye, cong si cong you. You, huo cong yan xiu. Xun, huo ruci. 謝 means ‘to greet each other’. It takes ‘selfishness’ and ‘to give good advice’ as associative compounds. Occasionally, 誘 can sometimes take ‘the verb to speak’ as its semantic indicator and ‘xiu’ as its phonetic indicator. 諏 has a similar characteristics.”. Guangyun 廣韻 also contains an abstract to analyze and explain the reason why it is incorrect: “誘，導也，引也，教也，進也。 《說文》曰：‘相詰呼也’ [You, dao ye, yin ye, jiao ye, jin ye. Shuowen yue: ‘Xiang xuhu ye.’ 誘 means to guide and lead as well as to teach and to give advice whereas in Shuowen it means to greet each other.]”.

“誘也 (hui ye)” is missing a character and should, therefore, be corrected as “誘，示也 (hui, shi ye)” Qi, Huilin, and Jinzang editions all record it in this way. Similarly, Yi 易 mentions: “慢藏誦盜，冶容誦淫。 [Mancang hui dao, yerong hui yin. It is easy to lure the thief if you do not gather your belongings properly, and to lure a man if you dress up.]”. Liu Huan 劉瓛 comments on this: “誘，示也。 [Hui, shi ye. 謹 means to show.]”.

38. 益精爽 刘献注《易》曰: “精，靈也。” 《說文》曰: “爽，明也。”言增益心靈使明利。

Comments: “獻 (xian)” is incorrect and has to be replaced by “瓛 (huan)”, like it is the case in the previous rubric.

39. 淌除 淌，田歷反。《說文》曰: “淌，洗也。”

Comments: Here too, the abstract to be analyzed is different from the original text and the source is unknown. Shuowen 說文 is therefore used to comment on the structure of the expression: “淌，酒也。 [Di, sa ye. 滌 means to wash.]”. Guangyun
廣韻 offers additional explanations: “滌，洗也，除也，淨也。 [Di, xi ye, chu ye, jing ye. 滌 means to wash or to clean.]”, as well as *Longkan Shoujian* 龍龕手鑑: “滌，除，洗，蕩也。 [Di, chu, xi, dang ye. 滌 means both to wash and to clean.]”.

40. 慰安 慰，於謂反。《漢書》云應劭注曰：“自上撫下曰慰，下得上慰曰安也。”

Comments: “云應劭注 (yun Yingshao zhu)” has a redundant character issue, as the correct expression should be “應劭注 [Ying shao zhu, Ying shao comments].”

41. 一剎那中 剎那者，時之極促名也。《仁王經》云: “一念中有九十剎那，一一剎那有九百生滅。”又《俱舍論》云: “百二十剎那為一怛剎那，六十怛剎那為一臘縛，三十臘縛為一遲臾，三十遲臾為一晝夜，三十晝夜為一月，十二月為一年也。”

Comments: The expression “一一剎那 (yiyi chana)” contains a redundant character, the second “一 (yi). *Renwang Jing* 仁王經 Vol. 1 offers an example: “一念中有九十剎那，一剎那經九百生滅。 [Yinian zhong you jiushi chana, yi chana jing jiubai shengmie. There are ninety moments in a thought, and one moment goes through nine hundreds of birth and death.]”.

“六十怛剎那為一臘縛 (liushi dachana wei yi lafu)” is another sentence showing a redundant character issue and should rather be “六十怛剎那為一臘縛 [Liushi dachana wei yi lafu. Sixty tat-kšaña is one lava].”


Comments: In the abstract “翳字又作翳 [yizi you zuo yi, the same character, 疟, is used twice, that is, at the beginning and at the end of the sentence]”, the second
“翳 (yi)” is duplicated from the first one but has to be replaced with “瞖 (yi)”. Both *Huayanjing Helun* 華嚴經合論 Vol. 15 and *Huayanjing Gangyao* 華嚴經綱要 Vol. 3 contain such a character form related to “瞖” in “眾生癡瞖常蒙惑 [Zhongsheng chiyi chang menghuo, human beings are usually confused because they are silly and blind]”. *Zhengzi Tong* 正字通 offers a possible explanation: “目障也。 [Muzhang ye. Eyes are covered].” In *Longkan Shoulian* 龍龕手鑑, we find: “瞖，葆也，蔽也，障也，隠也，奄也。 [Yi, bao ye, bi ye, zhang ye, yin ye, yan ye. 畸 means whether a feather fan, to cover, an obstacle, or to hide]”. These explanations suggest that “瞖” and “翳” are actually two variants possessing the same meaning.

43. 漂淪 淪，力匀反。《王篇》曰：“淪。”

Comments: “王篇 (wang pian)” has an incorrect character that has to be replaced by “玉篇 [Yupian, Jade Chapters]”.

Also, an explanation should follow “淪 (lun)” but is missing. The complete version should include “淪，没也 [Lun, mo ye. 淪 means to sink]”. Qi, Huilin, and Jinzang editions all record it in this way. *Yupian* 玉篇 offers another example: “淪，没也，力均切。 [Lun, mo ye, li jun qie. 淪 means to sink. The pronunciation is indicated by ‘li’ and ‘jun’ according to the Fanqie method].”

44. 大名聞 聞，无運反。《珠蔔》：“聲謂名聲。”復有此言，准釋之也。

Comments: It is suspected that there are missing characters in the quotation from *Zhucong* 珠蔔. Indeed, “聲 [sheng, voice]”, as explained in the abstract “聲謂名聲 [sheng wei mingsheng, 聲 means fame]” does not appear in the item “大名聞 [damingwen, great fame]”. It is rather “聞謂聲所至也，聲謂名聲 [Wen wei sheng suo zhi ye, sheng wei mingsheng. 聞 means the place where sounds arrive whereas 聲 means reputation.]” that appears in both Qi and Huilin editions, which is clear and coherent.
45. 無央數 央，於良反。王逸注《楚》云： "央，盡也。"

Comments: "楚 (chu)" is incomplete, as it has to be complemented in order to become "楚辞 [Chuci, The Songs of Chu]".

46. 霆澤清炎暑 霆澤，普蓋反。《文字集略》曰： "謂大雨也。" 劉頤注《孟子》曰： "謂然，注雨矣。" 郭璞注《述雅》曰： "炎謂旱氣熏灼人也。" 《說文》云： "暑，熱也。"

Comments: "澤 (ze)" is a redundant character in "霆澤，普蓋反 (peize, pu gai fan). The correct expression should rather be "霆，普蓋反 [pei, pu gai fan. The pronunciation of 霆 is indicated by ‘pu’ and ‘gai’ according to the Fanqie method]." Based on the style of Huiyuan’s book, this author usually indicates the pronunciation using the form “A, BC fan”. For instance, "天冊: 冊，測草反。 [Tiance: ce, ce cao fan. 冊 in 天冊 is indicated by ‘ce’ and ‘cao’ according to the Fanqie method]".402

Moreover, "頤 (yi)" is an incorrectly written character and should be changed for "熙 (xi)", which is the given name of Liu Xi 刘熙.

47. 皆從化 鄭箋《詩》曰： "從，謂也。" 《珠叢》曰： "教成於上而易俗於下，謂之化也。"

Comments: The abstract "從，謂也 (cong, wei ye)" whether has a missing character issue or "謂 (wei)" is the wrong character. In Qi and Huilin editions, it is recorded as "從，謂隨也 [Cong, wei sui ye. 從 means to follow]", which is correct and consistent with the literal meaning of the item "皆從化 [jie conghua, all of them follow and are influenced]". Though the official correct version could be the object of discussions, a possible answer to this issue can be "從，隨也 [Cong, sui ye. 從 means to follow]" or "從，謂隨也 [Cong, wei sui ye. 從 means to follow]".

Moreover, Shi 詩 contains additional elements of explanation: "式勿從謂，無俾大意。 [Shi wu congwei, wu pi dadai. Don’t follow others to drink too much and to

402 K32n1064_p0340c04
neglect others].” *Maoshi Zhuanjian Tongshi* 毛詩傳箋通釋, authored by Ma Ruichen 馬瑞辰, illustrates it as: “《爾雅》: ‘謂, 勤也。’ 勤为勤劳之勤, 亦同相勤勉之勤。 ‘勿從謂’ 者, 勿從而勤勞之, 使更飲也。[Erya: ‘Wei, qin ye.’ Qin wei qinlao zhi qin, yi wei xiang quanmian zhi qin. ‘Wu congwei’ zhe, wu cong er quanmian zhi, shi gengyin ye. *Erya* explains: ‘謂 means diligent.’ The meaning of 勤 refers to diligent, it also refers to heartening to each other. ‘勿從謂’ means do not follow others and do not persuade people to drink more.” *Shi* 詩 also contains such a meaning related to “謂”: “心乎愛矣, 遡不謂矣。 [Xin hu ai yi, xia bu wei yi. Although there is love in the heart, it is too far to express.]”. An annotation of this is found in “謂, 勤也, 勤思君子也。[Wei, qin ye, qin si junzi ye. 謂 whether means regular or missing lover often.]”. Finally, “從” means to follow whereas “謂” means to advise and encourage others all the time. Consequently, “從” and “謂” cannot explain each other.

48. 險詖不修德 《三蒼》曰: “內有進賢之心, 而無險詖之心。”

Comments: The quotation “進賢之 心 [jinxian zhi xin, the thought of recommending a virtuous person]” has an incorrectly written character and has to be replaced by “進賢之志 [jinxian zhi zhi, the mind of recommending a virtuous person]”, as it appears in Qi, Huilin, and Jinzang editions. A similar use is found in *Shi* 詩: “內有進賢之志, 而無險詖私謁之心。 [Nei you jinxian zhi zhi, er wu xianbi siye zhi xin. In the imperial harem, there is the mind of recommending a virtuous person rather than being evil and nepotistic.]”.

49. 如盲 鼓, 公五反。《三蒼》曰: “无目謂之瞽。” 《釋名》曰: “瞽謂眠睡目平合如瞽皮也。” 字從皮也。

Comments: “鼓 [gu, drum]” suffers from a missing component “目 [mu, eye]” and, therefore, has to become “瞽 [gu, blind]”.

“瞽皮 (gu pi)” contains an incorrectly written character. “鼓皮 [gupi, drum leather]” is the correct version. *Yiqiejing Yinyi*一切經音義 Vol. 21, offers the
clarification: “盲瞽[403]，公戸反，无目谓之瞽。《释名》云：‘瞽，眠眠然，目平合如鼓皮也’ [Manggu, gong hu fan, wumu weizhi gu. Shiming yun: ‘Gu, mianmian ran, mu pinghe ru gupi ye.’ The pronunciation of 瞽 in 盲瞽 is illustrated by ‘gong’ and ‘hu’ in Fanqie’s method, which means ‘the eye without the eyeball’. Shiming explains: ‘瞽 means the appearance of sleep, the eyes closed look like the leather of the drum’. Vol. 23 offers another example: ‘瞽目，公戸反。《三蒼》： ‘无目谓之瞽。’ 《释名》云：‘瞽目者，眠眠然，目平合如鼓皮也。’ [Gumu, gong hu fan. Sancang: ‘Wumu weizhi gu.’ Shiming yun: ‘Guju zhe, mianmian ran, mu pinghe ru gupi ye’. Here again, Fanqie’s method uses ‘gong’ and ‘hu’ to illustrate the pronunciation of 瞽 in 瞽目. Sancang explains ‘瞽’ as the eye without the eyeball. Shiming illustrates: ‘瞽 means the appearance of sleep, the eyes closed look like the leather of the drum.’]”.

404 Vol. 23 offers another example: “瞽目，公戸反。《三蒼》： ‘无目謂之瞽。’ 《釋名》云：‘瞽目者，眠眠然，目平合如鼓皮也。’”

50. 名譽 譽，余茹反。《毛詩傳》曰： “譽謂人美稱譽。”

Comments: “傳 [zhuan, comment]” appears as “傳 [zhuan, comment]” in Qi, Huilin, and Jinzang editions.

51. 如川騖 騁，无羽反。《漢書音義》曰： “騖，乱馳也。” 谓因歴事无无邊佛海，今坐道塲，梵奉如百川之填海耳。

Comments: “騖 [wu, duck]” is an incorrect character and should rather be “騖 [wu, to gallop]”. In Hanshu 漢書, we find: “騖於鹽浦 (Wu yu yanpu)”. Shigu 師古 comments that “騖謂亂馳也 [Wu wei luanchi ye, 騁 means disorderly galloing.]”.

The Flower Adornment Sutra Vol. 5 offers another example: “是故一切如川騖，咸來供養世所尊。 [Shigu yiqie ru chuanwu, xian lai gongyang shi suozun. Thus, all are like a stream and offer sacrifices to the Buddha.”

“无 (wu)” is a redundant character in “无无邊 (wu wubian)”. The Flower Adornment Sutra Vol. 5 records: “承事無邊諸佛海。 [Chengshi wubian zhu fohai.

403 Guangyun 廣韻: “敲亦作鼓。 [Gu yi zuo gu. 鼓 also is written as 鼓.]”
404 C057n1163_p0084a21
405 C057n1163_p0105c14
406 “伝” is a variant form of “傳”.
407 T10n0279_p0022b12
The Buddha takes on endless things of the Buddha sea.

“梵 [fan, Sanskrit]” is incorrect and should be replaced by “競 (jing)”, “競 (jing)”, or “競 (jing)”, which means competition. Qi edition records it as “競” and Huilin edition as “競”. Both are acceptable. On the other hand, Jinzang edition records it as “竟 [jing, to finish]”, which is incorrect. Ganlu Zishu 干祿字書 has a case illustration: “競競, 上俗下正。[Jing jing, shang su xia zheng. 競 is a popular form whereas 競 is a standardized form.]”. Longkan Shoujing 龍龕手鏡 offers another example: “競, 俗; 竫, 古; 竫, 正。[Jing, su; jing, gu; jing, zheng. 竫 is a popular form 竫 whereas is an ancient form, and 竫 a standardized form.]”. It is suspected that because “梵” is similar to “競”, the character in Huiyuan’s original text is “競”, a mistake that could have occurred during the transcription process.

52. 填飾妙華 填字正宜作瑱，音唐見, 陟憐二反。《漢書訓繂》曰:“瑱謂珠玉壓座為飾也。”《周礼》有瑱生, 長尺二寸, 玉所雜飾也。今經本從土作者，音唐賢反，乃是填塞之填字耳也。

Comments: 繂 (zuà n, to compile) is written as 慕 (mù , be attracted toward) in the Jin edition but as 繂 (zuà n, to compile) in both Huilin and Qisha editions. The correct form should be 繂. The mistake likely occurred because of the incorrect writing of 卯 (cǎozìtóu, the radical of grass) and ^κ (zhúzìtóu, the radical of bamboo).

Both 填 and 生 in 填生 (tián shēng) are incorrectly written. Indeed, based on a comparison between the Qisha, Huilin, and Jin editions, in which it is written as 瑱圭 in the three of them, the correct form should be 瑱圭 (tiánguī). Mistakes between 生 (shēng, grow) and 圭 (guī, an elongated pointed tablet of jade held in the hands by ancient rulers in ceremonial occasions) can easily occur because of the similar shape of the two characters, as found in Zhouli 周禮: “成六瑞，王用瑱圭 (chéng liùruì, wáng yòng tiánguī, making six signs standing in rank with jade, the
king holds the 瑱圭’).” See also Shiming 释名: “瑱 means 镇 (zhèn, serious or conscientious). A beadwork is suspended above the king’s ears to prevent him from listening only with selective or personal interest, so he learns to be more receptive to what he is told.” Jingdian Shiwen 統典釋文 notes the following: “The king holds 镇圭, in which 瑱 should be pronounced 镇” in order to become 镇圭. Zhouli 周禮 uses it: “The king holds 镇圭.” An annotation in XYHYJYY adds the following: “鎮圭, decorated with four mountains in different directions, the length of the 镇 is two cun.” 瑱飾 (zhuànshi) here means jade decoration, and the length described by both 長尺有二寸 (cháng chǐ yǒu èr’cùn, ‘with the length of one chi and two cun’) and 長尺二寸 (cháng chǐ èr’cùn, ‘with the length of one chi and two cun’) is the same and should become 瑱圭.

53. 夷坦 夷,以脂反,他嬾反。《毛詩傳》曰: “夷,易也。”謂簡易之道,言省力易行者也。《廣雅》曰: “坦,平也。”

Comments: “坦 (tan)” is missing in the abstract “他嬾反 [ta lan fan, indicated by ‘ta’ and ‘lan’ (Fanqie)].” In Huilin edition it is written as “坦,他嬾反 [Tan, ta lan fan. Again, Fanqie indicates 坦 by ‘ta’ and ‘lan’].”, which becomes a point of reference in establishing the correct version.

54. 光瑩 鄭箋《詩》曰: “光,瑩也。”《切韻》稱: “瑩,飾也。”言以名花妙寶瑩飾於佛座也。又按《說文》《字統》,瑩又作鎣訓,與鎣同,然別有音余頃反,訓為光飾之義。近代以來,碩學絕嗣,聲義渾雜,濫以營音之訓安瑩聲之下也。

Comments: “光, 瑩也 [Guang, ying ye. 光 is similar to 瑩]” has a character issue, as the correct expression should rather be “光, 荣也。 [Guang, rong ye. 光 is similar to 荣.]”. In Shi 詩, the sentence is: “百兩彭彭, 八鴳鏘鏘, 不顯其光。 [Bailiang pengpeng, baluan qiangqiang, bu xian qi guang. With hundreds of house-drawn carriages clattering along and each of whose eight hanging tinkling bells, it still could not bring out the grandeur of the wedding ceremony.]”. An
illustration of this is found in “光猶榮也。 [Guang you rong ye. The meaning of 光 is similar to 榮.]”.

55. 洞啟 洞，徒弄反。《玉篇》曰：“洞，達也。”

Comments: The quotation is different from the original abstract in Yupian 玉篇. It could be because Huiyuan wrote it according to what he recalled as being the correct way. Yupian offers the illustration: “洞，達貢、徒董二切，疾流貌，又深遠也。 [Dong, da gong, tu dong erqie, jiliu mao, you shenyuan ye. 洞 is indicated by ‘da’ and ‘gong’ as well as ‘tu’ and ‘dong’ (Fanqie). It means whether torrent or deep.]”.

56. 爭聳擢 聳，息勇反。擢，直角反。《切韻》稱：“從，高也。”《蒼頡篇》曰：“擢，抽也。”言抽樹枝脩高上也。

Comments: “從 (cong)” is an incorrect character and should rather be “聳 (song)”. First of all, “從” is not related to the item “爭聳擢”. Secondly, a similar use is found in Guangyun 廣韻: “聳，高也。 [Song, gao ye. 聳 means high.]”.

“脩 [xiu, long]” is an incorrect character and should be replaced by “條 [tiao, branch]”, the way it appears in Qi, Huilin, and Jinzang editions. Consequently, the abstract “言抽樹枝條高上也 (yan chou shu zhitiao gaoshang ye)” refers to the action of making the branches of trees longer and higher. The mistake happens because of the similar shapes of “脩” and “條”.

57. 相庇映 庇，卑至反。鄭玄注《禮記》曰：“庇，覆也。”《迩雅》曰：“庇，蔭也。”《字漢書》：“映，偷照也，彩間也。”言相庇相映如五彩之綺錯也。映字古正體作 映，當日中央為映。有從日邊作英者，謬之也。

Comments: “字漢書 (zi han shu)” has a redundant character issue and the middle one has to disappear in order to form “字書 [zishu, Characters book]”.

“偷 [tou, drift along]” is an incorrect character that has to be replaced with “傍 [bang, be close to]”. An explanation of that is found in Huiyin Baojian 彙音寶鑑:
“映，照也。[Ying, zhao ye. 映 means to illuminate].” Zuanyao 纂要 offers another example: “日在午曰亭，在未日映 (Ri zai wu yue ting, zai wei yue ying).” When the sun is shining obliquely from 1pm to 3pm, the time period is called “未時 (weishi)”. In Yiqiejing Yinyi 一切經音義 Vol. 1, we find: “映蔽: 上, 英敬反。《考聲》: ‘曖也。’ 《韻英》云: ‘傍照也。’ [Yingbi: shang, ying jing fan. Kaosheng: ‘Hui ye.’ Yunying yun: ‘Bangzhao ye.’ The pronunciation of the first character of 映蔽 is illustrated by ‘ying’ and ‘jing’ (Fanqie). Kaosheng 考聲 explains 映 as sunshine. Yunying 韻英 mentions ‘oblique illumination’.].”409 Vol. 32 is also a case example: “映徹: 上英敬反。《考聲》云: ‘映, 晖也, 傍照也。’ [Yingche: shang, ying jing fan. Kaosheng yun: ‘Ying, hui ye, bangzhao ye.’ The pronunciation of the first character of 映徹 is illustrated by ‘ying’ and ‘jing’ (Fanqie). Kaosheng records that 映 whether means sunshine or oblique illumination.]”.410

58. 閻浮檀金 當正云染都捺陀。此是西域河名，其河近閻浮捺陀樹，其金出彼河中，此則因樹以立稱，金由河以得名。或曰閻浮果汙，點物成金，因流入河，染石成此閻浮檀金，其色赤黃，兼帶紫燄氣也。

Comments: “部 (du)” is an incorrect character and should become “部 (bu)”. It is suspected that the mistake occurred because these two characters are similar in shape. Both Qi and Huilin editions present it as “部”. From a phonological point of view, the Sanskrit of “閻浮檀 (yanfutan)” is Jambu-nada, which is more appropriate if ‘bu’ is translated as “部” rather than “都”.411 Guan Wuliangshou Fojing Shu Miaozong Chao 觀無量壽佛經疏妙宗鈔 Vol. 4 contains additional elements of explanation: “閻浮檀金，閻浮具云染部捺陀。 [Yanfutan jin, yanfu ju yun ranbunatuo. In 閻浮檀金, the full Sanskrit sound of 閻浮 is Jambu-nada].”412 A similar use is found in Shoulengyan Yi Shuzhu Jing 首楞嚴義疏注經 Vol. 1: “閻浮檀金，正云染部捺陀。 [Yanfutan jin, yanfu ju yun ranbunatuo. In 閻浮檀金, the

409 T54n2128_p0314c08. In the character dictionaries or rime dictionaries, like Guangyun 廣韻, Jiyun 集韻, and Leipian 類篇, “映 (ying)” is the same as “映 (ying)”.
410 T54n2128_p0523b24
411 “部” is listed in the initial group of “幫 (bang)” whereas “都” is rather found in the group of “端 (duan)” in Guangyun 廣韻.
412 T37n1751_p0219a10
full Sanskrit of ‘阎浮’ is Jambu-nada.’

59. 普振

Comments: the character “撰 (zhen)” in the abstract “经本作撰字者 [jingben zuo zhen zi zhe, 撰 is written in sutras]” is different from “振 (zhen)” in “乃是振举之振 [naishi zhenju zhi zhen]”. “撰” must be a mistake, as both Qi and Huilin editions use “振”.

60. 般涅槃

Comments: “菩提 [puti, bodhi]” are both incorrect characters. “涅槃 [niepan, Nirvana]” is the correct version. The explanations rest on “般利 [boli, universal]”, “涅 [nie, get rid off]”, and “槃那 [panna, annoyance]”. Shi jia Rulai Cheng dao Jizhu 释迦如来成道记注 Vol. 2 offers another example: “故今称涅槃，亦梵语之略，具足应云般利涅槃那。 [Gu jin cheng niepan, yi fanyu zhi lü e, juzu ying yun boliniepanna. So now call it as Nirvana which is an abbreviation of Parinirvana.]” Dazang Yilan 大藏一览 Vol. 9 records: “般涅槃, 具云般利涅槃那 [Boniepan, juyun boliniepanna. Parinirvana is the full Sanskrit sound of Nirvana].”

61. 煩悩擾濁

Comments: From a stylistic point of view of Huiyuan’s book, the author usually uses the abstract “字宜從 A, 經本從 B 作者, 謬也 [Zi yi cong A, jingben cong B zuo zhe, miu ye. The character should take A as its compound, but in the sutra, it takes B as the compound part, which is incorrect]” to analyze the use of characters in The Flower Adornment Sutra. Here, “字宜從憂，憂音奴刀反。經本從憂者，謬也。 [Zi yi cong you, you yin nu dao fan. Jingben cong you zhe, miu ye. The
character should take 無 as its phonetic indicator, as the pronunciation of 無 is marked by ‘nu’ and ‘dao’ (Fanqie). Also, the sutra presents it as 無, which is incorrect.” does not make any logical sense, as the character “無 (you)” in “宇宜 從無, 無音奴刀反 [Zi yi cong you, you yin nu dao fan. The character should take 無 as its phonetic indicator, as the pronunciation of 無 is here again marked by ‘nu’ and ‘dao’ (Fanqie).]” should be another one. In Guangyun 廣韻, we find: “無, 於求切。 [You, yu qiu qie. The pronunciation of 無 is marked by ‘yu’ and ‘qiu’ (Fanqie).]”. Indeed, “於 (yu)” belongs to the initial group of “影 (ying)”, which is different from what Huiyuan stated, according to whom the initial group of “無” is “奴”, which rather belongs to the initial group of “泥 (ni)”. The initial groups are not consistent, probably because of mistakes made by Huiyuan in his book. Also see Shuowen 説文: “擾, 煩也, 從手夒聲。 [Rao, fan ye, cong shou nao sheng. 擾 means to bother, it takes “hands” as its semantic indicator and ‘nao’ as its phonetic indicator.]”. Shuowen contains additional elements of explanation: “無, 奴刀切。 [Nao, nu dao qie. The pronunciation of 無 is marked by ‘nu’ and ‘dao’ (Fanqie).]”. Knowing this, “字宜從無, 無音奴刀反 [Zi yi cong nao, nao yin nu dao fan. The character must take ‘nao’ as one of its components and the pronunciation of 無 is marked by ‘miao’ and ‘dao’ (Fanqie).]”. A similar use is found in Huilin edition: “字宜從無, 無音妙刀反”.

416 T54n2128_p0436c24. “妙 (miao)” is incorrect and should be replaced by “奴 (nu)”. It is suspected that the similar forms of the two characters, “妙” and “奴”, are at the origin of the transcription mistake.

62. 循循復 循, 祥倫反。復, 符福反。郭璞曰: “循, 謂巡行也。” 鄭敍《詩》曰: “復謂覆也。” 言經歷徃來也。

Comments: “復謂覆也 (fu wei fu ye)” has a missing character issue and the expression has to be turned into this one: “復謂反覆也 [fu wei fanfu ye, 復 means over and over again.]”. Huilin edition also records it this way, as well as Shi 詩: “顧我復我 [Gu wo fu wo, look back at me over and over again.]”. An annotation of this is found in “復, 反覆也。 [Fu, fanfu ye. 復 means over and over again.]”. 
63. 玉草羅生悉芬馥 芬，孚云反。馥，符福反。《述雅》曰： “芬，美也。”
賈逵注《國語》曰： “芬，寶也。” 謂以寶為草。《楚辭》曰： “羅生呼堂。”
王逸注曰： “羅謂列而生也。”

Comments: “羅生呼堂 (luosheng hu tang)”, quoted from Chuci 楚辭, is different from the original text. See Chuci 楚辭: “秋蘭兮靡蕪, 羅生兮堂下。 [Qiulan xi miwu, luosheng xi tangxia. The orchids and the ligusticum chuanxiong grow widely under the hall].” It is likely that the original character is “乎 [hu, in or at]” in Huiyuan’s version, as “羅乎堂 [luo sheng hu tang, grow widely under the hall]” makes sense although it is not exactly the same character compared to the original abstract of Chuci. Both Huilin and Jinzang editions record it as “乎”. The mistake probably occurred due to the close similarity of sounds between “乎” and “呼”.

64. 欄楯 欄, 勒丹反。楯, 述尹反。《說文》曰： “欄，檻也。” 王逸注《楚辭》云： “縱曰欄，橫曰楯。” 樓閣子謂之欄也。

Comments: It is suspected that the source of the quotation in Shuowen 說文 is incorrect. Indeed, there is no “欄 (lan)” in Shuowen.417 However, the annotation on Shuowen by Duan Yucai 段玉裁 records “欄，欄木也。[Lan, lanmu ye. 欄 means railing.]”. Moreover, Jiyun 集韻 quotes from Shuowen to explain the meaning of欄, “欄，《說文》：木也。[Lan, Shuowen: mu ye. In Shuowen, 欄 means railing.]”. Here the meaning is consistent with Duan Yucai’s annotation on Shuowen.

The quotation might even have a missing character issue, as Shuowen states that “欄, 檻欄也。 [Shun, lanjian ye. 檻 means 檻欄.]”. It is also quoted the same way in some sutras, such as Miaofa Lianhua Jing Xuanzan 妙法蓮華經玄贊 Vol. 2: “欄，音食尹、時名二反，欄欄也。 縱曰欄，橫曰楯。 [Shun, yin shi yin, shi ming erfan, lanjian ye. Zong yue jian, heng yue shun. The pronunciation of 棵 is marked by ‘shi’ and ‘yin’ as well as ‘shi’ and ‘ming’ (Fanqie). It means 檻欄. The vertical part is called 檻, and the horizontal part is called 棱.].”418 A similar use is found in

417 The block-printed edition was made by Chen Changzhi 陳昌治 in the Qing dynasty.
418 T34n1723_p0685b24
Yiqiejing Yinyi 一切經音義 Vol. 20: “欄楯：又作闌，同，力寒反。下，食允反。《說文》：‘闌，欄也。’ 《通俗文》：欄楯謂之楃。 [Jianshun: you zuo lan, tong, li han fan. Xia, shi yun fan. Shuowen: ‘Lan, jian ye.’ Tongsuwen: Lanjian weizhi shun. 欄 of 欄楯 is also written 隈. They are the same. The pronunciation of the first character is marked by ‘li’ and ‘han’ whereas that of the second one is marked by ‘shi’ and ‘yun’ (Fanqie). In Shuowen 說文, 隈 means 欄. Finally, Tongsuwen 通俗文 records that 欄楯 is called 楃]”.

65. 尸羅幢 按：梵語云阨羅，此曰清凉。若云試羅，此翻為玉，謂以王為幢，名尸羅幢也。

Comments: “阨羅 (tuoluo)” in this context is incorrect and has to be replaced with “尸羅 (shiluo)”, as it appears in Dafangguang Fo Huayanjing Shu 大方廣佛華嚴經疏 Vol. 11 and Dafangguang Huayangjing Shuchao Huiben 大方廣華嚴經疏鈔會本 Vol. 8: “尸羅幢者，應云試羅，此云美玉。若言尸羅，此云清淨，二義俱通。[Shiluozhuang zhe, ying yun shiluo, ci yun meiyu. Ruo yan shiluo, ci yun qingjing, er yi ju tong. The jade Dhanari column should be called 試羅, which means precious jade. It refers to being quiet if it is called 尸羅. In the end, both are the same.]”. Moreover, the Sanskrit sounds in “尸羅” are sīla and cannot be translated into “阨” because “阨” belongs to the initial group of “定 (ding)”.422

“王 [wang, king]” is an incorrect character and should rather be “玉 [yu, jade]”. Huayan Xuantan Hui Xuanji 华嚴懸談會玄記 offers the clarification: “樹林形, 樓觀形, 尸羅幢形 （此云美玉, 以玉為幢也）[Shulin xing, louguan xing, shiluozhuang xing (Ci yun meiyu, yi yu wei zhuang ye). It whether refers to the shape of the forest, the shape of a building or a pavilion, or the shape of a jade Dhanari column (it refers to a precious jade stone that is the building material of a

419 T54n2128_p0431b02
420 T35n1735_p0580b19
421 L130n1557_p0405a15
422 Yupian 玉篇 records “阨” as the popular form of “陀 (tuo)” whereas Guangyun 廣韻 rather uses “陀” rather than “阨”.
66. 洮渡

"渡, 迴也。渡, 深也。謂河海中深淵之處, 水旋轉也。"

Comments: “遊 [you, flag]“旋 [xuan, circle round]” in both Qi and Huilin editions whereas in Jinzang edition it appears as “漩 [xuan, whirlpool]”. The point of reference here rests on what is found in the Jinzang edition. It is suspected that the mistake occurred because of the similarity of shapes between “漩” and “遊”. *Shuowen* 説文 explains: “洄，謂水旋轉也。[Hui, suhui ye. 洄 means water whirling and flowing.]” A similar use is found in *Erya* 繹雅: “逆流而上曰洄洄。[Niliu er shang yue suhui. The water’s counter-flow is 洄洄.]” Then, “洄” means water that flows back and upward, which is consistent with the meaning of the water that rotates in the later text. In *Shuowen*, there is also: “漩，洄洄也。[Xuan, huiquan ye. 漩 means returning spring.]”. *Jiang Fu* 江賦, authored by Guo Pu 郭璞, records as: “洄洄瀾瀾 [Xuan huan ying ying, the wave is whirlly]”. An illustration of this is found in “皆波浪洄洄之貌 [Jie bolang huixuan zhi mao. It is all about the description of returning wave.]”. The meanings of “洄” and “漩” are consequently similar. Besides, *Yupian* 玉篇 records: “遊，遊遊也。[You, aoyou ye. 遊 means to roam.]”. Therefore, the meanings of “洄” and “遊” differ greatly.

67. 币字之形

今按梵本，币字乃是德者之相，元非字也。然經中據漢本悉一十七字，同呼為[一/力]。依梵文有一十八相，即八種相中四種相也，謂室利靺蹉、難提迦物多、塞嚩悉底迦、本囊伽吒，又有鉢特柁、斫訖羅、跋折羅等三相。雖於花嚴、迴向二品中有，以其可識無謬，故此不列在數。又有盎句奢相，此經懸無，故亦不列。其一十七相，既非[一/力]字，又非一色之相，今顯異異同，謂第八卷有一室利靺蹉相，第九卷有三相：初難提迦物多，次室利靺蹉，後亦室利靺蹉。第二十三有一相，謂塞嚩悉底迦。第二十七有五種相：初室利靺蹉，次塞嚩悉底迦，次難提迦物多，次室利靺蹉，後難提迦物多。第四十八有三相：一塞轉悉底迦相，二室利靺蹉，三室利靺蹉。第五十七、五十八、六十

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423 X08n0236_p0113c16
424 According to the explanation in Shuowen 説文.
三、六十五等各有一室利靺鞨相。若謹依梵本総有二十八相，具顯如《刊定記》說也。

Comments: In Huilin edition, “卍 [za, circle]” appears as “卐”, which is correct. In the Korean edition, the expression is “[一/力]” but has to be modified for “万”. Also, as “卍” and “万” are similar in shape, they are easily mistaken during the transcription.

In his book, Huiyuan made an attempt to explain the meaning of “卍”. *Fanyi Mingyi Ji*翻譯名義集 Vol. 6 records: “華嚴音義云：案: 卐字, 本非是字。大周長壽二年, 主上權制此文, 著於天樞, 音之為萬, 謂吉祥萬德之所集也 [Huayan Yinyi yun: An: 卐 zi, ben fei shi zi. Dazhou changshou ernian, zhushang quanzhi ciwen, zhuyu tianshu, yin zhi wei wan, wei jixiang wande zhi suoji ye. Huayan Yinyi comments: originally, 卐 was not a character. The empress made this symbol and put it on the Big Dipper, normalized the pronunciation of this symbol as “萬 (wan)” in the second year of Dazhou Changshou 大周長壽, which means the combination of auspice and morality]”. 425 Also, 卐 shares a similar meaning with “万” during the Tang dynasty and stands for auspice. *Cihai* 辭海 explains “卍” as follows: “鳩摩羅什、玄奘譯為‘德’字, 北魏菩提流支在《十地經論》中譯為‘万’字, 武則天長壽二年（693），製定此字讀為‘万’，意為‘吉祥万德之所集’ [Jiumolouoshi, Xuanzang yi wei ‘De’ zi, Beiwei Putiliuzhi zai Shidijing Lun zhong yiwei ‘Wan’ zi, Wu Zetian changshou ernian (693), zhiding cizi duwei ‘Wan’, yi wei ‘jixiang wande zhi suoji’. Kumarajiva and Xuan Zang translated it as morality whereas Bodhiruci in the Northern Wei dynasty translated it as ‘万’ in *The Study of Ten Stages Sutra*. In the second year (693 C.E.) of Changshou, emperor Wu Zetian sat the character 卐 in order for it to be read 万, which means the combination of auspice and morality].” 426

The abstract “經中據漢本 [jing zhong ju hanben, the is sutras based on the Chinese version]” appears as “經中上下據漢本 [jing zhong shang xia ju hanben, the
former and the latter sutra is based on the Chinese version.” in both Qi and Huilin editions, and is written as “經中上據漢本 (jing zhong shang ju hanben)” in Jinzang edition. Both Qi and Huilin editions are correct. A similar use is found in Fanyi Mingyi Ji 翻譯名義集 Vol. 6: “經中上下據漢本總一十七字 [Jing zhong shang xia ju hanben zong yishiqi zi. There are 17 characters altogether in both the former and the latter sutra which is based on the Chinese version.]”,427 and can be used as a point of reference.

“一十八相 [yishiba xiang, eighteen laksana]” is written as “二十八相 [ershiba xiang, twenty-eight laksana]” in both Qi and Huilin editions, which is correct. The second abstract, “若謹依梵本, 総有二十八相 [Ruo jin yi fanben, zong you ershiba xiang. If according precisely to Sanskrit sutras, there are 28 laksana altogether.]” can be considered a point of reference. Fanyi Mingyi Ji 翻譯名義集 Vol. 6 offers another example: “《華嚴音義》云: 正云鉢特忙, 此云赤蓮華也。 [Huayan Yinyi yun: ‘jing zhong shang xia ju hanben zong yishiqi zi, tong hu wei wan. yi fanwen you ershiba xiang.’ Huayan Yinyi 華嚴音義 records: the sutra has 17 characters according to the Chinese version. All of them are read as 萬. According to Sanskrit sutra, there are 28 laksana’.]” 428

“鉢特柁 (botetuo)” is written as “鉢特忙 [botemang, red lotus]” in both Qi and Huilin editions, which appears to be correct. The latter text in Huiyuan’s book records: “鉢特忙, 此云赤蓮華。 [botemang, ci yun chi lianhua. 鉢特忙 means a red lotus.]”.429 See also Xin Huayanjing Lun 新華嚴經論 Vol. 16: “正云鉢特忙, 此云赤蓮華也。 [Zheng yun botemang, ci yun chi lianhua ye. In Sanskrit, it refers to the padma whereas in Chinese, to a red lotus.]”.430 Huayanjing Lun 華嚴經論 Vol. 32 records it the same way as it appears in Vol.6 (it is a padma in Sanskrit). The transliteration character of “ma” gives “忙 (mang)”, both initial and final parts fit

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427 T54n2131_p1147a06
428 T54n2131_p1147a04
429 K32n1064_p0345c14
430 T36n1739_p0828b07
the pattern though it does not fit with “柁 (tuo)”.

“異異同 (yi yitong)” appears as “異同 [yitong, similarities, and differences]” in both Qi and Huilin editions. Therefore, the double use of “異” makes it a redundant character.

“難提物多 (nantiwuduo)” becomes “難提迦物多 [nantijiawuduo, nandy-âvarta]” in both Qi and Huilin editions, which is considered right. *Dafangguang Fo Huayanjing Shu* 大方廣佛華嚴經疏 Vol. 28 records: “願得大蓮華難提迦物多 [Yuande da lianhua nantijiawudo]. Wish to get the grand lotus of nandy-âvarta.”

Another example is found in *Dafangguang Fo Huayanjing Suishu Yanyi Chao* 大方廣佛華嚴經疏隨疏演義鈔 Vol. 50: “梵云難提迦物多 [Fan yun nantijiawudo]. The Sanskrit sound is nandy-âvarta.”

68. 城郭 《風俗通》曰：“城之為言成，郭之為言廓。謂寬廓盛受者。”

Comments: On the one hand, in the Qi edition, “成 (cheng)” appears “窞 (cheng)” whereas in the Huilin edition it is “盛 (sheng)” and both are acceptable. On the other hand, the Korean, as well as the Jinzang editions, record it as “成”, which is not correct. In *Fengsu Tongyi* 風俗通義, “城 (cheng)” can be expressed using “窞”, and “郭” (guo) with “廓” (kuo), which means that the inner city is expansive. The shape of the character in the Qi edition is the same as the one in *Fengsu Tongyi*. Duan Yucai 段玉裁 offers a helpful comment in *Shuowen* 說文: “窞” is about “盛”, therefore, its use is acceptable when written as “盛” in the Huilin edition. “成” in *Guangyun* 廣韻 whether means accomplishment or someone’s achievement and who has established his reputation. *Shiwen* 釋文 explains: when people are talking about “成”, they mean credentials, qualifications, even

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431 *Guangyun* 廣韻: “忙，莫郎切。 [Mang, mo lang qie. The pronunciation of 忙 is indicated by ‘mo’ and ‘lang’ (Fanqie).]”. Both *Jiyun* 集韻 and *Yunhui* 韻會 record: “忙，謨郎切。 [mang, mo lang qie. The pronunciation of 忙 is indicated by ‘mo’ and ‘lang’ (Fanqie).]”. See *Tangyun* 唐韻: “柁，徒可切。 [tuo, tu ke qie. The pronunciation of 柁 is indicated by ‘tu’ and ‘ke’ (Fanqie).]”. Both *Jiyun* 集韻 and *Yunhui* 韻會 record: “柁，待可切。 [tuo, tu ke qie. The pronunciation of 忙 is indicated by ‘mo’ and ‘lang’ (Fanqie).]

