Chinese Stories of Filial Piety in Tangut Literature

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Abstract: Before the formal Chinese compilation of the “Twenty-four filial pieties” appeared in the Yuan era, there were lots of stories concerning family moral code spreading around the Central Kingdom and along the Gansu Corridor. Most of them entered Xixia through the channels of literary record or oral narration. Some of them were translated into Tangut more than once and became the most popular materials used in moral education for youth and in birthday congratulation for aged people. Sometimes the Tangut versions are quite different from the corresponding Chinese originals in their storylines or even in topics. Such fact shows that Tanguts tried their best to make Chinese culture integrate into their own and lots of their Tangut versions were recomposed through oral literature than historical records. Tanguts did not have the real concept of “Twenty-four filial pieties”, but their versions concerning filial piety show the transitory stage shortly before the Yuan era.

Keywords: Tangut, Xixia, folklore, Chinese classics, filial piety, translation.

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Introduction

The concept of filial piety is regarded as the most important moral code throughout Chinese history. By selecting 24 relevant stories from literal records and oral narrations, the famous compilation Ershisi xiao 二十四孝 (Twenty-four filial pieties) appeared formally in
the Yuan era. Until recent times, various booklets with illustrations and poems have been used in moral education for youth and in birthday congratulation for aged people. As a symbol of family prosperity and parents’ longevity, series of brick sculptures concerning these topics may also be seen on the courtyard walls of many old buildings in China.

Compiling the stories about filial piety began with Liu Xiang by his *Xiaozhi zhan* (Biography of filial sons). During a dozen centuries after that, there appeared more works sharing the same title. By the end of the 13th c., Guo Jujing 郭居敬 (or Shouzheng 守正) had finished a selected compilation of 24 stories, entitled “Ershisi xiao”. Sequentially, various editions with different entries and divergent orders appeared later, but all of them have been distributed only in civilian and have never been adopted in official government collections. Perhaps, the concept of the twenty-four filial pieties came to its pinnacle in the Ming era, because at that time there were lots of folk works recording different stories on that topic (Ōsawa 2002). This tradition was carried over to the Qing era. For example, Gong Mengren 宮梦仁 saw another edition of *Ershisi xiao*, in which there are nearly a half entries different from Guo Jujing’s compilation. Because most of the folk stories were spread only in some informal oral narrations, their plots are often different from the biographies in orthodox Chinese classics. This fact makes the direct sources of some stories remain unknown. Maybe, the Tangut literature will provide us some information, at least, information about the relevant stories spreading a little earlier than the Yuan era — period of the Xixia state.

**Resources**

In the last quarter of the 12th c., lots of Chinese stories were translated into Tangut. Now most of them can be seen in manuscripts and xylographs kept in Kozlov collection of the Institute of Oriental Manuscripts, Russian Academy of Sciences. As far as we know, the aim of the wide spreading stories in Xixia was to preach the morality of family relationships.

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1. The word “Ershisi xiao” first appeared in an *Ershisi xiao yezuo wen* 二十四孝押座文 (S. 7) excavated from Dunhuang Grottoes (Ōsawa 2002). Though it is not regarded as the real source of “Twenty-four filial pieties” in the academic realm, it implies that the stories of filial piety were spread by folk Buddhist publicities to a certain extent.

2. According to the quotations in *Taiping yulan* 太平御覽, the authors include Xiao Guangji 蕭廣濟, Shi Jueshou 師覺授, Song Gong 宋躬 etc., but their works were long lost. As a parallel fact, there are many series of stone carvings and silk paintings with various topics in the Song-Yuan era, only their amount was often less than twenty-four.

3. Full name “Quanxiang ershisi xiao shi xuan” 全相二十四孝詩選. There are also various compilations published in the Yuan era mentioned in the booklet with illustrations and poems, e.g., Chapter 14 of Xie Yingfang’s *Guichao Gao* 龜巢稿, Chapter 5 of Zhang Xian’s *Yusi ji* 玉笥集, etc.

4. It seems that the concept of “Twenty-four filial pieties” originated much earlier than the 13th c., because in the Beijing Palace Museum there is a series of 16 brick carvings, 19.5 cm high and 25.5 cm wide each, entitled the key figures of filial piety. The topics of these carvings dated the Northern Song dynasty are slightly different from those in the Yuan era.

5. The brief catalogue of Gong’s “Twenty-four filial pieties” is recorded in Volume 21 of his work *Dushu jishu lüe* 读书紀數略, in which the entries of Han Boyu 韓伯俞, Liu Yin 劉殷, Tian Zhen 田真, Zhe E 陳娥, Cai Gu 蔡姑, Lu Yigu 魯義姑, Bao Shan 魚山, Zhou Xiaozong 趙孝宗, Wang Wuzi 王武子, Yuanjue 元覺 are included instead of Zilu 子路, Liu Heng 劉恒, Cai Sun 蔡順, Wang Pou 王裒, Yang Xiang 楊香, Wu Meng 吳猛, Yu Qianlou 庾黔婁, Cui Shannan 崔山南, Huang Tingjian 黃庭堅 and Zhu Shouchang 朱壽昌 in Guo Jujing’s compilation.
Sometimes one and the same story is present in more than two versions, showing that these Chinese stories about filial piety were the most popular legends in Xixia, all of which can be selected from the following resources:

1. Tangut xylograph *Shengli yihai* 聖立義海 (The Sea of Meanings Established by the Saint), compiled by the Xixia government in 1182, proves to be an imitation of Chinese traditional encyclopedia (Nevskyi 1960: 87–88). According to its contents this compilation includes five volumes and fifty chapters, but there are only about 50 folios of Volume 1, 2 and 5 left. As suggested by Gorbacheva and Kychanov (1963: 57), along with some entries of pure familial moralization, lots of entries in Volume 5 are brief quotations or re-compositions from various Chinese classics or folklore, but most of their provenances remain unknown at that time.

As the most important reference for the present paper, in Chapter 14 there are dozens of short stories telling about the relationship among family members, which were recognized as translations from Chinese. Since the compilers and translators always used the phrase “somebody in the past” for the key figure of most stories instead of transcribing their real names in Chinese classics, it is difficult to find their originals. Luo (1995) translated the entire work into Chinese but without providing any annotations to trace their provenances, while Kychanov (1997) successfully had found a lot of their sources attached to his Russian translation. Unfortunately, he did not pay enough attention to the folk legends about Twenty-four filial pieties, otherwise he would have identified the provenances of more stories. More than 20 years ago, in preparing to publish a set of clearest facsimiles, Nie and Huang (2001) also tried to search the sources of those stories, but their report was printed only in an informal publication.

2. Tangut xylograph *Leilin* 類林 (Forest of categories) translated directly from Yu Lizheng’s 于立政 (617–679?), Chinese compilation of the same title, ten volumes of Xixia government printing in 1181, but only approximately eight volumes left, proves to be some kind of *leishu* 類書 in private compilation (Nevskyi 1960: 86). The book might have been completed by more than one translator, because Keping has found (Keping 2002) that one and the same Chinese poem was translated differently in different volumes, though the whole work has its unified translation style. As a tradition of compiling Chinese *leishu*, the provenance of each story was mentioned at the beginning or at the end of a relevant quoted passage, so it is easy to find their sources in Chinese classics. Now we have translation of the whole text in Russian (Keping 1983) and in Chinese (Shi et al. 1993).

