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「陰出陽收」新考—— 附論《度曲須知》中所見的吳語聲調

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「陰出陽收」是明·沈寵綏在《度曲須知》中所提出的概念，自來說解紛紜，莫衷一是。本文從吳語「清音濁流」的發音特點加以解釋，認為吳語將中古濁聲母字的成阻部分唸成清音即是「陰出」，除阻後帶濁流的部分即是「陽收」；「陰出陽收」實即「清出濁收」，也就是「清音濁流」。吳語「清音濁流」的特點，與沈寵綏對「陰出陽收」的描述，完全契合。文中除對相關問題有所討論外，並附論《度曲須知》中所見的吳語聲調，主張當時四聲實為七或八調。

關鍵詞：度曲須知 陰出陽收 陽出陽收 清音濁流

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On “Yin-chu Yang-shou” and the Tones of Wu Dialects
Revealed in *Du-Qu Xu-zhi*

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The term “Yin-chu Yang-shou” first appeared in the late Ming scholar Shen Chong-Sui’s work entitled *Du-Qu Xu-zhi*. While a consensus exists that this term was used to describe some phonetic characteristics of the Wu dialect in the late Ming, the actual meaning of these characters has remained a mystery for more than three hundred years. By comparing this term with the famous phenomenon of “voiceless sounds with voiced air stream” in the modern Wu dialects, which has been well studied by the late Professor Yu-Ren Chao, the author suggests that “Yin-chu” and “Yang-shou” must connote “voiceless sounds” and “voiced air stream” respectively. This new reading explains every aspect of the characteristics which Shen Chong-Sui had delineated in his work. The author provides concrete evidence to support this new reading. The classes as well as the values of the tones that Shen described in *Du-Qu Xu-zhi* are also reconstructed.

Keywords: *Du-Qu Xu-zhi*, Yin-chu Yang-shou, Yang-chu Yang-shou, voiceless sounds with voiced air stream, Wu dialect