432 T35n1735_p0716a01

433 T36n1736_p0389c20
requirements. The right pronunciation of “成” is similar to “宬”, “窚”, and “盛”, but the meaning of “成” is completely different, therefore, they are not interchangeable.

69. 龍淵 淵，鳥玄反。孔安國注《論語》曰：“淵，潭也。”

Comments: “住 [zhu, live]” is an incorrect character that has to be replaced with “註 [zhu, comment]”. It is possible, however, that due to the similarities in the pronunciation of these two characters, that “註” was simply mistaken for “住” during the transcription process.434

70. 慣習 慣，古患反。鄭箋《詩》曰：“慣，習也。”字宜從才。或有作串者，乃是貫串字從。今經本從豎心者，俗通用也。

Comments: “乃是貫串字從 (naishi guanchuan zi cong)” appears as “貫串字也 [guanchuan zi ye, 貫 is the base character of 貫串]” in both Qi and Huilin editions. Here, whether “從 [cong, to belong to]” is a redundant character or “貝 [bei, a shell]” is missing. In such a case, it should be “乃是貫串字，從貝 [naishi guanchuanzi, congbei. 貫 is the base character for 貫串, which takes shell as its semantic indicator.]”.435

71. 崇飾寶隦堄 隦，普米反。堄，研礼反。鄭注《考工記》曰：“崇，高也。”《廣雅》曰：“隦堄，女墻也。”《蒼頡篇》曰：“堄，城上小垣也。”按：賈注《國語》：隦作埤。杜注《左傳》作陴，《廣雅》作隦，箋文作埤，埤又音避支反。今經本作俾倪字者，按：《聲類》乃是軾中環持盖杜者也，又有crear[兒+頁]及隦隦之字，並是左右傾首邪視也。或云車中傾視於外也。杠音江，謂蓋竿也。

434 The transcribing of Buddhist scripture was a profession in ancient China: people who could write elegant characters were able to work as sutra scribes. Therefore, people who worked as scribes, but were not highly educated, could easily make written mistakes. If the sutra was transcribed by a single person, written mistakes would occur as a consequence of misreading and miswriting; if two people worked on a sutra, for example, if one was reading while the other one was writing down what he has heard, there could be mistakes of mishearing and misunderstanding. Most phonetic similarity mistakes occurred because of this. It is mentioned, for example, by Galambos (2013). He also states that writing the wrong character can happen as a result of phonetic similarity or influence from context.

435 Shuowen 説文 explains: “貫，古玩切，錢貝之貫。從毌貝 [guan, gu wan qie, qianbei zhi guan. cong guan bei. The pronunciation of 貫 is indicated by ‘gu’ and ‘wan’ (Fanqie), which means a cowry used as money. The associative compounds are string and shell.]”.34
Comments: Instead of “持盖杜者 (chi gai du zhe)”, appears, in the Huilin edition, the following expression: “特盖扛者 (te gaigang zhe)” whereas in the Jinzang edition, it is “持盖杠者 [chi gaigang zhe, the part that holds the cover bar]”. The point of reference here rests on the Jinzang edition. It is suspected that the similarity of shapes between “杜 (du)” and “杠 (gang)” triggered the mistake during the transcription process.

*Jijiu Pian* 急就篇 Vol. 3 records: “盖繚俾倪栀缚棠 [gai liao bini zhi fu tang, the cover connects with the wooden pool, the garden twines with the birchleaf pear flower].” Yan Shigu 顏師古 illustrates this: 俾倪 is 木杠 [mugang, a wooden pole used for supporting a canopy on a wagon]. The contemporary scholar Wang (2009) has confirmed this: 俾倪 is the canopy that is used for supporting a bended cover bar.436 See also Vol. 25 of *Xinji Zangjing Yinyin Suihan Lu* 新集藏经音义随函錄: “杠, is pronounced 江.” The later text also stipulates that “杠 is pronounced 江, which means 盖竿, the cover bar.”437 It explains the pronunciation and literal meaning of “杠”.

72. 秀出 秀，私究反。《國語》曰: “秀出於眾，有則以告。” 顧野王曰: “秀，美也。”

Comments: Huiyuan quotes Gu Yewang 顧野王, who authored *Yupian* 玉篇. However, the quotation is different from the original abstract of *Yupian* 玉篇. Indeed, *Yupian* contains a meaning related to “秀”: “秀，出也。 [Xiu, chu ye. 秀 means to put forth.]”. The source of the quotation could, therefore, be incorrect, but the verifications would be harsh to conduct.

That quotation is the same as an explaination that is found in both in *Jiyun* 集韻 and *Yunhui* 韻會: “秀，息敍切，音繡。榮也，茂也，美也，禾吐華也。 [xiu, xi jiu qie, xin xiu. rong ye, mao ye, mei ye, he tuohua ye. The pronunciation of 秀 is indicated by ‘xi’ and ‘jiu’ (Fanqie) and has to be pronounced ‘xiu’. It whether means

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437 K35n1257_p0520c01
to flourish, to bloom, beauty, or corps with blooming flowers].”

73. 海蚌

Comments: “蚌 [bang, a clam]” in the abstract “字又作蚌也 [zi you zuo bang ye, the character is also written as 蚌]” is an incorrect character to be replaced by “蚌 [bang, a clam]”, as it appears in Huilin edition. YuPian 玉篇 offers another example: “蚌, 與蚌同。[Bang, yu bang tong. 蚌 is the same with 蚌.]”, as well as Ganlu Zishu 干祿字書: “蚌，蚌俗字 [Bang, bang suzi. 蚌 is the popular form of 蚌].”

74. 從廣

Comments: The abstract “廣也 [guang ye, broad]” has to be complemented by inserting two characters in order to become “横即廣也 [heng ji guang ye, 横 is the same as 广]”, as it appears in Huilin edition. A similar use is found in Jingtu Sanbujing Yinyi Ji 淨土三部經音義集: “横，廣也。 [heng, guang ye. 横 means 廣].”

75. 樓櫓卻敵皆崇麗

Comments: The quotation from Qieyun is different from the one in the original version, which is “樓，大盾 [lu, dadun. 楼 means a large shield.]” and therefore, it makes the source of the quotation incorrect.

A similar explanation is found in Yupian 玉篇: “樓，城上守禦望樓。 [lu, chengshang shouyu wanglou. 楼 is the watch tower on the rampart.]”. Yiqiejing Yinyi 一切經音義 Vol. 33 contains additional elements of explanation in a quotation from Wenzi Jilüe 文字集略: “樓，城上守禦者，露無覆屋也。 [Lu, chengshang shouyu zhe, lu wu fuwu ye. 楼 is the building without a rooftop made
for defense on the rampart.”\footnote{438}

76. 四衢道 《迩雅》曰： “一達謂之道路，二達謂之歧旁，三達謂之劇旁，四達謂之衢，五達謂之康，六達謂之絡，七達謂之崇期，八達謂之崇期，九達謂之逵。”然以路多四達凡謂，故多用也。

Comments: The second “逵 (da)” in the abstract “九達謂之逵 (jiuda weizhi da)” is incorrect and has to be turned into “逵 [kui, thoroughfare]”, as it is found in Qi edition. In Erya 爾雅, it appears: “九達謂之逵。 [Jiuda weizhi kui. 逵 means nine main roads.]”. A similar use is found in Shuowen 說文: “逵，九達道也。 [Kui, jiu dadao ye. 逵 means nine main roads.]”. Huayan Xuantan Huixuan Ji 華嚴玄談會玄記 Vol. 16 contains another way to express that same idea: “九達謂逵。 [Jiuda wei kui. Nine main roads is expressed by the character 隈.]”\footnote{439}

77. 妓樂 渠倚反。《切韻》稱: “妓, 女樂也。”《埤蒼》曰: “妓, 美女也。”因以美女為樂，謂之妓樂也。經本有從扌邊作支者，此乃藝字也。或有從立人作者，章易反，傷害也，非經意也。

Comments: “技 [ji, craftsmanship]” is missing in the abstract “此乃藝字也 [ci nai yi zi ye, this is the character related to 藝]”. According to the previous abstract, “經本有從扌邊作支者 [jingben you cong shoubian zuo zhi zhe. It is written 支 instead of 扌 in the sutra]”, the missing character is “技 (ji)”. Qi, Huilin, and Jinzang editions all record “此乃技藝字也 [ci nai jiyi zi ye. 技 is the character of 技藝.]” and therefore, it can be considered the point of reference regarding the correct meaning of this word. Yupian 玉篇 agrees with such as version: “技，藝技也。 [Ji, yiji ye. 技 means crafstmanship.]”.

78. 巾駄汝寶乘 駄，魚據反。乘，食證反。《晉書·輿服志》曰: “《周禮·巾車》: ‘大赤以朝，大白以成。’”按: 巾謂飾也。鄭玄注《周禮》曰: “巾猶衣也，音於記反。” 議以繒綵衣帶有車也。《廣雅》曰: “駄，駕也。”

Comments: “大自 (dazi)” has an incorrect character issue and has to be replaced
with “大白 [dabai, white flag]” as it appears in Qi, Huilin, and Jinzang editions. Similarly, “成 (cheng)” is also an incorrect character to be changed for “戎 [rong, war]”. In Zhouli 周禮, the expression goes as follows: “建大白以即戎，以封四衛。[Jian dabai yi jirong, yi feng siwei. Set up a white flag to wage the war and to raise the dukes around the country.]”. The mistakes likely occurred because of the similar forms of characters “自” and “白” as well as “成” and “戎”.

“有 [you, have]” is another example of the misuse of a character and has to be replaced with “於 [yu, to]”, as it is used in both Qi and Huilin editions. “以繒綵衣帶於車 (yi zengcai yidai yu che)” means to tie up a piece of cloth and a belt made from colorful silk to the wagon. Dafangguang Fo Huayanjing Shuchao Huiben 大方廣佛華嚴經疏鈔會本 Vol. 17 offers an additional example: “鄭注《禮》云：‘巾猶衣也。’ 謂以繒綵衣帶縛於車。[Zheng zhu Li yun: ‘jin you yi ye.’ wei yi zengcai yidai fu yu che. Zheng comments on Li: ‘巾 refers to cloth.’ It means to tie up to the wagon the cloth and belt made from colorful silk.]”.

79. 夫人采女 采擇所得之女謂之采女。《風俗通》曰： “六宮女凡數千人，天子遣掖庭丞，率於鄉中，閱視童女，年十三上、二十以下，長壯皎潔有法相者，因載入宮，故謂之采女也。” 夫人者，按：因夫以成，故曰夫人也。

Comments: “年十三上 (nian shisan shang)” is not consistent with the literal meaning of the context, as “以 (yi)” seems to be missing. The correct version rather is “年十三以上 [nian shisan yishang, more than thirteen years old]”. Qi edition records it as “年十三已上 [nian shisan yi shang]” whereas both Huilin and Jinzang editions record it as “年十三以上”. Because of the dual appearance of the latter expression, both Huilin and Jinzang editions are considered the sources of the correct version.

Fengsu Tongyi 風俗通義 states that: “以歲八月雒陽民遣中大夫與掖庭丞、相工閱視童女年十三以上，二十以下，長壯皎絜有法相者，載入后宮。[Yi sui bayue
luoyangmin qian zhongdafa yu yetingcheng, xianggong yueshi tongnü nian shisan yishang, ershi yixia, changzhuang yaojie you faxiang zhe, zairu hougong. In August of every year, the Luoyang people send the Senior official, Yetingcheng and a physiognomist to choose girls between 13 and 20 years of age, tall, robust, beautiful, who have an appearance that reaches the expectations, and take them to the chamber of the emperor’s concubines."

80. 阿耨多羅三藐三菩提 ……此乃古今鈔寫之無識，非潤色之紕謬。猿字本者摸角、弥略二反。此土既无弥略之字，故假借藐字而用之。 Comments: “本者 (ben zhe)” has to be replaced with “本音 [ben yin, original pronunciation]”, as it appears in both Qi and Huilin editions. Since “者” and “音” are similar in shape, they can be easily interconverted, which could explain the spelling mistake.

81. 修臂  修，相由反。按：《玉篇》修飾、修長皆從攸彡，脩脯從肉。今有以脯脩為飾長之用者，並譌。修修同從。 Comments: The literary content of “修修同從 [xiu xiu tong cong, both 修, and 修 possess the semantic part of …]” has to become “脩 [xiu, dried meat]”. Indeed, the abstract rather two consecutive “修 [xiu, to decorate, or long]”. In Huilin edition, the first character is different: “脩修同從也 [xiu xiu tong cong ye, both 脩 and 修 possess the semantic part of …]” and gives the whole expression its correct meaning.

It is also likely the reason that explains why “修修同從” has a missing character issue. The Qi edition records it as “修修同從脩也 [xiu xiu tong cong xiu ye, 修 and 修 possess the same semantic part of 裏]” whereas the Huilin edition employs “脩修同從也”, and the Jinzang edition records it as “修修同從彳丷 [xiu xiu tong cong ren, chi, both 修, and 修 possess the semantic part of彳 and彳]” but none of them is correct. Indeed, since “修” takes “攸 (you, have)” as its phonetic

442 “彳” means a person whereas“彳” means to step up on the left foot.
indicator and “彡 [shan, decoration]” as its semantic indicator whereas “脩” takes “攸” as its phonetic indicator and “肉 [rou, meat]” as its semantic indicator, “攸” appears to be missing. Consequently, the context gets back its coherence only when “攸” is inserted in the expression: “脩修同從攸 [xiu xiu cong you, both 脩 and 修 take攸 as their phonetic indicator].”

82. 鲜少 鲜，斯演反。賣注《國語》曰: “鮮，寡也。” 寡猶薄也。古蔑正作釭，或俗為麤形，亦有用者。

Comments: “賣 [mai, to sell]” makes no sense here and has to be replaced with “賈 [jia, surname]” as it appears in both Qi and Huilin editions. The mistake could have occurred because of the similar shapes of the two characters.

83. 仇對 仇，渠尤反。《迩雅》曰: “仇，讎也。” 孔安注《書》曰: “仇，怨也。” 言集望於道，如怨讎也，障出離故也。

Comments: “孔安 (kong an)” is incomplete and has to be complemented with a third character to become “孔安國 (Kong Anguo)”

84. 能攫噬 ⋯⋯噬字要從竹，經本有從卩者，音武俱反。又有口邊著茎者，元不是字也。呪音辭孕反二。

Comments: “二 [er, two]” is redundant in “呪音辞孕反二 (si yin ci yun fan er)”. In Qi edition, it is “辭孕反 [ci yun fan, is represented by ‘ci’ and ‘yun’ (Fanqie)]” whereas in Huilin edition it is “詞孕反也 [ci yun fan ye, represented by ‘ci’ and ‘yun’ (Fanqie)]”. Both versions thus confirm the redundancy of “二”.

85. 傲慢 傲，五告反。杜注《左傳》曰: “傲，不敬也。” 傲字經本有從鬯心邊作傲者，謬。

Comments: Based on the context of the whole work from which the abstract is taken, “作傲者 [zuo ao zhe, the character is written as 傲.]” has a misuse character issue and has to be corrected as “作傲者 [zuo ao zhe, the character is written as 傲.]”, as

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443 Jia Kui 賈逵 (174-228 C.E.) was one of the early commentators of Guoyu 國語.
it appears in Qi, Huilin, and Jinchang editions. In Yiqiejing Yinyi一切經音義 Vol. 20, it goes as follows: “《廣雅》：傲,倨也。《說文》：從人,敖聲。經本從心作慠,誤也。[Guangya: ao, ju ye. Shuowen: congren, aosheng. jingben congxin zuo ao, wu ye. Guangya explains: 傲 means arrogant. Shuowen records: 傲 takes ‘person’ for its semantic indicator and ‘ao’ for its pronunciation indicator. Also, the sutras that take ‘heart’ for its semantic indicator is incorrect.]” 444 Vol. 30 offers another case illustration: “經文從心作慠,非本字也。[Jingwen congxin zuo ao, fei benzi ye. The character in sutras that takes ‘heart’ for its semantic indicator is not the original one.]” 445

86. 駃流 駃,所吏反。《蒼頡篇》曰：“駃,速疾也。”字從馬,史聲。經本有從馬邊決者,音古穴反,乃是駃騠,馬名,非此經意也。

Comments: “駃 [jue, a sort of good horse]” in “駃流 [kuailiu, a torrent]” 446, in “駃,所吏反 [jue, suo li fan. The pronunciation of 駃 is represented by ‘su’ and ‘li’ (Fanqie)]”, and in “駃,速疾也 [kuai, suji ye. 駃 means rapidly]” must all be replaced with “駛 (shi)”. The abstract “所吏反” indicates the pronunciation of “駃”, not “駃”. Indeed, the expression “字從馬,史聲 [Zi cong ma, shi sheng. The character takes ‘horse’ as its semantic indicator and ‘shi’ as its phonetic indicator]” illustrates it. In support of this, both Qi and Huilin editions record it as “駛” and Cangjie Pian倉頡篇 mentions: “駛,疾也。 [Shi, ji ye. 駛 means rapidly.]”.

“駃 (jue)” is an incorrect character that has to become “夬 (guai)”, as “駃” of “駃騠 [jueti, a sort of good horse]” takes ‘horse’ as its semantic indicator and ‘guai’ as its pronunciation. 447 Both Qi and Huilin editions record it as “夬”.

87. 閻浮提 正云贍部提。贍部,樹名也。堤,此洲洲。謂香山上阿耨池南有一大樹,名為贍部,其葉上闊下狹,此南洲似彼,故取為名。

444 T54n2128_p0428c13 445 T54n2128_p0506b06 446 “駃” is a homograph that reads as ‘jue’ and ‘kuai’, which respectively mean a sort of good horse and rapid. 447 Shuowen 說文 explains that: “駃,古穴切,從馬夬聲。 [jue, gu xue qie, cong ma guai sheng. The pronunciation of 駃 is indicated by ‘gu’ and ‘xue’ (Fanqie). It takes ‘horse’ as its semantic indicator and ‘guai’ as its pronunciation indicator.]”
堤 (di)” is an improper character, as Qi, Huilin, and Jinchang editions record it as “提 (ti)”. The mistake possibly occurred because of the similarity of shapes between “堤” and “提”.

88. 丈夫 丈夫礼曰：“丈者，長也。夫者，扶也。言長制万物者也。”《白虎通》曰：“夫，扶也，以道扶接也。” 丈夫為言狀扶人者也。《左傳》曰：“進賢達能謂之丈夫也。”《廣雅》：“男子之丈夫，有名行者也。”

Comments: “丈 (zhang)” in “丈戴礼 (zhang dai li)” is an incorrect character and has to be replaced with “大 (da)”. Dadaili 大戴禮 records: “丈者，長也。夫者，扶也。言長萬物也。[Zhangzhe, zhang ye. Fuzhe, fu ye. Yan zhang wanwu ye. 丈 means an elderly person. 夫 means to hold up. 丈夫 is the person who makes everything grow up.]”. The mistake possibly occurred because of the similar shapes of both “大” and “丈”.

“男子之丈夫 (nanzi zhi zhangfu)” is another sentence showing a missing character issue. A sixth character has to be inserted between the second and third in order to become “男子謂之丈夫 [nanzi weizhi zhangfu, the males are called 丈夫]”, as it appears in both Qi and Huilin editions. Guangya 廣雅 offers a supportive explanation: “男，任也。男子者，言任天地之道而長萬物之義也，故謂之丈夫。[Nan, ren ye. Nanzi zhe, yan ren tiandi zhi dao er zhang wanwu zhi yi ye, gu weizhi zhangfu. Man means to take responsibilities. Man is responsible for the natural rules and the moral principles of all beings, that is how a man is called a real man.]”.

“狀 [zhuang, a shape]” can be considered a misused character in this context because it makes the meaning of “丈夫為言狀扶人者也 (zhangfu weiyin zhuangfu ren zheye)” incoherent. The Jinchang edition records it as “柺 [zhang, to hurt]”, which is also incorrect. The correct version is “杖 [zhang, a walking stick]”. Liushu Zheng’e 六書正譌 contains the explanation: “借為扶行之丈，老人持丈，故謂之。別用杖，通。[Jiewei fuxing zhi zhang, laoren chizhang, gu weizhi. Biyong zhang, tong. 丈 is borrowed to indicate a stick used to help an old man to walk. The old man holds the walking stick, that is why it is called 丈. It can also be written as 杖, [chizhang, a walking stick].]”.

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which is the same as 丈]. Consequently, "杖扶人者 (zhangfu ren zhe)" means ‘a person who walks with a crutch’.

Also, it is important to note that the quotations from Baihu Tong 白虎通 and Zuozhuan 左傳 are not used to explain “丈夫 (zhangfu)” but rather to explain “大夫 (dafu)”. A similar use is found in Xiaoqing Zhushu 孝經註疏 Vol. 2: “《白虎通》: ‘……丈夫之為言大扶，扶進人者也。故《傳》云：進賢達能謂之卿大夫。’ [Baihu Tong: ‘…dafu zhiweiyan dafu, fujin ren zheye. Gu Zhuan yun: jinxian daneng weizhi qingdafa.’ Baihu Tong records: ‘[…] the reason why Dafu indicates great support is that Dafu always supports and recommends capable brains. Thus, Zhuan says: The person who recommends the worthy and appoints the capable brains is Dafu.’]”. Shuoyuan 說苑 points in the same direction: “進賢達能謂之大夫。 [Jianxian daneng weizhi dafu. The person who recommends the worthy and appoints the capable brains is Dafu.]”.

89. 戲, 戲字虛邊作弋，音餘力反。笑字從竹，犬聲，有作笑者，俗也。

Comments: “音餘力反 [yin yu li fan, pronounced as ‘yu’ and ‘li’ according to Fanqie]” is likely missing the character “弋 (yi)” because in the Huilin edition, which is more correct, it is “弋音余力反 [yi yin yuli fan, where弋 is represented by ‘yu’ and ‘li’ according to Fanqie]”.

Guangyun 廣韻 contains another way to express that same idea: “弋，與職切。余，以諸切。 [Yi, yu zhi qie. Yu, yi zhu qie. The pronunciation of弋 is marked by ‘yu’ and ‘zhi’ according to Fanqie, while the pronunciation of余 is marked by ‘yi’ and ‘zhu’].” Both “弋” and “余” belong to the initial group of“以 (yi)”.

From the perspective of final sounds, in Guangyun, it goes as follows: “力，林直切。[Li, lin zhi qie. The pronunciation of力 is marked by ‘lin’ and ‘zhi’ with Fanqie.]”. Both “弋” and “力” belong to the final group of“職 (zhi)”. As for “戲”, Guangyun offers another explanation: “戯，許鬳切。[Xi, xu ji qie. The pronunciation of戯 is marked by ‘xu’ and ‘ji’ with Fanqie.]”. “戯” belongs to the initial group of group of

448 It is a senior official in feudal China.
“曉 (xiao)” and the final group of “母 (mu)”. Consequently, it can be seen that “余力反” is indicating the pronunciation for “弋”. *Yiqiejing Yinyi* 一切經音義 Vol. 21 contains another way to express that same idea: “弋字虛邊作弋，弋音餘力反。[Xizi xubian zuo yi, yi yin yu li fan. 弋 is put beside 虚, and the pronunciation of 弋 is marked by ‘yu’ and ‘li’ with Fanqie.]”

“笑 (xiao)” is an incorrect character in the abstract “有作笑者 (you zuo xiao zhe)”. According to the style of Huiyuan’s book, the characters are different forms of writing while Huiyuan analyzing the standard character and popular character. Here, Huiyuan tries to illustrate the popular forms of “笑”. A similar use is found in *Yiqiejing Yinyi* 一切經音義 Vol. 21: “笑字從竹犬聲，有作咲者，俗也。[Xiaozi congzhu quansheng, you zuo xiao zhe, su ye. 笑 takes ‘bamboo’ as its semantic indicator and takes ‘quan’ for its pronunciation. 咲 is the popular form of 笑]”.

“咲” and “笑” are variant characters, which can be taken as the point of reference for collation. Moreover, *Jingyan Xinji Dazang Yin* 精嚴新集大藏音 offers another case character form: “咲咲，并笑音。[Xiao xiao, bing xiao yin. Both 咲 and 笑 are pronounced the same as 笑]”. A similar use is found in *Yupian* 玉篇: “笑，私召切，喜也，俗作咲。[Xiao, sizhao qie, xi ye, suzuo xiao. 笑 is indicated by ‘si’ and ‘zhao’ with Fanqie, means gladness. The popular form of 笑 is 咲.]”. *Yupian* 玉篇 contains additional elements of explanation: “咲，思曜切，俗 笑字。[Xiao, siyao qie, su xiao zi. The pronunciation of 咲 is marked by ‘si’ and ‘yao’ with Fanqie. It’s popular form is 笑]”. Consequently, it can be seen that “笑”, “咲”, and “咲” are variant characters and that both “咲” and “咲” can be used to form the abstract 笑字從竹，犬聲，有作咲者，俗也” or 笑字從竹，犬聲，有作咲者，俗也”.

90. 晓悟群蒙 《廣雅》曰：“曉，說也。”鄭注《禮記》曰：“群，眾也。”韓康注《易》：“蒙昧，幼小之兒。”《說文》曰：“蒙謂童蒙也。”言几大
於道，未有所識，如幼童蒙，菩薩說之令開悟也。說音書銳反。

Comments: The abstract “凜大於道 (fan da yu dao)” makes no sense here and should be replaced with “凜夫於道 [fanfu yu dao, the doctrine to ordinary people]”, which means that ordinary people do not understand Buddhist doctrine just like a child. Both Huilin and Jinzang editions record it as “凜夫於道” and therefore, it can be considered a point of reference regarding the correct meaning of this abstract.

Yiqiejing Yinyi 一切經音義 Vol. 21 agrees with such as version: “《說文》曰：蒙謂童蒙也，言凜夫於道未有所識。 [Shuowen yue: meng wei tongmeng ye, yan fanfu yu dao weiyou suo shi. Shuowen explains: 蒙 means ignorance, which refers to the ordinary people, who do not understand doctrine.]” 451 It is suspected that the form similarity between “大 [da, big]” and “夫 [fu, people]” triggered the mistake during the transcription process.

91. 惟仁 郭璞注《迩雅》曰： “惟，發語聲詁也。” 《周礼》曰： “天德曰二。 言人有如天覆育之德者，即謂之為仁。

Comments: The text “天德曰二 [tiande yue er, the virtue of heaven is two]” makes no sense here and should be replaced with “天德曰仁 [tiande yue ren, the virtur of heaven is benevolence]”, as it appears in the Qi, Huilin, and Jinzang editions. Moreover, in Appearance of the Buddha of Huiyuan’s book, the author quotes the text “天德曰仁” 452 from Zhouli 周禮 to explain “瞻仰如來仁及我 [zhanyang rulai ren ji wo, pay a visit to Buddha and receive his benevolence]” and therefore, it can be considered the point of reference.453 Yiqiejing Yinyi 一切經音義 Vol. 22 offers a supportive explanation: “《周禮》云：天德曰仁。 [Zhouli yun: tiande yue ren. Zhouli records: the virtue of heaven is benevolence.]” 454

It is suspected that the source of the quotation from Guo Pu’s 郭璞 illustration is not correct. In Erya 爾雅, the expression goes as follows: “惟，謀也，思也。 [Wei, mou ye, si ye. 惟 means thinking or planning.]”. Erya offers an additional example:

451 T54n2128_p0439a08 452 K32n1064_p0359b12 453 K32n1064_p0359b12 454 T54n2128_p0448c01
“速速蹙蹙，惟逑鞫也。 [Susu cucu, wei qiu ju ye. The non-talented forcibly occupy the country’s property so that the country is cut, while the worthy always lament in poverty.]”. Guo Pu illustrates it: “惟，念也。 [Wei, nian ye. 惟 means thinking.]”. There is no “惟，發語始辝也 [Wei, fa yusheng ci ye. 惟 is an introductory particle]” either in Erya or Guo Pu’s illustration.

However, Yupian 玉篇 contains another way to express that same idea with the quotation of Huiyuan: “惟，有也，為也，謀也，伊也。又語辭也。 [Wei, you ye, wei ye, mou ye, yi ye. you yuci ye. 惟 means whether having, or making, or considering or that. It also used as an introductory particle.]”.

92. 鼓扇 鼓，公戸反。鄭玄注《集禮》曰: “鼓猶擊也。”扇，動揺也。鼓字經本有從壹邊作皮者，此乃鐘鼓之字。

Comments: “集禮 (ji li)” in this context is incorrect and should be replaced with “儀禮 [Yili, Ceremonial Etiquette]”, as both the Huilin and Jinzang editions record it as such “儀禮 [yili, Ceremonial Etiquette]”455. In Yili 儀禮, it goes as follows: “北面鼓之。 [Beimian gu zhi. Attack in the North.]”. Zheng Xuan 郑玄 annotates it as: “鼓猶擊也。 [Gu you ji ye. 鼓 means to attack.]”.

93. 從穀 穀，苦角反。鄭注《迩雅》曰: “穀謂烏子穀母飯者，鶴謂能自食者也。”穀字經本有從穀下作臼者，元不是字。尋茲舛謬，起自無識，胷臆製字，陷悞童蒙耳，此猶人墮坑不可責也。

Comments: “元不是字 [wu bu shi zi, every one without exceptions is a character]” is not consistent with the the context and should be written as “元不是字 [yuan bushi zi, originally it was not a character]”, as it appears in both Qi and Huilin editions. Huiyuan often uses this phrase, “元不是字” to analyze character forms, such as: “又有口邊著蒰者，元不是字也。 [You you kou bian zhu wu zhe, yuan bushi zi ye. There is also a character 蒰 standing next to 口, which was not a

455 “礼” is the simplified form of “禮”.

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94. 如鑽燧 鑽，則官反。燧，徐醉反。鑽謂木中取火，燧謂鏡中取火也。《淮南子》曰： “陽燧見日，則燄而為火；方諸見月，則津而為水。” 許叔重曰： “陽燧，五石之銅精，仰日則得火；方諸，五石之精，作圜器以坏，仰月則得水也。” 燧又作𨬻也。

Chengpan Gaozu Yubei (承盤高足玉盃, jade stem cups on a jade plate)

Comments: “作圜器以坏 (zuo yuanqi yi huai)” is written as “作圜器似杯 (zuo yuanqi si bei)” in the Qi edition, while in the Huilin edition it is written as “作圜器以似 (zuo yuanqi yi si)”. The reference here is based on the Qi edition. It is suspected that the mistakes occurred because of the similarity of radical part of “坏” and “杯”.

Huainanzi 淮南子: “方諸 (fangzhu)” has been annotated by Xu Shen 許慎: Fangzhu are cup-like utensils, made from the essence of five kinds of stone and used to collect dew by facing the moon. According to Huainan Wanbi Shu 淮南萬畢術, the Fangzhu is a cup, used for collecting dew, and is made from five raw materials at midnight on the Renzi 壬子 day of the 12th lunar month, to collect water. Taiping Yulan 太平御覽 quotes this annotation. From the above we know that Fangzhu is like a round cup. What modern archaeology has found also

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456 K32n1064_p0347b11
provides us with significant evidence for collation. In 1983, people in Guangzhou, Guangdong Province, excavated the gravea cemetry of Zhao Mei 南越, the second King of Southern Yue 南越. They unearthed Chengpan Gaozu Yubei [jade stem cups on a jade plate]. Zhao Mei was the King of Lingnan 嶺南 in the West Han dynasty. Xu Shen 許慎 lived in the East Han dynasty, and his description of the Fangzhu is identical with this unearthed treasure.

95. 芒草箭 芒草,一名繆杜。西域既自有之，東江亦多此類，其形似荻，皮重若笋，絡質柔弱，不堪堅用也。其正宜作惹也。

Comments: “繆杜 (qi du)” can be considered misused words in this context, they are written as “杜榮 [durong, a sort of grass looks like cogongrass]” in Qi edition, as “杜策 (du ce)” in Huilin edition, and as “繆杜 (ying du)” in Jinzang edition. The point of reference here rests on the Qi version. Sifenlü Mingyi Biaoshi 四分律名義標釋 Vol. 26 also has a case illustration: “芒草：芒，應作繆，武方切，音忘，杜榮也，一名繆憂。西域既有其草，江東亦多此類，形頗似荻，皮重若笋，體質柔弱，不堪堅用。 [Mangcao: mang, ying zuo wang, wu fang qie, yin wang, durong ye, yiming wangyou. Xiyu ji you qi cao, jiangdong yi duo cilei, xing pi si di, pi chong ruo sun, tizhi rouruo, bukan jinyong. The form of 芒 in 芒草 should be 芒, which is indicated by ‘wu’ and ‘fang’ according to Fanqie, and read as the same as 忘. 芒 is named as 杜榮 or 芒憂 which has grown in Western Regions and in eastern of Yangtze River. The grass looks like silvergrass and the overlapping skin looks like bamboo shoots. The straw is so weak that cannot bear weight.]”.

“東江 (dong jiang)” makes no sense here and should be replaced with “江東 [jiangdong, the eastern portion on the Yangtze River]”.

“惹 [re, to cause]” is an incorrect character and should, therefore, be corrected as “ wang, a sort of grass similar to cogon grass”. An explanation of that can be

459 South China includes Guangdong, Guangxi, and Hainan Province.
460 Xu Shen 許慎 styled himself Shuzhong 叔重 which is involved in the text.
461 It is a sort of grass looking like cogongrass.
462 It refers to East of Yangtze River. 長江.
found in Erya 爾雅: “苡，杜榮。 [Wang, durong. 玖 indicates 杜榮.]”. A similar use is found in Yiqiejing Yinyi 一切經音義 Vol. 10: “苡，草也。《爾雅》：‘苡，杜榮。’ 注云：‘似茅皮，可以為繩索、履屩等。’ [Wang, cao ye. Erya: ‘wang, durong.’ Zhu yun: ‘si maopi, keyi wei shengsu, lüjue deng.’ 玖 is a sort of grass. Erya 爾雅 explains: ‘苡 indicates 杜榮.’ The comment says: ‘It looks like cogon grass, which can be made into ropes or straw sandals.’” 463

96. 受餒 餒，奴罪反。《說文》曰：餒，飢也，字食，妥聲。經本有從食邊委者，於偽反，此乃飯之字也。

Comments: “字食 (zi shi)” is incomplete and has to be complemented with a third character to become “字從食 [zi cong shi, the character taking ‘food’ as its semantic indicator]”, as it appears in both Qi and Huilin editions.

“飯之字 (fan zhi zi)” is also missing a character. In Qi edition, it is written as “呿餒之字 [si wei zhi zi, the base character for 呿餒]”, while it is “餒呿之字 [nei si zhi zi, the base character for 餒呿]” in Huilin edition, and it is “餒釧之字 [nei si zhi zi, the base character for 餒釧]” in Jinzang edition. The point of reference here rests on the Qi edition. “此乃…之字也 [ci nai…zhi zi ye, it is the base character for …]” and “…字也 […zi ye, the base character for…]” are patterns that Huiyuan 慧苑 uses to analyze variant characters and shape similarly-shaped characters. For example, “經本有從木者，棒杖字也 [Jingben you congmu zhe, bangzhang zi ye. The character taking wood as its semantic indicator in sutras is the base one for 棒杖.]” 464 and “經本有從皮者，鍾鼓字也 [Jingben you congpi zhe, zhonggu zi ye. The character taking skin as its semantic indicator is the base one for 鍾鼓.]” 465.

“委 (wei)” next to the semantic indicator “食 [shi, food]” is the character “餒 [wei, hungry]”. According to the examples, the later abstract “此乃…之字也” is supposed to make phrase with 餒. Shuowen 說文 states that: “餒，飢也，從食妥

463 T54n2128_p0363b11
464 K32n1064_p0349a16
465 K32n1064_p0358c05
聲。[Nei, ji ye, congshi tuosheng. 餧 means hungry, and takes food as its semantic indicator as well as ‘tuo’ as the pronunciation indicator.]

The annotation of Duan Yucai 段玉裁 also contains such a meaning related to “餧”：“各本篆作餧，解作委聲，非也。[Geben zhuan zuo wei, jie zuo weisheng, fei ye. The seal character form in every book is 餧, and pronounced as ‘wei’ which is incorrect.]” In Liushu Zheng’e 六書正譌, it appears: “餧，努罪切，飢也，從食委聲，別作餒，非。[Wei, nu zui qie, ji ye, congshi weisheng, bie zuo nei, fei. The pronunciation of 餧 is marked by ‘nu’ and ‘zui’ with Fanqie, and means hunger. It takes food for its semantic indicator and ‘wei’ for pronunciation indicator. 餒 can also be written as 餧, which that it isncorrect.]” Zhengzi Tong 正字通 offers an additional example: “餧，舊註與餧同，不知餒與餪別。餪音畏，食之也。餧音內，上聲，飢也。[Nei, jiu zhu yu nei tong, buzhi nei yu wei bie. Wei yin wei, shizhi ye. Nei yin nei, shangsheng, ji ye. 餧, in an old annotation, is the same with 餪. They do not realize there is a difference between 餧 and 餪. The pronunciation of 餪 is ‘wei’, means feeding, while the pronunciation of 餪 is ‘nei’ with the third tone, means hunger.]” It can be seen that “餧餧之字” recorded in the Qi edition is fairly correct. Yiqiejing Yinyi 一切經音義 Vol. 21 agrees with such as version: “有從食邊委者，音於偽反，此乃餧餧之字。[You congshi bian wei zhe, yin yu wei fan, cinai weisi zhi zi. The character taking food for the semantic indicator and sitting 委 next to 食 as well as being pronounced as ‘yu’ and ‘wei’ with Fanqie is the base one for 餪餧.]

It further illustrates that “餧” and “餪” are variant characters, which is consistent with the context in the Qi edition.

97. 餧覺 猗，於宜反。淹師《文選音義》云：“猗，美也。”《玉篇》顧野王曰：“歎美之猗，字又作赭。”郭璞注《迩雅》曰：“赭謂佳麗輕美之兒。”今此覺支，由定，加行，伏沉掉，故引定身心輕美安和，即當輕美美之義，故得定者，非唯心安調暢，亦復容兒光潤矣。

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466 T54n2128_p0439b08
467 Longkan Shoujing 龍龕手鏡 states that: “臻，俗；臻，今。[Si, su. si, jin. 臻 is the popular form while 臻 is written at present.]”
Comment: “美 (mei)” is a redundant character in the abstract “輕美美之義 (qingmei mei zhi yi)”. Both Qi and Huilin editions record it as “輕美之義 [qingmei zhi yi, means light and beautiful]”, which can be considered the point of reference. In Yiqiejing Yinyi 一切經音義 Vol. 21, it goes as follows: “即當輕美之義，故得定者，非唯心安調暢，亦復容色光潤。 [Ji dang qingmei zhi yi, gu deding zhe, fei wei xin’an tiaochang, yi fu xin’an tiaochang, yi fu rongmao guangrun. That means light and beautiful. Thus those who experience the Buddha’s mind have not only a heart that is peaceful and clear, but also a face aglow with light.]”.

98. 履提 履，初覌反。 Comments: There is “此云安忍 [ci yun anren, it refers to enduring contempt in peace]” in the Qi, Huilin and Jinzang editions after “履，初覌反 [Chan, chuxian fan. The sound of 履 is indicated by ‘chu’ and ‘xian’ with Fanqie.”]. It is suspected that “此云安忍” was overlooked during the transcription process.

99. 般若 此云惠也。西域惠有二名：一名般若，二名末底，智唯一名。謂之 諾，即是第十智度名也。 Comments: “那 (na)” is missing in the abstract “謂之諾 (weizhi nuo)”. In the Huilin edition, it is written as “謂之諾那 [weizhi nuona, call it as Prajñā]”, while Qi edition records it as “謂之若那 [weizhi rena, call it as Prajñā]”, both of which are acceptable. Yujia Lunji 瑜伽論記 Vol. 10 offers a supportive explanation: “梵云若那，此名為智，當第十度。 [Fan yun rena, ci ming wei zhi, dang dishi du. The Sanskrit is Prajñā, here it means wisdom, which is the tenth name of Prajñāpāramitā].”

100. 拾諸罪軛 軛，於隔反。《珠叢》曰： “軛謂車軛端揵木也。” 今謂諸罪 賠擔在身，如牛為重載所壓。在家累繫，如牛被軛，脫入道，猶拾軛也。

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468 T54n2128_p0439b16
469 In Guangyun 廣韻, we find that “若 (re)” belongs to the initial group of “曰 (ri)”, while “諾 (nuo)” belongs to the initial group of “泥 (ni)”. According to the theory of Zhang Taiyan 章太炎, both the initial group of “娘 (niang)” and “曰 (ri)” belong to the initial group of “泥 (ni)”, see Zhang 2008 : 138.
470 T42n1828_p0544b13
Comments: “脫入道 (tuo rudao)” is incomplete and has to be complemented with a fourth character to become “脫俗入道 [tuosu rudao, let go of earthly desire and go to Buddha dharma]”, as it appears in the Huilin edition.

101. 陂澤 陂，彼為反。《說文》曰：“穿地通水曰池，畜水曰陂也。”

Comments: “陂 [bi, irregular]” in this context is incorrect and should be replaced with “陂 [bei, pond]”, as it appears in Qi, Huilin, and Jinzang editions. *Dafangguang Fo Huayanjing Shuchao Huiben* 大方廣佛華嚴經疏鈔會本 Vol. 14 corroborates this: “陂澤者，畜水曰陂。 [Beize zhe, xushui yue bei. 陂 of 陂澤 means to store water.]” However, “陂” means ‘irregular’ which can be found in *Yupian* 玉篇: “陂，邪也。 [Bi, xie ye. 陂 means irregular.]”