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6 Tangutologists used to indicate the titles in their Chinese translation instead of those in Tangut.
7 Inv. № 143, 144, 145, 684, 2614.
8 Most of Kychanov’s identifications came from Chinese encyclopedia *Taiping yulan* 太平御覽 and *Cefu yuangui* 册府元龜, but it seems that he also referred to some Buddhist works. For example, he correctly pointed out that an entry “Meeting of the deities” in the part of “The seventh month” told about the Buddhist festival *Ullambana*, in which the key figure should be restored as *Mulian* 目蓮, i.e., the Chinese abbreviated transcription of Sanskrit name Mahā-Maudgalyāyana (Kychanov 1997: 105, 174), not *maoling* 茂陵 transcribed by Chinese scholars.
9 There are few errors in their report. For example, the authors misunderstood the story *Liu Yin mengsu* (Liu Yin getting grain in dream) as another story “getting fresh vegetables” with the same character.
10 Inv. № 125–131, 2625, 6686. For the detailed description, see (Gorbacheva, Kychanov 1963: 40–42). Some of the entries about filial piety are recorded in the second volume, but only the end of that volume is preserved nowadays. Fortunately, there is a later revision of the Jin era, *Zengguang fenmen leilin zashuo* 增廣分門類林雜說 (Various augmented and classified forest of categories) preserved in *Jiayetang congshu*, in which one can find more Chinese originals for this topic as complement.
3. Tangut manuscript *Xinji cixiao zhuàn* 新集慈孝傳 (Newly collected biographies of affection and filial piety), compiled by a Xixia civil official Cao Daole in 1190s, proves to be a story collection of family education based on *Jia fan* 家範 (Family models) written by Sima Guang 司馬光 (Nie 2008). Because each biography shows its key figure’s name clearly in Tangut transcription, it is not so difficult for scholars to find the corresponding Chinese originals. In the forty-four biographies preserved in its last volume (*juan xia*), thirty-nine key figures were successfully identified by Keping (1990). The rests were complemented by Nie (2009). Now we have the translations of the whole text in Russian, in French (Jacques 2007) and in Chinese respectively.

4. A Tangut fragment from *Lienü zhuan* 列女傳 (Biography of women), only one single folio left (inv. № 198), on which there are two fragmentary stories, which were identified by Nie (2001) and (Matsuzawa 2005) and are coming from *Houhan shu* 後漢書.

Facsimiles of the abovementioned Tangut materials were co-edited by St. Petersburg Branch of the Institute of Oriental Studies, RAS, Institute of Nationalities, CASS, Shanghai Chinese Classics Publishing House and published in volume 10 and 11 of *Eccang Heishu-icheng wenxian* 俄藏黑水城文獻 (Khara-khoto manuscripts collected in Russia), Shanghai Chinese Classics Publishing House, 1999 (hereafter *EHW*).

**Tangut stories corresponding to *Ershisi xiao***

There are fifteen Tangut stories about filial piety corresponding to those mentioned in *Ershisi xiao*. Here, we try to translate and narrate them in titles and sequence of Guo Ju-jing’s edition. The Tangut versions of some entries not found in materials available will be discussed in the next section.

**Xiao gan dong tian** 孝感動天 (Touching Heaven by sense of filial piety)

There are two Tangut versions of the story about the legendary Emperor Shun of prehistoric times, which are commonly known as *Dashun gengtian* 大舜耕田 (The Great Shun plowing in the fields). One of the versions can be seen in *Xinji cixiao zhuàn* (*EHW* 10: 127; Keping 1990: 26; Jacques 2007: 48–49; Nie 2009: 28):

"... 碌蔽厥, 蕨饒勝蘭穂.low. 羅鮑夢著穂低低, 慕 Plug whalit 緬, 蕨饒勝蘭穂低低, 慕插沾時滋滋. 蕨饒勝蘭穂低低, 慕插滋滋滋滋, ..." 萌萌: “當 初. 碌蔽厥 scanners 粪友友友友.” 頭低低低, 蕨饒勝蘭穂低低, 慕插滋滋滋滋, 慕插滋滋滋滋.

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11 Inv. № 616. For the detailed description, see (Gorbacheva, Kychanov 1963: 56).
12 According to the Chinese edition *Jia fan*, we know that most stories must have been recorded in the first volume (*juan shang*) of *Xinji cixiao zhuàn*, but unfortunately, the Tangut edition of that volume is entirely lost.
13 There is merely one single fault in her identification: the name Wang Xiu 王修 should be Wang Xiang 王祥.
14 Of course, in addition, there are also dozens of stories in Tangut which were not included in *Ershisi xiao*.
15 Most famous stories in *Ershisi xiao* have changed their titles in modern times. Comparing with Guo Ju-jing’s title, the modern ones look better in their writing style and are commonly known, because each title emphasizes the name of the key figure and presents more literary flavor by phonetic harmony.
Yu Xiang was the stepbrother of Emperor Shun. Xiang made a conspiracy together with his mother. They ordered Shun to repair a granary, and then removed the log ladder and set [the granary] on fire. They ordered him to dredge a well, and then blocked the entrance [of the well]. They intended to murder him every day. After that Xiang entered Shun’s room and saw Shun was playing music on his seat. Xiang was out of breath and said embarrassedly: “I am here because I miss you.” Shun did not vent anger at him and said: “Well. Every affair will be managed by me and others.” Because Shun was extremely filial and gentle, the Emperor Yao gave him his emperor’s post and let him be the Son of Heaven.

The story of Shun was first recorded in the initial volume of *Shiji*17. The original was re-composed and shortened by later generations. Besides some dramatic simplification, somebody changed the storyline of Shun going to visit Xiang into Xiang going to visit Shun. The other version can be seen under the entry “Becoming a virtuous emperor by filial piety” in *Shengli yihai* (EHW 10:257; Luo 1995: 174; Kychanov 1997: 140), in which, as identified by (Nie, Huang 2001), the key figure is Shun as well. Because the fantastic topic of “elephants plowing and birds carrying seeds” did not appear in any orthodox classics, we can believe that the statement came from a certain folk myth:

簻俭絀, 籒繒, 絀繒旱緻, 庭黹苗晾. 糼繒緳瞭, 苖蓭篟笍. 前, 甸报睫脄, 蟨豁聞勺蟄薡. 鲸菷聸袭, 蚀繒繠, 蚀筶礒籃. 索蕽, 舉礗籫帝菐属, 緮瞭腲谜索属.

Somebody in the past was a filial son of his mother, but the stepmother was jealous of him and intended to find some way to murder him. She tried successively to kill the filial son, but did not succeed for his morality. [As the filial son] was going to the countryside, elephants and hogs plowed for him; various birds carried seeds and gathered grain for him. When Heaven was cruel19, [he still] served the parents, including his father Gusou20. After hearing that, the emperor let his two daughters marry him to be empress, and he succeeded to the throne by his morality.

*Xicai yu qin* 戲彩娛親 (Making fun in multicolor to entertain his parents)

This story is recorded under the entry “An old son respecting his parents” in *Shengli yihai* (EHW 10: 256; Luo 1995: 73), in which the key figure proves to be Laolaizi in quotations of *Taiping yulan* (Kychanov 1997: 137, 184; Nie and Huang 2001),21 commonly known as *Laizi banyi* 萊子斑衣 (Laizi in multicolor clothes).