102. 園圃 《蒼頡篇》曰：“種樹曰園，種果曰圃也。”

Comments: “果 [guo, fruit]” can be considered a misused character in this context and should be corrected as “菜 [cai, vegetable]”, as it appears in Qi, Huilin, and Jinzang editions. In *Cangjie Pian* 倉頡篇, the expression goes as follows: “種樹曰園，種菜曰圃。 [Zhongshu yue yuan, zhongcai yue pu. 園 is to plant trees, 團 is to plant vegetables.]”. *Shuowen* 說文 offers a supportive explanation: “圃，種菜曰圃。 [Pu, zhongcai yue pu. 團 is to plant vegetables.]”.

103. 耘除 耘，于君反。《韻圖》稱：“耘，鬬也。”《毛詩傳》曰：“耘，除草也。”又作 耘、耘兩體。今經本作芸字者，此乃芸薹，菜名也。

Comments: “耘 (yun)” in the abstract “又作 耘、耘兩體 [you zuo yun, yun liangti, (耘) is also written as 耘 and 耘]” is incorrect and should be correct for another variant character. *Shuowen* 說文 contains another way to express that same idea: “耘，除苗間穢也。 [Yun, chu miaojian hui ye. 耘 means to weed (a field).]”. *Yupian* 玉篇 points in the same direction: “耘，芟除草也。耘，同上。斬，同上。
[Yun, shanchu cao ye. Yun, tongshang. Yun, tongshang. 耘 means to clean the
grass. 耘 and 秧 are the same as 頒]. According to these character dictionaries,
we know that “頒”, “秧”, and “秧” are the variants of “耘”.

104. 沙門 正云沙迦癹囊。此云息，謂止息一切諸不善法。又曰劬勞，謂修一切劬勞苦行。又曰聶聞，謂多聞熏習是常業。又云止息者，袈裟蔭力止息一切不安隱，故也。

Comments: “止 [zhi, stop]” is missing from 此云息 (ci yun xi) and should, therefore, be corrected as “此云止息 [ci yun zhixi. It means to cease]”, as it appears in Qi, Huilin, and Jinzang editions. Yiqiejing Yinyi 一切經音義 Vol. 27 offers another case illustration: “沙門，止息義，以得法故，暫寧息諸惡也。[Shamen, zhixi yi, yi defa gu, zan ningxi zhu’e ye. 沙門 means to cease. It refers to ceasing every akusala to get dharma].”

105. 操行 操，倉倒反。王逸注《楚辭》曰: “操，志也。” 《玉篇》曰: “持
志貞固曰操也。”

Comments: The quotation is different from the original abstract of Yupian 玉篇. Indeed, Yupian contains a meaning related to “操”: “操，把持也. 操 means to keep under control.”. The source of the quotation could, therefore, be incorrect, but this would be difficult to verify.

106. 諷誦 諷，方風反。鄭玄《周礼》曰: “背文曰諷，以聲節之曰誦也。”

Comments: “鄭玄《周礼》 (Zheng Xuan Zhouli)” is incomplete and has to be complemented with a fifth character to become “鄭玄註《周礼》 [Zheng Xuan zhu Zhouli, Zheng Xuan comments on Zhouli]”. Indeed, in Zheng Xuan’s 鄭玄 comments on Zhouli, it goes as follows: “倍文曰諷，以聲節之曰誦。 [Beiwen yue feng, yi sheng jie zhi yue song. 諷 means recitation, while 誦 means read with rhythm.]”. Here Zheng Xuan’s comments is the same as Huiyuan’s quotation.
107. 若飯食 飯，扶晚反。《說文》云：“飯，食也。”謂食餅也。蓋喫之異名爾。

Comments: “餅 [bing, a round flat cake]” is considered as an incorrectly written character. In the Jinzang edition it is written as “飯 [fan, food]”. However, if the character were miscopied, it would be more likely for it to have been written as “餅 [fan, food]”, since “餅” and “飯” are much more similar in shape, and they are more easily miscopied.

See also Longkan Shoujing 龍龕手鏡: “飯 (fan) is a commonly used character. 餅 and 飯 are two standard characters.” Yupian 玉篇: “飯, fu wan qie⁴⁷³, means food. 餅 and 餤 are two non-standard forms which are the same as 飯.” 飯 and 餅 are variant characters. The 4th volume of Jingtu Sanbujing Yinyi 淨土三部經音義 quotes the part of Xin Huayanjing Yinyi 新華嚴經音義 that says: “飯食 (fan shi), 飯 (fan), fu wan qie,” Shuowen 說文 said: ‘飯 means eating food. It is another word for 喫 [chi, eating].’⁴⁷⁴ Here it was recorded as “食飯”, not “食餅”.

This is not the only example of “食餅” and “餅食”. The pronunciation for “食餅” is given as ‘fan’ in the 7th volume of Xinji Zangjing Yinyi Suihan Lu 新集藏經隨函錄.⁴⁷⁵ In the 62nd volume of Yiqiejing Yinyi 一切經音義: “The first character of 餅食 is pronounced as fan wan fan⁴⁷⁶. Shuowen 說文: ‘飯 is food. It has 食 [shi, food] as its meaning and 弁 (bian) as its pronunciation.’ The popular form 飯 has 反 as its pronunciation.”⁴⁷⁷

108. 良醫 《毛詩》曰: “良，善也。”醫字或作醫也。

Comments: “毛詩 (maoshi)” has a missing character issue, as the correct expression should be “毛詩傳 [Maoshi Zhuan, The Notes of Mao Heng’s Poems]”.

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⁴⁷³ 符萬切. Qie (切) is short for Fanqie (反切), which means taking initial from ‘fu’, taking final and tone from ‘wan’.
⁴⁷⁴ D61n9025_p0163b06.
⁴⁷⁵ K34n1257_p0865c12.
⁴⁷⁶ 烦晚反. Fan (反) is short for Fanqie (反切) as well.
⁴⁷⁷ T54n2128_p0718a17.
There are two “醫 (yi)” in the abstract “醫字或作醫也 [yi zi huo zuo yi ye. 醫 also could be written as 醫]”. The second “醫” should be replaced with another form. *Jiyun* 集韻 contains another way to express that same idea: “醫，或從巫。[Yi, huo cong wu. 醫 occasionally takes witch as its semantic indicator].” *Jingdian Wenzi Bianzheng Shu* 經典文字辨證書 offers another case illustration: “醫，正：醫，別。[醫 is a standard form, while 醫 is a variant form].” “醫” and “醫” are variant characters and the abstract could be “醫字或作醫也 [yi zi huo zuo yi ye. 醫 could also be written as 醫]”.

109. 蹲踞 蹲, 徙勑反。踞, 居御也。

Comments: “踞，居御也 (ju, ju yu ye)” makes no sense here and has to be replaced with “踞，居御反也 [Ju, ju yu fan ye. The pronunciation of 踐 is indicate by ‘ju’ and ‘yu’ according to the Fanqie method].” *Guangyun* 廣韻 has a case illustration: “踞，居御切。[Ju, ju yu qie. 踞 is indicated by ‘ju’ and ‘yu’ according to the Fanqie method].”

110. 経巻第十五 賢首品中

Comments: “中 [zhong, middle]” is an incorrect character. According to the order of the eighty-volume of *The Flower Adornment Sutra*, here it should be “賢首品下 [Xianshou Pin xia, The Third of Bodhisattva Chapter]”.

111. 珍饌 餈，仕眷反。《迩雅》曰： “饌，美也。”

Comments: The quotation is different from the original abstract of *Erya* 尔雅. Indeed, *Erya* 尔雅 contains an explanation of “珍”： “珍，美也。 [Zhen, mei ye. 珍 means delicious].” However, “饌 (zhuan)” doesn’t mean “美 [mei, delicious]” but means foods. It is likely that the scribes made a mistake due to the influence from the second “饌” in this context.

112. 戈鋋劒戟 戈, 古禾反。劒, 市連反。《小雅》曰： “戈，劒戟也。”

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478 See *Yupian* 玉篇: “饌, 飯食也。 [Zhuan, fanshi ye. 饌 means food].”
479 For this type of causing wrong character, see Guan 2003: 107.
文》曰：“反謂平頭戟也。” 《聲類》曰：“綎鋋，鏦也。” 綎音tíng。許叔重注《淮南子》曰：“鋋，小矛也。” 《方言》曰：“吳楊、江淮・南楚之間謂矛為鋋。” 按：《論語圖》戈形旁出一刃也，戟形旁出兩尸也。

Comments: There is an incorrect character issue in the abstract “反謂平頭戟也 (fan wei pingtou ji ye)” which should be “戈謂平頭戟也 [ge wei pingtou ji ye, 戈 is halberd without a head]”, as it appears in the Qi, Huilin, and Jinzang editions. Shuowen points in the same direction: “戈，平頭戟也。 [Ge, pingtou ji ye. A pike is a halberd without a head.]”. Dafangguang Fo Huayanjing Shuchao Huiben 大方廣佛華嚴經疏鈔會本 Vol. 15 offers a supportive explanation: “戈者，平頭戟也。 [Ge zhe, pingtou ji ye. A pike is a halberd without a head.]”.

綎 [ting, a braided silk cord on which jade was worn in ancient times]” is a redundant character in “綎鋋 (ting chan)”. The Qi, Huilin, and Jinzang editions all write is as “鋋 [chan, short spear]”. In Shenglei 聲類, it goes as follows: “鋋，鏦也。 [Chan, cong ye. 鎮 means short spear.]”.

兩尸 [liang shi, two corpse]” has an incorrect character issue and should be “兩刃 [liang ren, two sides]”, as it appears in the Qi, Huilin, and Jinzang editions. Yanshi Jiaxun Jijie 頓氏家訓集解 concurs: “而戟亦謂之棘者，蓋以形旁出兩刃，如木之有刺，故亦曰棘。 [Er ji yi weizhi ji zhe, gai yi xing pang chu liang ren, ru mu zhi youci, gu yi yue ji. And the halberd is also called thorn, probably because there are two heads on the two sides which looks like a thorny tree. That is why the halberd could be called thorn].” Fangyan 方言 Vol. 9 offers another case illustration: “戟，三刃枝。 [Ji, sanren zhi. Halberds have triangular heads].” Moreover, Yiqiejing Yinyi 一切經音義 Vol. 21 contains another way to express that same idea: “戟形旁出兩刃。 [Jixing pang chu liangren. There are two heads on the two sides of the halberd].” This mistake likely occurred because of the similar forms of characters “尸” and “刃”.

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480 L130n1557_p0758b09
481 T54n2128_p0440b14
113. 弧矢 弧，戶吾反。矢，式耳反。《說文》： “弧，木弓也。”《考工記》曰： “剡曰矢。” 謂即箭也。弧字經本有從矢邊作弧，或矢邊作直作瓜者，皆無典據。矢字又作矢，或亦作矢。

Comments: “剡曰矢 (yan yue shi)” has a missing character issue and should, therefore, be corrected as “剡木曰矢 [yanmu yue shi, whittle wood to make an arrow]”, as it appears in both the Huilin and Jinzang editions. In Yiqiejing Yinyi 一切經音義 Vol. 21, the expression goes as follows: “《考工記》曰：剡木曰矢。 [Kaogong Ji yue: yanmu yue shi. Kaogong Ji says, ‘whittle wood to make an arrow’.]”.

The first “作 [zuo, to write]” in the line “或矢邊作直作瓜者 (huo shibian zuo zhi zuo gua zhe)” is a redundant character. The Qi edition writes it as “或矢邊直作瓜者 [Huo shibian zhi zuo gua zhe. Occasionally write 瓜 besides 矢 directly]” which is correct.

114. 車輿 輿，占居反。《玉篇》曰： “輿謂車之捴名也。”

Comments: “占 (zhan)” is an example of the misuse of a character and should be replaced with “与 (yu)”. In Yiqiejing Yinyi 一切經音義 Vol. 27, we find: “輿，余據、與居二反。 [Yu, yu ju, yu ju er fan. 輿 is indicated by ‘yu’ and ‘ju’ as well as ‘yu’ and ‘ju’ according to the Fanqie method.]”. All characters related to “與” in Huiyuan’s work appear as “与”, since “与” and “占” are similar in shape, they are easily mistaken during the process of transcribing.

115. 何况 况，許誑反。况字正體兩點邊，經本有從三點者。《說文》謂之寒水珠乖,譬如況之義者也。

Comments: “珠 [zhu, bead]” in this context is incorrect and should be replaced with “殊 [shu, special]”, as it appears in both the Qi and Huilin editions. This mistake could have occurred because of the similar shapes of the two characters.
116. 湛臾  《玉篇》曰：“湛臾，俄頃之間也。”《俱舍論》：“百二十剎那為一怛剎那，六十怛剎那為一臘縛，三十臘縛為一須臾，三十須臾為一晝夜也。”

Comments: “腊㘭 (la po)” has an incorrect character issue, and should be corrected as “臘縛 [lafu, lava]”. A similar use is found in Jushe Lunji 俱舍論記 Vol. 11: “六十怛剎那為一臘縛。 [Liushi dachana wei yi lafu. Sixty tatksaṇa equals one lava.]”.

117. 敗呂  呂，女育反。《玉篇》曰：“呂，折挫也。”左思《吳都賦》曰：“呂，挾芒是也。”

Comments: Both of these two quotations are different from the original texts. In Yupian 玉篇, we find: “呂，女鞠切，鼻出血也。 [Nü, nü ju qie, bi chuxie ye. 呂 is indicated by ‘nü’ and ‘ju’ according to the Fanqie method. It means nosebleed.]”. However, Guangyun 廣韻 explains “呂” as “挫 [cuo, setback]” which is similar with Huiyuan’s quotation. The original expression of Wudu Fu 吳都賦 is “莫不呂銳挫銛。 [Mobu nüru icuo mang. There is no one who doesn’t blunt the edge of a weapon.]”. The source of the second quotation could, therefore, be incorrect.

118. 徒旅  旅，力与反。孔安注《書》曰：“徒，眾也。”旅猶言呂。《廣雅》曰：“呂，伴也。”

Comments: “呂 [lü, chine]” makes no sense here and has to be replaced with “侶 [lü, companion]”, as it appears in the Qi, Huilin, and Jinzang editions. In Yiqiejing Yinyi 一切經音義 Vol. 21, we find: “旅猶言侶。《廣雅》曰：侶，伴也。 [Lü youyan lü. Guangya yue: lü, ban ye. 旅 is as same as 侶. Guangya said: 侶 means companion.]” Moreover, Guangya states that: “呂，長也。 [Lü, zhang ye. 呂 means lead.]”. The quotation from Guangya in the context differs from the original source.
119. 釋提恒 勸此中梵本之与第一卷說不殊，古人謬置桓字，深成罪過。

Comments: “恒 (heng)” in the item is incorrect and should be corrected as “桓 (huan)”. *The Flower Adornment Sutra* Vol. 15 offers an example: “天子天女所共圍遶，釋提桓因而為上首。 [Tianzi tiannü suo gong weirao, shitihuang yin’er wei shangshou. The heavenly sons and the heavenly daughters round together, and the Sakya King takes the main seat.]”

120. 僅 篋稀反。《說文》曰: “僅，纔能也。”字從纂省，故但革下土也。

Comments: “*=*= [xi, sadness]” can be considered a misused character in this context and should, therefore, be corrected as “恪 [lin, mean]”, as it appears in the Qi edition. From the view of phonology, both “僅 (jin)” and “恪” belong to the rhyme category of “震 (zhen)”, while “*=*=” is in the rhyme category of “微 (wei)”. Consequently, taking “恪” as the lower character of Fanqie of “僅” is correct while “*=*=” makes no sense. From the perspective of character shape, *Guangyun* 廣韻 has a case illustration: “恪本作吝。 [Lin ben zuo lin. 恪 is originally written as 吝.]”. *Jiyun Kaozheng* 集韻攷證 contains such a analysis related “恪”: “恪，注: 鄰也，或作恲。案: 《類篇》恲作恲，《正字通》謂恲同恪，而以恲為俗字。 [Lin, zhu: bi ye, huo zuo lin. An: Leipian lin zuo lin, Zhengzi Tong wei lin tong lin, er yi lin wei suzi. 恲 means mean. It also could be written as 恲. Leipian 類篇 writes 恲 as 恲, and Zhengzi Tong states that 恲 is the same as 恪 and takes 恲 as a popular form.]”. It can be seen that “吝”, “恪”, “恲”, and “恲” are variant characters. Since the shape of “*=*=” is similar with “恲” and “恲”, they can be easily confused, which could explain the spelling mistake.

“字從纂省，故但革下土也 [zi cong zuan sheng, gu dang ge xia tu ye. The character takes the abbreviated ‘纂’ as its component that delete ‘土’ in the bottom of ‘纂’].” makes no sense here, which suggests a misused character. “纂 (zuan)” is
written as “墓 (mu)” in the Qi edition, while as “黄 (huang)” in the Huilin edition. The point of reference here rests on the Huilin edition. *Shuowen* points in the same direction: “從土，從黄省 [cong tu, cong huang sheng. The character takes soil as its semantic indicator, and includes an abbreviated 黄].”

121. 悼悴 悼，疾醉反。《方言》曰： “悼，傷。” 謂容貌痺損。字又作類。

Comments: “痺損 (bi sun)” has an incorrect character issue, as the correct expression should be “瘦損 [shousun, emaciated]”, as it appears in the Jinzang edition. This mistake could have occurred because of the similar shapes of “痺” and “瘦”.

A similar explanation is found in *Guangyun* 廣韻: “瘦，瘦損。 [Shou, shousun. 瘦 means emaciated.”] that it is related to the meaning of the item “悼悴 [youcui, gloomy, emaciated]”. However, “痺” means rheumatism which has nothing to do with the context.

122. 罥 罥，古泫反。《珠叢》曰： “罥謂縛繫取鳥也。” 字又作罥也。

Comments: “縛繫取鳥 (sheng xiqu niao)” has a missing character issue and should be corrected as “以縛繫取鳥 [yisheng xiqu niao, catch birds with rope]”, as it appears in both the Qi and Jinzang editions. It is correct. *Yiqiejing Yinyi* 一切經音義 Vol. 8 contains another way to express that same idea: “罥網……《考聲》云：以縛捕也。[Juanwang [...] Kaosheng yun: yisheng bu ye. Kaosheng explains 罥網 as catching with rope.]”.

“罥 (juan)” in the abstract “字又作罥也 [zi you zuo juan ye, the character is also written as 罥]” is incorrect, and should be replaced with its variant form. The Qi, Huilin, and Jinzang editions all write is as “罥 [juan, catching with rope]” which is correct. *Zihui* 字彙 offers a supportive explanation: “罥，同罥。 [Juan, tong juan. 罥 is the same as 罥.]”. Consequently, “字又作罥也 [zi you zuo juan ye, the
character is also written as 羂]” makes sense in the context.

123. 切利天 切利，梵言，正云怛喇耶怛喇奢。言怛喇耶者，此云三也。怛喇奢者，十二也。謂須弥山頂四方各有八天城，當中有一大城，帝釋所居，揔數有三十三處，故從處立名也。


124. 摩醯首羅 正云醯溼伐羅。言摩醯者，此云大也。溼伐羅者，自在也。謂此大王於大千世界中得自在，故也。

Comments: “摩 (mo)” is missing in the abstract “醯溼伐羅 (xishifaluo)” is incomplete and has to be complemented with a fifth character to become “摩醯溼伐羅 (moxishifaluo)”, as it appears in both the Qi and Jinzang editions. A similar use is found in *Yiqiejing Yinyi 一切經音義* Vol. 25: “摩醯首羅，具足云摩醯什佛羅。 [Moxishouluo, juzu yun moxishifoluo. The full Sanskrit sound of 摩醯首羅 is Maheśvara.]”

“大王 [dawang, king]” has incorrect character and should be written “天王 [tianwang, heavenly king]”, as it appears in both the Qi and Jinzang editions. *Dafangguang Fo Huayanjing Yuanxing Guanmen Gumu 大方廣佛華嚴經愿行觀門骨目* Vol. 1 offers another case illustration: “住此地菩薩多作摩醯首羅天王。 [Zhu cidi pusapuo zuo moxishuoluo tianwang. The bodhisattva who lives here is Maheśvara.]” We can know from this that Maheśvara is a heavenly king rather than a common king.
125. 無所拒 拒，渠呂反。字正宜作岠。孔安注《書》：“拒，違也。”《玉篇》曰：“岠，推格之也。”《方言》云：“格也，止也。”今經本從才者，此則時俗共用耳。

Comments: The two “岠 (ju)” in the context are incorrect and should be corrected as “拒 (ju)”.

“拒 (ju)” in Guangyun 廣韻 is explained as: “捍也，格也，違也。[Han ye, ge ye, wei ye, means to guard, or to conflict, or to disobey]”, while “岠 (ju)” means to stop according to Shuowen. Duan Yucai 段玉裁 comments on Shuowen as: “許無拒字，岠即拒字也，此與彼相抵為拒，相抵則止矣。[Xu wu ju zi, ju ji ju zi ye, ci yu bi xiangdi wei ju, xiangdi ze zhi yi. The book of Xushen didn’t collect 拒. 倔 is the same as 拒, which means resisting each other, that mutual resistance will result in cease.]” that it can be a point of reference.

However, the meaning of “岠” is not related to the context. In Yupian 玉篇, we find: “其呂切，大山也。[Qi lü  qie, dashan ye. 倔 is indicated by ‘qi’ and ‘lü’ according to the Fanqie method, and means huge mountain.]”. From the illustrations of “拒”, “岠”, and “岠”, we could know that “岠”, rather than “岠” is the variant form of “拒”. It is suspected that the similarity of shapes between “岠” and “岠” caused the mistake during the transcription process.

126. 馬瑙 按：馬腦，梵音謂之阿涅溕揭波。言阿涅溕者，此云馬也。礎音符何反。揭波者，腦也，藏也。若言阿涅摩波，此云石藏。按：此寶出自石中，故應名石藏寶。古來以馬聲濫石，藏聲濫腦，故謬云馬腦。

Comments: “瑠 [n, a sort of mineral]” in the item is written as “腦 [n, head]” in both the Qi and Huilin editions. Because of the dual appearance of the latter expression, both the Qi and Huilin editions are considered the sources of the correct version. In Niepan Jing Shu Sande Zhigui 涅盤經疏三德指歸 Vol. 2, offers a supportive explanation: “馬腦亦然，案：此寶或色如馬腦，因以為名。[Manao yiran, an: ci bao huo se ru manao, yin yiwei ming. Agate is the same. It perhaps that
the color of this treasure looks like a horse head, hence the name.".

There is a missing character in the abstract “阿溼摩波” which should be corrected as “阿溼摩揭波”, as it appears in the Qi, Huilin, and Jinzang editions. *Jingtu Sanbu Jing Yinyi Ji* 淨土三部經音義集 Vol. 1 also has a case illustration: “若言阿溼摩揭波，此云石藏。 [Ruo yan ashimojiebo, ci yun shizang. Asmagarba indicates stone treasures].”

127. 置普光明藏 《廣雅》曰： “置，著也。” 謂安著於其藏中也。

Comments: In *Guangya* 廣雅, we find: “置，立也，驿也。 [Zhi, li ye, yi ye. 置 means to build, or a post.]”. The quotation in this context differs from the original text. The source of the quotation could, therefore, be incorrect, but this would be difficult to verify.

128. 十千繒緯 繒，疾陵反。《說文》曰： “繒謂帛之慳名也。布布邪文之緯也。” 《釋名》曰： “緯，崎也。其文崎邪，不順經緯之縱撗也。”

Comments: “白布 (bai bu)” is written as “帛有 (bo you)” in both the Qi and Huilin editions, which is correct. This dissertation asserts that the mistake is made here not only of the intra-character space between “白” and “巾” as components of “帛”, but also the overall shape similarity of “布” and “有”. *Shuowen* 說文 explains: “繒, 帛也。緯, 帛緯也。緯, 文緯也。 [Zeng, bo ye. qi, wenzeng ye. 繒 means silk; 緯 refers to embroidery, or silk with a floral design].” What the text above quoted is different from *Shuowen*, so the record must be based on Huiyuan’s memory, or quotations from other classic texts: for example, *Yupian Lingjuan 玉篇零卷* explains: “繒，似陵、似登二反， 《說文》：帛縑名。 [Zeng, si leng, si deng er fan, Shuowen: bo zongming ye. 繒 is indicated by ‘si’ and ‘ling’ as well as ‘si’ and ‘deng’ according to the Fanqie method. Shuowen explains: 繒 is the generic name of 帛].”

129. 毗舍浮 正云毗溼婆部。言毗溼婆者，此云遍一切也。部，目在也，言遍
於一切皆得自在。或翻為一切有也。

Comments: “目在 (mu zai)” has an incorrect character issue and should be corrected as “自在 [zizai, free]”, as it appears in both the Qi and Huilin editions. It is possible, however, that due to the similarities in the shape of these two characters, that “自” was simply mistaken for “目” during the transcription process. Xu Huayanjing Lüeshu Kanding Ji 續華嚴經略疏刊定記 Vol. 5 offers another example: “正云毗濕婆部，言毗濕婆者，此云遍一切也。部者，自在也。 [Zhengyun pishipobu, yan pishipo zhe, ci yun bian yiqie ye. bu zhe, zizai ye. The Sanskrit is Viśvabhu, and ‘viśva’ means everything, while ‘bhu’ means free.]”.

130. 偉哉 偉，于鬼反。《說文》曰： “偉，奇也。” 《切韻》稱： “偉，大也。” 《玉篇》曰： “哉謂語末之辝也。”

Comments: The quotation is different from the original abstract in Qieyun 切韻, which contains an illustration related to the meaning of “偉”: “偉，奇也。 [Wei, qi ye. 偉 means extraordinary.]”. However, there is an explanation in Guangyun 廣韻, which is the same with Huiyua’s quotation: “偉，大也。 [Wei, da ye. 偉 means gigantic.]”. It could be because Huiyuan wrote it according to what he recalled as being the correct way.

131. 宴寢 宴，於見反。顏注《漢書》曰： “宴謂安息者也。”

Comments: “者 [zhe, auxiliary word]” is a redundant character in the text. See Hanshu 漢書: “大臣不得與宴游。 [Dachen bude yu yanyou. A minister cannot drink and play with the emperor.]”. Shigu 師古 comments: “安息曰宴。 [Anxi yue yan. Resting in peace is 宴.]”. Also Huilin edition record as “宴謂安息也 (yan wei anxi ye)”, in which there is no “者”.

132. 教詔 敎，古孝、古包二反。詔，章曜、章遙二反。《迩雅》曰： “詔， 導也。” 郭 濮曰： “謂教道之也。”

Comments: “郭 濱 (Guo Pu)” is incorrect and should, therefore, be corrected as “郭
“教道 (jiao dao)” makes no sense here and should be replaced with “教導 [jiaodao, to teach]”, as it appears in the Qi, Huilin, and Jinzang editions. In Erya 爾雅, we find: “詔，導也。 [Zhao, dao ye. 詔 means to teach].” Guo Pu’s 郭璞 comments states that: “謂教導之。 [Wei jiaodao zhi. It means to teach].” Yiqiejing Yinyi 一切經音義 Vol. 27 offers another example: “《爾雅》：詔，導也。郭璞謂教導之也。 [Erya: zhao, dao ye. Guo Pu wei jiaodao zhi ye. Erya states that: 詔 means to teach. Guo Pu explains it as to teach them.]”.

133. 逮於無上 逮，唐愛反。《迩雅》曰： “逮，與也。” 与即古之預字。今經意謂得預無上菩果也。

Comments: “与 (yu)” is incorrect in the context, as the correct one should be “與”. In Yiqiejing Yinyi 一切經音義 Vol. 23, it goes as follows: “得預：預，餘茹反。《珠叢》曰：凡事相及曰預，字古作與也。 [Deyu: yu, ru ru fan. Zhucong yue: fanshi xiangji yue yu, zi gu zuo yu ye. The pronunciation of 預 is indicated by ‘yu’ and ‘ru’ according to the Fanqie method. Zhucong 珠叢 explains: 預 means to take part in. The ancient form of 預 is 與].” Zhengyun 正韻 also offers a case illustration: “預，及也，參預也，干也。通作與。 [Yu, ji ye, canyu ye, gan ye. tongzuoyu. 預 means to take part in, or to intervene. The common form of 預 is 與].” It can be seen that “與” rather than “与”, is the variant of “預”.

“菩果 (pu guo)” is incomplete and has to be complemented with a third character to become “菩提果 [puti guo, the result of Bodhi]”, as it appears in both the Qi and Huilin editions. The Flower Adornment Sutra Vol. 17 agrees with such a version: “從菩薩位，逮於無上菩提之道。 [Cong pusa wei, dai yu wushang puti zhi dao. Follow Bodhisattva and reach the supreme Bodhi stage].”

134. 阿羅漢 按：梵語中此名含攝多義，依《大婆沙論》第九十四中四義釋：

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494 T54n2128_p0484a13
495 T54n2128_p0449b10. Zhucong 珠叢: “凡事相及曰預，字古作與也。 [Fanshi xiangji yue yu, zi gu zuo yu ye. Things interacting is 預 which is written as 與 in ancient times].”
496 T10n0279_p0088b07d
“一者應供，二者煞賊，三者不生，四者遠惡。” 依《唯識論》中三義以釋：
“一日永害煩惱賊故，二應受世間妙供養故，三永不復受分段生故。” 依《成實論》中一釋，謂斷惑盡，故名阿羅漢。舊翻之為無生者，謂三界惑盡，更無三界生，故也。

Comments: “日 (ri)” is an incorrect character in the context and should be corrected as “已 [yi, already]”. *Weishi Lun* 唯識論 Vol. 3 points in the same direction: “皆已永害煩惱賊故。 [Jie yi yonghai fannaozei gu. All have already been impaired by the thief of annoyance.]”. The mistake occurs likely because the similar character shape of “日” and “已”.

The abstract “永不復受分段生故 (yongbu fu chu fen jia sheng gu)” has a misused character issue, and should be replaced with “永不復受分段生故”。In *Weishi Lun* 唯識論 Vol. 3, we find: “永不復受分段生故。 [Yongbu fu shou fenduansheng gu. Never suffer from the annoyance of lifespan.]”. It is suspected that the mistake occurs because of the similar shape of “處 (chu)” and “受 (shou)” as well as “段 (jia)” and “段 (duan)”.  

135. 羯磨 此云辨事，謂諸法事由茲成辦也。

Comments: “田 [tian, farmerland]” makes no sense here and should be “由 [you, with]”, as it is in the Qi, Huilin, and Jinzang editions. *Sifen Jieben Rushi* 四分戒本如釋 Vol. 1 offers a supportive explanation: “謂諸法事由茲成辦也。 [Wei zhu fashi you zi chengban ye. It refers to all kinds of religious rites are held with the karma.]”.  

136. 和上 按：《五天雅言》： 和上謂之塢波陁耶。 然彼土流俗謂之殟社， 于闐、勒乃云鶻社，今此方訛音，谓之和上。 虽諸方殊異，今依正釋。 言塢波者， 此云近也； 邪耶者， 謂也， 言此尊師為弟子親近習讀之者也。 舊云親教是。

Comments: The abstract “舊云親教是 (jiu yun qinjiao shi)” makes no sense here
due to the missing character “也 (ye)”. The Qi edition writes it as “舊云親教師者是也 [Jiu yun qinjiao shizhe shiye. In the past time, it indicated being close to teacher]”, while both the Huilin and Jinzang editions record it as “舊雲親教是也 [Jiu yun qinjiao shiye. In the past, it indicated being close to teacher]”. All could be a point of reference. Moreover, “是也” is a grammar schema of “判斷句 [panduanju, judgment sentence]” in Classical written Chinese.500

137. 宁為多不

寧, 年形反。《玉篇》曰: “寧, 安也。”《漢書集注》曰: “安, 焉也。” 安、焉之言, 皆是微問之辝耳。焉音於言反。

Comments: “微問 (wei wen)” has a misused character issue, as the correct expression should be “微問 [zhiwen, to ask for]”, as it appears in both the Qi and Jinzang editions. Since “微” and “徵” are similar in shape, they can be easily miscopied.

138. 優波尼沙陁分

正云塢波尼煞曇。言塢波者, 近也, 尼煞曇者, 少也, 謂少許相近, 比類之分也。或曰優波, 此云近也, 尼沙陁, 對也, 謂相近比對分也。或云極也, 謂數中之也。此中經意, 无限善根, 多少俱无比對, 設其少許,亦无限極也。

Comments: There is a character missing in the abstract “謂數中之也 (wei shuzhong zhi ye)”, which should be “謂數中之極也 [wei shuzhong zhi ji ye, indicating the utmost number]”, as it presents in the Qi, Huilin, and Jinzang editions. In *Yiqiejing Yinyi*一切經音義 Vol. 22, we find: “邬波尼煞曇分, 舊經中作優波尼沙陁分, 謂數之極也。[Wubonishatanfen, jiujing zhong zuo youbonishatuofen, wei shu zhi ji ye. 邬波尼煞曇分 was written as 優波尼沙陁分 in previous sutras. It means the utmost number.]”501

139. 且置此喻

《廣雅》曰: “置, 捨也。”

500 See Pulleyblank 1995: 85–86. In fact, it is not explicitly noted here that it is a subtype of 判斷句, but the “X Y 也” schema is the most general type of 判斷句 in Classical Written Chinese, and the sentences of the form “xxx, 是也” are thus necessarily instances of 判斷句. (the more general “X Y 也” pattern is treated by Pulleyblank on pp. 16ff.)

501 C057a1163_p0085b12
Comments: The quotation is different from the original abstract of *Guangya* 廣雅. Indeed, *Guangya* contains a meaning related to “置”: “置，立也，驛也。[Zhi, li ye, yi ye. 置 means to build, or a post]”. The source of quotation could, therefore, be incorrect.

140. 蕭遙瀾 正云窣路陁阿鉢囊。言窣路陁者，此云入也；阿鉢囊者，此云流也。謂斷見遍惑，捨異生性，初獲聖性，入聖行流，故名入流。舊安洹字，莫知其所以也。

Comments: The literary meaning of “斷見遍惑（duan jian bian huo）” is not clear from the context. It is written as “適斷見惑 [shi duan jianhuo, get rid of visual delusion]” in both the Qi and Jinzang editions, while as “遍斷見惑 [bian duan jianhuo, get rid of delusions completely]” in the Huilin edition. The reference here is based on both the Qi and Jinzang editions.

The meaning of “適 [shi, just, in the early part of]” in “適斷見惑” is the same as “初 [chu, just, in the early part of]” in “初獲聖性 [chu huo shengxing, just got Buddha dharma]”, which makes the literary meaning coherent and smooth. Moreover, “見惑” means visual delusion. *Huayanjing Helun* 華嚴經合論 Vol. 34 points in the same direction: “須陀洹果，謂初斷見惑，捨異生性，初獲聖性，入聖行流故，故名入流。[Xutuohuan guo, we chuduan jianhuo, sheyi shengxing, chuhuo shengxing, rushing xingliu gu, gu ming ruliu. Srotāpanna refers to getting rid of only visual delusions, abandoning natural dispositions, getting Buddha dharma, and then coming into the flow of dharma. That is why it is called inflow.]” 

502 Here the meaning of “初斷見惑” is the same as “適斷見惑” in both the Qi and Jinzang editions.

141. 試味 試，都含反。按：《玉篇》《字林》等，嗜色為媅，嗜酒曰酖。耳類。媅字作妉。今經本作艽字，時俗共行，未詳所出也。

Comments: It is suspected that there are problems of missing character and character misuse in “耳類 (er lei)”. It appears as “耳垂為耽 (er chui wei dan)” in
the Qi edition, while as “耳垂為耽 (er chui wei dan)” in the Huilin edition. Both the Qi and Huilin editions are acceptable because of “耽” and “耽” are variant characters. In *Yupian* 玉篇, we find: “耽，丁含切，俗耽也。 [Dan, ding han qie, su dan ye. The pronunciation of 諱 is indicated by ‘ding’ and ‘han’ according to the Fanqie method. It is the popular form of 諱.]”. *Guangyun* 廣韻 indicates the same: “耽或作耽。 [Dan huo zuo dan. 聶 could be written as 諱.]”.

142. **朱座** 注《國語》曰: “朱，寶也。”

Comments: There is a character missing before “注 [zhu, comment]”. It appears as “賈注 [jia zhu, Jia comments]” both in the Huilin and Jinzang editions and can therefore can be considered a point of reference. In *Guoyu* 國語, it goes as follows: “古者分同姓以珍玉。賈逵注: 珍，寶也。 [Guzhe fen tongxing yi zhenyu. Jia Kui zhu: zhen, bao ye. The ancients gave treasures and jades to people of same clan. Jia Kui explains 珍 as treasure.]”.

143. **超諸等列** 《韻圃》稱： “等，高也。”杜注《左傳》: “列，位也。”

鄭注《禮記》曰: “列，等比也。”張湛注《列子》曰: “禽狩之智有與人同，居則有群，行則有列。”列，立位也。

Comments: “等，高也 [Deng, gao ye. 等 means high]” makes no sense here and has to be replaced with “等，齊也 [Deng, qi ye. 等 means regular]”. *Guangyun* 廣韻 offers a supportive explanation: “等，齊也。 [Deng, qi ye. 等 means regular.]”. The mistake occurs likely because of the similar shape of “齊” and “高”.

144. **皆无瑕玷** 瑕，行加反。玷，丁念反。《廣雅》曰: “瑕，裂也。”《毛詩傳》曰: “缺也。”凡物之有過者，皆由玉之瑕玷，古來以為通語也。

Comments: “缺也 [que ye, flaw]” is missing a character. Both the Qi and Huilin editions write it as “玷，缺也 [Dian, que ye. 玷 means flaw]” so this can be considered the correct expression. *Zhiguan Fuxing Chuan Hongjue* 止觀輔行傳弘決 Vol. 7 offers a helpful record: “瑕，玉病也。玷，玉缺也。 [Xia, yubing ye. Dian, yuque ye. 瑕 means flawed jade and 玷 means flawed jade as well.]”.
“由 [you, from]” is also an incorrect character and should be corrected as “猶 [you, like]”. It is possible, however, that due to the similarities in the pronunciation of these two characters, that “猶” was simply mistaken for “由” during the transcription process.

145. 莫不自謂 《珠叢》曰：“莫，无也。”《玉篇》曰：“謂猶言也，道也。” Comments: The quotation of Yupian 玉篇 differs from the original source. Indeed, in Yupian, it goes as follows: “謂，信也，道也。 [Wei, xin ye, dao ye. 謂 means whether thinking, or speaking.]”. The source of the quotation could, therefore, be incorrect, but would be difficult to verify.

146. 靡所資贍 《考工記》曰：“資，取也。”《小雅》曰：“贍，助也。”言觸事乏少，无取足處也。又郭象注《庄子》曰：“貧，給濟也。”《聲類》曰：“贍，助也。”言孤焭无人濟助也。 Comments: “貧 [pin, poverty]” is written as “資 [zi, to support]” in the Qi, Jinzang, and Huilin editions. It is suspected that the mistake occurred because of the similarity of shapes between “貧” and “資”. In Zhuangzi 庄子, we find: “堯何以資汝? [Yao heyi zi ru. What does Yao 堯 depend on to supply to you?]”. Guo Xiang 郭象 offers a helpful comments: “資者，給濟之謂也。[Zi zhe, geiji zhiwei ye. 資 means to supply and to give financial help.]”.

147. 姝麗 姝，昌逾反。《說文》曰：“姝，色美也。”《小雅》曰：“麗，著也。”謂顏色鮮著也。 Comments: These two quotations in the text are different from the original sources. In Shuowen 說文, the explanation goes as follows: “姝，好也，從女朱聲。 [Shu, hao ye, cong nü zhu sheng. 姝 means beautiful. It takes female as its semantic indicator and ‘zhu’ as its phonetic indicator.]”. Besides, in Xiaoya 小雅, the explanation goes as follows: “麗，數也，思也，兩也。 [Li, shu ye, si ye, liang ye. 麗 means number, or missing, or two.]”.
148. 珠玩 玩，五叚反。《廣雅》曰：“珎，重也。”賈注《國語》曰：“珎，美也。”《書》曰：“玩人喪德，玩物喪志。”孔安國注曰：“以人為戲弄，則喪德。以置物為戲弄，則喪志。”今此謂所愛重戲弄之具也。字又作貟、妧兩體。或戲人為妧，狎習為翫，貪愛為玩也。

Comments: “叚 (jia)” makes no sense in the context. In the Qi edition, it is written as “換 (huan)”. This dissertation takes “段 (duan)” as the correct character.

In terms of rhyme, both “玩 (wan)” and “段” belong to the final consonant category of “換”, however, “叚” belongs to the final consonant category of “馬 (ma)”. The rhyme between “換” and “叚” are shifted, thus “叚” cannot be the lower word of Fanqie of “玩”, while “換” and “段” can be the lower word of “玩” because all of them are in the same final consonant category. When character shape is considered, “叚” and “段” are easily written incorrectly because of the similarity of character shape. The same problem occurred with “阿羅漢 (aluohan)” because of the similarity in shape and incorrect writing of “叚” and “段”.

149. 暨于法界 上，渠噐反。《珠叢》曰：“暨謂及頼也。”

Comments: “賴 (lai)” is incorrect and should be replaced by “預 [yu, to reach]”, as it appears in both the Qi and Huilin editions. The mistake likely occurs because of the similar shape of these two characters. Indeed, Zhucng 珠叢 states that: “暨謂及頼也。 [Ji wei jiyu ye. 暨 means to reach.]”.