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16 "Son of Heaven" is a traditional Chinese expression for “emperor”.


18 This topic first appears in *Wudu fu* 吳都賦 (Zhaoming wenxuan 昭明文選 vol. 5) by Zuo Si (250?–305), but it is interesting that the statement given below quite corresponds to that in later commentary of *Ershi xiao*: “虞舜, 瞽瞍之子, 性至孝. 父頑, 母嚚, 弟象傲. 舜耕於歷山, 有象為之耕, 鳥為之耘. 其孝感如此. 帝堯聞之, 事以九男, 妻以二女, 遂以天下讓焉.”

19 “Heaven was cruel” here means “natural disasters” or “turmoil of war”.

20 Gusou, literary meaning “blind old man”, is the sobriquet of Shun’s muddleheaded father.

An aged son in the past was eighty years old and his parents were one hundred. In order to entertain his parents, he danced as a child. After that, his father died, he held a funeral at a high level. Hearing that, the emperor invited him, but he did not come. He ran away and concealed into a hill, keeping his filial piety to last without the need for official ranking.

The conventional storyline concerning Laolaisi is that he dressed up as a child by wearing multicolor clothes (banyi) to entertain his old parents, but this nuclear topic is not emphasized in the Tangut narrative.

Luru feng qin (Serving the parents with deer milk)

This story is recorded under the entry “Dressing up as a deer to serve the old mother” in Shengli yihai (EHW 10: 256; Luo 1995: 73). It is identified by Kychanov (1997: 137, 184) and Guo (2017) as the story of Shanzi 瞒子 or Shanzi 瞒子 in Dunhuang bianwen ji 敦煌變文集, which is simplified from a long story in Foshuo shanzi jing. There was a filial son in the past whose parents were blind. The son pretended a deer by wearing deerskin and went out to find drinks for his parents. One day an emperor went hunting, and the son was shot by an arrow. The son cried painfully to the emperor, and [then] his old parents were sent to the palace to be served.

The word “deer milk” in Ershisi xiao does not appear in any relevant originals, what is mentioned there is merely “to get drinking water”. Considering quite a different story recorded in Ershisi xiao, it may be concluded that the “deer milk” most probably appeared in the Yuan era, in which the key figure was far-fetched to be connected with a person in the Zhou dynasty. The last sentence about the parents receiving good treatment from the emperor might be a complement by later narrators to express a good wish.

Nie zhi tong xin (Biting a finger to cause a heart pain)

This story can be seen under the entry “A filial son and a kind mother” of Shengli yihai (EHW 10: 256; Luo 1995: 73), in which the key figure was identified by Kychanov (1997: 136, 183–184) as Zeng Shen. Nie, Huang (Nie, Huang 2001) as Cai Shun.

遂至老萊子之門, 曰: 寡人愚陋, 獨守宗廟. 先生幸臨之! 老萊子曰: 僕山野之人, 不足以守政. (太平御覽 vol. 474)
In the past, a son supported his mother by selling wood. When the son went into the mountain to pick up wood, his mother was told three times: “Your son had killed someone”. In order to let her son to return back, the mother bit her finger in terror; the son felt pain and took wood back to ask his mother respectfully. The mother said: “Is it true that you have killed someone?” The son said: “Mama! How can it be true? The criminal has the same name as me.” The filial son felt pain in his heart because his mother had bitten her finger in terror.

This story, commonly known as Zeng Shen niezhi 曾參齧指 (Biting a finger for Zeng Shen), is confusedly recomposed from two irrelevant classics: the story of “biting a finger” comes from Volume 69 of Houhan shu 后漢書, in which the aim of Cai Shun’s mother (and not Zeng Shen’s mother) biting her finger is to pass a message to Cai Shun that there is a guest coming for urgency. The story of “killing someone” comes from Volume 4 of Zhanguo ce 战國策: when being told the rumor of “Zeng Shen killed someone” three times, Zeng Shen’s mother believed and ran away. The plot of “biting a finger” is not mentioned there.

Luyi shun mu 蘆衣順母 (Respecting his mother by wearing reeds)

This story can be found under the entry “A wise son respecting his stepmother” of Shengli yihai (EHW 10: 256; Luo 1995: 73), in which the key figure identified by Kychanov (Kychanov 1997: 137, 183) and Nie, Huang (Nie, Huang 2001) as Min Sun in a quotation of Taiping yulan 太平御覽, commonly known as Min Sun yilu 閔損衣蘆 (Min Sun wearing reed clothes).

In the past, a son of a former wife wore thin clothes, but two sons of his stepmother wore warm clothes. Seeing [his former wife’s] son wear thin [clothes], the father became angry and intended to divorce his present wife. The wise and filial son wept and advised the father: “If you divorce my stepmother, the three sons will be alone and helpless. I cannot bear to need so.” The father did not divorce the wife. The mother was awakened and treated the three sons equally.

A vivid original plot is lost in this recomposed version. There lu indicates “floccus flowers of reed”, that is to say, in making clothes for the stepson, the stepmother used reed flowers to immitate cotton, which, of course, could not keep warm. The Chinese original recorded that his father found Min Sun could not drive the carriage successfully because he suffered from freezing, but this storyline was removed in the Tangut version.

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25 Chinese original: 袭少孤, 养母, 赴出求薪, 有客卒至, 母望順不還, 乃噬其指, 顺即心动, 弄薪鉢而。 (後漢書·周磐傳)
Mai shen zang fu 卖身葬父 (Selling himself for burying his father)

This story is recorded under the entry “Selling himself for serving his mother” of Shengli Yihai (EHW 10: 257; Luo 1995: 82–83), identified as the story of Ding Lan (Kychanov 1997: 152, 192; Nie, Huang 2001) quoted in Tenpi yulan (Shen et al. 1993: 255). These stories became one of the most famous legends in various modern dramas, commonly entitled “Dong Yong and the Seventh Fairy”.

Kemu shi qin 刻木事親 (Making a wood sculpture for filial serving)

This story can be seen under the entry of a quite different topic “Daughter-in-law violating her mother-in-law” in Shengli yihai (EHW 10: 261; Luo 1995: 82–83), identified as the story of Ding Lan (Kychanov 1997: 152, 192; Nie, Huang 2001) quoted in Tenpi yulan,

28 Chinese original: 刘向《孝子传》曰...前汉董永...妻子奉养父. 无以葬, 乃於人貸一萬. 永謂妻主曰: “往若無錢還君, 今以身作奴.”

29 The length unit pi for textile is equivalent approximately to 13.2 m.

30 Zengguang fomen leilin zashuo was composed by Wang Pengshou 王朋寿 in the year 1189. But unfortunately, the end of volume 2 are severe fragmentary in Tangut version, except the last two stories of “Yin Boqi” and “Bao Shan” preserved.
A son in the past served his mother faithfully. His mother died when he was a child, he carved a wooden statue imitating his mother and served it as a real mother every day. When he was going to another place, he told his wife: “After I am gone, you must serve [the wooden statue] carefully as you did previously.” After that the wife caused malice and said: “It is not a real mother. What is the use of a wooden statue?” She hit the [wooden statue’s] head with a stick and stabbed [the wooden statue] with a knife, resulting in bossing and bleeding. When the son came back and worshiped his wooden mother, the mother looked bad with tears in her eyes. The son looked at it, seeing that there was a bossing on her head and bleeding from the cutting mark. The son cried sadly and sent his wife away to be a slave.

Here the story is greatly recomposed. The person who maltreats the wooden statue was changed to the key figure’s wife, instead of a neighbor mentioned in Chinese records. The original topic is to commend a filial son, but the Tangut version changed it to criticize a pitiless daughter-in-law.

There must have been another version spreading in Xixia, but now we can read it only in the Chinese edition *Zengguang fenmen leilin zashuo* (Shi et al. 1993: 256), which tells that the key figure’s wife burned the wooden statue accidentally, not hit it with a stick maliciously.

**Yongquan yue li** (Carps jumped out from a gushing spring)

This seems the most popular story in Xixia, for in the Kozlov collection there are three Tangut versions of different contents. The relatively complete story may be found in *Xinji cixiao zhu* (EHW 10: 121; Keping 1990: 20–21; Jacques 2007: 11–13; Nie 2009: 16–17), commonly known as *Jiang Shi yueli* (Carps jumping out for Jiang Shi).

Jiang Shi’s wife was the daughter of Pang Sheng in the Late Han era. Jiang Shi was filial in nature. His mother was fond of drinking river water, but the river was located some six or seven li away, so Jiang Shi used to let his wife fetch water. Once on a blustery day, she came back late and the mother felt thirsty, therefore Jiang Shi was angry and sent his wife away. The wife stayed at a neighbor’s home, making textiles day and night to serve [her mother-in-law with] delicacies, asking the hostess to [send it to] her mother-in-law. Many days passed, [her mother-in-law] asked in surprise and the neighbor told her the truth. The mother-in-law felt ashamed and let her daughter-in-law back home, the daughter-in-law was more diligent than before. The mother-in-law also liked to eat fish fillet. For the daugh-

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32 The original is quoted from *Xiaozi zhuan*: 丁蘭事母至孝。母亡，刻木為母事之。蘭婦誤以火烧木面，應時髮落。
33 It can be concluded that the story about Jiang Shi’s wife might have been translated in Volume 2 of *Leilin*, because we see its Chinese original in *Zengguang fenmen leilin zashuo* (Shi et al. 1993: 255–256).
34 The Late Han, also called Donghan, 25–220 AD.
35 The length unit *li* in the Later Han dynasty is equivalent to approximately 400 meter.
ter-in-law it was hard to get it. Suddenly a spring gushed out beside the house, its taste was equal to river water, moreover, there were two carps jumping out every day for her to serve the mother-in-law.

The story comes from Volume 114 of Houhan shu, where the Chinese original includes three storylines, but in Xinji cixiao zhuang there are only two of them selected, i.e., an abandoned wife kept serving her mother-in-law and a spring gushed out for children’s filial piety. Another topic, how Jiang Shi and his wife concealed the information of their son’s death, is omitted in the Tangut story. This story is retained completely in Volume 10 of Jia fan, the model of the adaptation Xinji cixiao zhuang; it may be suggested that the topic was removed by the Tangut compiler and translator for it would cause more or less displeasure of a reader.

All the three topics are present in Shengli yi hai, but were adapted into two different entries. The first can be seen under the entry “Becoming famous for good result of filial piety” (EHW 10: 261; Luo 1995: 82), identified by Kychanov (Kychanov 1997: 151, 252) and Nie, Huang (Nie, Huang 2001): Someone in the past had an old mother who was fond of drinking deep-water and eating fish, every day his wife fetched deep-water for the mother. One day the wife came late, the husband was angry and drove her out. The wife stayed at a neighbor’s home, fetching water for the mother-in-law. Another topic, how Jiang Shi and his wife concealed the information of their son’s death, is omitted in the Tangut story. This story is retained completely in Volume 114 of Houhan shu, but were adapted into two different entries.

The second entry, “A spring of deep-water taste gushing out,” can be seen in the chapter “Meaning of daughter-in-law’s formalities” (SHW 10: 258; Luo 1995: 76), identified by Kychanov (Kychanov 1997: 141–142, 187) and Nie, Huang (Nie, Huang 2001): Someone in the past served his parents faithfully. The mother was fond of the taste of river water, moreover, there were two carps jumping out every day for her to serve the mother-in-law.

Someone in the past had an old mother who was fond of drinking deep-water and eating fish, every day his wife fetched deep-water for the mother. One day the wife came late, the husband was angry and drove her out. The wife stayed at a neighbor’s home, fetching water for the mother-in-law. One day the mother asked: “Who has sent the water?” The neighbor host said: “Your daughter-in-law.” The old mother regretted and ordered her son to tell [her back]. Because of the daughter-in-law’s piety and morality, a spring of deep-water taste gushed out in front of the side door, from which two fish came out to provide the mother.

The second entry, “A spring of deep-water taste gushing out,” can be seen in the chapter “Meaning of daughter-in-law’s formalities” (SHW 10: 258; Luo 1995: 76), identified by Kychanov (Kychanov 1997: 141–142, 187) and Nie, Huang (Nie, Huang 2001): Someone in the past served his parents faithfully. The mother was fond of the taste of deep-water. The filial son stayed with his mother for daily service. He dispatched his son to fetch water in the depths, but the son died of drowning in water. The mother asked [where] her grandson [was], the filial son answered: “He is traveling for studies.” After that the filial son answered: “He is traveling for studies.”
son cried: “Who fetches the water?” Because of the filial piety, a spring of deep-water taste gushed out at the door.

The same story may be seen in inv. № 198 as well, though it is too damaged to be read through (EHW p. 333; Nie 2001; Matsuzawa 2005):

Thus [she] asked the neighboring mother in surprise: “Why do you present me fish fillet every day?” The neighboring mother said: “Your daughter-in-law is staying at my home. She gets money by making textiles to buy fish for making fillet every day and asks me to present it to her mother-in-law.” The mother-in-law said: “This is really a filial daughter.” Then [the mother-in-law] called her back and [the daughter-in-law] thanked her by bowing repeatedly in front of her. Immediately a spring like river water gushed out in front of the house, in which [every] day… [for devoting her] mother-in-law.

Here the relevant narration in the original is adapted into a dialogue style in order to make the story more dramatic.

**Huai ju wei qin (Hiding oranges in clothes for giving the respected one)**

This story can be found under the entry “A child respecting the mother” of Shengli yihai (EHW 10: 256; Luo 1995: 73; Kychanov 1997: 136), in which the key figure identified by Nie, Huang (Nie, Huang 2001) as Lu Ji in Volume 57 of Sanguo zhi, commonly known as **Lu Ji huai ju (Lu Ji hiding oranges in clothes).**

In the past, a child of six years old served his mother faithfully. He stole food at an official banquet. The official saw and asked the child. [The child answered:] “I do not escape from crime for stealing food to enjoy my mother.” The official reported to the chief and then gave the filial son a high post.

The fact recorded in Chinese edition is that Lu Ji received three oranges from Yuan Shu and hid them, not a stolen food at a banquet. Besides, the Tangut story is far from the lively description of the Chinese original, the last sentence must have been added by a certain adapter. According to historical record, Lu Ji’s high post in later times is unrelated to his stealing oranges; besides, he is only a child of six years old then.