150. 未嘗 《玉篇》曰：“嘗謂昔暫為之也。”今此云未嘗者，即是未暫為之也。

Comments: “未嘗為之 [weichang wei zhi, did not do it]” has a mistranscribed character and should be written for “未暫為之 [weizan wei zhi, did not do it]”, as it appears in both the Qi and Huilin editions. The excerpt from Huiyuan’s work “今此 503

K32n1064_p0350c17. There is mistaken word in “永不復處分叚生故 (yongbu fu chu fen jia sheng gu)”. See Weishi Lan 唯識論 Vol. 3: “永不復受分叚生故 [yongbu fu shou fenduansheng gu, never suffer from the annoyance of lifespan].” It is suspected that the mistakes caused by the similarity shape of “處” and “受” as well as “叚” and “段”.

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云未嘗者，即是未嘗為之也 [Jin ci yun weichang zhe, jishi weichang weizhi ye. 未嘗 here means 未嘗]” doesn’t explain the meaning of “未嘗” logically. Moreover, Miaofa Lianhua Jing Xuanzan 妙法蓮華經玄贊 Vol. 2 offers another example: “甞，試也，謂暫為之；今不暫為，故言未嘗。 [Chang, shi ye, wei zan weizhi; jin bu zanwei, gu yan weichang. 甞 means to try, especially for only a short duration. Not doing it of short duration is 未甞.]”504 Thus we can know that the meaning of “未嘗” is the same as “未暫”.

151. 儗所儗 儗，直由反。《珠叢》曰: “儗。” 《玉篇》曰: “儗，類也。”

Comments: The explanation of “儗 (chou)” in the excerpt “《珠叢》曰: “儗” [Zhucong yue: “chou”. Zhucong explains: “儗”] is missing. Indeed, Zhucong 珠叢 contains such a meaning related to “儗”: “儗，類也。 [Chou, lei ye. 儗 means companion.]”.

Also, it is important to note that the quotation from Yupian 玉篇 is different from the original source. In Yupian, we find: “儗，直流切，侶也。 [Chou, zhi liu qie, lü ye. The pronunciation of 儗 is indicated by ‘zhi’ and ‘liu’ according to the Fanqie method. It means companion.]”.

152. 堪奪 《蒼頡篇》曰: “陵，侵也。” 堪字有作奪者，俗。

Comments: The second “奪 (duo)” in the excerpt “奪字有作奪者 [duo zi you zuo duo zhe, occasionally 堪 is written as 堪]” is incorrect and should be replaced with its variant form.

Yiqiejing Yinyi 一切經音義 Vol. 22 has a case illustration: “奪字有作此棄者，俗也。 [Duo zi you zuo ci duo zhe, su ye. 棄 is a popular form of 堪.]”505 Ganlu Zishu 干祿字書 also offers an additional example: “棄奪，上俗下正。 [Duo duo, shang su xia zheng. 棄 is a popular form, while 堪 is a standard form.]”. According to the character form of “棄” collected in Yiqiejing Yinyi and Ganlu Zishu, “有作棄者” in Huiyuan’s book should be written “有作棄者 [you zuo duo zhe,

504 T34n1723_p0686c07. “嘗” and “甞” are variant characters.
505 T54n2128_p0442b16
occasionally 夢 is written as 棄.]”.

153. 夭命 夭，於矯反。孔安注《書》云：“少喪曰夭也。”字有作夭者，不是字也。

Comments: “夭 (yao)” is an incorrect character in “字有作夭者 (zi you zuo yao zhe)” and it should be instead of another form of “夭 (yao)”. It is written as “字有作友者 [zi you zuo ba zhe. Occasionally the character is written as 友]” in the Jinzang and Huilin editions. In *Yiqiejing Yinyi*一切經音義 Vol. 21, we find: “字有作友者 [zi you zuo ba zhe. Occasionally the character is written as 友]”.506 “夭” and “友” are variant characters. *Libian* 隸辨 also has a case illustration: “夭，亦作友。 [yao, yi zuo ba. 夭 is also written as 友].”

154. 冤獨羸頓 冤，渠營反。孔安注《書》曰：“冤，單也。”《玉篇》云：“无兄弟曰冤，无子曰獨。”《文字集略》曰：“頓，損也。”冤字又作冤懽懺三咻。

Comments: The quotation from *Wenzi Jilüe* 文字集略 is different from the original source. In *Wenzi Jilüe*, we find: “頓，損也。 [dun, juan ye. 頓 means to abandon.]”. It is suspected that the mistake occurs because of the similarity in shape between “損 [juan, to abandon]” and “損 [sun, to decrease]”.507

“冤 (qiong)” is a redundant character in the excerpt “又作冤懽懺三咻 [You zuo qiong qiong qiong san ti. 冤 is also written as 懃 and 嬾].”

155. 且時疾捨 時，速也，此盖蒲板方俗之言。

Comments: “板 (ban)” is incorrect and should be replaced with “坂 (ban)”. Puban 蒲坂 is a place in Shanxi 山西 province.508 *Fozu Lidai Tongzai* 佛祖歷代通載 Vol. 2 offers a supportive record: “帝舜有虞氏，王土德，都蒲坂。 [Di shun you yushi, wang tude, du puban. The emperor Shun 舜, whose family name is Yu 虞，“
has an auspicious omen of Earth element. He built the capital city in Puban 蒲坂.". 509

156. 王四天下 王，欲訕反。韓康注《易》曰： “主，盛也。” 歌德之至，王天下。

Comments: “主 (zhu)” is an incorrect character and should be corrected for “王 [wang, being the king]”, as it appears in both the Qi and Huilin editions.

157. 伽陁 此云諷重誦。

Comments: “諷重誦 (feng zhongsong)” has a problem of character redundancy. It is written as “重誦 (zhongsong)” in the Qi edition, while as “諷誦 [fengsong, to read with intonation and expression]” in the Huilin edition. This dissertation takes the Huilin edition as the correct one.

Huiyuan mistook the meanings of “伽陁 [qietuo, Gāthā]” and “祇夜 [zhiye, Geya]”. In Lengyan Jing Zhizhang Shu 楞嚴經指掌疏 Vol. 3, we find: “偈者，梵音略也，或偈他，梵音譌也。正音伽陁，此云諷頌，謂諷功頌德也。[Ji zhe, fanyin lüe ye, huo jita, fanyin e ye. zhengyin qietuo, ci yun fengsong, wei fenggong songde ye. 偈 is an abbreviatory Sanskrit pronunciation. 偈他 is an incorrect translation of Sanskrit. The standard pronunciation is ‘qietuo’, means Gāthā, and refers to praising the merits and virtues.].” 510 Xuanze Chuanhong Jueyi Chao 選擇傳弘決疑鈔 Vol. 4 offers another example: “四者伽陁，斯云不誦偈經，新云諷誦。[Sizhe qietuo, si yun busong jijing, xinyun fengsong. The fourth one is Gāthā which means not reading sutra, while the new translation indicating praising the merits and virtues.].” 511

158. 嬈亂 嬈，乃鳥反。《三蒼》曰：“撓，擾也。” 孔安注《書》曰：“擾，煩也。”

509 T49n2036_p0492a03. In ancient China, people attached mutual promotion and restriction among five elements on to dynasty’s fate, ‘such as emperor possesses virtual of Earth with victory of Earth element.
510 X16n0308_p0110a12
511 D42n8905_p0167a06
Comments: The character “撓 [nao, disturbing]” in the excerpt “撓, 擾也 [Nao, rao ye, 擾 means disturbing]” is different from “嬈 [rao, disturbing]” in the item “嬈 乱 [raoluan, teasing]”, suggesting a mistake. In the Qi edition “撓” is written as “嬈”.

Sancang 三蒼 presents an example: “嬈, 弄也, 煩也. [Rao, nong ye, fan ye. 嬈 means teasing, or disturbing.]” Yiqiejing Yinyi 一切經音義 Vol. 71 offers another illustration: “《三蒼》: 乃了反, 嬈, 擾也, 弄也. 謂 嬈 亂, 戲弄也. [Sancang: nai liao fan, rao, rao ye, nong ye. wei raoluan, xinong ye. Sancang 三蒼 illustrates 嬈 as ‘nai’ and ‘liao’ with Fanqie, and it means disturbing, or teasing. 嬈 亂 means teasing.]”.512


Comments: The quotation from Yupian 玉篇 is different from the original source. Indeed, Yupian has a case illustration: “咎, 其久切. 《說文》云: ‘災也, 從人從各, 各有相違也.’ [Jiu, qi jiu qie. Shuowen yun: ‘zai ye, cong ren cong ge, ge you xiangwei ye.’ The pronunciation of 咎 is marked by ‘qi’ and ‘jiu’ according to the Fanqie method. Shuowen explains: ‘It means disaster. It is composed of ‘person’ and ‘each’, and indicates conflicting with each other.’]”. The source of the quotation could, therefore, be incorrect, but would be difficult to verify.


Comments: The excerpt “煥, 明也, 言也, 文彩分明也 [huan, ming ye, yan ye, wencai fenming ye. 紬 means brightness, or speaking, or colors displayed clearly]” makes no sense in the context and should be replaced “煥, 明也, 言其文彩分明也 [huan, ming ye, yan qi wencai fenming ye. 紬 means brightness, and indicates the colors displaying clearly]”, as it appears in both the Qi and Huilin editions.

Moreover, “煥” does not mean speaking. Shuowen 說文 contains a meaning

512 T54n2128_p0773a01
related to “煥”：“煥，火光也。 [Huan, huoguang ye. 煥 means flame.]”. A similar use is found in Yupian 玉篇: “明盛 [mingsheng, 煥 means bright and grand]”.

161. 拘蘇摩華 此之名，有通有別謂。但果木諸花通名拘蘇摩，又有一花獨名拘蘇摩，其花大小如錢，色甚鮮白，眾多細葉圍集共成，乍如此方白菊花也。

Comments: “果木 [guomu, fruit trees]” makes no sense in the context and should rather be “草木 [caomu, grass and trees]” as it is in the Huilin edition. Xin Huayanjing Lun 新華嚴經論 Vol. 19 points in the same direction: “拘蘇摩華，此有總別義。總云一切草木花也，又有別者。 [Jusumo hua, ci you zong bie yi. zong yun yiqie caomu hua ye, you you bie zhe. There is generic term and alternative name of kusuma. The generic term refers to flowers of all the grass or trees. Also there is an alternative name.]”


Comments: The quotation from Qieyun 切韻 in the context is different from the original source. In Qieyun, the expression goes as follows: “袤，衣帶以上。 [Mao, yidai yishang. 袌 refers to the part above the band of cloth.]”. However, Shuowen 說文 contains another way to explain the meaning of “袤”: “南北曰袤，東西曰廣。 [Nanbei yue mao, dongxi yue guang. Lengthwise from north to south is 袈 whereas from east to west is 廣.]”.

163. 稽首作礼 《周礼·大祝》辯九拜之儀: “一曰稽首，再拜頭至地也。二曰頓首，再拜頭叩地也。三曰空首，再拜頭至手也。四曰振首，戰動拜也。五曰吉祥拜，齋縗不拜也，下拜。六凶拜，稽俯而後拜，謂二年服者。七曰奇拜，謂一拜。八曰褒拜，謂報拜也。九曰肅拜，謂但俯而下手也。

Comments: “二年 [er’nia, two years]” is incorrect and should be “三年 [sannyia, three years]”, as it appears in the Qi, Huilin, and Jinzang editions. Liji 禮記 offers
a supportive illustration: “三年之喪，以其喪拜，非三年之喪，以吉拜。 [Sannian zhi sang, yi qi sangbai, fei sannian zhi sang, yi jibai. During the three-year mourning period, people perform the ceremony with the bow for funeral arrangement, while beyond the three-year mourning period, people perform the ceremony with the bow for happy event.]”.

164. 如是儀則 《迩雅》曰： “儀，法也。”

Comments: In Erya 爾雅, we find an explanation related to “儀”: “儀，善也，匹也，榦也。 [Yi, shan ye, pi ye, gan ye. 儀 means goodness, or match, or trunk.]”. It can be seen that the quotation differs from the original source.

165. 入苦籠檻 檻，胡黁反。籠字正冝作攏。《二蒼》曰： “攏所以宬禽狩。闐，檻也。” 《說文》曰： “攏，牢也。” 郭璞注《山海經》曰： “檻，闐也。” 謂穿地為坑，上檻子以閹禽狩也。今經意謂三界皆苦，如彼攏檻囚繫眾生也。或謂三途劇苦，名苦攏檻者也。

Comments: “攏 [long, gather together]” is incorrect in context and should, therefore, be corrected for “檻 [long, cage]”. The mistake likely occurred because of the similar radicals of “扌” and “木” during the transcription process.

“二蒼 (er cang)” does not make sense in context and should be corrected for “三蒼 [sancang, Sancang]”.

It is important to note that the quotation “攏，牢也 [Long, lao ye. The meaning of 檻 is the same as 牢]” from Shuowen 說文 differs from the original source. Indeed, Shuowen has a case illustration: “攏，檻也。 [Long, jian ye. The meaning of 檻 is the same as 檻.]”. However, Yupian 玉篇 contains another way to express a similar idea, “檻，檻也，牢也。 [Long, jian ye, lao ye. The meaning of 檻 is the same as 檻 and 牢, indicating cage.]”.

“上檻子 (shang lingzi)” makes the meaning of the context unclear, as “安 [an, install]” is missing. It should be “上安檻子 [shang an lingzi, to install a long wood on the top]”, as it appears in both the Qi and Huilin editions.
“以闌禽狩 (yi lan qinshou)” is written as “以欄禽狩 (yi lan qinshou)” in the Jinzang edition, however, neither of them makes the textual meaning coherent. It is written as “以閉禽獸 [yi bi qinshou, to confine animals]” in the Huilin edition, which could be considered as the correct version. It is suspected that the similarity of shapes between “闌” and “閉” triggered the mistake during the transcription process.

166. 顧復一切眾生 復，扶福反。《詩》云：“父兮生我，母兮掬我。拊我畜我，長我育我。頋我復我，出入復我。”鄭玄箋曰：“顧，視也。復，反也。”言去子雖近，猶步步反視也。又箋《詩》曰：“是復者，顧念而重復之也。”今經意菩薩於眾生亦然矣。

Comments: “復 (fu)” is an incorrect character in the excerpt “出入復我 (churu fu wo)” and it should rather be corrected for “腹 [fu, hold…in one’s arms]”. It is suspected that the mistake occurs because it has a similar pronunciation with “復” in the previous excerpt “顧我復我 [Gu wo fu wo, look back repeatedly]”. Indeed, Shi 詩 offers a supportive explanation: “顧我復我，出入腹我。 [Gu wo fu wo, churu fu wo. They always look back at me when they go out or come back and always embrace me when they come in or go out.]”.

167. 寶璫樹 璉，得郎反。《釋名》曰：“穿耳施珠曰璫。”按其一當，乃用數種珎貫穿重懸之也。

Comments: “當 [dang, equal]” is an incorrect character and should be replaced by “璫 [dang, ornament worn on the earlobe by a woman]”, as it appears in the Huilin edition.

“珎 [zhen, treasure]” is likely incorrect and should rather be corrected for “珠 [zhu, beadwork]”. Guangyun 懮韻 offers a case illustration: “璫，耳珠也。 [Dang, erzhu ye. 璉 means beadwork.]” Yiqiejing Yinyi 一切經音義 Vol. 73 points in the same direction: “耳璫：下黨郎反，《釋名》云：‘穿耳施珠曰璫也。’ 《文字典說》：‘耳珠也，從玉當聲也。’ [Er’dang: xia dang lang fan, Shiming yun: chuan’er shizhu yue dang ye. Wenzi Dianshuo: ‘er’zhu ye, cong yu dang sheng ye.’ The
pronunciation of the second character in 耳珰 is marked by ‘dang’ and ‘lang’ with the Fanqie method. Shiming 释名 explains as follows: ‘the beadwork suspended over the ears is called 珏.’ In Wenzi Dianshuo 文字典說, it goes as follows: ‘珰 means the beadwork, which takes jade for its semantic indicator and ‘dang’ for its pronunciation indicator.’”.

Consequently, “珰” refers to that it is beadwork rather than treasure suspending over the ears.


Comments: “者 (zhe)” is a redundant character in “盥口者也 (dangkou zhe ye)” and should be “盥口也 [dangkou ye, gargle]”, as it appears in both the Qi and Huilin editions. A similar use is found in Shuowen 說文: “漱，盥口也。 [Shu, dangkou ye. 漱 means to gargle.]”.

169. 名振天下 振，之刃反。《說文》曰: “振，舉也。” 杜注《左傳》曰: “振，發也。” 謂加名遠發起也。

Comments: “加名 (jia ming)” has an incorrect character and should be “嘉名 [jiaming, good reputation]”, as it appears in both the Qi and Huilin editions. It is suspected that the mistake occurred because “加” and “嘉” have the same pronunciation and both belong to the initial group of “見 (jian)” and the final group of “麻 (ma)”. In Erya 爾雅, we find: “嘉，美也。 [Jia, mei ye. 嘉 means beautiful.]”. “嘉名 (jiaming)” means good etiquette, which fits the literary meaning of the context.

170. 發号施令 《廣雅》曰: “号，告也。施，設也。令，教也。” 謂發言告云，設教使行之也。

Comments: “告云 (gao yun)” makes no sense in this context and should be “告示 [gaoshi, announcement]”, as it is found in both the Qi and Huilin editions. It is suspected that the mistake was caused by the similar shape of “云” and “示”.

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514 T54n2128_p0728c10
171. 掇食  掇字正宜搏，音徒篳反，字從專聲，非從甫韻。流俗文能別茲兩形，遂用掇字。ornment，初委反，此乃掇量之字也。

Comments: “作 [zuo, to write]” is missing in “字正宜 (zi zheng yi)”. Huiyuan often employ the form of“A 正宜作 B [A zheng yi zuo B, the standard form of A is B]” to analyze standard and popular character forms.

“文 [wen, character]” is an incorrect character, which makes the meaning of“流俗文能別茲兩形 (liusu wen neng bie zi liangxing)” incoherent. The Qi, Huilin, and Jinzang editions all write “不 [bu, no]” instead of“文”. Therefore, “流俗不能別茲兩形 (liusu buneng bie zi liangxing)” means that common people cannot differentiate these two character forms and makes the literary content coherent.

172. 芬馥  馥，扶福反。鄭注《迩雅》曰：“芬，香氣調也。”《字林》曰：“馥，香氣盛也。”

Comments: “盛 (sheng)” is a redundant character in “香氣盛也 (xiangqi sheng ye)”. In Zilin 字林, it appears: “馥，香氣也。[Fu, xiangqi ye. 馥 means fragrance.]”.

173. 庄嚴岠麗  巨字古作岠。《珠叢》曰：“岠，至也。”王逸注《楚辝》曰：“麗，美好也。”謂至極美好者也。

Comments: “岠麗 (ju li)” should be “巨麗 [juli, the most beautiful]”, as it appears in both the Qi and Huilin editions. A similar use is found in The Flower Adornment Sutra Vol. 26: “眾寶為輪，莊嚴巨麗。[Zhongbao wei lun, zhuangyan juli. The numerous treasures are made into wheels which are solemn and the most beautiful.]”.515 It is suspected that the mistake occurred because of the influence of the latter “岠” in this context.516

174. 年齒  杜注《左傳》曰：“齒，列也。”謂上己行列也。司馬彪注《庄子》曰：“齒，數也。”謂年壽之數也。

515 T10n0279_p0139a23
516 See Guan 2003: 108. The mistake happens because of the influence of the ensuing characters.
Comments: “上己 (shang ji)” is written as “與己 [yuji, with oneself]” in both the Qi and Huilin editions, whereas it is written as “与己 [yuji, with oneself]” in the Jinzang edition. Both “與” and “与” are acceptable. In most cases, the Korean edition uses “与”,517 thus, here it is corrected for “与”.

The textual meaning of “謂与己行列也 (wei yu ji hanglie ye)” is still incoherent. It is suspected that “同 [tong, same]” is missing before “行列 [hanglie, ranks]”. Xinji Zangjing Yinyi Suihan Lu 新集藏經音義隨函録 Vol. 13 offers a supportive example: “年也，列也，与己同行列也。 [Nian ye, lie ye, yuji tong hanglie ye. 年 indicates rank. It refers to being in the same rank another person.]” 518


Comments: “導 [dao, to guide]” is an incorrect character and should be replaced by “遵 [zun, to follow]”. The mistake occurred because of the similar shapes of “導” and “遵”. In Erya 尋雅, it appears: “遵，從也。 [Zun, cong ye. 遵 means to follow.]”.

176. 庇蔭 庇, 必至反。鄭注《礼記》曰: “庇，庥者也。”

Comments: The source of the quotation has problem. In Liji 禮記, we find: “雖有庇民之大德，不敢有君民之心。 [Sui you bimin zhi dade, bugan you junmin zhi xin. Although the emperor is duty bound to protect the people, the emperor shall not harbor the thought that they reign over the people.].” Zheng Xuan 鄭玄 comments on this: “庇，覆也。 [Bi, fu ye. 庇 means to cover.]”. However, in Vol. 1 of this book, Huiyuan quotes from the comments of Zheng Xuan to explain “庇”: “鄭玄注《禮記》曰：‘庇，覆也。’ [Zheng Xuan zhu Liji yue: ‘bi, fu ye.’ Zheng Xuan comments on Liji: ‘庇 means to cover.’]”, which it is the same as the original source.

517 “与” occurs 43 times, “與” occurs 5 times.
518 K32n1064_p0344c07
Erya 爾雅 provides another example: “庇，蔭也。 [Bi, yin ye. 庇 means to protect.]” Shuowen 説文 agrees, stating, “庇，蔭也。 [Bi, yin ye. 庇 means to protect.]”

177. 首冠十力莊嚴之冠 上冠字，音古及反。鄭注《禮記》曰：“著冠為冠也。” 下冠字音古及反。

Comments: “古及反 [gu ji fan, indicated by ‘gu’ and ‘ji’ according to the Fanqie method]” is written as “古丸反 [gu wan fan, indicated by ‘gu’ and ‘wan’ according to the Fanqie method]” in both the Qi and Jinzang editions whereas in the Huilin edition, it is written as “古鸞反也 [gu luan fan ye, indicated by ‘gu’ and ‘luan’ with Fanqie]”. From the view of phonology, both “丸” and “鸞” can act as the lower character of “冠 [guan, hat]”. All of them belong to the final group of “桓 (huan)” in Zhongyuan Yinyuan 中原音韻. However, “及” cannot act as the lower character of “冠”. 519 “及” and “丸” are similar in shape making them easy to mistranscribe.

178. 撿繫其身 《漢書音義》曰：“撿，局也。” 謂繫縛局也。

Comments: It is suspected that there is a character missing after “繫縛局 (xifu ju) ”. The Qi and Huilin editions both write it as “繫縛局録 [xifu julu, constraint]”. In Yunhui 韻會, we find: “錄，撿束也。 [Lu, jianshu ye. 録 means constraint.]”. Indeed, “繫 (xi), “縛 (fu), “局 (ju),” and “録 (lu)” can be explained as “撿繫 [jianxi, constraint]”. Yupian 玉篇 offers another example: “繫，約束也。 [Xi, yueshu ye. 繫 means to tie up,]” as does Shuowen 説文: “縛，束也。 [Fu, shu ye. 縛 means to bind up.]”

179. 語主者言 《廣雅》曰：“主，也。” 謂守當者也。

Comments: “守 (shou)” is missing in “主，也 (zhu ye),” which is incomplete and has to be complemented with a third character to become “主，守也 [Zhu, shou ye. 主 means domination.]”. Indeed, Guangya 廣雅 has a case illustration: “主，君也，守也。 [Zhu, jun ye, shou ye. 主 means whether sovereign, or domination.]”.

519 “及” belongs to the final group of “齊微 (qi wei)” in Zhongyuan Yinyun 中原音韻.
180. 聾聵耳 聾，五怪反。韋昭注《國語》曰：“耳不別五樂之和謂之聾，從生即聾謂之聵。”字又作[蔽/耳]二形。

Comments: The excerpt “字又作[蔽/耳]二形 [zi you zuo kui er xing. The character also is written as [蔽/耳] these two forms]” has missing and misused characters.

An explanation of that can be found in Shuowen 說文: “聾或从叐。臣鉉等曰：當从蔽省，義見蔽字注。 [Kui huo cong kui. Chen Xuan deng yue: dang cong kui sheng, yi jian kuaizi zhu. 聾 occasionally takes 受 as its semantic indicator. Xuan and others think: it should take the abbreviated 蔽 as its semantic indicator. The meaning could be seen in the comments of 蔽.].” Shuowen also has another case illustration: “蔽，與蒯同。 [Kuai, yu kui tong. 蔽 is the same as 蒯]”. Leipian 類篇 contains additional elements of explanation: “或作聲，亦作聲。 [Huo zuo kui, yi zuo kui. Occasionally it is written as 聾 or 聾].” Moreover, Longkan Shoujian 龍龕手鑑 states: “聵，俗，正作聾。 [Kui, su, zheng zuo kui. 聾 is the popular form and the standard one is 聾].”. Consequently, “聾” could be written as “[蔽/耳]”，“聲”，“聲”，and “聰”. Any two of them could be employed in the excerpt “字又作…二形”. It is suspected that the similarity of shapes between “聲” and “[蔽/耳]” triggered the mistake during the transcription process.

181. 銛白牙齒 銛，斯盡反。《漢書音義》: “銛，利也。”字從舌聲也。

Comments: Based on the style of the whole work, “從舌聲也 [zi cong shengsheng ye, the character belongs to final category of 腦]” should be corrected for “從金，舌聲 [congjin, shesheng, taking metal as its semantic element and ‘she’ as its phonetic element].” “從 A, B 聲 [cong A, B sheng, take A as semantic element and B as phonetic element]” is a form used for analyzing phonograms in Huiyuan’s book.

182. 尋即敗壞 杜注《左傳》曰: “尋，續也。”言絕成已續即壞也。

Comments: “絕成已續即壞 (jue cheng sixu ji huai)” does not make sense because there is a misused character issue. “絕 [jue, broken silk]” appears as “纔 [cai, just]”
in both the Qi and Huilin editions, which can be considered as a point of reference.

“已 [si, the sixth of the twelve Earthly Branches]” should be also corrected for “已 [yi, already]”. The Flower Adornment Sutra Vol. 27 offers a supportive explanation: “復念此身尋即敗壞，見者生厭，狐、狼、餓狗之所噉食。 [Fu nian cishen xunji baihuai, jianzhe shengyan, hu, lang, egou zhi suo danshi. Then one considers the decaying body again makes people disgusted and becomes the food of the foxes, wolves and the hungry dogs.]”.\(^{520}\)

183. 造立精舍 《藝文類聚》云：“精舍者，非以舍之精妙，名為舍，由其精練行者之所居，故謂之精舍也。”

Comments: “名為舍 [ming wei she, the name is house]” does not make sense in this context and is likely redundant. Both Fanyi Mingyi Ji 翻譯名義集 Vol. 5\(^{521}\) and Sifen Lü Mingyi Biaoshi 四分律名義標釋 Vol. 9\(^{522}\) express the same idea: “非由其舍精妙，良由精練行者所居，故云精舍。 [Fei you qi she jingmiao, liang you jinglian xingzhe suoju, gu yun jingshe. It is not a subtle house, but a living place for the monks who practice Buddhism diligently. That is why named as vihara.]”.

184. 不匱 匱，其位反。《漢書音》曰： “匱，空也。”《廣雅》曰： “匱，乏也。”

Comments: “漢書音 [Hanshu Yin, The Pronunciation of Hanshu]” is incomplete and has to be complemented with the fourth character “義 [yi, meaning]”. Huiyuan quotes from Hanshu Yinyi 漢書音義 to explain the meaning of “匱 [kui, empty]”. In Hanshu 漢書, it appears: “天下匱竭。 [Tianxia kuijie. The country is exhausted.]”. Shigu 師古 comments on it as: “匱，空也。 [Kui, kong ye. 匱 means empty.]”.

185. 王京都 《公羊傳》曰：“京師者，何天子之居也。”京者，大也，師者，
眾也，天子之居以眾大之敟言之也。《左氏傳》曰：“邑，有宗廟先君之主曰都，元者曰邑。”《廣雅》曰：“都，國也。”《風俗通》： “天子治居之城舊曰都，曰邑者也。”

Comments: “元者 [yuan zhe, the original one]” has an incorrect character and should be “無者 [wu zhe, without]”. In Huiyuan’s book, “無” is written as “无 (wu)”523. Because of the similarity between “无” and “元” they can easily be mistranscribed. In Zuozhuan 左傳, it goes as follows: “凡邑，有宗廟先君之主曰都，無曰邑。 [Fan yi, you zongmiao xianjun zhi zhu yue du, wu yue yi. The city with the ancestral temple of a ruling house or memorial tablet of ancestors is a capital. If it does not have one, it is a common city].”

Moreover, “域 [yu, area]” is another incorrect character and should be “城 [cheng, city]”, as it appears in both the Qi and Huilin editions. It is easy to make mistake between “域” and “城” because of their similar forms. Xin Huayanjing Lun 新華嚴經論 Vol. 30 offers a case illustration: “人王都邑者，王所居城，所管天下為都，自餘為邑。 [Ren wang duyì zhe, wang suō ju cheng, suo guan tianxia wei du, ziyu wei yi. In all the cities governed by people, the city where the king governs and lives in is 都, the rest are named 邑].”524 Fengsu Tongyi 風俗通義 provides another way to express that same idea: “天子治居之城曰都，舊都曰邑也。 [Tianzi zhiju zhi cheng yue du, jiudu yue yi ye. The city where the emperor governs and resides is the capital. The old capital is 邑].” Consequently, it should be the city (都) not the area (域) where the emperor lives in.

The excerpt “舊曰都，曰邑者也 (jiu yue du, yue yi zhe ye)” makes no sense and should be “曰都，舊都曰邑者也 [yue du, jiudu yue yi zhe ye. Named as 都, the old capital is 邑].”524 Yiqiejing Yinyi 一切經音義 Vol. 22 quotes from Fengsu Tong 風俗通 that: “《風俗通》曰：天子治居之城曰都，舊都曰邑也。 [Fengsu Tong yue: tianzi zhiju zhi cheng yue du, jiudu yue yi ye. Fengsu Tong states: The city where the emperor governs and resides is the capital. The old capital is 邑].”

523 “无” and “無” are variants.
524 T36n1739_p0932b22
妓侍眾女 妓，奇綺反。《埤蒼》曰：“妓，美女也。”為侍，謂之妓侍也。或曰妓，女樂也。美女為樂，亦云妓樂。或有作伎者，言支義反，傷害也，非此所用也。

Comments: The excerpt “為侍謂之妓侍也 (weishi weizhi jishi ye)” makes no sense in this context and should be corrected for “美女為侍，謂之妓侍也 [meinü wei shi, weizhi jishi ye. The beauty serving is called 妓侍]”, as it appears in both the Qi and Huilin editions. Consequently, the sentence pattern of “美女為侍，謂之妓侍也” is consistent with that of “美女為樂，亦云妓樂 [meinü wei yue, yi yun jiyue. The beauty who sings is called 妓樂]”.

“言 [yan, to speak]” is incorrect character and should be “音 [yin, to pronounce]”. Huiyuan presents the pronunciation with the form of “音 AB 反 [yin AB fan, pronounce by A and B according to the Fanqie method]”, for example: “碧音遷歷反 [Qi yin qian li fan, 碧 is pronounced by ‘qian’ and ‘li’ according to the Fanqie method.]”525 and “莒音居呂反 [Ju yin ju lü fan, 莠 is pronounced by ‘ju’ and ‘lü’ according to the Fanqie method.]”526

Moerover, “言” doesn’t mean to pronounce but to talk. In Shuowen 說文, we find: “直言曰言，論難曰語。 [Zhiyan yue yan, lunnan yue yu. Talking is 言, discussing is 語.]”. Shiming 釋名 offers another way to express that same idea: “言，宣也，宣彼此之意也。 [Yan, xuan ye, xuan bici zhi yi ye. 言 means to speak out, indicating to speak one’s mind.]”.

罄所瓈 《毛詩傳》曰：“罄，盡。”杜注《左傳》曰：“瓈，寶也。”

Comments: “瓈 [bao, treasure]” is an incorrect character which should be replaced with “貴 [gui, precious]” as it appears in both the Qi and Huilin editions. In Zuozhuan 左傳, it goes as follows: “珍之也 [Zhen zhi ye, to cherish it]”. Du Yu 杜預 comments on it: “珍，貴也。 [Zhen, gui ye. 珍 means precious.]”.

Furthermore, in Huiyuan’s work, there is another item quoting the comments of

525 K32n1064_p0341c07 526 K32n1064_p0343c18
Guoyu 国语：“珎，宝也。 [Zhen, bao ye. 珎 means treasure.]”. In consideration of the character form in the Qi and Huilin editions, the mistake likely occurred because of the similar forms of “寶” and “貴”.

188. 率上 《玉篇》曰: “率，遵也，用也。”謂遵用教命之處也。

Comments: “率上 (shuai shang)” appears as “率土 [shuaitu, the whole ground]” in the Qi, Huilin, and Jinzang editions that it is correct. The Flower Adornment Sutra Vol. 28 contains a case illustration: “臨馭率土靡不從，摧伏魔軍悉令盡。 [Linyu shuaitu mibu cong, cuifu mojun xi ling jin. All the land was under command, all the demons were destroyed.]” This mistake could have occurred because of the similar shapes of “土” and “上”.

189. 牝蓐 褥，如欲反。《聲類》曰: “蓐，薦也。” 郭璞注《迩雅》曰: “蓐，席也。”案: 古者薦席通稱，謂之蓐也。然本別有厚氈衣以表裏，亦謂之褥。其字正宜從衣邊作蓐也。

Comments: “蓐 [ru, to insult]” is an incorrect character and should be “蓐 [ru, straw mat]” as it appears in the the item “牿蓐 [chuangru, the straw mat of bed]”.

190. 僕僕作使 作,則各反。使,所吏反。按: 《玉篇》古之用字,幼童為僮,僕為,与今一倍別也。鄭注《礼記》曰: “僕謂賤役之人也。”

Comments: “幼童為僮，僕為 (youtong wei tong, pu wei)” does not make sense here because there are missing characters; the correct expression is suspected to be “幼童為僮，童僕為童 [Youtong wei tong, tongpu wei tong, 僕 indicates young, while 童 indicates houseboy]”. Furthermore, both the Qi and Huilin editions record it as “幼童為僮，僕僕為童 [Youtong wei tong, tongpu wei tong. 僕 indicates young, while 童 indicates houseboy]”, which can be considered as a point of reference.

in this context, Huiyuan tries to quote the explanations from Yupian 玉篇 to analyze the changing meaning of “僮” and “童” from past to the present. Indeed,
Yupian offers an illustration: ‘僮，徒東切，幼迷荒者。《詩》：‘狂僮之狂也且。’《廣雅》云：‘癡也。今為童。’ [Tong, tu dong qie, you mihuang zhe. Shi: kuangtong zhi kuang ye qie. Guangya yun: chi ye. Jin wei tong. The pronunciation of 僕 is indicated by ‘tu’ and ‘dong’ according to the Fanqie method. It means servant. Shi 詩 records: ‘Arrogance and ignorance.’ Guangya 廣雅 illustrates: ‘Be ignorant. It is written as 童 nowadays.’]. Yupian states that “僮” indicates a young and innocent child, and it also quotes the text from Guangya, which illustrates “僮” is written as “童” nowadays. Huiyuan pointed out the explanation of Yupian has a problem that there is a big difference with the present meaning, therefore Huiyuan quotes a character dictionary to analyze “童” and “僮”. Yunhui Bu 韻會補 states: “童，奴也，幼也。今文僮幼字作童，童僕字作僮，相承失也。[Tong, nu ye, you ye. Jinwen tongyou zi zuo tong, tongpu zi zuo tong, xiangcheng shi ye. 童 means servant or young. In modern characters, 童 is for indicating young and 僕 is for indicating houseboy that the succession missed.]”.

191. 邁然高出 邁，胡頂反。《迩雅》曰：‘邁，遠也。’言獨出高遠也。

Comments: “也 (ye)” is a missing character after “遠 [yuan, far]”. Huiyuan usually use the form of “A，B 也 [A, B ye, A is B]” and “也” to make a judging sentence pattern. See also this book: “《迩雅》曰：邁，遠也。[Erya yue: jiong, yuan ye. Erya explains: 邁 means far.]”. Zhaolun Xinshu 肇論新疏 Vol. 2 agrees with such a version: “邁，遠也。 [Jiong, yuan ye. 邁 means far].”.

192. 其音清亮 亮，力仗反。《廣雅》曰：‘亮，月也’。

Comments: “月 [yue, month]” is an incorrect character and should rather be replaced with “朗 [lang, bright]”, as it appears in the the Qi, Huilin, and Jinzang editions.

However, Guangya Shuzheng 廣雅疏證 contains another way to express the
meaning of “亮”：亮，相也。[Liang, xiang ye. 亮 means assist.]\(^{531}\), which is not consistent with the quotation in Huiyuan’s work. In Yupian 玉篇, the expression goes as follows: “亮，朗也。[Liang, lang ye. 亮 means bright.]”. It is suspected that the part of phonetic indicator for “朗” is missing during transcription process and the source of citation was confused Guangya 廣雅 and Yupian.

193. 珂貝璧玉 珂,恪何反。《玉篇》曰： ‘珂,螺属也,所出於海,其白若雪, 所以瘀馬膚者也。” 《說文》曰： “貝謂海介蟲也。” 璧，瑞玉也。《迄雅》云： “玉肉倍好謂之璧。” 昔形圓而有孔,玉王者祭天神以用之矣。Comments: “壁 [bi, wall]” is an incorrect character and should be “璧 [bi, round flat piece of jade with a hole in its centre]”, as it appears in the both the Qi and Huilin editions. “壁” and “璧” are similar in shape and easy to mistake.

“玉王者 (yu wang zhe)” does not make sense in this context, as “玉 [yu, jade]” is a redundant character. Both the Qi and Huilin editions record it as “王者 [wang zhe, the person who rules the country]”, which can be considered as a reference. “璧玉 [biyu, jade]” ranks at the first place among ancient “六器 [liuqi, six jade items people used during sacrificial rites]”. In Zhouli 周禮, we find: “以玉作六器,以禮天地四方,以蒼璧禮天,以黃琮禮地,以青珪禮東方,以赤璋禮南方,以白琥禮西方,以玄璜禮北方。[Yi yu zuo liuqi, yi li tiandi sifang, yi cangbi li tian, yi huangcong li di, yi qinggui li dongfang, yi chizhang li nanfang, yi baihu li xifang, yi xuanhuang li beifang. Using jade to make six kinds of vessels for the universal sacrifice ceremony, the green bi\(^{532}\) is sacrificed for the heaven, the yellow cong\(^{533}\) is sacrificed for the earth, the green gui\(^{534}\) is sacrificed for the East, the red zhang\(^{535}\) is sacrificed for South, the white hu\(^{536}\) is sacrificed for West, the dark huang\(^{537}\) is sacrificed for North.]”. It is seen that the sacrificial vessel, “王者祭天神 [wangzhe ji tianshen, the king offers a sacrifice to God]” in this context should be the round

\(^{531}\) Wang 1983: 142.
\(^{532}\) Bi, the round flat piece of jade with a hole in its centre.
\(^{533}\) Cong, long hollow piece of jade with rectangular sides.
\(^{534}\) Gui, elongated pointed tablet of jade.
\(^{535}\) Zhang, half elongated pointed tablet of jade.
\(^{536}\) Hu, tiger-shape jade.
\(^{537}\) Huang, semi-annular jade pendant.
flat piece of jade with a hole in its centre, not the common jadeware. *Mutianzi Zhan* 穆天子傳 offers a supportive illustration: “天子賓於西王母，乃執白圭玄璧以見西王母。 [Tianzi bin yu Xiwangmu, nai zhi baigui xuanbi yi jian Xiwangmu. The Son of Heaven is going to be a guest of the queen mother of the West, so he takes the white gui and the dark bi to visit her].”

**194. 瑕玷** 玷, 丁念反。玷字有本作點者，謬也。瑕玷之義，並見一也。

Comments: “見一 (jian yi)” does not make sense in this context and should be “見上 [jian shang, see text above]”, as it appears in the both the Qi and Huilin editions. “瑕玷 [xiadian, flaw of jades]” has already been explained in the previous item “皆无瑕玷 [jie wu xiadian, none of them have flaws]”.538, thus, “見上” here means ‘see above’.

**195. 仁恕** 恕, 傷預反。《釋名》曰: “仁, 忍也。”謂好生恱煞, 善惡含忍。《聲類》曰: “仁心庶物曰恕也。”

Comments: “庶 [shu, numerous]” is a misused character and should be “度 [duo, measure]”. In *Shenglei* 聲類, the expression goes as follows: “以心度物曰恕也。 [Yi xin duowu yue shu ye. Measuring everything with the mind is called 恕].” *Yiqiejing Yinyi 一切經音義* Vol. 21 also has a case illustration: “《聲類》：‘仁心度物曰恕。’ [Shenglei: ‘renxin duowu yue shu.’ Shenglei illustrates: ‘Using the benevolent mind to measure everything is called 恕.’]”.539 “庶” and “度” are similar in shape and easy to mistake.