**Xing yong gong mu (Providing mother as a servant)**

This story can be found under the entry “A filial son carrying mother on his back” of Shengli yihai (EHW 10: 256; Luo 1995: 73). Kychanov (Kychanov 1997: 136–137, 184)
presumed that the key figure of this story is Sima Zhi recorded in Cefu yuangui40, but it seems that the Chinese original is different from the Tangut entry, so the identification by (Nie, Huang 2001) as Jiang Ge in volume 69 of Houhan shu should be accepted41. This story proves to be the commonly known as Jiang Ge fiumu 江革负母 (Jiang Ge carrying his mother on his back) in Ershisi xiaoao.

In the past, Heaven was cruel. [A son] carried his mother on his back to visit relatives to find some food. The robbers met him on the road and intended to kill him. The filial son told them: “I am willing to be killed, but I am carrying my old mother”42. The atrocious robbers became merciful, gave him money and released him for his filial piety.

Of course, the Tangut version is much shortened by removing the detail that Jiang Ge entreated the robbers not to kill him.

Wen lei qi mu 閒雷泣墓 (Weeping at a tomb when hearing thunder)

This story can be seen under the entry “Crying at a tomb when hearing thunder” of Shengli yihai (EHW 10: 256; Luo 1995: 73). The key figure is identified by Kychanov (Kychanov 1997: 136, 184) and Nie (Nie, Huang 2001) as Cai Shun in Volume 69 of Houhan shu, commonly known as Cai Shun wen lei (Cai Shun hearing thunder).

Someone in the past had a mother who was afraid of thunder when living. After the mother died and was buried in a tomb, whenever there was thunder in summer, the son moved around the tomb and cried, so Heaven relented and stopped thunder. Afterwards the emperor heard about that and granted him an official post, making him being famous all over the land.

According to the commentary in Yuan edition of Ershisi xiao, Guo (Guo 2017) pointed out that the figure should be Wang Pou from Volume 88 of Jin shu. Considering that Jin shu does not tell that Wang Pou had an official position because of his crying at the tomb, one can believe that Houhan shu should be its real source, though the annotator of Ershisi xiao confused him with Wang Pou.

Ku zhu sheng sun 哭竹生筍 (Crying to cause bamboo shoots to grow out)

This story can be seen under the entry “Serving stepmother faithfully” from Shengli yihai (EHW 10: 258; Luo 1995: 76). The key figure is identified by Kychanov (Kychanov 1997: 142, 187) and Nie (Nie, Huang 2001) as Meng Zong quoted by Pei Songzhi 裴松之 in his Cefu yuangui.
commentary to Volume 38 of Sanguo zhi. The story is commonly known as Meng Zong ku zhú (Meng Zong crying at bamboo).

There was a filial son in the past whose mother died, and he served the stepmother faithfully. The stepmother was fond of bamboo shoots, saying in winter that she wanted to eat bamboo shoots. Her own son could not find any bamboo shoots, because it was not the right season, so the stepson cried with tears, then a bamboo shoot grew out in front of him and he gave it to the mother.

It is unknown why the real “mother” was substituted here by “stepmother” in the Tangut version.

Wo bing qiu li (Acquiring carps by lying on ice)

This story can be seen under the entry “Ice thawing and fish coming out” of Shengli yihai (EHW 10: 258; Luo 1995: 76). It is identified as Wang Xiang (Kychanov 1997: 141, 186; Nie, Huang 2001) in Volume 33 of Jin shu, commonly known as Wang Xiang wo bing (Wang Xiang lying on ice).

Somebody in the past served his parents faithfully. The mother was fond of fish filet, saying in winter that she wanted to eat fish filet. The filial son lay on the ice and informed the Heaven while crying. Because of the filial piety, the ice split off, two fishes jumped out for him to provide his mother.

The plot of “lying on ice and crying” proves to be an absurd figment by later generations, because the Chinese original only mentioned “undressing and cracking ice [with a tool]”.

E hu jiu fu (Saving father by curbing a tiger)

This story can be found under the entry “A filial daughter protecting her father” of Shengli yihai (EHW 10: 257; Luo 1995: 74; Kychanov 1997: 137–138), it is identified as the story of Yang Xiang (Guo 2017) in a quotation of Taiping yulan, commonly known as Yang Xiang da hu (Yang Xiang fighting a tiger).

Besides, there are two other stories concerning Wang Xiang. The first, in Xinji Cixiao Zhuoan, tells about his younger brother Wang Lan how to protect him from stepmother’s maltreatment (EHW 10: 129; Keping 1990: 28; Jacques 2007: 57–59; Nie 2009: 32–33). The second, in Leilin, tells about Wang Xiang how to tolerate the stepmother’s maltreatment (EHW 11: 236; Keping 1983: 41; Shi et al. 1993: 62). Both stories have little relation with the topic “lying on ice”.

14 Chinese original: 《楚國先賢傳》曰: “宗母嗜筍，冬節將至，時筍尚未生，宗入竹林哀歎，而筍為之出，得以供母。（三國志・吳志・孫皓傳）”

15 Chinese original: [王祥]母常欲生魚，時天寒冰凍，祥解衣，將剖冰求之。冰忽自解，雙鲤躍出，持之而歸。（晉書・王祥傳）

16 Besides, there are two other stories concerning Wang Xiang. The first, in Xinji Cixiao Zhuoan, tells about his younger brother Wang Lan how to protect him from stepmother’s maltreatment (EHW 10: 129; Keping 1990: 28; Jacques 2007: 57–59; Nie 2009: 32–33). The second, in Leilin, tells about Wang Xiang how to tolerate the stepmother’s maltreatment (EHW 11: 236; Keping 1983: 41; Shi et al. 1993: 62). Both stories have little relation with the topic “lying on ice”.

17 Chinese original: 《異苑》曰: 順陽南鄉縣楊豐與息女香於田獲粟，豐因獲為虎所噬。香年甫十四，手無寸刃，乃捉虎頸，豐因獲免。（太平御覽 vol. 415）
In the past, a daughter and her father went along the road together and stayed in the mountain. An atrocious tiger intended to kill the father, while the filial daughter suddenly rode on the tiger and grasped its ears, shouting to the Heaven. As she curbs the tiger by morality, the father could not be hurt.

The plot “strangling the tiger’s neck” in the Chinese original was substituted by “grasping the tiger’s ears” in the Tangut version, because a tiger’s neck is too thick to be strangled.

**Zi wen bao xie 嗜蚊飽血 (Indulging mosquitoes to be full of blood)**

This Tangut story with an identical plot appeared twice in *Leilin*, but only version that in Chapter 14 is preserved (*EHW* 11: 237; Keping 1983: 41, 78; Shi et al. 1993: 64), which proves to be the story of Wu Meng in Volume 95 of *Jin shu*.49

Wu Meng, also called Shiyun 50, was a native of Yuzhang. When he was seven years old, in summer he often hid himself under his mother’s bed. The mother asked him [why he did so], [he] answered: “I do so because [I am] afraid that insects and mosquitoes will bite my mother”.

Suggested by *Zengguang fenmen leilin zashuo*, there must have been another record of the same story in Chapter 9 of *Leilin* (Shi et al. 1993: 256), but its Tangut version is lost.