**196. 湍馳奔激** 湍, 吐官反。激, 經歷反。《說文》曰: “激, 疾瀨也。”淺水流沙上曰湍也。馳, 急走也。水文凝邪疾急曰激也。

Comments: “激 (ji)” is an incorrect character in the excerpt “激, 疾瀨也。 [Ji, jilai ye. 激 means torrent]” and should be replaced with “湍 (tuan)”. It is suspected that mistake occurs because of the influence of “激, 經歷反。 [Ji, jing li fan. The

538 K32n1064_p0351b17
539 C057n1163_p0007a16
pronunciation of 激 is marked by ‘jing’ and ‘li’ according to the Fanqie method.]” in the previous text.\footnote{Guan (2003) illustrates that there is an error occurred while being influenced by the above text, pp107.}

In Shuowen 說文, we find: “湍，疾瀨也。 [Tuan, jilai ye. 涓 means the torrent.]”.

197. 我慢原阜 卍 徇，扶九反。《述雅》曰：“高厚廣平曰陸，大陸曰阜。”按：陸即原也。

Comments: The quotation is different from the original source. In Erya 爾雅, it is: “廣平曰原，大陸曰阜，高平曰陸。 [Guangping yue yuan, dalu yue fu, gaoping yue lu. The broad and flat ground is 原, the big land is 阜, the high and flat ground is 陸.]”. There is a comment on it: “廣平曰原者，謂澤之廣平者亦曰原。漢以平原為郡名。高平曰陸者，謂土地豐，正名為陸。 [Guangping yue yuan zhe, wei ze zhi guangping zhe yi yue yuan. Han yi pingyuan wei junming. gaoping yue lu zhe, wei tudi feng, zhengming wei lu. The broad and flat ground is plain. The broad and flat marsh is also named as plain. The Han dynasty take 平原 as a prefectural name. The high and flat ground which is named as land refers to the rich ground. The formal name is land.]”. Broad and flat ground is called “原”, high and flat ground is called “陸”. “原” and “陸” are different, the quotation mistook two of them.

The quotations in Dafangguang Fo Huayanjing Suishu Yanyi Chao 大方廣佛華嚴經隨疏演義鈔 Vol. 60\footnote{T36n1736_p0479b09} and in Dafangguang Fo Huayanjing Shuchao Huiyen 大方廣佛華嚴經疏會本 Vol. 35\footnote{L132n1557_p0102b04} are entirely correct, and can used as a point reference: “《爾雅》云：‘高平曰陸，大陸曰阜。’[Erya yun: gaoping yue lu, dalu yue fu. Erya explains: the high and flat ground is 陸, big land is 阜.]”.

198. 三界熾如苦無量 《周易·离卦九四》注云: “其炎始盛，故曰如。”今此言三界諸惑如火熾盛，能招惑，多苦果，故也。

Comments: “焚 [fen, blazing]” is missing in “故曰如 (gu yue ru),” which should be “故曰熾如 [gu yue fenru, so it is called blazing]”. In Yi 易, we find: “其明始進，其炎始盛，故曰熾如。 [Qi ming shijin, qi yan shisheng, gu yue fenru. It is blazing
when the brightness starts spread and the flame starts burning].”

199. 蚧 《字林》曰：“蚋，小蚊也。”

Comments: “蚋 [shi, a sort of insect]” is an incorrect character and should be “蚋 [ruì, gnat]”, as it appears in the Qi, Huilin, and Jinzang editions. “蚋” and “蚋” are similar in shape, which explains the writing mistake.

200. 無懾暴 《蒼頡篇》曰：“懾，恨也。”《玉篇》曰：“暴，陵犯也。”谓欺陵觸[牛+戾]於人也。按：暴字正體作暴，若曝物為之曝也。

Comments: “[牛+戾]” is an incorrect character which is not collected in the main character or rhythm dictionaries. The Jinzang edition records it as “捩 (liè),” which does not make the literary meaning coherent and smooth. This dissertation thinks it is likely “捩 [lie, violate]” which fits the context. “欺陵觸捩 (qĭng lín chū liè)” means bully and violation. It is likely that the mistake occurs because of the form similarity between “[牛+戾]” and “捩”.

There is also an incorrect character the excerpt “暴字正體作暴 [Bào zi zhengti zuò bao, the standard form of 暴 is 暴]”, as the second “暴” should likely be replaced with a variant character.

201. 蟲毒 《左傳》曰：“於文，皿蟲。”杜預注曰：“皿，器也，所以器受蟲，害人為蠱也。”《聲類》曰：“蠱謂蟲物病害人也。”

Comments: The character “蟲 (chōng)” in “蟲毒 (chōng dú), “蟲, 公戶反 [chōng, gōng hu fan, the pronunciation of 蟲 is indicated by ‘gōng’ and ‘hu’ with the Fanqie method]”, and “蟲 谓 [chōng wei, 蟲 means]” is written as “蠱 (gu)” in the Qi edition, which can be considered as the correct version. It is suspected that the lower part of “蠱” was neglected during the transcription process. “公戶反” marks the pronunciation of “蟲”, while the pronunciation of “蟲” is marked by ‘zhi’ and ‘gong’ with Fanqie, they are far different from each other. See also the later quotations from Zuozhuan 左傳 and Shenglei 聲類, both of which explaining the
meaning of “蠱” rather than “蟲”. Both The Flower Adornment Sutra Vol. 36 and Huayan Gangyao 華嚴綱要 Vol. 36 offer another case illustration: “顛狂、乾消、鬼魅、蠱毒, 悉能除斷。[Diankuang, qianxiao, guimei, gudu, xineng chuduan. Eccentric disease, marasmus, ghosts and goblins, as well as parasites are diseases that can be cured.]”. As “蠱毒” appears in the all Huayan sutras and Huiyuan’s book is illustrating The Flower Adornment Sutra, the item should be written as “蠱毒”.

“於文，皿蟲 (yu wen, min chong)” is missing a character. The Qi and Huilin editions record it as “於文，皿蟲為蠱 [Yu wen, min chong wei gu. From the view of character construction, 螨 is associated by vessel and insect]”. In Zuozhuan 左傳, we find: “於文，皿蟲為蠱。[Yu wen, min chong wei gu. From the view of character construction, 螨 is associated by vessel and insect]”. Liushu Gu 六書故 also agrees: “蠱，公户切。皿蟲為蠱。[Gu, gong hu qie. Min chong wei gu. The pronunciation of 螨 is marked by ‘gong’ and ‘hu’ with Fanqie. Worms in containers are called 螨].”

202. 我慢溉灌 溉，古代反。《說文》曰：“溉灌，澍木也。”

Comments: “木 [mu, wood]” is an incorrect character and should be “水 [shui, water]”, as it appears in the both the Huilin and Qi editions. It is suspected that the clerical error happened because of the similar shape of “木” and “水”.

Shuowen 說文 contains such a meaning related to “澍”： "澍，時雨澍生萬物。[Shu, shiyu shusheng wanwu. Timely rain moistens all the things on earth.]”. Thus, the meaning of “澍” is watering all the things on earth, not just trees. The Flower Adornment Sutra Vol. 37 states that: “愛水為潤，我慢溉灌。[Ai shui wei run, wo man guangai. Moisten all things with the water of love and irrigate with arrogance].” In the sutra, it refers to moistening and irrigating with water, thus “溉灌” should be explained as “澍水 [shushui, to irrigate with water]” rather than “澍木 [shumu, to irrigate trees]”.

543 T10n0279_p0192b11
544 X08n0240_p0783c22
545 T10n0279_p0193c24
203. 汝今適得  適，尸亦反。《三蒼頡》曰：“適，始也，近也。”

Comments: “頡 (jie)” is a redundant character in “三蒼頡 (sancang jie)”, which should be “三蒼 [sancang, Sancang]”.

204. 各若干微塵  《漢書》胡廣曰：“逆，順也。干，求也。”當順所求而与之，故謂若干也。顏師古曰：“若干，且設數之語也。”干猶箇也，謂當如此數耳。

Comments: “逆 [ni, go agaist]” is incorrectly written; the correct character should be “若 (ruo)” since the characters in this item are “若干 [ruogan, some]”, not “逆”. Both the Qi and Huilin editions record it as “若”, which suggests it is the correct one. In Hanshu 漢書, we find: “或用輕錢，百加若干。[Huo yong qingqian, bai jia ruogan. If people use Qingqian546, they should pay for one hundred and some more.]”. Hu Guang 胡廣 writes: “若，順也。干，求也。 [Ruo, shun ye. Gan, qiu ye. 若 means complying, 干 means pursuing.]”.

205. 羈繫  羈，寄冝反。王逸注《楚詞》曰：“生為貪愛等所繫。”亦然矣。

Comments: Before “生為貪愛等所繫 (sheng wei tanai deng suo xi)”, there is “羁謂絡馬頭也，言衆 (ji wei luo matou ye, yan zhong)” in both the Qi and Huilin editions. It essentially means “羁謂絡馬頭也，言衆生為貪愛等所繫。 [Ji wei luo matou ye, yan zhongsheng wei tanai suo xi. 羁 means to bind the head of a horse, referring to people fettered by greed, love and other strong emotions]”, as the textual meaning is clear and coherent. Chuci 楚辭 wrote: “余雖好脩姱以鞿羁兮，謇朝谇而夕替。 [Yu sui hao xiukua yi jiji xi, jianchao sui er xiti. Although I prefer to keep my lofty morals for self-discipline. I was framed in the morning and demoted to a remote area by night.]”. Wang Yi 王逸 comments on it: “革絡頭曰羁，言為人所係累也。[Geluotou yue ji, yan weiren suo xilei ye. 羁 means the head of a horse bound with a bridle, or being fettered by people.]”.

206. 虔誠  賈注《國語》曰：“虔，固也。” 《述雅》曰：“誠，信也。”

546 Qingqian is the name of a currency in the Western Han dynasty.
Comments: “固 [gu, firm]” is an incorrect character and should be replaced with “敬 [jing, to respect]”, as it appears in the both the Qi and Huilin editions. In Guoyu 國語, it appears as follows: “其貴國之賓至，則以班加一等，益虔。 [Qi guiguo zhi bin zhi, ze yi ban jia yideng, yiqian. Step up the guests who come from honored countries to show more respect.]”. Jia Kui 賈逵 offers an illustration: “虔，敬也。 [Qian, jing ye. 虔 means to respect.]”. Niepan Jing Shu Sande Zhigui 涅盤經疏三德指歸 Vol. 19 also has a same case illustration: “虔，敬也。 [Qian, jing ye. 虔 means to respect.]”.

207. 尼民陀山 具云尼民駱羅者也。此曰持邊山者也。

Comments: “者 (zhe)” is a redundant character in the excerpt “持邊山者 (chibianshan zhe)”. Both the Qi and Huilin editions record it as “持邊山 [chibianshan, Periphery Protection Mountain]”. Xin Huayan Lunshu 新華嚴論疏 Vol. 29 agrees: “尼民陀羅山王，名曰持邊山。[Nimintuoluoshanwang, ming yue chibianshan. Nimi dhara is called Periphery Protection Mountain.]”. In Huayanjing Helun 華嚴經合論 Vol. 80, it goes as follows: “尼民陀羅山，此云持邊山。[Nimintuoluoshan, ci yun chibianshan. Nimi dhara is called Periphery Protection Mountain here.]”.

208. 斫迦羅山 正云拘羯羅，此曰輪也。

Comments: “此曰輪也 [ci yue lun ye, it indicates wheels]” is incomplete and has to be complemented with the fifth character to form “此曰輪圍也 [ci yue lunwei ye, it indicates wheel encirclement]”. Xin Huayanjing Lun 新華嚴論 Lun Vol. 29 states that: “斫迦羅山，此云輪圍。 [Zhuojialuoshan, ci yun lunwen. Cakra here is called wheel encirclement.]”. Daming Sanzang Fashu 大明三藏法數 Vol. 31 also: “梵語斫迦羅，華言輪圍。 [Fanyu zhuojialuo, huayan lunwei. The Sanskrit is Cakra, while the Chinese is wheel encirclement.]”.

209. 圓光一尋 何休《纂要》云: “八寸曰咫，三尺曰武，五尺曰墨，六尺曰

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547 X37n0662_p0614c08
548 T36n1739_p0920a15
549 X04n0223_p0543c16
550 T36n1739_p0920a17
551 P182n1615_p0694b09

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步, 七尺曰承, 八尺曰尋, 十尺曰丈, 丈六曰常。" 《小雅》曰: “四尺曰仞,倍仞曰尋, 倍尋曰常。”

Comments: “休 (xiu)” is an incorrect character which should be replaced with “承
(cheng)”, since He Cheng 何承 is the author of Zuanyao 纂要552.

Besides, “承 (cheng)” in the excerpt “七尺曰承” is another incorrect character and
should be replaced by “仞 (ren). Fanyi Mingyi Ji 翻譯名義集 Vol. 3 offers a
similar expression: “《史記》并鄭玄, 皆云七尺曰仞。 [Shiji bing Zheng Xuan, jie
yun qichi yue ren. Both Shiji and Zheng Xuan 鄭玄 said that seven Chi equals to
one Ren.].” 553 Dazang Yilan 大藏一覽 Vol. 6 also supports this: “五尺曰墨, 六尺
d曰步, 七尺曰仞。 [Wuchi yue mo, liuchi yue bu, qichi yue ren. Five Chi equals to
one Mo, six Chi equals to one Bu, and seven Chi equals to one Ren.].” 554 This kind
of mistake suggests a clerical error occurred because of the vertical component type
in which “仞” and “承” are close to one another, and is incorrectly written as “仞”.

210. 一俱盧舍 依毗曇中, 一尺五寸為一肘, 四肘為一弓, 三百弓為一里, 四
里為一俱盧合, 准計一里三百六十步, 則一俱盧舍有一千四百四十步也。⋯⋯

Comments: “俱盧合 (ju lu he)” has an incorrect character and should be “俱盧舍
[julushe, length unit]”. It is suspected that the mistake occurred because of the form
similarity between “合” and “舍”.

211. 半由旬量 ⋯⋯准此方尺量, 二里餘八十步當一俱盧舍計, 一由旬合有一
十七里餘二百八十步, 或百一由旬如此方一驛地也。

Comments: “或百 (huo bai)” does not make sense and should be replaced with “或
d [huo yue, occasionally say]”. It is suspected that mistakes occurred due to the
affect of the previous text and the similar character shapes between “百 [bai,
hundred]” and “曰 [yue, to say]”. Both the Qi and Jinzang editions record it as “或
d”. Fanyi Mingyi Ji 翻譯名義集 Vol. 3 also contains a similar illustration: “踰縁

552 “纂” and “纂” are variant characters.
553 T54n2131_p1107c08. “仞 (ren)” is an ancient measure of length.
554 J21nB109_p0534b23. “墨 (mo)” is an ancient measure of length.
那，此云限量，又云合應。《業疏》云：此無正翻，乃是輪王巡狩，一停之舍，猶如此方館驛。[Yushanna, ci yun xianliang, you yun heying. Yeshu yun: ci wu zhengfan, naishi lunwang xunshou, yiting zhi she, youru ci fang guanyi. Yojana means limitation here, also means feel one another by telepathy. Yeshu 業疏 states that: there is no standard translations of yojana. It means the house of rest when the Wheel king patrols.] 555 It illustrates that the distance of “一由旬 [yi you xun, one yojana]” is the distance of between Chinese courier stations.

212. 東毗提訶 毗，此云勝。提訶，田身也。又毗云種種，提訶，與也。

Comments: “田 [tian, farmland]” does not make sense in this context and should be replaced with “曰 [yue, say]”, as it appears in the Qi, Huilin, and Jinzang editions.

213. 種種稼穡 稼音稼，穡音色。馬融注《論語》曰： “樹五穀曰稼。” 《毛詩傳》曰： “種之曰稼，穡之曰穡。” 案：鄭玄注《周礼》云： “稼穡為言，其猶嫁穡，謂種子相生，貪苗實之利也。”

Comments: The excerpt “稼音稼 [jia yin jia, 稼 is pronounced as 稼]” is does not make sense in this context, as the second character, “稼 (jia)” is incorrect, and should be replaced with “嫁 (jia)”. Both the Qi and Huilin editions record it like this, which can be a point of reference.

214. 奇香發越 《漢書集注》曰： “發起，香氣射散也。” 謂香氣速疾遍布著人也。

Comments: “發起 [faqi, start]” has an incorrect character and should be “發越 [fayue, send out]”. The previous item “香氣發越 [xiangqi fayue, the fragrance send forth]” in Huiyuan’s book also presents this quotation: “《漢書集注》曰： 發越，謂香氣射散也。 [Hanshu Jizhu yue: fayue, wei xiangqi shesan ye. Hanshu Jizhu illustrates: 發越 means that the fragrance send forth.]”.

215. 皆得潤洽 洽，俠夾反。《廣雅》曰： “洽，瀉也。”

555 T54a2131_p1107b05
Comments: “瀆 [du, ditch]” is a misused character and should be corrected for “漬 [zi, to moisten]”. In *Shuowen* 說文, there is an explanation related to “漬”: “漬，溝也。[Du, gou ye. 漬 means ditch.]”. The meaning of “漬” and “洽” are very different from one another.

*Erya* 爾雅 also offers an explanation: “漬，洽也。[Zi, qia ye. 漬 means to moisten.]”. Again, *Shuowen* 說文 offers the correct version, “洽”： “洽，霑也。[Qia, zhan ye. 洽 means to moisten.]”. Another way to illustrate this is found in *Guangyun* 廣韻: “霑，濕也，又濡也，漬也。[Zhan, shi ye, you ru ye, zi ye. 霑 means to moisten, to immerse, or to soak.]”. These three characters, “洽”, “霑”, and “漬”, share a similar meaning, as “洽” means “漬”. Finally, since the shapes of “漬” and “霑” are similar, it is no surprise that mistaken uses can occur.

216. 摩那斯龍王 摩那，意也。斯，夜也，流出也。言此龍王凡興雲雨，皆從慈心出也。

Comments: “夜 [ye, night]” does not make sense in this context and should be “慈 [ci, merciful]”, as it appears in the both the Qi and Huilin editions. In *Xin Huayanjing Lun* 新華嚴經論 Vol. 30, it appears as follows: “摩那，意也，斯雲慈。[Mona, yi ye, si yun ci. 摩那 means mind, and 斯 means merciful.]”. 556

217. 閻魔王 正云琰魔邏閻。此曰遮止，謂誡勗罪人之也。

Comments: “之 (zhi)” can be considered a redundant character in this context because it makes the meaning of “謂誡勗罪人之也 (wei jiexu zuiren zhi ye)” incoherent. *Xin Huayanjing Lun* 新華嚴經論 Vol. 30 contains another way to express that same idea: “閻魔王者，此曰遮止，謂遮止誡勗罪人能離苦故。[Yanmowang zhe, ci yue zhezhi, wei zhezhi jiexu zuiren neng liku gu. Yama-raja, here means to prevent, and indicates to prevent and warn sinner who then breaks them away from sufferings.]”. 557
218. 一百洛叉為一俱胝。洛叉，此云万也。俱胝，此云億也。又按此方黃帝算法，懸有二十三數，謂一二三四五六七八九十百千萬億兆京垓溝_Syntax

從萬已去有三等數法：其下者十十變之，中者百百變之，上者倍倍變之。今此《阿僧祇》中上數法，故云一百洛叉為一俱胝，俱胝，當此億也。阿多，兆也；餘由他，京也，餘皆依次准配可知。今案：此經十百千万，十十變之，從萬已去，百倍變之，從億已去，皆以能數量為一數，復數至與能數量，等變之能。《佛本行集》第十二中，百百變之也。

Comments: “王 [wang, king]” is an incorrect character and should be replaced with “正 [zheng, a name of number]”. 『華嚴經合論』華厳經合論 Vol. 73 agrees with such a version: “謂一二三四五六合九百千萬億兆京垓溝_Syntax

[Wei yi er san si wu liu qi ba jiu shi bai qian yan zhi zhao gai zi rang gou jian zheng zai, indicate one, two, three, four, five, six, seven, eight, nine, ten, hundred, thousand, ten thousand, a hundred million, Jing, Gai, Zi, Rang, Gou, Jian, Zheng, Zai.]” 558

The excerpts “從萬已去 (cong wan si qu)” and “從億已去 (cong yi si qu)” have incorrect characters and should be “從萬已去 [cong wan yi qu, from ten thousands on]” and “從億已去 [cong yi yi qu, from a hundred million on]”. Since “巳 [si, the sixth of the twelve Earthly Branches]” and “已 [yi, already]” are similar in shape, they can be easily mistake, which could explain the spelling mistake.

It is suspected that “中 [zhong, middle]” is an incorrect character in “《阿僧祇》中上數法 (a’sengqi zhong shang shufa)”, and should be written as “用 [yong, use]”. According to the literary content, Asamkhya uses the first computing method which is “倍倍變之 [beibei bian zhi, change it with multiplication]”. Consequently, one hundred lakṣa equals one koṭi.

“能 (neng)” is a reductant character in the excerpt “等變之能 (deng bian zhi

558 X04n0223_p0495c16. “京垓溝溝正載 (Jing, Gai, Zi, Rang, Gou, Jian, Zheng, Zai)” are the names of number in ancient China.
neng),” likely caused by “能數量 [neng shu liang, countable number]” in the above. The Huilin edition writes it as “等變之 [deng bian zhi, chang it with multiplication]”559 which could be considered as a point of reference.

219. 支提山 支提本是塔庿之名，此山似之，故因為号。然支提，此二生浄信之所，具释如下七十五中。

Comments: “二 [er, two]” is an incorrect character and should, therefore, be replaced with “云 [yun, to say].”

220. 度度羅城 或云摩偷羅，亦云摩突羅。此云孔雀城，或云蜜善，皆古事者也。

Comments: in “度度羅 (du du luo)” there is an incorrect character issue and it should be corrected as “摩度羅 [moduluo, Mathula]”. The mistake likely occurs during the transcription process because of the similar shapes between “度” and “摩” or the influence by 2nd “度” in the context.560

221. 俱珎鄯城 或言俱陳鄯耶。言俱陳者，是名，此云大盆。鄯耶，法律也。昔此城未立之時，有一五通仙，名俱陳，而於此地置一大盆，畜水若池，恒在盆側修仙法律，亦常為人說《護浄經》及養性法。於後學徒皆以師名及法為其姓氏，人眾漸廣，即於此處建立城郭。故此舉國人今皆姓俱陳鄯，城亦因之立号耳。

Comments: “皆姓俱陳鄯 (jie xing juchenna)” is incomplete and has to be complemented with “耶 (ye)” to form “皆姓俱陳鄯耶 (jie xing juchen naye),” as “鄯耶” is a whole word, meaning law.

222. 苦婆羅窟 苦，式占反。苦婆是香花樹名，其窟側近多生此樹，故因名耳也。

Comments: “羅 (luo)” is considered as a missing character in the abstract “苦婆是

559 “變之 [bian zhi, change it]” is miswritten under the next item, see T54n2128_p0447a21.
560 Guan (2003) states that an error occurred because of the influence of the following text, see pp108.
香花樹名 (shan po shi xianghuashu ming)” and should be added to form “苫婆羅是香花樹名 [shanpoluo shi xianghuashu ming, shambha is a name of a fragrant flower tree]”. There is the same reference in *Huayanjing Shuzhu 華嚴經疏註 Vol. 75*561 and *Huayanjing Gangyao 華嚴經綱要 Vol. 45*562: “苫婆羅者, 是香華樹名。[Shanpoluo zhe, shi xianghuashu ming. Shambhala is a name of a fragrant flower tree].”

223. 倮 胡寡、力果二反。《玉篇》曰: “倮, 祖也。” 字又作裸、裸兩體。

Comments: “祖 [zu, ancestral temple]” should be corrected as “袒 [tan, leave uncovered]”. It is suspected that the mistake happens because the shapes of the characters “祖” and “袒” are similar. In *Yupian 玉篇*, it appears as follows: “倮，力果切，赤體也。 [Luo, li guo qie, chiti ye. The pronunciation of 娜 is marked by ‘li’ and ‘guo’ according to the Fanqie method, indicating naked].”

224. 一切樂噐不鼓自鳴 鼓字宜從支, 支音普木、普角二反。經本有從皮者, 鍾鼓字也。

Comments: Two instances of “支 (zhi)” in the context are incorrect and should rather be replaced with “攴 (pu)”. In *Guangyun 廣韻*, the pronunciation of “支” is marked by “普 (pu)” and “木 (mu)”, as well as “匹 (pi)” and “角 (jiao)” according to the Fanqie method, which is the same as “音普木、普角二反 [yin pu mu, pu jiao erfan, marked by ‘pu’ and ‘mu’, as well as ‘pu’ and ‘jiao’ according to the Fanqie method]” in the context. It is possible that the mistake occurs because there is only a one stroke difference between “攴” and “支”.

225. 睢怡微笑 睬，許基反。怡，與脂反。《方言》: “湘潤之間謂喜曰睢怡，或曰紛怡。” 《說文》曰: “睢，悅也。怡，和也。” 謂容只和悅也。睢字又作 睬也。

Comments: “湘潤 (xiang run)” contains a misused character and should rather be...

561 X07n0234_p0780b08
562 X09n0240_p0009a03
corrected as “湘潭 [xiangtan, Xiangtan]”. *Fangyan 方言* Vol. 10 offers an illustration of the case: “紛怡，喜也，湘潭之間曰紛怡，或曰巸已。 [Fenyi, xi ye, xiangtan zhijian yue fenyi, huo yue yiyi. 紛怡 means be happy. In Xiangtan 湘潭, people use the word 紛怡, or 巸已 occasionally].”

226. 炳然顯現 炳，彼永反。《蒼頡篇》曰: “炳，著明也。謂顯著之明也。字又作炳也。

Comments: “炳 [bing, brightness]” in the abstract “字又作炳 [zi you zuo bing, the character is also written as 炳]” is an incorrect character and should be replaced with its variant form “昺 [bing, brightness]”, as it appears in both the Qi and Huilin editions. In *Yupian 玉篇*, we find: “炳，亦作昺。 [Bing, yi zuo bing. 炳 is also written as �昺].”

227. 洞徹 洞，徒弄反。《玉篇》曰: “洞，通徹也。”字又作洞者也。

Comments: “洞 [dong, thorough]” in the abstract “字又作洞者也 [zi you zuo dong zhe ye, the character is written as 洞]” but should be changed into another form. The Qi, Huilin, and Jinzang editions write it as “週” which could be considered as a reference. In *Shuowen 說文*, it goes as follows: “洞，疾貌也。 [Dong, ji mao ye. 洞 means rapid].” Duan Yucai 段玉裁 comments on it: “此与足部週，馬部[馬+同]音義同。 [Ci yu chuobu tong, mabu tong yinyi tong. The meaning and pronunciation of 洞 is the same as 週, which belongs to the semantic group of walking and [馬+同], which belongs to the semantic group of horse.]”.

228. 玩味不忘 玩字正宜作忨。杜注《左傳》曰: “忨，貪也。”經本作玩字者，誤也。案: 孔安注《書》云: “戲弄貪忨。”即受樂之意也。

Comments: “受樂 (shou le)” cannot be interpreted in the context and should be corrected into “愛樂 [aile, playful]”, as it appears in both the Qi and Huilin

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563 In ancient Chinese, “彳” is the hieroglyphic for “streets” in its original meaning and it can be extended as “to walk”. Here “止” is the hieroglyphic for “human foot”, it can also be extended as “to walk”. “止” means “to stop”, a meaning which appeared later and it is wrongly used here. So “走” means “people walk on the streets” which is not the same as in *Shuowen 說文*. In *Shuowen*, we find: “走, 乍行乍止也。 [Chuo, zhaxing zhazhi ye. Walk one moment and stop the next].”
229. 右輔下牙  《左傳》宮支奇曰：“虞，虢之表也，猶輔車相依，脣亡齒寒。”
杜注曰：“輔，頰也。車，牙車也。”又注曰：“輔，類車骨。”
Comments: “類 (lei)” is an incorrect character and should rather be replaced with “頰 [jia, cheek]”. It is suspected that the mistake occurs because the shapes of the characters “類” and “頰” are similar. Dafangguang Fo Huayanjing Shu 大方廣佛華厳經疏 Vol. 48 and Huayanjing Gangyao 華嚴經綱要 Vol. 48 offer the same example: “輔，頰也，亦云類車骨也。 [Fu, jia ye, yi yun jiachegu ye. 辅 means cheek, or cheek bone].”

230. 紺蒱成就  紺蒱，正云劒蒱，此云乃西域果名，其色紅赤，腹國，正云劒蒱，三約橫文，而佛頸成就彼相，故云也。今時俗謂頸圓有約，為嬰節者是也。
Comments: “腹國 (fu guo)” cannot be interpreted in the context and should rather be corrected into “腹圓 [fu yuan, the main body is circular]”. Huayanjing Shuzhu 華厳經疏注 Vol. 75 offers a similar example: “正云紺蒱，即是果名，其果赤白，圓滿，乍似此方林檎，而復三約橫文。 [Zheng yun ganpu, jishi guoming, qi guo chibai yuanman, zha si cifang linqin, er fu sanyue hengwen. The standard name is Kamboja which is the name of a fruit. The color is red and white, the shape is round. At first glance, it looks like local Malus asiatica nakai with three band.]”. It is known that the shape of the Kamboja is round, thus it should be “腹圆 [fu yuan, the main body is round].”

“正云劒蒱 [zheng yun jianpu, the formal name is 劒蒱]” in the abstract “其色紅赤，腹國，正云劒蒱，三約橫文 (qi se hongchi, fu guo, zheng yun jianpu, sanyue hengwen)” is redundant, as the same sentence occurs in the previous text of “紺蒱，正云劒蒱。 [Ganpu, zheng yun jianpu. The formal name of 紺蒱 is 劒蒱].”

231. 習童蒙法  《易》稱：“蒙卦者，謂童蒙來求我，非我求童蒙。”蒙者,
也。韓康注云：“蒙，昧幻小之象。”又《玉篇》曰：“童，幼迷意也。”《廣雅》曰：“童，癡也。”鄭玄注《周禮》：“蒙，冒也。”《毛詩傳》曰：“蒙，覆也。”言童幼之心愚昧所為，惛謬如以物覆蔽之。

Comments: “懞 (dang)” is an incorrect character and should be replaced with “懞 (meng)”, as it appears in the Qi edition. It is assumed that the mistake occurs because the characters have a similar shape. In Shuowen 说文, we find: “懞，放也。[Dang, fang ye. 懞 means dissolute.]”. Jiyun 集韻 has an example related to “懞”, which illustrates it: “懞，謨蓬切，音蒙，愨厚貌。[Meng, mo peng qie, yin meng, quehou mao. 懞 is indicated by ‘mo’ and ‘peng’ according to the Fanqie method, reads as 蒙. It means kindly and tolerant.]”. Thus, the meaning of “懞” is consistent with the comments of Han Kangbo 韓康伯.

“昧幻小 (mei huan xiao)” is another example containing a mistake due to an incorrect character, which should be corrected as “昧幼小 (mei you xiao)”.

In addition, the quotation of Yupian 玉篇 is not identical with the original source. “迷意 [miyi, silly]” is written here as “迷荒 [mihuang, ignorant]”, while in Yupian玉篇 as: “僮，幼迷荒者。[Tong, you mihuang zhe. 僚 means the ignorant young.]”.

232. 口如啞羊障 亞，於雅反。巧能宣說大乘妙義，名无亞羊障。《大智度論》第三云：“亞羊僧者，謂雖不破戒，鈍根无惠，不別好惡，不知輕重，不知有罪；若有僧事，二人共諍，不能斷決，嘿然无言。譬如白羊，乃至人煞，不能作聲，是名啞羊僧也。”

Comments: “亞 [ya, inferior]” appears as “啞 [ya, dumb]” in both the Qi and Huilin editions, which can be considered as a point of reference. Dazhidu Lun 大智度論 Vol. 3 offers another example: “云何名啞羊僧？[Yunhe ming yayangseng, why is it named as Dumb sheep monk?]”.

567 Fanyi Mingyi Ji 翻譯名義集 Vol. 1
also provides an illustration: “啞羊僧，雖不破戒，根鈍無慧，不別好醜，不知輕重，不知有罪無罪。 [Yayangseng, sui bu pojie, gendun wuhui, bubie haochou, buzhi qingzhong, buzhi youzui wuzui. Although he does not break the religious precept, the dumb sheep monk is stupid, cannot distinguish goodness and badness, seriousness and slightness, guilt and innocence.]” Consequently, it is obvious that “巧能宣說大乘妙義 [qiaoneng xuanshuo dacheng miaoyi, proficiently preach the superior doctrine of Mahayana]” refers to the monk who is not the dumb sheep one.

233. 充洽 洽，侯夾反。《小雅》曰：“充，偪也。”《玉篇》曰：“洽，濡洽潤之也。”

Comments: The abstract “濡洽潤之也 (ru qia run zhi ye)” cannot be interpreted in the context. The Qi edition contains it as “濡也，沾潤之也 (ru ye, gu run zhi ye)”, while the Huilin edition contains it as “濡也，濡沾潤 (ru ye, ru gu run)”. Both are incorrect.

In Guangyun 廣韻, we find: “霑，濕也，又濡也，漬也。 [Zhan, shi ye, you ru ye, zi ye. 霑 means to wet, or means 濡 and 漬.]”. Shi 詩 states that: “既霑既足 [Ji zhan ji zu, the moist is enough.]”. There is a comment on Shi: “言霑潤 [yan zhanrun, means to moisten]”. Yulanpen Jing Shuchao Yuyi 孟蘭盆經疏鈔余義 Vol. 1 also has a similar example: “霑，沾潤也。小雨曰霑。 [Ru, zhanrun ye, xiaoyu yue ru. 霑 means to moisten. Sprinkle is 霑.]”. It is known that “洽” could be explained as “濡” or “沾潤”. Thus, the original text is likely to contain “洽，濡，沾潤也。 [Qia, ru, zhanrun ye. 洽 means to moisten.]” that the clerical error occurs because the forms of the characters “沾” and “洽” are similar. Huiyuan mentions the relationship between “霑” and “沾”：《玉篇》曰：‘洽，濡也。霑，潤也。’霑字或通作沾也。[Jupian yue: ‘Qia, ru ye. Ru, run ye.’ Zhan zi huo tongzuo zhan ye. Jupian explains that ‘洽 means to moisten and 霑 also means to moisten.’ 霑 is

568 T54n2131_p1073c14
569 X21 n0376_p0560b04
570 Jiyun 吳音 explains: “霑，通作沾。 [Zhan, tong zuo zhan. The common form of 霑 is 溅].” “霑” and “沾” are variants.
occasionally used as the common form of "沾]."

Although the collative version reads smoothly and coherently, it does not correspond to the original source. In *Yupian*, it goes as follows: “洽，合也，霑也。 [Qia, he ye, zhan ye. 洽 means harmony, or to moisten].”

234. 偏祖 祖，唐亶反，露也，字從示。又音宅覈反，非此所湏也。

Comments: “祖 [zu, ancestor] in the entry of “偏祖 (pian zu)” and in the abstract “祖，唐亶反 [Zu, tang dan fan. 祖 is indicated by ‘tang’ and ‘dan’ according to the Fanqie method]” is incorrect and should be replaced with “祖 [tan, naked].”

"示 [shi, show]” should be corrected as “衣 [yi, cloth].” Shuowen 説文 comments as follows: “祖，丈覈切，衣縫解也，从衣旦聲。 [Tan, zhang xian qie, yifeng jie ye, congyi dansheng. The pronunciation of 祖 is indicated by ‘zhang’ and ‘xian’ according to the Fanqie method. It means unfasten cloth and takes cloth as its semantic indicator as well as ‘dan’ as its phonetic indicator].” It is suspected that the mistake occurs because of the similar shapes between “衣” and “示”.

235. 如我惟忖 忖，忿本反。顏注《漢書》曰: “惟，思也。”《珠叢》曰: “忖，惻度也。”

Comments: “惻 (ce)” is a character used wrongly and should be corrected as “測 (ce)”, as it appears in both the Qi and Huilin editions. It is likely that the mistake occurs because the characters “惻” and “測” have a similar shape. In Zhucong 珠叢, it goes as follows: “忖，測度也。 [Cun, cedu ye. 忖 means to try to figure out another’s mind].” “惻” means sorrowful, as Shuowen 説文 explains: “惻，痛也，从心則聲。 [Ce, tong ye, congxin zesheng. 惻 means sorrowful, takes the root heart as its semantic indicator and ‘ze’ as a phonetic indicator].”

236. 瞻仰如來仁及我 有仁德者，号之為仁。故《諡法》曰: “贊賢視之曰仁，煞身以成人曰仁，度功而行曰仁。”《周禮》曰: “天德曰仁。”《禮記》云:

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571 K32n1064_p0368b03. The original text contains “玉篇 (yupian)” as “王篇 (wang pian)”, which is incorrect.
“上下相親曰仁。”《論語》云：“克己復礼曰仁。”鄭注《禮》云：“施恩曰仁。”《白虎通》曰：“仁者，是忍好生愛人者也。”

Comments: “貲賢 (zi xian)” is written as “貴賢 [gui xian, cherishing talented people]” in the Qi edition. Shifa 諡法 illustrates: Remaining faithful and loyal to friends with great achievement is Ren (仁, a Confucian term referring to benevolence and righteousness); paying attention to talent and virtuous people is Ren; sacrificing oneself to help others is Ren. Shuowen 說文 also offers an explanation: “費” means that people are fined as a punishment for avoiding the corvée. In Yupian 玉篇, we find: “費” means ‘money’. “費” here is not consistent with the literal meaning of the text: it is an incorrectly written character.

“視之 (shi zhi)” is written as “親之 [qin zhi, be close to]” in the Qi edition; it is written as “親親 (qinqin)” in the Huilin edition. The reference here is based on the Huilin edition. The first “親” means regarding someone as a family member, while the second “親” means a family member. It is suspected that mistakes occurred during duplication because “視” and “親” are similar in shape.

“之 (zhi)” is formed by the Chongwen mark in Buddhist sutras. “親親” are two repeated characters. They are most probably written as “親=” or “親仃”, and thus scribes may write them as “視之”. Also Dadai Liji 大戴禮記 has an example: when rulers and civilians are close to each other, this is called Ren, “親親”, “相親” are Ren.

237. 大雨名洪霔 注，之戊反。洪，大也。併急寫水曰霔。

Comments: “注 [zhu, pour]” is an incorrect character and has to be replaced with “霔 [shu, timely raining]” that the top part of “霔” is missing that it was not copied during the transcription process. 572

238. 變溼令燥 燥，蘇早反。燥，乾也。變字從鱗作又，有從反者，不是字也。

572 It is also possible that the mistake was caused because “注” and “霔” sound similar.
溼字有作濕者，誤也。

Comments: “又 [you, again]” is an incorrect character and should, therefore, be replaced with “亻 [pu, beating]”. However, it appears in both the Qi and Jinzang editions as “文 [wen, stipe]”, which could be considered as a reference. In *Shuowen* 說文, we find: “更也，從欠巋聲。 [Geng ye, cong pu luan sheng. The meaning of 变 changes. It takes beating as its semantic indicator and ‘luan’ as its phonetic indicator.]”. It is probable that the mistake occurs because the characters “又” and “亻” have a similar form.

239. 鼓楊海水 鼓，公戸反。《說文》曰：“鼓，擊也。”字從支，不從皮也。

Comments: “楊 [yang, aspen]” is an incorrect character and should be corrected into “揚 [yang, raise]”. It is easy to make a mistake with it because the shape of the characters “楊” and “揚” is similar. Both *The Flower Adornment Sutra* Vol.52 and *Huayanjing Helun* 華嚴經合論 Vol. 80 offer another example as an illustration: “以左右翅，鼓揚海水。 [Yi zuoyou chi, guyang haishui. Flap the seawater with the wings.]”.

240. 知諸稱謂 稱，昌孕反。稱，順也。《漢書音義》云：“謂者，指趣也。”今謂於法門意趣，皆順知。《漢書》又曰：“謂者，稱也，事冝也。”謂諸事物，知其名自，識其所冝，皆曰稱謂也。

Comments: “名自 (ming zi)” contains a problem with a character incorrectly used as the correct expression should be “名目 (mingmu)”, meaning names of things. *Shitong* 史通 offers a supportive explanation: “古往今來，名目各異，區分壤隔，稱謂不同。 [Guwang jinlai, mingmu geyi, qu fen rang ge, chengwei butong. Through the ages, the appellations are different. Different regions have different appellations.]”.

241. 長嬰疾苦 嬰，於征反。《漢書》曰：“嬰，繚也。”謂常為疾苦之所繚繞也。

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573 T10n0279_p0274c02
574 X04n0223_p0540a11
Comments: “注 [zhu, comment]” is missing after “漢書 [Hanshu, History of the Han Dynasty]”. In Hanshu 漢書, it goes as follows: “而欲嬰以芒刃 [Er yu ying yi mangren, but want to wind with the edge of a knife]”. Shigu 師古 comments on it as follows: “嬰，繞也。 [Ying, rao ye. 嬰 means to wind].”

242. 敵一切眾生心意 《玉篇》曰: “敵，聞也。”古體作啟也。

Comments: “敵，聞也 [Qi, wen ye, 敵 means to hear]” there is an incorrect character, which should be replaced with “敵，開也 [Qi, kai ye, 敵 means to open]”. In Yupian 玉篇, the expression goes as follows: “啟，口禮切，《說文》云：‘教也，又開發也。’ [Qi, kou li qie, Shuowen yun: ‘jiao ye, you kaifa ye.’ The pronunciation of 敵 is indicated by ‘kou’ and ‘li’. Shuowen makes the following commentary: ‘it means to teach, or to enlighten.’]”. Shuowen offers another example as an illustration: “啟，開也，從戶從口。 [Qi, kai ye, conghu congkou. 启 means to open, takes gate and open as associative compounds.]”. This type of mistake occurs easily because the characters “聞” and “開” have a similar shape.