**Other stories proved in Chinese edition**

Besides the fifteen narrations above, there are five other stories in *Ershisi xiao* preserved in Chinese *Zengguang fenmen leilin zashuo* and *Jia fan*. The former presenting the original compilation of Yu Lizheng’s *Leilin* is the source of the Tangut version (Shi et al. 1993: 9), the latter proves to be the basic model of Cao Daole’s composition. Many stories in Tangut literature are direct translations from Sima Guang’s Chinese narration (Nie 2008), thus materials from both works are reliable. One can estimate reasonably that the relevant stories may have been translated into Tangut together with other volumes of *Leilin* and *Xinji cixiao zhuang*, merely the corresponding volumes of the Tangut version are long lost.

**Shi shen yi qi 拾椹異器 (Picking up mulberries into different containers)**

This story is recorded in *Zengguang fenmen leilin zashuo* (Shi et al. 1993: 255):

蔡順字君仲, 汝南人. 少失父, 養母至孝. 王莽未定, 天下大饑荒. 順摘椹, 赤黑異器. 赤眉賊見, 問之. 順曰: “黑者與母, 赤者自食.” 賊感其孝, 遺斗米, 令順養母.

49. Chinese original: 吳猛, 豫章人也. 少有孝行, 夏曰手不驅蚊, 懼其去已而噬親也. (*晉書·吳猛傳*).

50. Shiyun 士雲, recorded in volume 85 of *Yunji qiqian* 雲笈七籤, was mistranslated as chu yun 出雲 by (Shi et al 1993: 64).

51. Yuzhang is an ancient prefecture located in present-day Jiangxi Province.
Cai Shun, also named Junzhong, was a native of Runan. Losing his father in childhood, he served his mother extremely faithfully. When the insurgency of Wang Mang had not been quieted down, a bad famine was full of land. Cai Shun picked up mulberries, putting the red ones and black ones into different containers. The robbers of Chimei saw him and asked him the reason. Cai Shun said: “Black ones for mother, red ones for me.” Robbers were touched by his filial piety and gave him one dou of rice to serve his mother.

**Qin chang tangyao** (Tasting medicine decoctions personally)

This story is recorded in volume 4 of *Jia Fan*:

漢文帝為代王時，薄太后常病三年。文帝目不交睫，衣不解帶。湯藥非口所嘗弗進。

When Emperor Han Wendi was the King of Dai, Empress Dowager Bo had been ill for three years. [During that time] Wendi did not blink his eyes and did not unfasten his belt. [He ordered the servants] not to serve her medicine decoctions without his tasting personally.

**Mai er feng mu** (Burying his son to provide his mother)

This story is recorded in Volume 5 of *Jia Fan*:

後漢郭巨，家貧，養老母。妻生一子，三歲，母常減食與之。巨謂妻曰：“貧乏不能供給，共汝埋子。子可再有，母不可再得。”妻不敢違。巨遂掘坑二尺餘，得黃金一釜。

Guo Ju in the Late Han era served his old mother in a poor family. His wife gave birth to a son. When the son was three years old, [Guo Ju’s] mother often saved [her own] food to feed him. Guo Ju said to his wife: “because we are too poor to provide [the whole family], I shall bury the son with you together. We may have sons later, but never have a mother again.” The wife dared not to disobey him. Then Guo Ju dug a pit of two chi deep, he suddenly found one fu of gold.

**Shan zhen wen qin** (Cooling pillow and warming quilt)

This story is recorded in Volume 4 of *Jia Fan*:

晉西河人王延，事親色養。夏則扇枕席，冬則以身温被。

Wang Yan, a native of Xihe, served his parents amially. He cooled their sleeping mat with a fan in summer and warmed the quilt with his body in winter.

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52 Runan is an ancient prefecture located at present-day Zhumadian City.
53 Wang Mang (45 BC–23AD) was the founder of Xin dynasty in 9 AD and failed in 23. Traditional Chinese historians regard this short period as usurping the legitimate Han emperor’s authority.
54 Chimei, literal meaning “Red eyebrow”, was the name of a famous peasant rebel force in Shandong in 18 AD and failed in 27.
55 A mulberry turns black from red when it is ripe.
56 Dou is a traditional Chinese unit of measurement, less than two kilograms in Han dynasty.
57 Dai is an ancient prefecture located approximately at present day Yuxian County, Hebei Province. Emperor Han Wendi (reign 180–157 DC) was a king there before he came to the post of emperor.
58 Chi is a traditional Chinese unit of measurement, ≈ 22cm.
59 Fu is a traditional Chinese unit of measurement, ≈ 20.5kg.
60 Xihe is an ancient prefecture located at present-day Fenyang City, Shanxi Province.
**Chang fen youxin** 香粪憂心 (Tasting excrements worriedly)

This story is recorded in Volume 4 of *Jia Fan*:


In Southern Qi, Yu Qianlou got a magistrate post in Chanling. Less than ten days after his arrival in the county, his father, Yi, got sick at home. Qianlou suddenly felt panic with sweat all over his body, so he gave up his job and went back home that very day. His family members were surprised at his sudden arrival. Two days after Yi got sick, the doctor said: “To know whether he is seriously ill, merely taste his excrements being sweet or bitter.” Yi had diarrhea, Qianlou took his excrements and tasted, finding their taste turning sweet and soapy, so feeling worried and painful.

As for the last three stories, according to the commentaries of *Ershisi xiao* in Yuan times: a story *Rugu budai* 乳姑不怠 (Lactating the mother-in-law never slackly) tells about the wife of Cui Shannan 崔山南 (active in the second quarter of the 9th c.). *Di qin niqi* 濕親溺器 (Washing his parent’s toilet bowl) tells about Huang Tingjian 黃庭堅 (1045–1105). *Qiguan xun mu* 棄官尋母 (Giving up official job to seek his mother) tells about Zhu Shouchang 朱壽昌 (active in the last half of the 11th c.). It is evident that the stories might not be known to Tanguts, because the key figures’ living time is too late to be recorded timely in the Tangut literature, although Zhu Shouchang might have been a famous filial son at that time.

All the other stories occurred no later than the 6th c. (Southern Dynasties, 420–589 AD), in which the only exception is *Baili fu mi* 百里負米 (Carrying rice a hundred li away). The key figure of this story is Zhongyou 仲由 (i.e. Zilu 子路), one of the most famous students of Confucius, recorded in the second volume of *Kongzi jiayu*. Accordingly, in the past when Zhongyou served his parents, he often had food of roughage but carried rice a hundred li away for his parents. After his parents died, he traveled south to Chu. Then he had one hundred accompany carriages and ten thousand 中 of accumulated grain, sat on multiple blankets and ate from cauldron series. Even though he wanted to have food of roughage and to carry rice for his parents again, he would not have the opportunity.

In all of the historical records, *Baili fu mi* was merely an idiom in the quote that Confucius told his students, without any storylines presented. Maybe this is just the reason why “Carrying rice a hundred li away” was not regarded by later generations as a story of filial piety. Actually, all the four entries above were substituted by others which spread more widely beyond Guo Jujing’s *Ershisi xiao*.