243. 棒打屠割 棒字正宜作棓，或亦為柈。今經本作棒杖之棒，非打棓字。然復有從手邊作奉者，乃是棒持之轉，遠經意也。《廣雅》曰: “棓，兼也。”又有木邊作咅者，即是棒杖之棓字體耳。

Comments: “或亦為柈 [huo yi wei pan, occasionally written as 森]” contains an incorrect character, as the correct expression should be “或亦為棓 [huo yi wei bang, occasionally written as 筐]”. Guangyun 廣韻 offers another example as an illustration: “棓，杖也，打也。棒，同上。棓，同上。 [Bang, zhang ye, da ye. bang, tongshang. bang, tongshang. 棒 means stick or to hit. 棒 and 棒 are the same as 棒.]”. Yupian 玉篇 suggests the same: “棓，棒也。棒，同上。棓，同上。 [Bang, bang ye. bang, tongshang. bang, tongshang. 棒 means stick. 棒 and 棒 are the same as 棒.]”.

“棓，兼也 [bang, jian ye, 棒 means to bring together]”575 is another case.

575 In Shuowen 说文, it appears as: “兼，井也，從手禾，兼持二禾也。[Jian, bing ye, cong shou he, jianchi erhe ye. 兼 means to combine, takes hand and millet as associative compounds, refers to holding two bunches of... - 247 -
involving an incorrect character and should be corrected as “棓，箠也 [bang, chui ye, 棒 means to whip]” as it appears in both the Qi and Jinzang editions. *Guangya* 廣雅 offers an example: “棓，杖也。[Bang, zhang ye, 棒 means stick.]”. *Shuowen* 說文 contains further remarks as an explanation: “箠，擊馬也。[Chui, jima ye. 筚 means to whip.]”. Duan Yucai 段玉裁 comments on it as follows: “假借為杖人之稱。[Jiajie wei zhangren zhi cheng. It is borrowed to refer to hitting people.]”. In *Chongding Zhiyin Pian* 重訂直音篇, the explanation is “箠，杖也，擊馬也。[Chui, zhang ye, jima ye. 筚 means stick, or whipping.]”. It can be seen that the meanings of “棓”, “箠” and “杖” are the same. Although the quotation from *Guangya* 廣雅 in the text differs from the original one, “箠” is likely to be correct from the perspective that it is easy to make a mistake due to the similarity in the shape of the characters “兼” and “箠”.

244. 捞打楚撾 捞，陟菨反。撾，他沬反。《說文》曰： “撾，箠也。” 鄭玄注《周礼》： “箠，擊也。楚，杖也。” 又注《周礼》曰： “撾猶杖之以荊也。”

Comments: “纂 [zuan, to compile]” is an incorrect character and should be replaced with “箠 [zhua, horsewhip]”. “之 (zhi)” is a redundant character in “之也 (zhi ye)”. Thus, “古體作纂之也 (guti zuo zuan zhi ye)” should be corrected as “古體作箠之也 [guti zuo zhua ye, the ancient character form is 筚]”. The current edition of *Shuowen* 說文 included “箠”, rather than “撾” and “撾”, in the radical group of “竹 [zhu, bamboo]”: “箠，陟瓜切，箠也。 [Zhua, zhi gua qie, chui ye. 筚 is pronounced as ‘zhi’ and ‘gua’ according to the Fanqie method, indicating stick.]”.

The meaning and pronunciation of “撾” and “箠” are the same. *Yiqiejing Yinyi* 一切經音義 Vol. 20 quotes the explanation of *Shuowen*: “撾槌：上竹瓜反。《說文》: 從竹，作箠，云箠也。 [Zhuachan, shang zhu gua fan. *Shuowen*: congzhu, zuo zhua, yun chui ye. The pronunciation of the upper character in 撾槌 is indicated by ‘zhu’ and ‘gua’ according to the Fanqie method. *Shuowen* comments as follows: bamboo millets together.]”.

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millets together.”.“
is the semantic indicator of 捞 which is written as 篱, indicating horsewhip.]”. 576
A similar usage is found in Vol. 40: “《說文》作撾，捶也，從竹朵聲。 [Shuowen zuo zhua, chui ye, congzhu duosheng. In Shuowen, (撾) is written as 篱, which means to beat and takes bamboo as its semantic indicator as well as ‘duo’ as its phonetic indicator.]” 577

245. 或級其頭 《漢書·衛青霍去病傳第二十五》云：“斬首三千一十七級。” 颜師古曰：“本以斬敵一首，辦爵一級。”故即因謂斬首為級，亦即又名生護一人為一級也。《珠叢》曰：“斬首一名為級也。”

Comments: “辦 [ban, to handle]” is an incorrect character and should be replaced with “拜 [bai, to award the position]”, as it appears in both the Qi and Huilin editions. In Hanshu 漢書, we find: “捕伏听者三千一十七級 [Bu futingzhe sanqian yishiqi ji, catch three thousand and seventeen secret agents].” Shigu 師古 comments on it as follows: “本以斬敵一首拜爵一級，故謂一首為一級。 [Ben yi zhandi yishou baijue yiji, gu wei yishou wei yiji. Originally, go one rank of nobility up if you chop off an enemy’s head, that is why one head represents one rank.]”. Shiji 史記 states that: “百姓內粟千石，拜爵一級。 [Baixing nashu qiandan, baijue yiji. People will be conferred one rank of nobility if they turn in one thousand dans578 of millet.]”. It is probably that the mistake occurs because there is a phonetic similarity between “辦” and “拜”. 579

576 T54n2128_p0429a03
577 T54n2128_p0578a19
578 “石 (dan)” a unit of dry measure for grain.
579 Chen Qiyuan 陳啟源 made a general inventory of several types of incorrect written characters in the preface of Maoshi Jigu Bian 毛詩稽古編. Among these he pointed out those incorrect written characters where the source of the mistake is phonetic similarity: 字體訛陋，於今極矣。有俗體之訛，有借用之訛，
“護 [hu, to protect]” is another incorrect character in the context, which makes the literary content obscure. It should be replaced with “獲 (huo)”, indicating to capture.

246. 悉稱　稱，昌孕，愜可也。又《達雅》曰： "稱，好也。” 郭璞注云： "事稱人意皆好也。"

Comments: “昌孕 (chang yun)” is incomplete and has to be complemented with a third character to become “昌孕反 [chang yun fan, indicated by ‘chang’ and ‘yun’ according to the Fanqie method].”

247. 難處受生　難，那幹反。難處，謂八難中五也。

Comments: “五 [wu, five]” makes no sense in the context and should, therefore, be corrected into “生 [sheng, to birth]”.

248. 捨一切烏波涅盤法　烏波，此翻為有，提云苦也。謂二乘所得無餘涅槃，未離變易，行苦隨故。有餘涅槃，反諸外道所計涅槃，並未離三苦故。法即涅槃，或通教等，於彼悉捨，故云捨一切有苦涅槃法。

Comments: “烏波涅槃 (wubo niepan)” is incomplete and should be complemented to become “烏波提涅槃 [wubotiniepan, Upādhinirvana]” adding the fifth character “提 (ti)”.

“反 (fan)” is an incorrect character and should rather be “及 [ji, and]”. It is assumed that it is the similarity of shapes between “反” and “及” that caused the mistake during the transcription process.

249. 或以妙義授非其人　顏注《蕭望之傳》曰： "將非其人者，言不才之才也。”

謂有器量者也。

有妄減之訛，有妄增之訛，有分一字為二字而訛者，有合數字為一字而訛者，有因形而訛者，有因音近而訛者。[Ziti elou, yujin ji yi. you suzi zhi e, you jieyong zhi e, you wangjian zhi e, you wangzeng zhi e, you fen yizi wei erzi er e zhe, you he shuzi wei yizi er e zhe, you yin xing er e zhe, you yin yinjin er e zhe. The phenomenon of mistakes with character writing reaches its peak here: mistakes of popular form; mistakes of borrowing characters; mistakes of missing characters; mistakes of adding characters; mistakes of one character that is divided into two; mistakes of multiple characters that are combined into one character; mistakes that occur because of shape; mistakes that occur because of phonetic similarity.]
Comments: The literary content of “不才之才 (bucai zhi cai)” is obscure so it should be replaced with “不才之人 (bucai zhi ren, incapable person)”. In *Hanshu* 漢書, it goes as follows: “將非其人 [Jiang fei qiren, to give the position of general to the wrong person]”. Shigu 師古 comments on it as follows: “言以不材之人為將。 [Yan yi bucai zhi ren wei jiang. It means awarding the rank of general to an incapable person].”

It is possible that there is a missing character in “謂有器量者也 [wei you qiliang zhe ye, indicating the tolerant person]”. It appears as “才謂有器量者也 [cai wei you qiliang zhe ye, 才 indicates the tolerant person]” in the Huilin edition, which could be a point of reference.


Comments: “經本有吏安口者 (jingben you li an kou zhe)” cannot be interpreted in the context. It is assumed that “吏 [li, official]” should rather be changed into “傍 [bang, beside]” as it appears in both the Qi and Huilin editions. The reason for the mistake is probably that “傍” is written as “旁 [pang, side]”, then “旁” is incorrectly written as “吏”. “傍” and “旁” are in common use, see *Huaji Zhuan· Chun Yukun Zhuan* 滑稽傳·淳于髡傳 in *Shiji* 史記 Vol. 126: “賜酒大王之前, 執法在傍, 御史在后。[Cijiu dawang zhiqian, zhifa zai pang, yushi zai hou. I am in front of the king with rewarding wine, the drinking game officer is next to you, the censor is behind you.]”. Moreover, “旁” is written as “傍” as well as “方” in *Yupian* 玉篇, *Jiyun* 集韻, and *Zhengzitong* 正字通, which are all similar to “吏” in the shape of the character.

251. 頑佷 偉, 何墾反。《左氏傳》曰: “心不測德義之經曰頑也。” 杜注《左
傳》曰：“佷，戾也。”《說文》曰：“佷，不任從也。”佷字正體從彳，今亻者，俗也。

Comments: “測 [ce, to measure]” is an incorrect character and should be replaced with “則 [ze, to abide by]”. In Zuo zhuàn 左傳, we find: “心不則德義之經為頑 [Xin bu ze deyi zhi jing wei wan, 頑 means being non-virtuous.]”.

“從 (cong)” is missing in “今亻者 (jin ren zhe)” and it should be complemented to form “今從亻者 [jin congren zhe, nowadays the character takes person as its semantic indicator]”.

252. 我憤所吞 吞，他痕、他賢反。《廣雅》：“廣吞，滅也。”

Comments: “廣 (guang)” is a redundant character in “廣吞 (guang tun)”. It is assumed that it is influenced by “廣雅 [Guangya, Guanyay]” in the previous text.

253. 反。杜注《左傳》曰：“免，脫。”《毛詩傳》曰：“濟，渡也。”言令物脫苦渡難也。

Comments: Obviously, the item is missing and the context is incomplete. There is “免濟 免，亡辯 [Mianji mian, wang bian. Rid of Suffering The pronunciation of 免 in 免濟 is indicated by ‘wang’ and ‘bian’]” before “反 [fan, Fanqie]” in the Qi, Huilin, and Jinzang editions, which can be considered as points of reference.

“也 (ye)” is missing after “免，脫 [mian, tuo. 免 means to take off]”. The Huilin and Jinzang editions write it as “脫也 (tuo ye)”.

254. 圖書印璽 鄭玄注《周禮》曰：“圖，畫也。璽，印也。”蔡雍《獨斷》曰：“天子之璽以螭虎劒，古者尊卑共之。日令：‘秦以前，諸侯卿大夫皆曰惡，自茲已降，天子獨稱，諸侯不敢用也。’”秦王子婴上高祖傳國璽文曰‘受命于天，既壽永昌’。此印章古名璽節，今謂升撫文也。螭音勑支反。

Comments: “劒 [jian, sward]” is an incorrect character and should, therefore, be
corrected as “紐 [niu, the handle of the seal].” In *Duduan* 獨斷, the expression goes as follows: “天子璽以玉螭虎紐，古者尊卑共之。 [Tianzi xi yi yu chihu niu, guzhe zunbei gong zhi. The handle of the imperial seal is made of jade dragon and jade tiger, which can be used by all people in ancient China, no matter if they are honorable or humble.]”

“日令 (ri ling)” contains an incorrect character and should be replaced with “月令 (yueling)”. Also “曰 [yue, say]” is missing after 月令, it should be written as “《月令》曰 [yueling yue, Yueling 月令 records]”.

“惡 [e, devil]” in the line “皆曰惡 [jie yue e, all are devil]” is incorrect, it should be replaced with “璽 [xi, seal]”. The clerical errors probably occur because of the similarity of the shapes of the characters “惡” and “璽”.

The quotation of Yueling 月令 in the context is not original. In *Shiji Jijie* 史記集解, we find: “蔡雍曰：‘璽者，印信也。天子璽白玉螭虎鉤。古者尊卑共之。’ 《月令》曰：‘固封璽。’ [Caiyong yue: ‘xi zhe, yinxin ye. tianzi xi baiyu chihu niu. guzhe zunbei gong zhi.’ Yueling yue: ‘gu feng xi.’ Cai Yong 蔡雍 claims that ‘璽 means seal. The handle of the imperial seal is Chihu made of jade, which can be used by all people in ancient China, no matter if they are honorable or humble.’ Yueling says: ‘Imperial seal.’]”. Wei Hong 卫宏 comments on it as follows: “秦以前，民皆以金玉為印，龍虎鉤，唯其所好。秦以來，天子獨以印稱璽，又獨以玉，群臣莫敢用。 [Qin yiqian, min jie yi jinyu wei yin, longhu niu, wei qi suohao. Qin yilai, tianzi du yi yin cheng xi, you du yi yu, qunchen mo ganyong. Before the Qin dynasty, people made the stamp with gold or jade, they preferred to use dragon or tiger for the handle. After the Qin dynasty, only the stamp used by the emperor is called a seal, which is allowed to be made of jade, no other people dare use it.]”

“升撿文 (sheng jian wen)” can be considered a wrongly used character in this context because it makes the meaning incoherent. It is written as “叔撿文 (shu jian wen)” in the Qi edition while as “斗撿文 (dou jian wen)” in the Huilin and Jinzang
editions. This dissertation takes “斗検文 [doujian wen, a document stamped with an official seal to be used as a voucher]” as the correct edition. In Zhouli 周禮, we find: “凡通貨賄，以璽節出入之。 [Fan tong huohui, yi xijie churu zhi. Come in and go out with the seal when goods move.]”. There is a comment on Zhouli by Zheng Xuan 鄭玄: “璽節，印章，如今斗検封矣。 [Xijie, yinzhang, rujin doujianfeng yi. Both Xijie and Yinzhang are called Doujianfeng581 nowadays.]”. Jia Gongyan 賈公彥 also makes a comment on it: “漢法，斗検封，其形方，上有封検，其內有書。 [Hanfa, doujianfeng, qi xing fang, shang you fengjian, qi nei you shu. According to the law of the Han dynasty, the shape of Doujianfeng is square with a seal on it and with a document in it.]”. The errors occur because of the similarity in shape between the characters “升” and “斗” as well as “撿” and “検”.

255. 弓矢劒戟 弓，戸弧反。矢，弒耳反。戟，居逆反。《說文》曰：“弧木曰弓。”《考工記》曰：“弧名弧。謂性多而來寡也。”《易》曰：“剌謂之矢。”矢即箭也。戟有三峠，峠皆兩刃，或中有小子，名雄戟，或有兩戟各偏戟。矢字，又作矢。

Comments: It is assumed that there is a problem caused by an incorrect character in “弧木曰弓 (hu mu yue gong)”, which should be replaced with “弧曰木弓 [hu yue mugong, 弓 means wooden bow]”. In Shuowen 說文, the explanation goes as follows: “弧，木弓也。 [Hu, mugong ye. 弓 means wooden bow].” According to the style of Huiyuan’s work, the characters or words explained are supposed to appear in the item. “弧曰木弓” is more in line with the style of Huiyuan’s book.

There is a problem caused by an incorrect character in “弧名弧 [gu ming hu, 弧 is named as 弧]” and should be replaced with “弧名弧 [hu ming gu, 弧 is named as 孤]”. It appears as “弧猶弧 [hu you gu, 弔 is 孤]” in both the Qi and Huilin editions, which could be considered as points of reference.

“剌謂之矢 (ci weizhi shi)” makes the literary content unclear, it should be

581 A document issued by an official seal to be used as a voucher.
corrected into “剡木謂之矢 [Yanmu weizhi shi, sharpening wood to make arrow]”. In *Shuowen* 説文, the explanation is “刺，直傷也。 [Ci, zhishang ye. 刺 means stabbing directly.]”. However, “剡” means to sharpen. *Yi* 易 offers a supportive explanation: “剡木為矢 [Yanmu weishi, sharpening wood to make an arrow]”.

“笈 [mi, quilt]” is another incorrect character in the context and should be replaced with “跂 [qi, branch]”. It is possible, however, that due to the similarity in the shape of these two characters, “笈” was simply mistaken for “跂” during the transcription process.

256. 博弈嬉戲 嬉，許其反。博字正宜從竹。《說文》曰：“箝謂戲。”為戲六薄十二綦也。杜注《左傳》曰：“弈，圍綦也。”《切韻》稱：“嬉，遊也。”

Comments: “箝謂戲 (bo wei xi)” is incomplete and has to be complemented with a fourth character to form “箝謂局戲 [bo wei juxi, 箝 means chess game]”. In *Shuowen* 説文, it appears as: “箝，局綦也。 [Bo, juxi ye. 箝 means chess game.]”. *Jijiu Pian* 急就篇 Vol. 3 offers another example as an illustration: “綦局博戏相易輕。 [Qiju boxi xiang yi qing. People despise one another when they are playing chess.]”. Yan Shigu 颜师古 comments on it as follows: “綦局，謂弹綦圍綦之局也，博亦局戏也。 [Qiju, wei danqi weiqi zhi ju ye, bo yi juxi ye. 綿局 refers to the chessboard of Danqi or chess game. 博 also means chess game.]”.

“薄 [bo, thin]” is an incorrect character and should, therefore, be corrected as “箝 [bo, chess game]”. This mistake could have occurred because of the similarity in the shapes of “薄” and “箝”.

257. 正法盈洽 洽，侯夹反。注《左傳》曰：“盈，充也。”《玉篇》: “洽，濡也。濡，溼閏也。”

Comments: “正法盈洽 (zhengfa yingqia)” is an incomplete example and has to be complemented with a fifth character to become “正法味盈洽 [Zhengfa wei yingqia, the flavor of dharma is full and harmonious]”. In *The Flower Adornment Sutra* Vol. 59, we find: “正法味盈洽，覺分寶充滿。 [Zhengfa wei yingqia, juefen bao
chongman. The flavor of dharma is full and harmonious, and the treasure of enlightenment is rich.

“杜 (du)” is missing before “注 [zhu, comment]”. Zuozhuan 左傳 states that: “泣而為瓊瑰，盈其懷。 [Qi er wei qionggui, ying qi huai. The teardrops look like sparkling jade and fill up the bosom]”. Du Yu 杜預 comments on it as follows: “盈，滿 [Ying, man, 盈 means be full of]”. The quotation of Zuozhuan in the context differs from the original one, however, the meanings are the same. Boya 博雅 582 offers an example that supports this: “盈，滿也，充也。 [Ying, man ye, chong ye. 盈 means be full of.]”. Consequently, the meaning of “盈”，“滿”，and “充” are the same here.

“閏 [run, intercalary month in the lunar calendar]” is an incorrect character and should be replaced with “潤 [run, to moist]”. Yupian 玉篇 suggests the same: “濡，潤也。 [Ru, run ye. 潤 means to moist.]”.

258. 宴然 宴，於見反。《漢書音義》曰: “宴，安居也。” 嘿，靜也。

Comments: “宴然 (yan ran)” contains an incorrect character and should be replaced with “宴默 [yanmo, be silent]”. It is likely, however, that due to the similarity in the shape between “然” and “默”，that “默” was simply mistaken for “然” during the transcription process. Both The Flower Adornment Sutra Vol. 59583 and Huayanjing Gangyao 華嚴經綱要 Vol. 59584 offer the same example: “或天女圍遶，或時獨宴默。 [Huo tiannü weirao, huo shi du yanmo. Sometimes the heavenly girls embrace together, sometimes they keep silence alone.]”.

“嘿 [mo, be silent]” is written as “默 [mo, be silent]” in the Huilin edition.585

259. 蕎 [卄/滔]花 蕎，胡感反。[卄/滔], 徒感反。《說文》曰: “芙蓉花未發

582 Boya 博雅 by Zhang Yi 張揖 in the Three Kingdoms 三國 is actually Guangya 廣雅. The reason for Boya replacing Guangya is the consequence of the naming taboo of Emperor Yang of Sui 隋煬帝 whose name is Yang Guang 杨廣.
583 T10n0279_p0316a06
584 X09n0240_p0124a07
585 “嘿” is the same as “黙” when it reads as “mo”. In Yupian, we find: “與黙同 [yu mo tong, it is the same as 黙].

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Comments: “[卄/滔]” is an incorrect character which is not included in the main character or rhythm dictionaries. It should rather be replaced with “薦 [dan, hibiscus flower]”, as it appears in both the Qi and Huilin editions.

芙蓉花未發者，盛之貌也。[Furonghua wei fa zhe, sheng zhi mao ye. The hibiscus in a bud is flourishing]” reads incoherently. It is written as “芙蓉花未發者為菡萏，《漢書音義》曰：菡萏，豐盛之貌也。[Furonghua wei fa zhe wei handan, Hanshu Yinyi yue: handan, fengsheng zhi mao ye. 菡萏 is the bud of hibiscus. Hanshu Yinyi says 菡萏 means the appearance of flourish.]” in the Qi edition and “芙蓉花未發者為菡萏，已發者為芙蓉也。《漢書音義》曰：菡萏，豐盛之貌也。[Furonghua wei fa zhe wei handan, yi fa zhe wei furong ye. Hanshu Yinyi yue: handan, fengsheng zhi mao ye. 蒟萏 is the bud of hibiscus, 芙蓉 is the flower of hibiscus. Hanshu Yinyi says 蒟萏 means the appearance of flourish.]” in the Huilin edition. In Shuowen, it goes as follows: “薦菡，芙蓉華未發者，已發為芙蓉。[Handan, furonghua wei fa zhe, yi fa wei furong. 菡萏 is the bud of hibiscus, 芙蓉 is the flower of hibiscus.]”. It can be seen that the Huilin edition reads more coherently and smoothly.

260. 娛樂 杜注《左傳》曰：“娛，樂也。”樂即可樂，故七娛樂也。

Comments: “七 [qi, seven]” cannot be interpreted in the context and should rather be replaced with “雲 [yun, to say]”.

261. 師子頻申三昧 杜注《左傳》曰：“頻，薦名，申，展也。”謂申展四體之拘急，所以解於勞倦，故曰頻申也。表此三昧能申展自在，無尋法法界，解脫障難，拘急勞倦，故喻名耳。此或全是梵言也，《刊定記》說。

586 “薦” is a variant form of“薦 [dan, hibiscus flower]”.
Comments: The quotation from the comments of Du Yu 杜預 on Zuozhuan 左傳 differs from the original source completely. In the previous text, there is an explanation of “師子頻伸 [shizi pinshen, the lion stretches out]”: “《毛詩傳》曰：頻，急也，伸，舒也，謂有勞倦者以手足背左右上下，或急弩，或舒展，用自解其勞倦，此或全是梵語，如《刊定記》說也。 [Maoshi Zhuan yue: pin, ji ye, shen, shu ye, wei you laojuan zhe yi shouzu xiongbei zuoyou shangxia, huo jinu, huo shuzhan, yong zijie qi laojuan, ci huo quanshi fanyu, ru Kanding Ji shuo ye. Maoshi Zhuan says: 頻 means be in critical, or stretch out. It indicates that the exhausted people move hands, feet, chest and back left and right, or up and down, now straining (like a bow), then slackening, to relieve tiredness. It is Sanskrit, probably as Kanding Ji 刊定記 claims.]

Also, see Xu Yiqiejing Yinyi 續一切經音義 Vol. 2: “《毛詩傳》曰：頻，急也，申，舒也。 [Maoshi Zhuan yue: pin, ji ye, shen, shu ye. In Maoshi Zhuan, it goes as follows: 頻 means being urgent, while 申 means stretching out.]”

Zuting Shiyuan 祖庭事苑 Vol. 2 offers another example: “《毛詩傳》：頻，急也，申，舒也。 [Maoshi Zhuan: pin, ji ye, shen, shu ye. Maoshi Zhuan explains as follows: 頻 means being urgent, while 申 means stretching out.]”

It can be seen that “壽名 (zhai ming)” contains an incorrect character and should, therefore, be corrected into “急也 [ji ye, be urgent]”.

“法 (fa)” can be considered as a redundant character in “法法界 (fa fajie)” and should be deleted to become “法界 [fajie, dharmadhatu]”.

262. 棟宇 棟，都弄反。《爾雅》曰：“棟，屋[木+急]也。” [木+急]即屋脊也，字也。[木+急]音於靳反。

Comments: “[木+急] is an incorrect character and should be corrected as “榼 [yin, ridge]”. It is also written as “榼” in the explanation of “棟宇 [dongyu, house]” in the previous text of Huiyuan’s work, which can be considered as a point of

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587 K32n1064_p0346a02
588 T54n2129_p0939c12
589 X64n1261_p0338c11
reference: “郭璞注《尔雅》曰：‘棟，屋檼也。’ 檼，於靳反，檼即脊也。 [Guopu zhu Erya yue: ‘dong, wuyin ye.’ yin, yu jin fan, yin ji ye. The comments on Erya by Guo Pu is ‘棟 means ridge.’ The pronunciation of 檼 is indicated by ‘yu’ and ‘jin’ according to the Fanqie method. 檼 is 脊 actually.]”.

“字也 (zi ye)” does not help the literary meaning read easily, it is likely to be redundant.

263. 階墀軒檼 域，直尼反。《玉篇》曰： “階謂登堂之道也。” 《說文》曰： “墀謂以丹塗地，即天子丹墀也。” 韋昭注《漢書》曰： “軒，橝上板也。” 王逸注《楚辤》曰： “檼，檀也。橝曰橝，橝曰橝”。顧野王曰： “謂殿上拘欄也。”

Comments: “檀 [tan, wingceltis]” is an incorrect character and should be replaced with “橝 [dun, railing]”. It is possible, however, that due to the similarities in the shape of these two characters, “橝” was simply mistaken for “檀” during the transcription process. In Chuci 楚辞, the expression goes as follows: “橝層軒些 [jian ceng xuan suo, the spacious hall with a long corridor is multistory]”. Wang Yi 王逸 comments on it as follows: “橝，橝也。從曰橝，横曰橝。 [Jian, dun ye. zong yue jian, heng yue dun. 楝 is the same as 椝. The vertical handrail is 楝, while the horizontal one is 楝].”

264. 階隥欄橝 椝，多鄧反。橝，食尹反。隥，級道也。王逸注《楚辭》云： “縱曰橝，横曰橝”。橝間子謂之橝也。隥字又作隥。

Comments: Since “橝 [zheng, to save]” and “隥 [deng, stair]” are similar in shape, they could easily be confused during the transcription process.

265. 鴬鸂 郭璞注《山海經》曰： “鸂者鸂，謂即鸂也。” 《說文》曰： “鸂，鳥黑色而多子也。”

Comments: It is obvious that “鸂者鸂 (jiu zhe jiu)” contains an incorrect character, which should be corrected as “鸂音就 [jiu yin jiu, 鴬 pronounces as 就]”, as it appears in the Huilin edition. According to the context, the corrected expression “鸂

590 K32n1064_p0344b21
音就 [jiu yin jiu. 鹫 is pronounced as 就] fits in more with the text.

In addition, “谓即鵰也 (wei ji diao ye)” cannot be interpreted in the context and should, therefore, be corrected as “谓即鵰也 [ji wei diao ye, namely vulture]”.

266. 捕獵放牧 牧，叵福、莫六二反。《三蒼》曰： “牧，養也。”

Comments: “叵 [po, cannot]” is an incorrect character, the right one is likely to be “亡 [wang, flee]”. It is also “亡” in the Huilin edition, which could be a point of reference. In Zhongyuan Yinyun 中原音韵, both “牧” and “亡” belong to the initial group of “明 (ming)”, while “叵” belongs to the initial group of “滂 (pang)”. Taking “叵” as the upper character of Fanqie for “牧” is incorrect.

267. 欽歎 欽, 去今反。孔安注《書》曰: “歎, 敬也。”

Comments: It is assumed that “歎,敬也 [tan, jing ye,歎 means to respect]” contains an incorrect character, “歎 [tan, sigh]”, which should be corrected as “欽 [qin, to respect]”. In Shu 书, we find: “欽明文思安安 [Qin ming wen si anan, be respectful, enlightened, have literary talent, be good at thinking and be gentle].” Kong Anguo 孔安国 comments on it as follows: “欽，敬也。 [Qin, jing ye. 欽 means to respect.]”. Furthermore, the explanation of “我等欽風 (wodeng qinfeng)” in the previous text quotes the same comments of Kong Anguo.

268. 娑羅林 娑羅者，此云高遠，以其林木森竦出於餘林之上也。舊翻云堅固者，誤由娑羅之与娑羅聲勢相近。若呼堅固，即轉舌言之，若呼高遠，直呼稱之耳。

Comments: The line “誤由娑羅之与娑羅聲勢相近 [Wu you suoluo zhi yu suoluo shengshi xiangjin. The mistake occurs because of the similar pronunciation of suoluo and suoluo]” reads incoherently, the second “娑羅” should be corrected as “娑羅”. It is possible, however, that due to the similarity in the pronunciation of ‘suoluo’ and ‘poluo’, “娑羅” was simply mistaken for “娑羅” during the
transcription process.

269. [憍-(舌/口)+右]盈

《玉篇》曰: “盈，懈也，緩也。” 謂[憍-(舌/口)+右]恣懈怠慚緩也。

Comments: Here the quotation from *Yupian* differs from the original source. Indeed, *Yupian* contains a meaning related to “盈”: “盈，滿盈也。 [Ying, manying ye. 盈 means be full of.]”. “盈” is explained as ‘be full of’ or ‘be filled with’ rather than ‘relaxed’ in the main character dictionaries. Thus, the source of the quotation could, therefore, be incorrect.

270. 茵蓐


Comments: “廿 [nian, twenty]” cannot be interpreted in the context and should be replaced with “艹 [cao, grass]”.

271. 等祐一切

鄭注《禮》云: “等，齊也。” 《周禮》曰: “祐，助也。” 普皆齊等以福助之。祐字古作佑、闍二體也。

Comments: Since “闍 [she, monk]” and “祐 [you, to bless]” are similar in shape, they can easily be substituted one for the other, which could explain the spelling mistake. The Huilin edition records it as “闍”, and that can be considered as a point of reference.

272. 辯析

辩，蘇歷反。《漢書音義》曰: “辯，別也。析，分也。” 析字有作摺者，俗也。

Comments: “摺 [xi, to separate]” in the line “摺，蘇歷反 [Xi, su li fan. The pronunciation of 摺 is represented by ‘su’ and ‘li’ according to the Fanqie method]” but should be replaced with “析 [xi, to separate]”, as it appears in the Huilin

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592 “[憍-(舌/口)+右]” is a variant form of “憍 [jiao, arrogant]”. 

273. 火电 激，經歷反。《說文》曰：“激，疾波也。”謂電光急速，如波迅速也。

Comments: The quotation of Shuowen differs from the original source. In Shuowen, the expression goes as follows: “激，水礙衺疾波也。 [Ji, shui aixie jibo ye. 激 means swashing].” Yiqiejing Yinyi 一切經音義 Vol. 18 offers another similar explanation: “《說文》：水礙衺疾波也，形聲字也。 [Shuowen: shui aixie jibo ye, xingshengzi ye. As Shuowen explains, 激 means swashing which is a phonogram.]”. In Huiyuan’s work, there is an explanation for the item “湍馳奔激 (tuanchi ben ji)”: “激，經歷反。《說文》曰：‘激，疾波也。淺水流沙上曰湍也。’馳，急走也。水文凝邪疾急曰激。 [Ji, jing li fan. Shuowen yue: ‘ji, jilai ye, qianshui liu shashang yue tuan ye.’ Chi, jizou ye. Shuiwen ningxie jiji yue ji ye. The pronunciation of 激 is indicated by ‘jing’ and ‘li’ according to the Fanqie method. As Shuowen explains,‘激 means the rapids. 湍 means wash water through the sand or rocks.’ 馳 means run quickly, while 激 means the water swashes quickly.” Here the quotation from Shuowen differs from the original source, however, the latter text “水文凝邪疾急曰激也” is close to Shuowen.

274. 國名達利鼻荼 茶，除加反。其國在南印度境，此翻為銷，謂此國人生无妄語，出言成呪，若隣國侵迫，但共呪之，令其滅亡，如火銷膏耳。

Comments: It is assumed that in “此翻為銷 (cifan wei xiao)” a character is missing, it should be replaced with “此翻為銷融 [cifan wei xiaorong, it is translated into melt]”, as it appears in both the Qi and Huilin editions. Xu Huayanjing Lüeshu Kanding Ji 續華嚴經略疏刊定記 Vol. 4 contains another way to express that same idea: “言達羅鼻茶者，是南印度中邊國名也，此云銷融。[Yan daluobitu zhe, shi nan yindu zhongbian guoming ye, ci yun xiaorong. Dravida is the name of a
country in South India, here means melt." Vol. 15 points in the same direction: "一國名達里鼻茶者，此曰銷融，謂銷融謬解。 [Yi guo ming dalibitu zhe, ci yue xiaorong, wei xiaorong miujie. The country which is named Dravida is translated into melt here, however, the explanation is meaningless.]".

275. 弥伽 此云能降伏，或翻為雲也。

Comments: “雲 [tan, covered with clouds]” is an incorrectly written character and should, therefore, be replaced with “雲 [yun, cloud]”, as it appears in both the Qi and Huilin editions. In Xin Huayanjing lun 新華嚴經論 Vol. 34, the expression goes as follows: “亦名為雲，以能有德蔭俗雨法故，故名為雲。 [Yi ming wei yun, yi neng you deyin suyu fa gu, gu ming wei yun. It is also called 雲, since it keeps the world’s rainfall by virtue.]". Xu Huayanjing Lüeshu Kanding Ji 續華嚴經略疏刊定記 Vol. 15 also provides a reference: “三善友名彌伽者，此翻為雲。 [San shanyou ming mijia zhe, ci fan wei yun. Thirdly, the good friend who is called Megha, is translated here as cloud.]”.

276. 菩薩為一切眾生恃怙 恃，時止反。怙，胡古反。《韓詩傳》曰: “无父何恃。恃，負也。无母何怙。怙，頼也。” 案經義，菩薩於眾生如父母，慈威兼濟，常為倚來也。

Comments: “倚來 (yi lai)” contains an incorrect character which should be corrected as “倚賴 [yilai, dependence]”. It is possible, however, that the mistake is due to the similarity in the pronunciation of “來 (lai)” and “賴 (lai)”.

277. 拔猶預箭 《迩雅》曰: “猶，狩名也，其形似虎，善登木。” 性多疑慮，常止山中，忽聞有聲，恐人來害，即豫上樹，久无方下。須臾又上，如此非一，故時謂不決、多猜慮者為猶豫焉。或曰：隴西時俗呼犬子為猶，犬隨人行，喜預在先，未至却此迎候，因謂心所不決為猶豫也。今案論中，猶豫即是疑煩惱攝，而於善品不能進修，故此類拔者也。

595 X03n0221_p0655b06 596 X03n0221_p0881b01 597 T36n1739_p0958c29 598 X03n0221_p0881b03
Comments: “虎 [hu, tiger]” is an incorrect character in the context and should be replaced with “麂 [ji, muntjac]”. In the original source *Erya* 爾雅, it goes as follows: “猶如麂, 善登木. [You ru ji, shan deng mu. 猶 looks like muntjac, good at climbing tree.]”. *Yiqieing Yinyi 一切經音義* Vol. 46 offers another example as an illustration: “猶豫: 《尔雅》: 猶如麂, 善登木. [Youyu: *Erya*: you ru ji, shan deng mu. 猶豫 is explained in *Erya* as follows: 猶 looks like muntjac and is good at climbing tree.]”.

278. 坦蕩自心 《論語》曰: “君子坦蕩蕩, 小人長戚戚。” 鄭玄曰: “坦蕩, 宽廣貌。戚, 多憂懼也。”

Comments: The explanation quoted from Zheng Xuan 鄭玄 is problematic because a character missing. In *Lunyu* 論語, it appears as follows: “君子坦蕩蕩, 小人長戚戚。 [Junzi tandangdang xiaoren changqiqi. The gentleman is calm and poised, the mean person often troubled at heart.]”. Zheng Xuan comments on it as follows: 坦蕩蕩, 宽廣貌。長戚戚, 多憂懼。 [Tandangdang, kuanguang mao. Changqiqi, duo youju. 坦蕩蕩 means someone looks unhurried or unworried, while 長戚戚 means someone looks worried and anxious.]”. “坦蕩 (tandang)” is written as “坦蕩蕩 (tandangdang)” in the Huilin edition, and “戚 (qi)” is written as “戚戚 (qiqi)” in both the Huilin and Jinzang editions. There are differences and similarities between different editions, different characters are missing in different versions.

279. 梵行之道 梵摩, 具云跋濫摩, 此云清淨也。又葛洪《字苑》云: “梵, 淨也。”

Comments: There is “梵謂 [fan wei, 梵 means]” before “梵摩 [fanmo, Brahmā]” in the Huilin edition. It is assumed that “梵謂” is missing here. Compare the previous text: “梵亦梵言,具云梵摩,此翻為清淨。 [Fan yi fanyan, ju yun fanmo, ci fan wei qingjing. 梵 is also Sanskrit, Brahmā is its specified pronunciation. Here it is translated into quietness.]”.

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599 T54n2128_p0610c10
600 K32n1064_p0342b05
In addition, *Yiqiejing Yinyi* 一切經音義Vol. 6 offers another example to illustrate the case: “梵天，梵言梵摩，此譯云寂靜，或云清淨，或曰淨潔。*Fantian, fan yan fanmo, ci yi yun jijing, huo yun qingjing, huo yue jingjie. 梵 in梵天 is called Brahmā in Sankrit, here it is explained as silence or quietness or purity.*”

*Jingtu Sanbu Jing Yinyi Ji* 淨土三部經音義集Vol. 1 points in the same direction: “梵行，梵言梵摩，此云清淨，或曰淨潔，正云寂靜。*Fanxing, fan yan fanmo, ci yun qingjing, huo yue jingjie, zheng yun jijing. 梵 in梵行 is called Brahmā inSanskrit, here it means quietness, purity. The formal translation is silence.*”

280. 優婆夷名休捨
休具云呼舍羅，此云悕望，亦曰意樂，或曰滿願，滿眾生
希望意樂故也。

Comments: in “休具云 (xiu ju yun)” a character is missing, namely “捨 (she)” should be added to form “休捨具云 [xiu she ju yun, the specified pronunciation of休捨]”, as it appears in the Qi, Huilin, and Jinzang editions.

281. 善知識者是我師傅
府遇反。師傅者，《尚書》云：“周官有三公三孤。”
言三公者，謂太師、太傅、太保。師謂天子所師，傅謂傅相天子，保謂保安天
子於德義。此三公之位佐王論道，以經緯國事，如理陰陽，有德行者乃堪之也。
三孤謂少師、少傅、少保。孤，特也，言卑於三公，尊於六卿，特置少三人也。
《玉篇》曰：“傅猶於附。”如以脂粉塗附於面，益乎姿質也。今案所喻，雖舉
師傅義通於保，謂求道者，得善友益己，猶天子之有三公三孤佐弼之也。

Comments: “府遇反 [fu yu fan, indicated by ‘fu’ and ‘yu’ according to the Fanqie method]” is incomplete and should be complemented with the fourth character to become “傅，府遇反 [Fu, fu yu fan, 傅 is indicated by ‘fu’ and ‘yu’ according to the Fanqie method]”, as it appears in both the Qi and Huilin editions

“經緯 (jing fu)” contains an incorrect character and should be corrected as “經緯 [jingwei, manage]”. It is assumed that the mistake occurs because “縛 (fu)” and “緯 (wei)” are similar in shape.

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601 C056n1163_p0904c19
602 D61n9025_p0036a02
In addition, “如理 (ru li)” is another example containing an incorrect character, where the correct expression should be “和理 [heli, harmonize]”, as it appears in both the Qi and Huilin editions. In Zhoushu 周書, it goes as follows: “立太師、太傅、太保，茲惟三公，論道經邦，燮理陰陽。[Li taishi, taifu, taibao, zi wei sangong, lundao jingbang, xieli yinyang. Set taishi, taifu, taibao, officials in these positions administer the country and harmonize Yin and Yang.]”. Kong Anguo 孔安國 comments on it as follows: “此惟三公之任，佐王論道，以經緯國事，和理陰陽。[Ci wei sangong zhi ren, zuo wang lun dao, yi jingwei guoshi, heli yinyang. The officials in these positions assist the king and discuss the way to run the country and harmonize Yin and Yang.]”.