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61 Southern Qi was a dynasty from 479 to 502 AD in South China.
62 Chanling is an ancient county located at present-day Gong’an County, Hubei Province.
63 This sentence means “If his feces taste sweet, he will be ill seriously.”
64 It is noticeable that the stories of Zui Shannan (Cui Guan 崔琯) was first recorded in *Jiu Tangshu* compiled as late as the year 945. One cannot believe the stories spreading widely in folklore during the next century.
65 As for the admiring to Zhu Shouchang by his contemporaries, see Ōsawa (2002).
66 The state Chu (?–223 BC.) located at the surrounding area of present-day Hubei and Hunan province.
67 中 is an ancient Chinese unit of measurement, ≈ 45 kilograms.
68 Chinese original: 昔者由也事二親之時，常食藜藿之實，為親負米百里之外。親沒之後，南遊於楚。從車百乘，積粟萬鍾，厲齒而立，列鼎而食。願飲食藿藿，為親負米，不可復得也。（孔子家語·致思）.
Substitutions in Tangut resources

According to Gong’s collection mentioned above, there are also other stories well known to people at that time and being regarded as the entries from “Twenty-four filial pieties”, in which there are six entries being found in Tangut literature. The following titles are directly translated from Tangut Shengli yihai.

1. An old mother beating her son with a rod

This entry (EHW 10: 256–257; Luo 1995: 73–74; Kychanov 1997: 137) was identified as the story of Han Boyu (Nie, Huang 2001) in Chapter 3 of Shuoyuan69, commonly known as Boyu qi zhang (Boyu weeping for being beaten by rod).

In the past, a son lived with his mother. When the mother beat the son, the son received it with pleasure. But one day when the mother beat the son, the son wept. The mother said: “It is not like [you did] previously. Why do you weep?” The son said tactfully: “When mother was young, the rod brought pain, but this time the rod does not bring pain. [The fact indicates that] my mother is already senile, so I weep for this.” Hearing that, the emperor granted the filial son an official post.

2. Getting grain in a dream for filial piety

This entry (EHW 10: 258; Luo 1995: 76, 188) was identified by Kychanov (Kychanov 1997: 142) as the story of Liu Yin in Chapter 11 of Soushen ji70, commonly known as Liu Yin meng su (Liu Yin getting grain in dream).

A son in the past served his parents faithfully. Meeting a famine period, one night he dreamed of someone telling him there was millet to the west. Thus, he went to the west and found a cellar [full of millet], in which there was an inscription on a stone: “Heaven gave the filial son grain for seven years to eat.”

3. Three trees changing their color

There are two Tangut versions of this topic. The first under the entry “Brothers respecting each other” (EHW 10: 259; Luo 1995: 78) was identified by Kychanov (Kychanov 1997: 146, 190) as Yin Tang, but actually it proves to be the story of Tian Zhen in Xu Qixie Ji71, commonly known as Tian Zhen ku shu (Trees withered for Tian Zhen).

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69 Chinese original: 伯俞有過，其母笞之，泣。其母曰: “他日笞子，未嘗見泣。今泣，何也?” 對曰: “他日俞得罪，笞嘗痛。今母之力不能使痛，是以泣。” (說苑·建本)


71 Chinese original: 京兆田真，兄弟三人共議分財。生財皆平均，惟堂前一株紫荆樹，共議欲破三片，明日就截之。其樹即枯死，狀如火燃。真往見之，大驚…因急不自勝，不復解樹，樹應聲榮茂。(續齊諧記).
In the past, when three brothers intended to separate, three trees planted in front of the gate suddenly turned withered. All of the brothers regretted and gave up [the idea of] separation. Those trees revived again.


Tian Zhen was a native of Jingzhao. After their parents died, the three brothers immediately intended to live separately. After dividing up all the houses and properties, there was only a redbud tree in front of the hall left. The brothers intended to divide it and conferred with each other in the very evening that they would together cut it down the next morning. After a night, that tree suddenly withered. The brothers cried and said each other: “Even a tree showing this, can it be compared with our so-called ‘person’?” They immediately stopped [the idea of] separation, and the tree became luxuriant again as before.

4. A woman treating the sons equally

This entry in Shengli yihai (EHW 10: 255; Luo 1995: 70; Kychanov 1997: 131) was identified as Lu Yiguzi in Lienü zhuang (Nie, Huang 2001), commonly known as Yigu qi zi 義姑棄子 (Yigu abandoning her son).

In the past, the child of a former mother was older and the baby of a stepmother was younger. Meeting unexpectedly with a troop, the stepmother ran away discarding the baby and holding the elder child in her arms. The troop leader asked why she had done that way. [She answered:] “The baby is my own son, the elder child is the former mother’s son. According to the mind of equality, I discard my ignorant baby and protect the elder wise child.” The troop leader was surprised and let the mother and the sons reunite.

Another version can be seen in Xinji cixiao zhuang (EHW 10: 125–126; Keping 1990: 24–25; Jacques 2007: 38–43; Nie 2009: 25–26), which seems more detailed and closer to the Chinese original in Lienü zhuang.\(^{74}\)

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\(^{72}\) “Separate” here means “to divide up family property and live apart”.

\(^{73}\) Jingzhao is an ancient prefecture located at present-day Xi’an City, Shanxi Province.

\(^{74}\) Chinese original: 魯義姑者，魯野之婦人也。齊攻魯，至郊，望見一婦人抱一兒獨一兒而行，軍且及之，戔其地抱，抱其所懸而走於山，兒隨而呼，婦人遂行不顧。齊將問曰：“走者爾母耶？”曰：“是也。”“母所抱者誰也？”曰：“不知也。”齊將乃追之，軍士引弓將射之，曰：“止！不，吾將射爾！”婦人乃還，齊將問：“所抱者誰也？”曰：“所抱者妾兄之子也，所棄者妾之子也。見軍之至，力不能兩護，故棄妾之子。”齊將曰：“子之於母，其親愛也，痛甚於心，今釋之而反抱兄之子，何也？”婦人曰：“己之子，私愛也。兄之子，公義也。夫背公義而暢私愛，亡兄子而存妾子，幸而得幸，則魯君不吾畜，大夫不吾贊，
Sister here indicates the wife of her elder brother.

The King of State Qi dispatched a troop to the borders of State Lu. Entering the frontier, he saw a woman in the suburb holding one baby in her arm and leading one child by hand. When the troop approached, she discarded the baby she held, took the child she led and ran into the hill. The baby [being discarded] went after her crying, but she did not look back.

The general of State Qi asked the baby: "Is that your mother?" [The baby] said: "Yes." [The general] asked: "Who is that in her arms?" [The baby] said: "I do not know." The general dispatched a troop to the borders of State Lu. The King of Qi complied with him. Hearing that, the King of State Qi said: "A son is the most cherished and distressed [by the mother], but now you abandoned him and protect your son."

"A son is the most cherished and distressed [by the mother], but now you abandoned him and protect your son."

He answered: "To cherish a son is a personal love, to cherish a nephew is a moral obligation. If violating morality, discarding nephew and saving my son, then I will be unable to protect both of them, so I discarded [my own] son." The general of Qi said: "A son is the most cherished and distressed [by the mother], but now you abandoned him and protect your nephew. What is the reason?" She answered: "To cherish a son is a personal love, to cherish a nephew is a moral obligation. If violating morality, discarding nephew and saving my son, then I will be unable to protect both of them, so I discarded [my own] son." The general of Qi asked the baby: "Is that your mother?" [The baby] said: "Yes." [The general asked:] "Who is that in her arms?" [The baby] said: "I do not know." The general chased her and said: "Stop, that woman! If not, I shall shoot you [by an arrow]!"