282. 俱枳羅鳥 枳，經以反，其鳥未譯。

Comments: “枳 [zhi, to open]” is an incorrect character and should, therefore, be corrected as “枳 (zhi)”. It is assumed that the mistake occurs because these two characters are similar in shape. Both the Qi and Huilin editions, as well as all related Huayan sutras, record it as “枳”. In Xin Huayanjing Lun 新華嚴經論 Vol. 3, we find: “俱枳羅鳥，梵本未譯。[Juzhiluo niao, fanben wei yi. Kokila is not translated in the Sanskrit version.]”.603 Both Huayanjing Lun 華嚴經論 Vol. 94604 and Huayanjing Gangyao 華嚴經綱要 Vol. 64605 claim that “鳧鴈、孔雀、俱枳羅鳥遊戲其中。[Fuyan, kongque, juzhiluo niao youxi qizhong. Birds like wild goose, peacock and kokila all play and have fun in it.]”.

283. 耳璫 璫，得郎反。《釋名》云: “穿耳施珠曰當也。”

Comments: “當 [dang, equal]” cannot be interpreted in the context and should be replaced with “璫 [dang, ear ring]” as it appears in the Qi, Huilin, and Jinzang editions. Indeed, Shiming 釋名 contains an explanation as follows: “穿耳施珠曰璫。[Chuan’er shizhu yue dang. Accessories worn on the ear are called 璫.]”.

284. 鮮榮 鮮，新然反。《玉篇》曰: “鮮是明也。” 《釋名》曰: “榮猶榮榮然，

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603 T36n1739_p0962c25
604 X04n0223_p0633c23
605 X09n0240_p0162c09
照明之矣也。”

Comments: “是 [shi, this, be]” is a redundant character in “鮮是明 [xian shi ming, 鮮 is brightness]”. The Huilin edition records it as “鮮，明也。 [Xian, ming ye. 鮮 means brightness.]”. Huiyuan’s book also contains such an example: “《玉篇》曰: 鮮，明也。 [Yupian yue: xian, ming ye. In Yupian, it goes as follows: 鮮 means brightness.]” 606 However, the quotation of Yupian differs from the original source. In Yupian, we find: “鮮，思連切，生也，善也，好也。又思淺切，少也。 [Xian, si lian qie, sheng ye, shan ye, hao ye. you si qian qie, shao ye. The pronunciation of 鮮 is represented by ‘si’ and ‘lian’ according to the Fanqie method, indicating whether living or kind or good. It is also pronounced by ‘si’ and ‘qian’ according to Fanqie, meaning a few.]”

“榮榮 (rong rong)” are incorrect characters that occurred the same way as in the previous text of Huiyuan’s work. They should be replaced with “熒熒 [yingying, glimmering]”.

285. 鬚環垂鬢 鬚環謂盤鬢如環，垂環至鬢，故云也。

Comments: “鬢環 (bin huan)” contains an incorrect character and it should be corrected into “髻環 [ji huan, coiled bun]”. It is likely that the mistake occurs because it was influenced by the preceding character “鬢” in the item.

286. 離諸難難 上難字，郝輪反，謂八難也。下難字者，郝乾反，謂艱難之也。

Comments: “艱難之也 (jiannan zhi ye)” makes no sense, “之 [zhi, this, or go, or acts as a structural particle]” is a redundant character, the correct text should be “謂艱難也 [wei jianan ye, indicating hardship]”, this way the expression is consistent with the previous text “謂八難也 [wei banan ye, indicating eight kinds of hardship.]”

287. 脣口丹絜如頻婆果 丹，赤也。絜，淨也。頻婆果者，其果似此方林檎，
極鮮明赤也。

Comments: “絜 [jie, to clean]” is written as “潔 [jie, to clean]” in both the Qi and Huilin editions, which is considered as being correct. ⑥07 Both The Flower Adornment Sutra Vol. 65, ⑥08 and Huayanjing Helun 华嚴經合論 Vol. 98 ⑥09 provide the same examples: “眼目修廣如青蓮華，脣口丹潔如頻婆果。 [Yanmu xiuguang ru qinglianhua, chunkou danjie ru pinpoguo. The eyes and eyeballs are long and vast like lotus, the lips and mouth are red and clean, like apple.].” Xin Huayanjing Lun 新華嚴經論 Vol. 35 offers another similar example: “脣口丹潔如頻婆果者，明赤色也，是南方色。 [Chunkou danjie ru pinpoguo, ming chise ye, shi nanfang se. The apple-like mouth is bright red, which is the color of south ⑥10].” ⑥11

288. 商估 估，公戸。鄭注《周礼》曰: “行賣曰商，坐賣曰估。” 估字又作賈也。

Comments: “公戸 (gong hu)” is incomplete and has to be complemented with a third character to form “公戸反 [gong hu fan, indicated by ‘gong’ and ‘hu’ with the Fanqie method].”


Comments: “天子十雉 [tianzi shizhi, the emperor owns a city of ten Zhi ⑥12]” contains an incorrectly written character and should be replaced with “天子千雉

⑥07 “絜” and “潔” are variant characters. See Guangyun 廣韻: “經典潔用絜 [Jingdian jie yong jie, in classics 潔 is replaced with 絜].”
⑥08 T10n0279_p0349c05
⑥09 X04n0223_p0645c19
⑥10 In traditional Chinese art and culture, black, red, green, white and yellow correspond to the five elements of water, fire, wood, metal and earth and to the five directions of north, south, east, west and yellow.
⑥11 T36n1739_p0967a03
⑥12 “雉 (zhi)” is an ancient measure unit. One Zhi refers to the wall height one “丈 (zhang)”, in length three Zhang.
Gongyang Zhuan  illustrated by He Xiu 何休 claims that “禮，天子千雉，蓋受百雉之城十。 [Li, tianzi qianzhi, gai shou baizhi zhi cheng shi. According to rites, the emperor owns a city of a thousand Zhi, namely ten cities of a hundred Zhi approximately.]” Xu Yiqiejing Yinyi 續一切經音義 Vol. 2 also contains a case in point: “天子城千雉，蓋受百雉之城十也。 [Tianzi cheng qianzhi, gai shou baizhi zhi cheng shi ye. The emperor owns a city of a thousand Zhi, namely ten cities of a hundred Zhi approximately.]” It can be seen that “百 [bai, hundred]” is missing in “蓋受雉之城 [gai shou zhi zhi cheng, own a city of one Zhi]” which should be added to form “蓋受百雉之城 [gai shou baizhi zhi cheng, own a city of hundred Zhi]”. Also, “千 [qian, thousand]” is an incorrect character in “蓋受百雉之城千 [gai shou baizhi zhi cheng qian, approximately a thousand cities of a hundred Zhi]”, which should be corrected as “十 [shi, ten]”. It is assumed that the mistake occurs because “千” and “十” have a similar form.

伯七十雉 (bo qishi zhi) contains an incorrect character, which should be written as “伯七十雉 [bo qishi zhi, the earls own a city of seventy Zhi]”. Gongyang Zhuan illustrated by He Xiu says “伯七十雉 [bo qishi zhi, the earls own a city of seventy Zhi].” A similar example is found in Xu Yiqiejing Yinyi 續一切經音義 Vol. 2: “伯城七十雉 [bo cheng qishi zhi, the earls own a city of seventy Zhi].” The mistake could have occurred because of the similar shapes and pronunciation of “百” and “伯”.615

The line “天子周城，諸侯千城。千城者，缺其南面以受過也 (tianzi zhoucheng, zhuhou qian cheng. qian cheng zhe, que qi nanmian yi shouguo ye)” differs from the original source. It is written as “天子周城，諸侯軒城。軒城者，缺其南面以受過也 [Tianzi zhoucheng, zhuhou xuan cheng. xuancheng zhe, que qi nanmian yi shouguo ye]. The walls of the emperor’s city are complete, while the dukes’ city

613 T54n2129_p0941c07
614 T54n2129_p0941c08
615 “伯” is also read as “bai”, means hundredfold. See Laozi 老子: “使有什伯之器而不用。 [Shi you shibai zhi qi er buyong. People do not need even though there are varied appliances.]”.
lacks the south wall. 軒城 means the city lacks the south wall to accept emperor’s condemning]” in the comments by He Xiu on Gongyang Zhuan. In addition, “軒” is incorrectly written as “千” in the Qi, Huilin, and Jinzang editions and it is possible that the mistake is due to a component having disappeared during the transcription process of the different versions.

“堞 [die, battlements]” and “揲 [she, divide into portions]” are mixed. “揲” in “雉揲 (zhi die)”, “揲, 徒恊反 [Die, tu xie fan, the pronunciation of 揲 is indicated by ‘tu’ and ‘xie’ according to the Fanqie method]”, and “揲字 [die zi, the character 揲]” should be replaced with “堞”. Shuowen 説文 offers a similar explanation: “堞, 城上女垣也.” 跡 means the battlements on the wall, which is indicated by ‘tu’ and ‘xie’ according to the Fanqie method.”. Zuozhuan 左傳 contains another way to express that same idea: “堙之環城，傅於堞。 [Yan zhi huancheng, fu yu die. Build mounds around the city wall and get close to the parapet wall.]”. Du Yu 杜預 illustrated it as “堞, 女牆也. [Die, nüqiang ye. 城 means the battlements on the wall, which is indicated by ‘tu’ and ‘xie’ according to the Fanqie method.]”. However, “揲” in Shuowen is explained as follows: “揲, 閱持也, 今折切。 [Die, yuechi ye, jin zhe qie. 揲 means dividing into portions, which is indicated by ‘jin’ and ‘zhe’ according to the Fanqie method.]”. The meanings of “堞” and “揲” are very different, they are not variant characters, it is assumed that transcribers mixed up the radical “土 [tu, ground]” and “扌 [shou, hand]”. All other related Huayan sutras, such as The Flower Adornment Sutra Vol. 66 and Huayan Gangyao 華嚴綱要 Vol. 66: “雉堞崇峻，衢路寛平. [Zhidie chongjun, qulu kuanping. The walls are hight, and the roads are broad and smooth.]” also record it as “堞”.

Based on the above correction, “堞字又作堞也 [die zi you zuo die ye, 城 is also written as 見]” cannot be interpreted in the context, thus the second “堞” is incorrectly added. It is supposed to be another form of “堞”. Many variant characters of “堞” are listed in character books and rhyme books. For instance,
Longkan Shoujian 龍龕手鑑: “看得, 堆二俗; 堆, 堆二正。 [Die, die er su; die, die er zheng. 堆 and 堆 are non-standard characters, while 堆 and 堆 are standard ones.”. Yupian 玉篇 also offers a case in point: “看得, 城上女牆也。看得, ditto. [Die, chengshang nüqiang ye. Die, tongshang. 堆 means battlements on the wall. 堆, ditto].”

290. 阿盧那跋底香 阿盧那盧, 此云赤色也。跋底者, 有也, 或云極也。謂此香極有赤色, 堪以練緋, 色甚鮮明, 故因名耳。

Comments: “阿盧那盧 (a lu na lu)” contains a redundant character, the correct expression should be “阿盧那 [a lu na, aruña]”.

“練 [lian, white silk, or boil and scour raw silk]” is an incorrect character and should be replaced with “染 [ran, dye]”. Shuowen 說文 contains such a meaning related to “練”: “練, 繒也。[Lian, zeng ye. 繒 means white silk.]” A similar usage is found in Yupian 玉篇: “煮漚也 [zhu ou ye, boil and scour raw silk]”. Shiming 釋名 contains additional elements of explanation: “練, 爛也, 煮使委爛也。[Lian, lan ye, zhu shi weilan ye. 繒 means mushy, namely to be fully boiled.]” “練” refers to a kind of white tough silk, or boiled the raw silk, hemp, cloth and silk textiles with water, and make them soft and white. For example, the following item

“明練 (minglian)” quotes from Zhucong 珠叢 as: “糸絲令熟曰練也。 [Zhu si ling shu yue lian ye. Boiling silk and making silk soft is called 練.]”. See also Shuowen: “染, 以繒染為色。 [Ran, yi zeng ran wei se. 染 means dye.]”. In Shuowen “染緋 (ranfei)” means dyeing all white silk good with red, which is consistent with the context of Huiyuan’s work. Both Xin Huayanjing Lun 新華嚴經論 Vol. 37618 and Huayanjing Helun 華嚴經合論 Vol. 100619 record “阿盧那者, 是赤色香也, 堪以染緋。若眾生聞此香者, 其心決定離諸染著者。 [A’luna zhe, shi chise xiang ye, kan yi ran fei. ruo zhongsheng xiu ci xiang zhe, qi xin jueding li

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618 T36n1739_p0976c20
619 X04n0223_p0669b19
zhu ranzhuo zhe. Aruña is a kind of red spice, which can dye the color into red. If smells, someone will decide to rid the mind of what cling to.]”, which can be considered as a point of reference.

291. 怡暢心 怡，与脂反。《毛詩傳》曰: “怡，悅也。”《漢書傳》曰: “暢，通也。”

Comments: “漢書傳 [hanshu zhuan, Hanshu Zhuan]” is problematic and should be corrected as “漢書集註 [hanshu jizhu, Hanshu Jizhu]”, as it appears in both the Qi and Huilin editions. Indeed, Hanshu Vol. 57 claims that “夸条直畅，实叶/Instruction. [Kuatiao zhichang, shiye junmao. The boughs are straight, while the leaves are luxuriant.]”. Shigu 師古 illustrated it as: “暢，通也。 [Chang, tong ye. 暢 means no obstruction.]”.

292. 十万猛卒 卒，作沒反。《方言》曰: “南楚東海之間，呼隸人給事者，謂之卒也。”

Comments: The quotation from Fangyan 方言 is different from the original source. It is assumed that Huiyuan merged the explanation by Fangyan and Shuowen 說文, and he titled the amalgamated quotation Fangyan. In Fangyan Vol. 3, the example goes as follows: “南楚東海之間，卒謂之弩父，或謂之赭。 [Nanchu donghai zhijian, zu weizhi nufu, huo weizhi zhu. People living between south of Chu state and East China Sea call servant dress as crimson.]”. Shuowen offers another example: “卒，隸人給事者也。卒，衣有題識者。 [Zu, liren jishi zhe ye. zu, yi you tizhi zhe. 卒 means the person who serves, or servant dress.]”. The quotation in Yiqiejing Yinyi 一切經音義 Vol. 11 is very clear: “《說文》: ‘隸人給事者曰卒。’ 古以染衣題識表其形也。《方言》: ‘南楚東海之間，或謂卒為赭。’ [Shuowen: ‘liren jishi zhe yue zu.’ Gu yi ranyi tizhi biao qi xing ye. Fangyan: ‘nanchu donghai zhijian, huo wei zu wei zhu.’ Shuowen explains it as follows: ‘The person who works as servant is 卒.’ In ancient times, the dyed clothes with marks are for
distinguishing who is a servant. Fangyan: ‘People living between south of Chu state and East China Sea call servant dress as crimson.’”


Comments: “攘 [rang, roll up]” is missing in “[辟-口+月]而下車 (bi er xiache)” and should be added to form “攘臂而下車 [rangbi er xiache, rolling up sleeves, exposing arms and getting off carriage]”. In Mengzi 孟子, we find: “馮婦攘臂而下車 [Fengfu rangbi er xiache, Feng Fu rolls up sleeves, exposes his arms, and gets off carriage].”

The quotation from Gu Yewang 頋野王 is not the same as the original source. Indeed, Yupian 玉篇 contains a meaning related to “攘”: “攘，汝羊切，竊也。 [Rang, ru yang qie, qie ye. The pronunciation of 攘 is represented by ‘ru’ and ‘yang’ according to the Fanqie method, it means to steal.]”. It is difficult to verify the source of Huiyuan’s quotation.

294. 富贍斷其所作 断，都管反。《說文》曰：“斷，截也。” 安注《書》曰: “斷，絶也。”

Comments: “安注 (an zhu)” is incomplete and has to be complemented with two more characters to form “孔安國注 [kong an guo zhu, Kong Anguo comments]”, as it appears in the Qi edition. Although in the Huilin edition it is recorded as “孔安注 [kong an zhu, comments Kong An]”, which is the same as Huiyuan’s representation, neither of them are acceptable.

295. 肖脛《毛詩傳》曰: “脛，長也。” 案《玉篇》: 修飾、修長字昔從午，唯脩脯字從肉也。

Comments: “昔 [xi, the past]” cannot be interpreted in the context and should be replaced with “皆 [jie, both, all]”. The mistake probably occurred because the characters “昔” and “皆” have a similar shape.

621 It is a variant form of “臂 [bi, arm]”. The same is shown below..
296. 廪店隣里 廪，除連反。鄭注《禮》曰：‘廛謂市物邸舍也。謂停估客坊邸。’《尚書大傳》曰：‘八家為隣，三隣為明，三明為里，五里為邑。’此虞夏之制也。廛字經本從厂作者，謬也。

Comments: “明 [ming, brightness]” is an incorrect character and should, therefore, be replaced with “朋 [peng, one of primary units in ancient society]”. The mistake could have occurred because of the similar shape of the two characters. Shangshu Dazhuan contains the following expression: “八家而為隣，三隣而為朋，三朋而為里。[Bajia er wei lin, sanlin er wei peng, sanpeng er wei li. Eight families constitute one Lin, three Lin constitute one Peng, three Peng constitute one Li.]”

See also Lüeshi Xin Huayanjing Xiuxing Cidi Jüeyi Lun 略釋新華嚴經修行次第決疑論 Vol. 3: “《尚書大傳》曰：五家為隣，三隣為朋，三朋為里，五里為邑。[Shangshu Dazhuan yue: wujia er wei lin, sanlin wei peng, san peng wei li, wili wei yi. Shangshu Dazhuan states: five families constitute one Lin, three Lin constitute one Peng, three Peng constitute one Li.]”

297. 崖巌 崖，魚偃反。《說文》曰：‘巌，峯也。” 郭璞注《迄雅》曰：“巌謂山形如累重甑也。” 字或作囐也。

Comments: It is assumed that “峯 [feng, peak]” is an incorrect character and should be corrected into “岸 [an, bank]”. In Shuowen 説文, the explanation goes as follows: “巌，岸也。[Yan, an ye. 崖 means bank].” Yiqiejing Yinyi 一切經音義 Vol. 75 explains “巌” by quoting from Shuowen as follows: “巌，岸也，從山嚴聲。[Yan, an ye, cong shan yan sheng. 崖 means bank and takes mountain for the semantic indicator as well as ‘yan’ for its pronunciation indicator.]” It is possible, however, that the source of the quotation is also unreliable. Guangyun 廣韻 offers another example: “巜，山形如甑，一曰山巰。[Yan, shanxing ru zeng, yi yue shanfeng. The shape of mountain looks like an ancient earthen utensil for steaming rice. It means peak also.]”. Chongding Zhiyin Pian 重訂直音篇 points in

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622 T36n1741_p1031a15
623 T54n2128_p0791c15
624 It is for steaming rice.
the same direction: “巘，山巔。 [Yan, shanfeng. 嶂 means peak].”

“巘 [yan, condolence]” is another incorrect character in the context and should rather be replaced with “巘 [yan, peak]”. In Longkan Shoujian 龍巗手鑑, it appears as follows: “巘、巘同。 [Yan, yan tong. 嶽 and 嶂 are the same].”

**298. 香名先陀婆** 先陀婆，此云石塩，其香似之，故以名之耳。

Comments: “先陀羅 (xian tuo luo)” has an incorrect character and should be replaced with “先陀婆 [xiantuopo, saindhava]”. In The Flower Adornment Sutra Vol. 67, we find: “有香名先陀婆。 [You xiang ming xiantuopo. There is a fragrance named saindhava].”

**299. 晨脯** 《爾雅》曰: “晨，早也。 《玉篇》曰: “脯，加申也。”

Comments: “脯 [fu, dried meat]” is an incorrectly written character, it should be written as “晡 [bu, the period of day from 3 p.m. to 5 p.m.]”. The Flower Adornment Sutra Vol. 67 and Huayanjing Gangyao 華嚴經綱要 Vol. 67 record “晝夜晨晡 [Zhouye chenbu. Day and night, morning and afternoon]” and therefore, it can be considered the point of reference regarding the correct use of “晡”.

Zuting Shiyuan 祖庭事苑 Vol. 3 also has a case illustration: “晡，日加申時也。 [Pu, ri jia shenshi ye. 暮 means hours from 3:00 to 5:00 in the afternoon].”

Shuowen 說文 contains such a meaning related to “脯”: “肉乾也 [rougan ye, cured meat]”. Yupian 玉篇 offers another illustration: “腊也 [la ye, cured meat]”. Since “脯” and “晡” are a similar shape, they can be easily confused, which could explain the spelling mistake.

**300. 良久** 《玉篇》曰: “良，由長也。” 長對於促，非暫時也。

Comments: “由 [you, from, because]” is written as “猶 [you, like]” in the Huilin edition and therefore can be considered the point of reference regarding the correct
meaning of this word.

Moreover, the quotation is different from the original source. Indeed, *Yupian* 玉篇 contains another way to express that: “良，善也。 [Liang, shan ye. 良 means kindhearted]”. However, *Guangyun* 廣韻 offers a similar explanation with Huayuan’s quotation: “良，賢也，善也，首也，長也。 [Liang, xian ye, shan ye, shou ye. 良 means either virtuous or kindhearted or head or chief.]”.

301. 迫窄 窄，側格反。《玉篇》曰: “迫猶逼也。” 廣曰: “迫，狹也; 窄，隘也。” 窄字，經作迮者，俗也。

Comments: “廣曰 (guang yue)” is incomplete and should be complemented with the third character to become “廣雅曰 [guangya yue, Guangya explains]”. In *Guangya*, we find: “迫，隘也，急也，近也; 窄，隘也，隘也。 [Po, xia ye, ji ye, jin ye; zha, ai ye, xia ye. 迫 means narrow or urgent or close, while 窄 means narrow.]”.

302. 唇吻 吻，无粉反。《蒼頡》《玉篇》曰: “吻謂脣兩角頭邊也。”

Comments: “《蒼頡》《玉篇》 [cangjie, yupian. Cangjie, Yupian]” is written as “蒼頡篇 [cangjie pian, Cangjie Pian]” in both the Qi and Huilin editions. Here, the point of reference rests on these two editions. From the examples of Huayuan’s work, there is no case of quoting both books. From the perspective of the quotations, in *Cangjie Pian* 蒼頡篇, it goes as follows: “吻，脣兩邊也。 [Wen, chun liangbian ye. 吻 means lips.]”, while in *Yupian* 玉篇, it appears as: “吻，口吻，亦作脰。[Wen, kou wen, yi zuo wen. 吻 refers to mouth and lips, it is also written as 脰.]”.

The quotation is closer to the original source of *Cangjie Pian*, but markedly different from the original *Yupian*. *Yiqiejing Yinyi 一切經音義 Vol. 42* offers a supportive illustration: “《蒼頡篇》云: 吻，脣邊也。《說文》義同，從口勿聲。[Cangjie Pian yun: wen, chunbian ye. Shuowen yitong, congkou wusheng. Cangjie Pian said: 吻 means lips. The explanation of Shuowen is the same that takes mouth
for its semantic indicator and ‘wu’ for pronunciation indicator.” Consequently, the quotation from Cangjie Pian is closer to the original one.

303. 蹈彼門閫 蹈, 徒到反。閫, 苦本反。《說文》曰: “蹈, 蹚也。閫, 門限也。”閫字又作捆也。

Comments: “捆 [kun, bundle]” is an incorrect character and should rather be corrected to “梱 [kun, threshold]”, as it appears in the Huilin edition. Jiyun 集韻 offers an example: “閫，通作梱。 [Kun, tong zuo kun. The popular form of 閫 is 梱.]”. Zihui 字彙 also has a case illustration: “閫，同梱。 [Kun, tong kun. 閫 is the same as 梱.]”. It is suspected that mistakes occur because of the similarity between the handwriting of “木 [mu, wood]” and “扌 [shou, hand]”.

304. 泉流繚映 繚, 於營反。《珠叢》曰: “繚, 卷之也。”《字指》曰: “映, 不明也。”案: 經意言泉流交絡, 互相纏, 互相隱映, 故曰繚映也。繚字經本有作月邊英者, 盖是胷臆。

Comments: “繚 [rong, flourish]” is an incorrect character and should be corrected as “繚 [ying, entangle]”. It is possible that the mistake occurs because of the similar shape of these two characters. Indeed, in Zhucong 珠叢, we find: “繚, 卷之也。[Ying, juan zhi ye. 繚 means twine].”

A character is missing after “互相纏 (huxiang chan)”, the correct text should be “互相纏絡 [huxiang chanluo, twine one another]”, as it appears in both the Qi and Huilin editions. After revised, it possesses the same structure as the subsequent line “互相隱映 [huxiang yinying, reflect one another]”, which makes the whole text more orderly.

305. 麄 苦角反。經本有作麄者，无不是字之也。

Comments: One “麄” in the item and in the line “經本有作麄者 [jingben you zuo que zhe, occasionally the sutras write it as 麄]” is supposed to be another character
shape of “㲉”. Indeed, all the related Huayan sutras record it as “㲉 [que, shell]”; for instance, in *The Flower Adornment Sutra* Vol. 68, it appears as follows: “必當普壞一切眾生無明隄藏。 [Bidang puhuai yiqie zhongsheng wuming kai zang. It will destroy all the obstacles of anonymous of all living creatures.]”630 It is likely that “隄” in the item should be written as “㲉”; however, some sutras record it as “隄” that, in Huiyuan’s view, was not a character.631

“无不是字 [wu bushi zi, all are characters without exceptions]” makes no sense and should be replaced with “元不是字 [yuan bushi zi, it is not a character originally].”

306. 夜神婆珊婆演底 具云婆傘多婆演底。言婆傘多婆演底，言婆傘多者，此云春也。婆演底，主當也。謂於春時，此神主當守護眾生及諸苗稼也。或曰婆羅婆薩，此云依止无畏，謂与眾生作依止處，令離怖畏。又中天竺本云跋僧多，云春主，謂能生物善，故借喻名耳。

Comments: It is suspected that “言婆傘多婆演底 [yan posanduopoyandi, refer to Vãsantavayanti]” is redundant text. It exists neither in the Qi nor in the Huilin edition. Moreover, according to the examples in Huiyuan’s work, the author uses “具云 [ju yun, the whole sound]” to describe the whole Sanskrit pronunciation and meaning, then explains all parts separately when he explains the loanword. Consequently, “具云婆傘多婆演底。言婆傘多者，此云春也。婆演底，主當也。 [Juyun posanduopoyandi. Yan posanduo zhe, ci yun chun ye. Poyandi, zhudang ye. The whole pronunciation is Vãsantavayanti. ‘Vãsanta’ means spring, while ‘vayanti’ means master]” is more consistent with the style of Huiyuan’s work.

“春主 (chun zhu)” has incorrect character and should be corrected for “春生 [chunsheng, birth in spring]”. The latter text “謂能生物善 [wei neng sheng wu shan, refers to giving birth to all]” could be considered a point of reference. It is likely that the mistake occurs because of the similar shapes of “生” and “主”.

630 T10n0279_p0368c01
631 “㲉” and “隄” are variant characters, see Jiyun 集韻.
佇立未久 佇，除吕反。李善注《文選》云：“佇，立也。”郭璞注《尔雅》曰：“佇，企也。”謂舉足竦望，有所敬侍也。佇，立也。佇，企也。謂舉足竦望，有所敬侍也。

Comments: The quotation from Guo Pu in the text is different from the original source. It is suspected that Huiyuan incorrectly quotes words from other books or he wrote the quotation according to his own understanding. In Erya 尔雅, it goes as follows: “佇，久也。佇，久也。 [Zhu, jiu ye. Chen, jiu ye. 佇 means ‘long’, 佇 means ‘long’]”. Guo Pu illustrates as: “尘、姤、伫、企、淹、滞，皆稽久。 [Chen, gou, zhu, qi, yan, zhi, jie jiji. 佇 means ‘to wait’, 企 means ‘to wait’, 淹 means ‘to wait’, 滞 means ‘to wait’, 佇 means ‘to wait’, 企 means ‘to wait’, 佇 means ‘to wait’].”

侍 [shi, look after]” is an incorrect character and should rather be replaced with “待 [dai, wait]”, as it appears in both the Qi and Huilin editions. Zhaolun Shu 肇論疏 Vol. 2 offers a supportive example: “故云遙佇，佇，待也。 [Gu yun yaozhu, zhu, dai ye. So indicates waiting at a distance. 佇 means ‘to wait’].”

Lengyan Jing 楞嚴經義疏釋要鈔 Vol. 3 also has a similar illustration: “翹佇 翹，懸也，佇，待也，懸懸待望如來。 [Qiaozhu zhe, qiao, xuan ye, zhu, dai ye, xuanxuan dai wang rulai. 翹 in 翹佇 means ‘suspending’, while 佇 means ‘waiting’. It talks about waiting for Buddha on tiptoe.”

佇 means waiting and looking around on tiptoe, which is more widely used in these examples. Thus, it is written as “敬待 [jingdai, wait respectfully]” in the context, which is more coherent.

欲度溝洫 溝，古侯反。洫，許域反。苞氏注《論語》曰：“方里為井，井閒有溝，溝深四尺十里為城，城閒有洫，洫廣深八尺之也。”

Comment: “之 (zhi)” is a redundant character in “八尺之 (bachi zhi)”. Lunyu 論語 states that: “卑宮室而盡力乎溝洫。 [Bei gongshi er jinli hu gouxu. Let officer light, while do the best for the common people.]”. Bao Xian 包咸 comments on it as: “十里為成，成間有洫，洫廣深八尺也。 [Shili wei cheng, chengjian you xu, xu...
guangshen bachi ye. Build the city at the distance of 10 Li\textsuperscript{634}, moats are between cities, and the depth of the moat is 8 Chi\textsuperscript{635}."

309. 盗塔寺物 塔，具云窣堵波，謂置佛舍利處也。寺名依梵本中呼為殅誔羅，此云遊，謂眾生共遊止之所也。《三蒼》曰：“寺，舘舍也。”舘舍與遊義稱相近耳。又《風俗通》曰：“寺，司也。匡之有法度者也。”今諸侯所止皆曰寺也。《釋名》曰：“寺，建也，治事者相繼於內也。”今若以義立名，則佛弟子助佛揚化，住持正法，同後三說。若直據梵本敵對而翻，則如初釋也。

Comments: According to the literary content, “三說 [san shuo, three explanations]” is quite incorrect and should be replaced with “二說 [er shuo, two explanations]”, indicating the explanations of Fengsu Tong 風俗通 and Shiming 釋名 in the context.

310. 夜久眠寐 寐，弥利反。《毛詩傳》曰：“寐，寢也。”《三篇》曰：“寢，謂偃臥熟也”。

Comments: It is obvious that “三篇 (san pian)” has an incorrect character issue and should therefore be corrected for “玉篇 [yupian, Yupian]”, as it appears in the Qi, Huilin, and Jinzang editions. Indeed, Yupian 玉篇 offers an illustration: “寢，臥也。寢 means to lie.”

311. 捶 之薋反。《說文》曰：“捶，杖擊也。”案：捶守，《說文》從手，《玉篇》從木，《聲類》從竹耳。

Comments: “捶守 (chui shou)” has an incorrect character issue and should be corrected as“捶字 [chuizi, the character 捶]”. It is suspected that the similarity between “守” and “字” triggered the mistake during the transcription process.

312. 此解脫其已久如 久謂久近如何，故《維摩觀眾生品》云：“舍利弗問天曰：天止此室，其已久如？天曰：耆年解脫。舍利弗言：止此久耶？天曰：耆年解脫，亦何如久？”今准此文，如即是久近如何之問辭也。

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\textsuperscript{634} 里 refers to Chinese mile, which equals a half-kilometer.

\textsuperscript{635} 尺 is a Chinese measure word. 3 Chi equals 1 meter.
Comments: “巳 [si, snake]” in the context should be replaced with “己 [yi, already]”. The mistake happens because of the similar character shape of “巳” and “己”.

Besides, “如即是 (ru jishi)” has a missing character and should be corrected to “久如即是 [jiuru jishi, 久如 means namely]”, as it appears in the Huilin edition. Moreover, *Weimo Yiji 維摩義記* Vol. 3 offers a supportive example: “久近如何，故曰久如。 [Jiujin ruhe, gu yue jiuru. 久如 is combined 久 abbreviated from 久近 with 如 abbreviated from 如何].”


Comments: There is an incorrect character, “以寢 (yi qin)”, which should be replaced with “於寢 [yu qin, for sleep]”. The sentence construction of “妃妾接於寢 [feiqie jie yu qin, the concubines for the imperial sleep]” is the same as “衣服加於身 [yifu jia yu shen, the clothes for the imperial body]” and “飲食入於口 [yinshi ru yu kou, the food for the imperial diet]”, which makes the text coherent and smooth.

“之 (zhi)” is a redundant character in “幸之 (xing zhi)”. In *Duduan 獨斷*, it appears: “親愛者皆曰幸。 [Qin’ai zhe jie yue xing. Being close to lover is 幸.]”.

314. 中[乏-之+友] 中，張仲反。於穐反。 孔安注《書》曰: “小喪曰天也。”

Comments: “夭 (yao)” is missing before “於穐反 [yu jiao fan, indicated by ‘yu’ and ‘jiao’ according to the Fanqie method]” and should be added to become “夭，於穐反 [Yao, yu jiao fan. The pronunciation of 夭 is indicated by ‘yu’ and ‘jiao’ according to the Fanqie method].”

636 T38n1776_p0484a06
637 It is namely “夭 (yao).”
It is suspected that the source of the quotation has a problem. In Shu 書, we find: “厥草惟夭，厥木惟喬。 [Jue cao wei yao, jue mu wei qiao. The grasses there are flourishing, while the trees there are high].” Kong Anguo 孔安國 comments on it with “少長曰夭。 [Shaozhang yue yao. 夭 means die young].” The comment of Kong Anguo refers to dying young which occurs in the sutras. The Flower Adornment Sutra Vol. 70 offers an example: “爾時,眾生壽命無量, 或有不定而中夭者。 [Ershi, zhongsheng shouming wuliang, huo you buding er zhongyao zhe. At that time, the expectancy of living beings is immeasurable, some people die young].” It is clear that “小 [xiao, small]” is an incorrect character in the context and it should be replaced with “少 [shao, young].”

315. 陵蔑他人 蔑, 莫結反。《蒼頡篇》曰: “陵, 侵也。” 《玉篇》曰: “陵, 慢也。” 陵字《說文》單作麦。又有從心作者, 俗通用也。Comments: The quotation by Yupian 玉篇 in the text differs from the original source. It is suspected that either the source has a problem or Huiyuan quotes from incorrect memories. In Yupian, it goes as follows: “陵, 力升切, 大阜也, 犯也, 冢也, 慄也, 馳也, 陵遲也。或作夌、劬。[Ling, li sheng qie, dafu ye, fan ye, zhong ye, li ye, chi ye, lingchi ye. Hhuo zuo ling, ling. The pronunciation of 陵 is indicated by ‘li’ and ‘sheng’ according to the Fanqie method. It means either high mound or bully or grave or fear or overriding or decline. It is occasionally written as 呂 or 努].” However, it is difficult to verify the source of the quotation.

“麦 [mai, wheat]” is an incorrect character and should rather be corrected for “夌 [ling, to ascend]”. Shuowen 說文 offers a case illustration: “夌, 越也, 从夊从呂, 高也。一曰夌謂也。 [Ling, yue ye, congsui congwu, gao ye. Yi yue lingchi ye. 夹 means to ascend or high and takes ‘walking slowly’ and ‘mountain’ as associative compounds. One of the other meanings is ‘decline’ also].”

638 T10n0279_p0379c28
316. **高七多羅樹**  多羅樹似此方梭楓樹，然西域者，其高例十丈餘，故經中寔為定量。

Comments: “寔為 [zuiwei, most]” has an incorrect character and should therefore be replaced with “取為 [quwei, to take as]” as it appears in the Qi and Huilin editions.

317. **衣裳弊惡**  弊，毘例反。《說文》曰：“衣敗為弊。” 《玉篇》曰：“蔽與敝同。” 杜注《左傳》曰：“蔽，衰惟也。”

Comments: “蔽 [bi, to cover]” is an incorrect character which should be corrected for “弊 [bi, evil]”. Indeed, *Yupian* 玉篇 offers a supportive illustration: “蔽，敗也，壞也，極也，頹仆也。弊，俗。[Bi, bai ye, huai ye, ji ye, dunpu ye. Bi, su. 被 means either defeat or worn-out or being tired or falling down. 弊 is a popular form.]”. It is likely that the mistake happens due to the same pronunciation of “蔽” and “弊”.

Moreover, “惟 [wei, to think]” is another incorrect character and should be replaced with “壞 [huai, to destroy]”, as it appears in both the Qi and Jinzang editions. *Zuozhuan* 左傳 states that: “蔽於韓。[Bi yu Han. Defeated in Han.]”. Du Yu 杜預 comments on it as: “蔽，敗也。[Bi, bai ye. 被 means defeat.]”. Although the corrected quotation of Huiyuan’s work still differs from the original source, the meaning of “敗” and “壞” is the same, and then “壞” is adopted according to both the Qi and Jinzang editions.

318. **仁慈孝友**  《釋名》曰：“仁，忍也。好生惡煞，善含忍也。” 《迩雅》曰：“善事父母為孝，善事兄弟為友也。”

Comments: “惡 [e, evil]” is a redundant character in “善惡 [shan’e, good and evil]”. In *Shiming* 釋名, it goes as follows: “仁，忍也。好生惡殺，善含忍也。[Ren, ren ye. Haosheng wusha, shan hanren ye. 仁 means be tolerant. Cherishing life and”

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639 It is the variant character of “最 [zui, most]”, *Ganlu Zishu* 干錄字書 has an explanation: “寔，最，上司下正。[Zui, zui, shang tong xia zheng. 寔 is a popular form, while 最 is a standard form.]”.
staying away from killings show being good at tolerance].”

319. 割 《大戴礼》曰：“人生暮而臏生，然後行也。”《說文》曰：“臏，膝骨也。”《尚書太傳》曰：“決開梁，蹕城郭而略盜者，其刑臏。”顧野王曰：“謂斷足之刑。”即《呂刑》之刖，《周禮》之則，類也。字從骨，經本月作作者，俗也。

Comments: “暮 [mu, dusk]” is an incorrect character and should be replaced with “期 [ji, one year or one month]”, which is written as “菅” in the sutras. It is very likely that the clerical error happens because of the similar character form of “菅” and “暮”。Indeed, a similar use is found in Dadai Liji 大戴禮記: “期而生臏，然後能行。[Ji er sheng bin, ranhou neng xing. Kneecap grows in one year which enables child to walk.]” “期” means one year.

“開梁 (kai liang)” has an incorrect character and should rather be corrected for “關梁 [guanliang, strategic pass]”. Zhouli Zhushu 周禮註疏 quotes from Shuzhuan 書傳: “決開梁，跰城郭而略盜者，其刑臏。[Jue guanliang, yu chengguo er lüedao zhe, qi xingbin. The criminal who intrudes the strategic pass or bridge, or climbs over the wall of city to steal will be chopped off the kneecaps.]”. Thus, “開梁” means strategic pass and bridge.

“則 [ze, to cut into parts with knife]” is another incorrect character which should therefore be replaced with “刖 [yue, cutting off the feet]”. This mistake could have occurred because of the similar shapes of the two characters. Zhouli 周禮 contains a way to express that same idea with Huiyuan’s analysis: “刖，斷足也。周改臏作

640 It is the variant form of “臏 [bin, kneecap]”.
641 Lüxing 呂刑 is a part of Shangshu 尚書.
642 In Shiwen 釋文, it appears: “期，本又作薑。[Ji, ben you zuo ji. 期 is originally written as 薑 also].” Jiyan 集韻 also has a similar illustration: “薑，亦書作薑。[Ji, yi shu zuo ji. 薑 is also written as 期]”.
643 In Shu 書, we find: “薑有三百有六旬有六日。[Ji you sanbai you liuxun you liuri. One year includes three hundreds and sixty-six days.]”
644 Moci 墨子 states that: “商人之四方，市買倍徙，雖有開梁之難，盗賊之危，必為之。[Shangren zhi sifang, shigu bei xi, sui you guangliang zhi nan, daozei zhi wei, bi wei zhi. Business man goes to anywhere for business, they buy goods and sell them with several times, although they meet some barriers like border crossing, bridge crossing or cracksman, nothing can stop them.]”
“刖”[Yue, duanzu ye. Zhou gai bin zuo yue. 则 means to cut off the feet. The law of the Zhou dynasty abolished chopping off the kneecaps and carried out cutting off the feet.]”.

The literary content of “月作作者 (rou zuo zuo zhe)” is unclear; it should be written as “從月作者 [cong rou zuo zhe, the character takes ‘meat’ as its semantic indicator]”, as it appears in both the Qi and Huilin editions.

320. 王之寶祚 祚，字故反。實謂大寶。《書》曰：“大寶曰位。”《玉篇》曰：“祚，位也。”

Comments: The quotation from Yupian 玉篇 differs from the original source. In Yupian, we find: “祚，祿也，保也。 [Zuo, lu ye, bao ye. 祚 means the official’s salary or blessing.]”. However, Guanyun 廣韻 agrees with such a version: “福也，祿也，位也。 [Fu ye, lu ye, wei ye. 福 means the official’s salary or status.]”.