The baby [being discarded] went after her crying, but she did not look back.

When the troop approached, she discarded the baby she held, took the child she led and ran into the hill. The baby [being discarded] went after her crying, but she did not look back. The general of State Qi asked the baby: "Who is that in her arms?" [The baby] said: "I do not know." The general asked: "Who is that in her arms?" [The baby] said: "I do not know." The general chased her and said: "Stop, that woman! If not, I shall shoot you [by an arrow]!"

Thus [the mother] stopped. The general asked: "The one you hold and the one you abandon, whose son is a moral obligation. If violating morality, discarding nephew and saving my son, then I will be unable to protect both of them, so I discarded [my own] son." The general of Qi said: "A son is the most cherished and distressed [by the mother], but now you abandoned him and protect your nephew. What is the reason?" She answered: "To cherish a son is a personal love, to cherish a nephew is a moral obligation. If violating morality, discarding nephew and saving my son, then I will be unable to protect both of them, so I discarded [my own] son." The general of Qi asked the baby: "Is that your mother?" [The baby] said: "Yes." [The general asked:] "Who is that in her arms?" [The baby] said: "I do not know." The general chased her and said: "Stop, that woman! If not, I shall shoot you [by an arrow]!"

Thus [the mother] stopped. The general asked: "The one you hold and the one you abandon, whose son are they?" She answered: "This is the son of the humble female servant’s sister, the one being left is the son of the humble female servant. Now I am not able to protect both of them, so I discarded [my own] son." The general of Qi said: "A son is the most cherished and distressed [by the mother], but now you abandoned him and protect your nephew. What is the reason?" She answered: "To cherish a son is a personal love, to cherish a nephew is a moral obligation. If violating morality, discarding nephew and saving my son, even being fortunate [in success], the monarch of Lu will not need me, ministers will not support me and the national masses will not be with me. If so, there will be no place for me to enter, even if I incline my shoulder; there will be no place for me to occupy, even if I put one of my feet on the other. For this reason, I discard my son to fulfill morality. If there are no moralities, how dare I live in State Lu?"

At that time, the general of Qi ordered his troop to stop and dispatched someone to tell the King of Qi: “State Lu cannot be destroyed. When I entered the frontier, even a woman in the suburb fulfilled morality, knowing not to impair morality by private benefit, can it be compared with the officials to their royal court? It is natural [for us] to retreat our troops.” The King of Qi complied with him. Hearing that, the
emperor of Lu granted that woman one hundred shu of silk, and gave her the title the “Loyal aunt”.

5. Brothers respecting each other

This entry (EHW 10: 259; Luo 1995: 78; Kychanov 1997: 145–146) was identified as Zhao Xiao (Nie, Huang 2001) in Volume 69 of Houhan Shu.

In the past, the Heaven was cruel that people ate each other. When the two brothers went out together, they met robbers. The robbers intended to kill the younger brother to eat. The elder brother rushed for being killed: “I am fat enough to be a substitution. Because I love my younger brother, please kill me for the reason.” The robbers realized and let them go. After hearing that, the emperor gave brothers chief posts for the brothers’ compassion with each other.

Another slightly detailed version can be seen in Volume 3 of Leilin (EHW 11: 237; Shi et al. 1993: 63).

Zhao Xiaozong was a native of Changping County of State Pei. His younger brother, Li,84 was captured by robbers who intended to boil him [to eat]. Hearing that, Xiaozong caught up with the robbers and told them reverently: “Li is emaciated, while Xiaozong is fat. You should kill me [to eat] instead of him.” The robbers said to each other: “This guy loves his younger brother. He is a benevolent guy.” Then they released both of them. Xiaozong became the Changle Weiwei during the reign of Emperor Mingdi of the Later Han dynasty, and Li became Yushi Zhongcheng.

Evidently, the above three stories tell about the solicitude between brothers and sisters, which has nothing to do with serving parents. Maybe in somebody’s mind, serving parents (xiao孝) and respecting brothers (ti悌) were complementary to each other, because in Chinese classics one can see xiaoti as a disyllabic word appeared repeatedly. If, of course, only
the first two stories, “An old mother beating her son with a rod” and “Getting grain in dream for filial piety” are qualified to be complements of Ershisi xiao.

Conclusion

Chinese stories entered Xixia through two channels: one is the literary channel as shown in Leilin and Xinji cixiao zhuang, presenting direct translations from Chinese monuments, the other is the oral channel as shown in Shengli yihai, presenting translations from Chinese folk legends spreading in Xixia. Stories in the latter were greatly recomposed in their original plots or even topics, though we do not know who did that, i.e., Tanguts or Chinese? Or both? What may be concluded is that the compilers of Shengli yihai concealed the key figure’s name of every story, in order to tell the readers an illusion that these stories occurred in the Tangut history, and not in Chinese. It is beyond doubt that such an illusion would make Tanguts feel gracious in their native culture, though the Tangut titles they gave to the stories were not as appropriate as the common titles in Chinese. The decade of composing the Tangut works mentioned above is the most prosperous period of culture education in Xixia. It was the time when Xixia Emperor Renzong (reigned 1139–1193) showed great enthusiasm to develop Chinese values and to accelerate the cultural combination between Tangut and Chinese. By the same consideration, officials of the Xixia government translated many Chinese classics into Tangut for school teaching and popular reading. The concept of filial piety proves to be one of the most important topics in various textbooks for Royal School and primary readers for folk education.

The spreading of the stories concerning filial sons went through a long period of history, in which most illiterate narrators might, according to their personal preferences, add and delete the storylines, or even modify the topics of the originals. This fact often results in various versions of one and the same story, presenting different contexts more and more inconceivable or even absurd, so that it is difficult for contemporary scholars to trace their provenances one by one. Tangut translations, together with relevant materials in other languages, constitute a complicated appearance of the stories of filial piety spreading in north China, which is an interesting task for the future.

References


ИСТОРИОГРАФИЯ И ИСТОЧНИКОВЕДЕНИЕ


**Китайские истории о сыновней почтительности в тангутской литературе**

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**Аннотация:** Большое количество рассказов о семейных морально-этических правилах были распространены в Срединной империи и вдоль коридора Ганьсу задолго до официального появления «Двадцати четырех историй о сыновней почтительности» при династии Юань. Большинство из них проникли в государство Сися как литературные записи или устные рассказы. Некоторые из них неоднократно переводились на тангутский язык и использовались как популярный материал для обучения молодежи моральным устоям или как поздравления с днем
рождения пожилых людей. Довольно часто тангутские версии значительно отличаются от кита́йских оригиналов, как по сюжету, так и по тематике. Это указывает на то, что тангуты старательно адаптировали китайскую культуру к своей, пересказывая тангутские версии на основе устных рассказов, а не исторических фактов. У тангутов не существовало устойчивого текста подобно «Двадцати четырем историям о сыновней почтительности», однако их версии о сыновней почтительности являются переходным этапом пост-Юаньского периода.

Ключевые слова: тангуты, Сися, фольклор, китайские классики, сыновняя почтительность, переводы на тангутский язык.

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