321. 拘留孫 具云羯羅迦尺地。此云所應斷已斷，或障已斷也。

Comments: “或障 (huo zhang)” can be considered an issue of incorrect character use and should be corrected to “惑障 (huozhag)”, indicating confused barrier. It is likely that the bottom part of “惑” went missing during the transcription process.

322. 薩遮尼乹 薩遮，此云有也。尼乹者，云尼乹連陁。言尼者，不也。陁連陁，繫也。謂此類外道躶形，自餓以為少欲，不為衣食所繫，故也。

Comments: Based on the style of Huiyuan’s work, “具 [ju, full]” is missing before “云尼丶連陁 [yun niganliantuo, pronounce as Nirgrantha]”. Both Qi and Huilin editions record it as “具云尼丶連陁 [juyun niganliantuo, the full pronunciation is Nirgrantha]” and therefore, it can be considered the point of reference regarding the style consistency.

323. 果從兜率 《玉篇》曰：“果，遂也，定也。”

Comments: The quotation from Yupian 玉篇 in the text differs from the original source. It is suspected that Huiyuan explains the meaning of “果 (guo)” with
personal memories. In *Yupian*, it appears: “果, 草木實也, 又果敢也, 信也, 能也。果 means either the fruit of vegetation or courage or being certain or being able to.” However, *Guangyun* features another way to express a similar idea to Huiyuan’s work: “果, 果敢也, 勝也, 定也, 剋也, 亦木實。果 means either courage or victory or stabilize or defeat or the fruit of tree.” Thus, “果” could be explained as “定” that is not included in *Yupian*.

324. 畢洛叉樹 或曰畢利, 又此云高顯, 謂佛於降誕, 則為高勝, 名顯人天, 故曰高顯也。有戍有處云: 佛於阿或迦樹下生者也。

Comments: “有戍有處 (you shu you chu)” makes no sense and should rather be corrected to “或有處 [huo youchu, occasionally some sutras]”, as it appears in the Huilin edition.

“阿或迦 (a huo jia)” is written as “阿戍迦 (ashujia)” in the Huilin edition. The point of reference here rests on the Huilin version.

325. 足跌隆起 《小雅》曰: “隆, 高也。”

Comments: “跌 [fu, instep]” is mistaken for “跌 [die, to fall]” likely due to the similarities in the character shape. *The Flower Adornment Sutra* Vol. 75 offers an example: “足跌隆起。 [Zufu longqi. The instep upheaves.]”.

326. 鮮白 鮮, 相延反。《玉篇》曰: “鮮, 明也。”

Comments: It is obvious that the source of the quotation has a problem. Indeed, *Yupian* states that: “鮮, 思連切, 生也, 善也, 好也。 思淺切, 少也。 Si qian qie, shao ye. The pronunciation of 鮮 is indicated by ‘si’ and ‘qian’ according to the Fanqie method, and it means fresh or kind or good. When 鮮 is indicated by ‘si’ and ‘qian’ with Fanqie, it means rarely.” 鮮 has no semantic items of “明 [ming, brightness]” in *Yupian*. 

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645 T10n0279_p0408a12
It is difficult to verify the source of Huiyuan’s quotation. However, there is a similar use in the comments on *Yi* 易. In *Yi*, the illustration goes as follows: “其究为健, 为蕃鲜。 [Qi jiu wei jian, wei fanxian. It will become strong and flourishing eventually].” Kong Yingda 孔颖达 comments on it as: “鮮, 明也, 取其春时草木蕃育而鲜明。 [Xian, ming ye, qu qi chunshi caomu fanyu er xianming. 鮮 means brightness, referring to the trees and grass are flourishing and bright in spring.]”.

### 327. 諷詠

**鄭注《禮》曰：** “背文誦曰諷也。”

Comments: The literary content of “背文誦曰諷也 (bei wen song yue feng ye)” is unclear; it has missing characters. In *Zhouli* 周禮, we find: “興, 道, 諷, 誦, 言, 語。 [Xing, dao, feng, song, yan, yu. To stimulate, to guide, to recite, to read with tones, to speak, and to discuss.]”. Zheng Xuan 鄭玄 comments on it as: “倍文曰詠, 以聲節之曰誦。 [Beiwen yue feng, yi sheng jie zhi yue song. Recitation is 諷, while reading with tones is 誦.]”. Some characters of the quotation were lost during the transcription process. However, the previous quotation in Huiyuan’s work is the same as the original source: “鄭玄《周禮》曰: 背文曰諷, 以聲節之曰誦也。[Zheng Xuan Zhouli yue: beiwen yue feng, yi sheng jie zhi yue song ye. The comments on Zhouli by Zheng Xuan is that recitation is 諷, while reading with tones is 誦.]”.

### 328. 非其匹偶


Comments: The two quotations of *Yupian* 玉篇 in the context differ from the original source. In the original *Yupian*, the expression goes as follows: “偶, 吾苟切。《爾雅》曰: ‘合也。’ 《說文》曰: ‘桐人也。’ [Ou, wu gou qie. *Erya* yue: ‘he ye.’ *Shuowen* yue: ‘tongren ye.’ The pronunciation of 偶 is indicated by ‘wu’ and ‘gou’ according to the Fanqie method. *Erya* explains it as ‘coincidence’, while *Shuowen* illustrates it as ‘idol’.].” *Yupian* also has another way to explain “耦”: “午後切, 不畸也, 又二耜也。 [Wu hou qie, bu ji ye, you er si ye. The pronunciation

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646 “倍文 (beiwen)” is the same as“背文 (beiwen)”, meaning recitation.
is indicated by ‘wu’ and ‘hou’ with Fanqie which means not irregular, also means two Si\(^647\)].”

“隻也 [zhi ye, single]” makes no sense in the context and should be replaced with “雙也 [shuang ye, double]”. *Guangyun* 廣韻 offers a supportive explanation: “偶，合也，匹也，二也，對也，諧也。[Ou, he ye, pi ye, er ye, dui ye, xie ye. 偶 means either coincidence or match or two or pair or harmony.]”

329. 暫時假寐 寐，蜜二反。《毛詩傳》曰：“寐，寢也。”《毛詩》曰：“假寐永勤。”箋曰：“不脫衣而眠謂之假寐。”《玉篇》曰：“假寐衣冠坐而眠熟也。”

Comments: “勤 [qin, diligent]” is an incorrect character and should therefore be replaced with "嘆 [tan, sigh]”. In *Shi* 詩, we find: “假寐永嘆，維憂用老。[Jiamei yongtan, wei you yong lao. Sigh even in sleep that grief consumes one away.]”

330. 為誰守護 護，謂三護，亦曰三監。女人志弱，故藉三護：幼父母護，適人夫聳護，老邁兒子護。今此通問，故言誰也。監護之文，經書懸合耳。

Comments: “小 (xiao)” can be considered a missing character after “幼 (you)” because it makes the structure of “適人 [shiren, adult]” and “老邁 [laomai, old]” incoherent. The Qi, Huilin, and Jinzang editions all write “幼父母護 (you fumu hu)” as “幼小父母護 [youxia fumu hu, the child is protected by parents]”.

331. 立佛支提 支堤者，具云制底耶。謂於佛闍維處，置墳及安佛，所說經臺閣之名也。此翻為積集，謂是人天積集无量福善之所也。又或翻為生淨信處。

Comments: “堤 (di)” is an incorrect character and should be replaced with “提 (ti)”. It is suspected that the clerical errors happen because of the similar handwritten shape of “土 [tu, ground]” and “扌 [shou, hand]”.

332. 禁扞 禁，魚舉反。扞，何幹反。鄭注《拗雅》曰：“禁謂禁制之也。” 杜注《左傳》曰：“扞，正也。杆，修也。” 蔚謂遮塞之也。杆字《聲類》作

\(^647\) “耜 (si)” is a spade-shaped farm tool used in ancient China.
捍也。

Comments: The three “杆 [gan, pole]” are incorrect and should be corrected for “扞 [han, to defend]”. It is likely that the clerical errors happen because of the similar handwritten shape of “木 [mu, wood]” and “扌 [shou, hand]”.

“鄭注 [Zheng zhu, Zheng comments on]” is misused and should be replaced with “郭注 [Guo zhu, Guo comments on]”. Indeed, Erya 尔雅 has a case illustration: “禦, 禁也。[Yu, jin ye. 禁 means to stop.]”. Guo Pu 郭璞 comments on it: “禦, 禁制也。[Yu, jinzhi ye. 禁 means to stop.]”.

Neither “正也 [zheng ye, go on an expedition]” nor “修也 [xiu ye, to decorate]” make sense in the context and should therefore be corrected to “止也 [zhi ye, to stop]” and “衛也 [wei ye, to defend]”, respectively. Zuozhuan 左傳 inquires as follows: “雹可禦乎? [Bao ke yu hu? Could the hail be defended?]”. Du Yu 杜预 comments on it as: “禦, 止也。[Yu, zhi ye. 禁 means to stop.]”. Moreover, Zuozhuan offers another example: “親帥扞之。[Qin shuai han zhi, lead personally to defend it]”. Du Yu illustrates as “扞，衛也。[Han, wei ye. 扙 means to defend.]”.

333. 嚴肅 《毛詩傳》曰: “嚴，威也。肅，縮也。”縮謂高限者，令縮退也，言其有威德肅物也。

Comments: “高限 (gao xian)” has an incorrect character and should rather be corrected for “齊限 [qixian, to restrict]”. Jinshu 晉書 contains a solution to express that same idea: “秀性豪侈，費用無復齊限。[Xiu xing haochi, feiyong wufu qixian. The nature of Xiu is luxury that there is no limitations of expenses.]”.

334. 畿辯什物 顏注《漢書》曰: “什物謂為生之具也。”《三蒼》曰: “什，聚也，雜也。”吳楚之間，資生雖具，通謂之什物。有數十事物為什物者，此

648 Guo Pu 郭璞 is a commentator of Erya 尔雅.

649 It indicates Yang Xiu 羊琇 (236-282CE).
蓋少知之說也。

Comments: “雖具 (sui ju)” has an incorrect character which should be replaced with “雜具 [zaju, miscellaneous things]”. There is “資生雑具 [zi sheng zaju, miscellaneous things of life]” in the previous text that can be considered the point of reference. It is suspected that the misspelling occurs because of the similar character forms of “雖” and “雑”.

335. 娑 並上聲呼

Comments: “伽 (qie)” is missing after “娑 (suo)” and should be added to become “娑伽 (suoqie)”, as it appears in the Huilin edition. Moreover, “並 [bing, together]” indicates that there are two more characters; for example, there is “並上聲呼 [bing shangsheng hu, both employed with the third tone]” for the item of “訶婆 (hepo)” in the previous text.

336. 咸綜無遺 綜,子貢反。《三蒼》曰: “綜, 理經。” 綜謂整理經緯之都本也。

Comments: The first “經 (jing)” makes no sense in the line “經謂整理經緯之都本也 (jing wei zhengli jingwei zhi duben ye)” and therefore it is a redundant character. Furthermore, “謂整理經緯之都本也 [wei zhengli jingwei zhi duben ye, to indicate arranging the threads of warp and weft]” is used to specify “綜, 理經。[Zong, lijing. 綜 means arranging threads of weaving]” in the previous text rather than “經”.


Comments: It is clear that “薀 [yun, to accumulate]” is confused with “薀 [yun, to accumulate]” in the context. Both The Flower Adornment Sutra Vol. 76 and Dafangguang Fo Huayanjing Shuchao Huiben 大方廣佛華嚴經疏鈔會本 Vol. 76 have an example: “文字算數，薀其深解。[Wenzi suanshu, qun qi shenjie. There is

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650 K32n1064_p0354c22 651 K32n1064_p0366c22 652 “薀” and “薀” are variant characters.
…profound truth in both character and count.”

338. 鹽薩羅 師子身毛旋父，呼為鷄薩羅。西域有寶，旋文恰如師子毛旋形，故從其為名耳也。

Comments: According to the literary content, “旋父 (xuan fu)” has an incorrect character and should be corrected to “旋文 [xuanwen, revolved line]”, as it appears in the Qi, Huilin, and Jinzang editions.

339. 杜絶諸道 賈注《國語》曰：“杜，塞也。”《說文》曰：“杜，塞閭也。”《說文》：“字乃作也 [度+支]。”

Comments: The quotation from Shuowen 說文 differs from the original source. In Shuowen, we find: “杜，甘棠也，從木土聲。 [Du, gantang ye, congmu tusheng. 杜 means birchleaf pear. It takes ‘wood’ as a semantic indicator and ‘tu’ as a phonetic indicator].”

There is a variant form of “杜” in Shuowen: “宷，閉也，從支度聲，讀若杜。 [Du, bi ye, congpu dusheng, duruo du. 宷 means to close up, taking ‘beating’ as a semantic indicator and ‘du’ as a phonetic indicator, and pronounced as the same as 杜.]”. The comment by Duan Yucai 段玉裁 goes as follows: “宷，杜門字當作此，杜行而數廢矣。 [Du, dumen zi dangzuo ci, du xing er du fei yi. 杜 of 杜門 should be written as 數. 杜 is used while 數 is dropped].” Yupian 玉篇 offers another way: “數，塞也。 [Du, se ye. 數 means to close up].”

“[度+支]” is used in both the Jinzang and Qi editions while in the Huilin edition, it is written as “殿 [dian, hall]”. These are all incorrect. The form should be either “宷” or “數”. It is suspected that the mistake occurs because of the similarity between “宷”, “數” and “[度+支]”.

340. 如濟客 《毛詩傳》曰: “濟，渡也。”案：客謂寄居之稱。故採樵寄山，

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653  T10n0279_p0418c05
654 “杜門 (dumen)” means to close the door.
655 “宷” and “數” are variant forms.
濟渡中水，飲士寄醉，賈人寄屋，皆謂之客也。

Comments: “中 (zhong)” makes no sense in the context and should be replaced with “寄 [ji, entrust oneself to]” to keep the construction of “寄山 [jishan, enturist oneself to mountain]”, “寄水 [jishui, entrust oneself to river]”, “寄醉 [jizui, entrust oneself to being drunk]”, and “寄屋 [jiwu, entrust oneself to post]” consistent.

341. 佐 下 仮, 下奚反。

Comments: “下 (xia)” is an incorrect character and should be replaced with “丁 (ding)” as it appears in both the Huilin and Jinzang editions. In Guangyun 廣韻, we find that both “低”656 and “丁” belong to the initial group of “端 (duan)”, while “下” belongs to the initial group of “匣 (xia)” which incorrectly acts as the upper character of Fanqie of “低”.


Comments: In the context, “艥 [ji, quant]” and “艥 [ji, quant]” are mixed up.657 It is suspected that “艥” should be written as “艥” for keeping the same form.

“曜 [yao, shine]” is an incorrect character and should rather be replaced with “橇 [zhao, quant]”. Tongsu Wen 通俗文 has a case illustration: “橇謂之艥。 [Zhao weizhi ji. 橇 is the same as 艥 and means quant.]”.

Both “揵 [jie, connection]” and “揵 [zhi, to equate]”658 are incorrect characters and should be corrected to “揵”. It is suspected that the mistake occurs because of

656 “仮” and “低” are variants.
657 In Jiyun 集韻, it appears as follows: “艥，即涉切，音揵，舟操也。或作艥、橇。 [ji, she qie, yin jie, zhouzhaoye. Huo zuo ji, ji. The pronunciation of 艥 is indicated by ‘ji’ and ‘zhi’ according to the Fanqie method which sounds as the same as 接；艥 means quant and is written as whether 搵 or 槎 occasionally].” It could be seen that “揵” and “艥” are variant forms.
658 “揵” is a mistaken form of “揵 [zhi, to equate]”. In Zhengzi Tong 正字通, we find: “揵，揵字之訛。 [Zhi, zhi zi zhi e. 擫 is a false character form of 揵]”.

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the similar forms of “揷”, “揵” and “揵”.

“倢 [zhi, to place]” is another incorrect character and should be replaced with “捷 [jie, nimble]”. In Shiming 釋名, it goes as follows: “楫，捷也，撥水使舟捷疾也。 [Ji, jie ye, boshui shizhou jieji ye. 楧行 means be nimble, indicating moving a small boat quickly by paddling].”

The literary content of “訓然義无別 (xun ran yi wubie)” suggests that the word order has been reversed. It should therefore be corrected for “然訓義无別 [ran xunyi wubie, but there is no differences of meaning]”.

343. 此善漁人 漁，語居、語據二反。二伐於事曰善也。《說文》曰: “漁，捕魚也。” 大篆字又作漁，《聲類》作斞敤二體。

Comments: “二 [er, two]” in the line “二伐於事 (er fa yu shi)” is incorrect and should be replaced with “工 [gong, craftsman]” according to the context. Then “工伐於事 (gong fa yu shi)” means the craftsman be skillful.

344. 咽噎 咽，加杏反。《說文》曰: “哽謂食內膏骨在喉內也。” 悲憂咽塞者，似其膏骨在喉，故借喻言之耳。

Comments: The quotation of Shuowen 說文 differs from the original source. In Shuowen, the illustration goes as follows: “哽，為舌所介也。 [Geng, yu wei she suojie ye. 哽 means the words are hindered by tongue].”. It is likely, however, that the quotation comes from Yupian 玉篇: “哽，食不下喉也。 [Geng, shi bu xia hou ye. 哽 means being choked by food].”

345. 擲大悲甲 擰，胡串反。杜注《左傳》曰: “擐，貫也。” 賈注《國語》曰: “擐，衣甲也。” 衣音意。

Comments: “擐，衣甲也 [Huan, yijia ye. 擰 means to wear armors]” has a

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659 In Jyun 集韻, the explanation goes as follows: “傕 ,又與捷通 ,斜出貌 ,利也 , 便也。 [Jie, you yu jie tong. xiechu mao, li ye, bian ye. 崤 is the same with 捷 which means either inclined or nimble or convenient].”. It can be seen that “傕” and “捷” are in common use.
problem of character missing and should rather be corrected for “擐甲，衣甲也 [Huanjia, yijia ye. 擎甲 means to wear armors.]”. In Guoyu 國語, we find: “夜中，乃令服兵擐甲。[Yezhong, nai ling fubing huanjia. At night, soldiers are ordered to take weapons and wear armors.]”. Jia Kui 賈逵 comments on it as: “擐甲，衣甲也。[Huanjia, yijia ye. 擎甲 means to wear armors.]”.

346. 断貪鞅 鞅，於仰。鞅謂切牛頸下繩，中以此繩不能重載，凡夫田其貪，之能断生死之鞅繩也。

Comments: “鞅，於仰 (yang, yu yang)” is incomplete and should be complemented with the fourth character to become “鞅，於仰反 [yang, yu yang fan. 鞅 is indicated by ‘yu’ and ‘yang’ with the Fanqie method.]”.

“切 [qie, to cut]” is an incorrect character and should rather be corrected to “扐 [li, to tie]”. Guangyun 廣韻 offers a case illustration: “鞅，牛羈也。[Yang, niuji ye. 鞅 means cattle harness.]”. 鞅 refers to the harness for the ox-head. In Jiyun 集韻, we find: “扐，縛也，關中語。[Li, fu ye, guanzhong yu. 扐 means to tie up in a dialect of Guanzhong660].” Thus, the line “鞅謂扐牛頸下繩 [yang wei li niujing xia sheng, 鞅 means martingale]” makes sense in the context. It is suspected that the clerical errors happen because of the similar character shape of “切” and “扐”.

The literary meaning of “中以此繩不能重載 (zhong yi ci sheng buneng zhongzai)” is not clear and coherent because there is an incorrect character and a missing character. Both the Qi and Huilin editions write it as “牛以此繩不能脫於重載 [niu yi ci sheng buneng tuoyu zhongzai, the cattle with the harness cannot get rid of heavy load]” which is correct.

“田其貪 (tian qi tan)” has an incorrect character and should rather be corrected to “由其貪 [you qi tan, because of the greed]”.

The first “之 (zhi)” in the line “之能斷生死之鞅繩也 (zhi neng duan shengsi zhi 鞅繩)"
“yangsheng ye)” is a misused character and should be replaced with “不 [bu, no]”. Then the whole sentence states that the ordinary person cannot cut off the martingale of life and death because of greed.

347. 撒睡盖 撒，除列、諸列二反。《字書》曰： “撤，除也，去也。”

Comments: “撤 [sa, to scatter]” in the item “撒睡盖 (sa shuigai)” is an incorrect character and should therefore be corrected to “撤 [che, to get rid of]”.

348. 四流漂汨者 汨，榮筆反。《珠叢》云： “汨，流臾也。” 又音古沒反，《尚書大傳》曰： “汨，乱也。” 《漢書集注》曰： “汨，流急臾。” 今取流惡也。

Comments: “恶 [e, evil]” is an incorrect character and should rather be replaced with “急 [ji, rushing]”. *Huayanjing Zhushu* 華嚴經註疏 Vol. 117 offers an example: “汨者，流急之貌。 [Gu zhe, liuji zhi mao. 汨 means rushing.]”.

349. 曉誨 《說文》曰： “曉，説也。” 音稅。

Comments: The quotation of *Shuowen* 說文 differs from the original source. Indeed, in *Shuowen*, we find: “曉, 明也. [Xiao, ming ye. 晓 means to be bright.]”. *Yupian* 玉篇 offers another case illustration: “曉, 曙也. [Xiao, shu ye. 晓 means day break.]”. However, there is a same explanation in *Boya* 博雅: “曉，説也. [Xiao, shui ye. 晓 means to persuade.]”.

350. 毗笈摩藥 毗笈摩者，此云音去，謂能普去一切疾病也。

Comments: “音 [yin, sound]” is an incorrect character and should be corrected to “普 [pu, be general]”. It is suspected that the clerical error happens because of the similar character shape of “音” and “普”. *Huayanjing Xingyuan Pin Shu* 華嚴經行願品疏 Vol. 9 states that: “毗笈摩者，此云普去。 [Pijimo zhe, ci yun pu qu. Vigama means completely get rid of.]”.

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661 X07a0234_p0934b02
662 X05a0227_p0181c06
351. 鉗鋷 銷，尼鋷反。《玉篇》曰：“鉗謂拔去也。”經本有作鉗者，此乃車軸端鉗，非經所用。

Comments: The quotation of Yupian 玉篇 differs from the original source. Indeed, in Yupian, it appears: “鉗，鋷屬也。 [Zui, zhuishu ye. 鉗 means an awl.]” and “鉗，拔髪也。 [Zui, bafa ye. 鉗 means to pull out hair.]”.

“鉗” in the line “經本有作鉗者 [jingben you zuo zui zhe, it is written as 鉗 in the sutra occasionally]” should be corrected to its variant form. The Huilin, Qi and Jinzang editions all record it as “鑷 [nie, tweezers]” which could be considered a point of reference.

352. 藥名阿藍婆 此云汁藥。其藥出香山及雪山中，天生在石臼內，或云得喜，謂得此藥者，皆生歡喜之者。

Comments: “之者 (zhi zhe)” in the line “皆生歡喜之者 (jie sheng huanxi zhi zhe)” are redundant characters. The Huilin edition records it as “皆生歡喜也 [jie sheng huanxi ye, all of them can get delight]” which could be a point of reference. Here, “也 [ye, modal particle]” is a particle expressing affirmation.

353. 海島 島，當老反。孔安注《書》曰：“曲謂之島。”《說文》曰：“海中往往有山可止曰島也”。

Comments: “海 [hai, sea]” is missing and should be added to become “海曲謂之島 [haiqu weizhi dao, 島 means the bend of a sea].” In Shu 書, it appears as follows: “島夷皮服 [daoyi pifu, the people of Daoyi 島夷 wear leather garments]”.

Kong Anguo 孔安國 comments on it as: “海曲謂之島 [haiqu weizhi dao, the bend of a sea is called 島].” Yiqiejing Yinyi 一切經音義 Vol. 81 offers another case illustration: “孔注《尚書》：島，海曲，山人可居曰島。 [Kong zhu Shangshu: 島, haiqu, shanren ke ju yue dao. Kong comments on Shangshu: 島 means the bend of a sea. The place where mountain people live is 島].”

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663 In ancient China, Daoyi 島夷 referred to the eastern coastal area and the people over there.
664 T54n2128_p0834a24
354. 椰子 椰，余遮反。

Comments: “椰 [ye, to mock]” is an incorrect character and should be corrected to “椰 [ye, coconut palm]”. Both “椰” and “椰” are written as “椰 [ye, coconut palm]” in Huilin edition which can be accepted. Shuowen 說文 carries a meaning related to “椰”：“椰，作枒，或作椰。 [Ye, zuo ye, huozuo ye. 椰 is written as 枒 or 椰.]”.

355. 楫 先結反。案：《說文》作揶，古作相形者也。

Comments: “揳 [xie, to drive a nail, or wedge, etc. into the wall]” is an incorrect character and should be replaced with “楔 [xie, wedge]”. The Flower Adornment Sutra uses “楔” rather than “揳”: “如機關木人，若無有楔，身即離散，不能運動。 [Ru jiguan muren, ruo wuyou xie, shen ji lisan, buneng yundong. It is the same as that without the insertion of wedges, a wooden man would disintegrate into parts.]”.

“揳 [xie, prominent things]” is another incorrect character and should be corrected to “楔 [xie, wedge]”. Yiqiejing Yinyi 一切經音義 Vol. 31 has a case illustration: “因榍：又作椆，同，先結反。江南言樲，子林反。椆，通語也。 [Yinxie: you zuo xie, tong, xian jie fan. Jiangnan yan jian, zi lin fan. Xie, tongyu ye. 楇 in 因榍 is also written as 檔 and is the same as 檔 indicated by ‘xian’ and ‘jie’ according to the Fanqie method. People in regions south of the Yangtze River use the character 楇 which is indicated by ‘zi’ and ‘lin’ with Fanqie, while 檔 is the common one.]”.

Also see Vol. 46, where there is a similar illustration: “木榍：又作楔，同，先結反。 《説文》：‘楔，椆也。’椆，子林反，今江南言樲。 [Muxie: you zuo xie, tong, xian jie fan. Shuowen: ‘xie, jian ye.’ Jian, zi lin fan, jin jiangnan yan jian. 樅 in 木榍 is also written as 楇. 楇 is the same as 楇 which is indicated by ‘xian’ and ‘jie’ according to the Fanqie method. In Shuowen, it goes as follows: ‘楔 is the same as 楇. 楇 is indicated by ‘zi’ and ‘lin’ according to the Fanqie method. Now, south of the Yangtze River, 楇 is used commonly.]”.

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665 T10n0279_p0434a09
666 T54n2128_p0511b13
667 T54n2128_p0614c21
356. 淫漏 淫，所禁反。水潎没也。字宜作灸，經本有從灸者，音早，非經所用也。

Comments: “作 [zuo, to write]” makes no sense in the context and should be corrected to “從 [cong, to belong to]”. Furthermore, “字宜從灸 (zi yi cong shen)” means the character is supposed to take “灸” as its phonetic indicator.

357. 醉傲 傲，五告。杜注《左傳》曰：“傲，不敬也。”《廣雅》曰：“傲，憤也。”案：諸字書傲字皆從立人，今經本從豈心者，[詰-白+佘]也。

Comments: “反 [fan, Fanqie]” is a missing character after “傲，五告 (ao, wu gao)”, which should be added to become “傲，五告反 [Ao, wu gao fan. The pronunciation of 傲 is indicated by ‘wu’ and ‘gao’ according to the Fanqie method.]”.

The quotation of Guangya 廣雅 differs from the original source. Indeed, Guangya explains: “傲，戲也。 [Ao, xi ye. 傲 means to go on a sightseeing.]”.

358. 摩羅提國 具云拘羅耶提數，此云鬘陁。或曰：摩羅耶者，山名也；提數，中也。言此國中有摩羅耶山，故因名也。

Comments: “拘 (ju)” is an incorrect character and should be written as “摩 (mo)”. From a phonological aspect, the Sanskrit of “摩羅提國 (moluoti guo)” is malade that ‘ma’ is transliterated into “摩” rather than “拘”.

From the perspective of sutras, Huayanjing Xingyuan Pin Shu 华嚴經行願品疏 Vol. 10 records as follows: “摩羅提國者，具云摩羅耶提數。 [Moluotigu zhe, juyun moluoyetishu. The whole Sanskrit of Malade is Malaya-deśa.]” Besides, Huayanjing Shuzhu 华嚴經疏注 Vol. 119 offers another case illustration: “摩羅提者，具云摩羅耶提數。 [Moluoti zhe, juyun moluoyetishu. The whole Sanskrit of Malade is Malaya-deśa.]”.

359. 拘吒聚落 具云拘吒迦，此云小舍，或曰多家，亦曰多多樓觀，以此聚落

668 “拘 (ju)” belongs to the initial group of “見 (jian)” in Guangyun 廣韻.
669 X05n0227_p0184a13
670 X07a0234_p0939b05
中楼阁多也。

Comments: “多 (duo)” can be considered a redundant character in “多多楼观 (duo duo louguan)” and should be deleted to become “多楼观 [duo louguan, many pavilions]”, as it appears in both the Qi and Huilin editions. *Huayanjing Shuzhu* 华严经疏注 Vol. 119 states that: “拘吒，此云楼阁，此聚落中，多楼阁故。 [Jucha, ci yun louge, ci juluol zhong, duo louge gu. 拘吒 means pavilion. The reason of entitling is that there are many pavilions in this settlement].” 671

360. 輔弼 弼，皮筆反。《尚書大傳》曰：“天子必有四隣，前儀後丞，左輔右弼。” 直立而敢断，廣心而從欲，輔善而相承，謂之輔，廉潔而切，謂之弼。

《戴礼》曰：“弼者，拂拂天子之過，常立於左。潔廉而切直，匡過而諫邪，謂之弼也。”

Comments: “儀 (yi)” is an incorrect character which should be written as “疑 [yi, a title of the minister who stands in front of the Son of Heaven]”. *Shangshu Dazhuan* 尚書大傳 Vol. 2 has an illustration: “古者天子必有四隣，前曰疑，後曰丞，左曰輔，右曰弼。 [Guzhe tianzi bi you silin, qian yue yi, hou yue cheng, zuo yue fu, you yue bi. In ancient times, the Son of Heaven must have assisters on all sides that the front one is titled as 疑, the back one is titled as 丞, the left one is titled as 輔, and the right one is titled as 弼.]”. *Li 禮* contains additional elements of explanation: “虞夏商周，有師保，有疑丞。 [Yu Xia Shang Zhou, you shibao, you yicheng. In the Yu-Xia-Shang-Zhou dynasties, there were Shibao and Yicheng].”

“廉潔而切 (lianjie er qie)” has a missing character and should be complemented to become “廉潔而切直 [lianjie er qiezhi, to be honest, earnest and frank]” since “切直” is a whole word indicated to be earnest and frank.

“戴礼 (dai li)” is another case of a missing character and should rather be corrected for “大戴礼 [Dadai Li, Rites by Big Dai]”. While “拂拂 (fu fu)” has an issue of redundant character and should be replaced with “拂 [fu, to wipe away]”. Besides, “左 [zuo, left]” is an incorrect character and should be replaced with “右 [you,
right]. In *Dadai Liji* 大戴禮記, the expression goes as follows: “絜廉而切直，匡過而諫邪者，謂之弼。弼者，拂天子之過者也。常立於右，是召公也。 [Jielian er qiezhi, kuangguo er jianxie zhe, weizhi bi. Bi zhe, fu tianzi zhi guo zhe ye. chang li yu you, shi Shao Gong ye. Being honest, earnest and frank, correcting the faults and criticizing the courtiers is called弼. The minister of弼 is the person who wipes away the Son of Heaven’s faults. The minister who always stand on the right side of emperor is Shao Gong 召公672].”

### 6.3. Summary

Based on the punctuation in the *XYHYJYY*, this thesis examines the Korean version and identifies four main problems: omitted characters, incorrect characters, additional characters and reversed characters. Incorrect characters are in the majority, which was caused by the followings:

1) Before the appearance of block-printed editions in the Song dynasty, the main method for spreading literature was through copying. Misreading and misspelling easily occurred during transcribing, as a result of the low literacy or the carelessness of the scribe.

2) The coexistence of the standard form and the popular form of characters generated a large number of variants so that the glyphs are different, which resulted in miswriting.

3) Incorrect characters could occur because of similar shapes.

4) Same or similar pronunciations resulted in miswriting.

5) The characters in the text are not far from each other and affect each other.

6) The Chongwen (重文) mark is miswritten as a character.

Moreover, the numerous quotations in the *XYHYJYY* are problematic, which is a target for future research.

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672 “召公 (Shao Gong)” is also named as “邵公(Shao Gong),”“召康公 (Shaokang Gong)” or “太保召公 (Taibao Shao Gong)” whose family name is “姬 (ji) and giving name is “奭 (shi).” He is a son of King Wen of Zhou 周文王 and a younger brother of King Wu 武王.
7. Conclusions

Since the introduction of Buddhism into China, Buddhism has gradually integrated into Chinese culture and become an integral part of Chinese culture. The translation of Buddhist sutras and related texts also affected all aspects of the social development in China, including the Chinese language. The FJYY is a product of the spread and development of Buddhist sutras in China. It can be said that the texts in the FJYY are more convincing in reflecting the evolution of the language than the Buddhist scriptures themselves. The vocabulary of the FJYY objectively “reflects the general picture of the development and evolution of modern Chinese vocabulary, people can truly understand the new composition in the process of growth, and observe the dynamic changes and the change process of the new word and new meaning.”

Over 1200 items are explained in the XYHYJYY showing that the Chinese language was in a transitional period from ancient to middle ancient, and then entered the modern historical stage. Moreover, the era when Huiyuan lived was at the time of the formation of modern Chinese and the lexical explanations often reflect the development of ancient Chinese and truthfully record some common language spoken at the time, which both objectively reflect the general states of the dynamic evolution of ancient and modern words in the Tang dynasty.

According to the comprehensive study of the XYHYJYY in this dissertation, the words in the XYHYJYY reflect the following characteristics of development during the Tang dynasty: 1) With the extensive spread of Buddhism, the introduction of new concepts into Chinese has brought new words and new meanings. 2) When foreign words entered Chinese, they conform to the characteristics of Chinese words and the rules of word formation to compose words were used. 3) The Sinicization of

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Xu 2009: 381.
loanwords mainly adopts the method of disyllabic word formation, which conforms to the trend of the development of Chinese words. 4) The two morphemes of disyllabics in the XYHYJYY still reflect the phenomenon that the degree of union is not so close and, 5) Buddhist sutras absorb a large number of vernacular words and dialectal words to promote the spread of Buddhism. Besides, according to the assumptions of Zhu (2001), “Compared with the Confucian classics, the Chinese translation of Buddhist texts is ‘ambiguous’ in many aspects. [...] A large number of different texts between different versions of the Buddhist scriptures have not been seriously studied. This means that so far the linguistic use of Buddhist scriptures has not been based on the necessary study of philology. This is quite dangerous and must be taken seriously.”

There are still some problems to be solved in this thesis, for example, the use of original Buddhist texts is not enough. On the basis of the current research results on the language of Buddhist sutras, scholars have demonstrated that as an important supplement to Chinese literature, the Buddhist corpus is of great value in the study of the history of the Chinese language. Based on the study of linguistic phenomena in XYHYJYY, this thesis goes back to the topic where it comments on The Flower Adornment Sutra, but there is a problem: ignoring the original texts, and the solution largely depends on traditional exegesis, philology, phonology. The method of comparing the original Buddhism sutras can be used to investigate the components of the translated text being independent of the original text and the special components being affected by the original text, and to further clarify the source of the language content of the XYHYJYY in the development, and as a research idea to examine the language of the whole the FJYY, especially vocabulary development.

The extensiveness of the comparative analysis is not enough. This thesis studies the lexical system of XYHYJYY and examines the errors in the XYHYJYY in the Korean

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674 Zhu 2009: 25.
Tripitaka from the perspective of linguistics. During the process of examination, some differences between the quotations of Huiyuan and the original sources, such as differences of wordage, deletion of the original text, adding to the original text, generalization of the original source by Huiyuan’s personal memory, even confusing one title of the quotation with another, have been discovered. However, a synthesis of all the quotations is not provided in his thesis.

According to the references in the present work, there are about 20 character dictionaries, rhythm dictionaries and lexicographical books cited. Some of these cited books are still in circulation, and some have been lost, such as Cangjie Pian 蒼頡篇, Tongsu Wen 通俗文, Picang 埤蒼, Shenglei 聲類, Ziyuan 字苑, Zilin 字林, Wenzi Jilüe 文字集略, Yunying 韻英, and Zitong 字統 as well as Zishu 字書 written by unknown author, etc. Scholars in the Qing dynasty have noticed the value of this type of philological study in the FJYY and made some records. However, the literatures before the Tang dynasty mentioned in the XYHYJYY have not been systematically and comprehensively sorted out, which is an important part to be paid attention to in the research.

Taking the important academic value of analysis into account, it is necessary to compare the original source of the main character dictionaries, rhythm dictionaries and lexicographical works to the quotations in Huiyuan’s work by combining linguistic and philological methods. For instance, Guangya 廣雅 is cited 88 times in the XYHYJYY, which is only less than the quotation times of Shuowen 説文 and Yupian 玉篇. However, Guangya was lost in the circulation. The earliest extant edition is block-printed during the Song dynasty, and the more common one is the edition collected in Siku Quanshu 四庫全書. The XYHYJYY was written in the middle of the Tang dynasty period, and the Guangya quoted is earlier than the extant version. If the content of the Guangya quoted in the XYHYJYY is sorted out and studied, it can play a supplementary role to the Guangya in Siku Quanshu, and the significance of doing that research is beyond doubt. Due to time limitations, this
thesis does not sort out the quotations of the *XYHYJYY* so the whole work is somewhat incomplete.
Notes

1) In the citations of Buddhist sutras, D indicates Taipei National Central Library Buddhist Rare Book Collection, K indicates the Korean sutra, T indicates Taishō Tripitaka, X indicates Shinsan Zokuzōkyō (Xuzangjing). Thus, for example, ‘T50n2061_p0739a09’ means: volume 50, sutra no. 2061, page 0739, column a, line 09 of the Taishō Tripitaka. The form of the citations beginning with D, K or X is analogous to this.

(3) Kangxi Dictionary (http://tool.httpcn.com/KangXi/), including Shuowen Jiezi 說文解字, Shuowen Jiezi Zhu 說文解字注 and Boya 博雅 and (4) http://ytenx.org/, including Yunhui 韻會, Yunhui Bu 韻會補, Qieyun 切韻, Tangyun 唐韻, Zhengyun 正韻, Guangyun 廣韻, Jiyun 集韻, Jiyun Kaozheng 集韻考證, and Zhongyuan Yinyun 中原音韻.
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Shangwu Yinshuguan.


## Appendix I: Cited Books

### Confucian Classics

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<td><em>Shuowen Jiezi</em> 說文解字</td>
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<td><em>Zuo zhuan</em> 左傳(^675)</td>
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<td><em>Erya</em> 羨雅(^676)</td>
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\(^{675}\) Including 50 comments by Du Yu 杜預, one comment by Fu Qian 服虔.

\(^{676}\) Including 23 comments by Guo Pu 郭璞, three comments by Zheng Xuan 鄭玄.

\(^{677}\) Including 29 comments by Jia Kui 賈逵, one comment by Wei Zhao 韋昭.

\(^{678}\) Including two comments by Ru Chun 如淳, three comments by Wei Zhao 韋昭, one comment by Chen Zan 陳燾, 19 comments by Yan Shigu 顏師古, one comment by Hu Guang 胡廣, one comment by Fu Qian 服虔, one comment by 應劭 as well as two citations marked by Comment on *Hanshu* 漢書注.

\(^{679}\) Including two comments by Wang Bi 王弼, three comments by Liu Huan 劉曄, six comments by Han Kangbo 韓康伯.

\(^{680}\) One of them recorded as *Hanshu Yin* 漢書音曰 which is collated as *Hanshu Yinyi* 漢書音義曰 according to Huilin edition.

\(^{681}\) Including one comment by Master Qian 寇師, two comments by Guo Pu 郭璞.

\(^{682}\) One of them recorded as *Hanshu Zhuan* 漢書傳 which is collated as *Hanshu Jizhu* 漢書集註 according to Qi, Huilin editions.

\(^{683}\) Including four comments by Heshang Gong 河上公.
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684 One of them recorded as Zheng Xuan comments on Jili 鄭玄注《集禮》 which is collated as Zheng Xuan comments on Yili 鄭玄注《儀禮》.
685 Including 28 comments by Zheng Xuan 鄭玄.
686 One of them is recorded as 毛詩伝.
687 Including one comment by Wang Bi 王弼, one comment by Zheng Xuan 鄭玄.
688 One of them is recorded as 三篇 which is collated as 玉篇 according to Qi, Huilin, and Jinzang editions.
689 Including five comments by Ma Rong 馬融, three comments by Kong Anguo 孔安國, four comments by Zheng Xuan 鄭玄, three comments by He Yan 何晏, one comment by Bao Xian 包咸, one comment marked by Lunyu comments 論語注.
690 Including one comment by Liu Yi 劉昞.
691 Including one comment by Liu Zhao 劉兆, two comments by He Xiu 何休.
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<sup>692</sup> One citation marked by Meng Kang comments on Shiji 孟康注《史記》.
<sup>693</sup> One citation marked by Xu Zhong comments on Huainan 徐重注《淮南》, one marked by Xu Shuzhong comments on Huainanzi 許叔重注《淮南子》.
<sup>694</sup> One citation marked by Zheng comments on Xiaojing 鄭注《孝經》.
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### Buddhist Classics

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