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**The *Mixed Homonymic Characters*:
Procedures for Primary Teaching as Recommended
by the Tanguts**

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Abstract: The newly discovered Tangut xylograph *Essential Selection of Mixed Homonyms Often-Transmitted* is a primer designed to teach beginners over 2000 Tangut characters commonly used in Buddhist scriptures. Referring to various dictionaries and primers, the compilation approach of the booklet is modeled after the Chinese traditional primer entitled *Mixed Characters*, which was widely circulated at that time, but its notes focus on the interchangeability of homonymic characters in various manuscripts, rather than on providing phonetic or semantic explanations. The two prefaces of the book prove to be a unique material for showing how the Tanguts treated their own script, and how a Tangut teacher taught beginners to read and write such complex characters. Unfamiliar with the Chinese concept of radicals, the Tanguts regarded their characters as combinations of various components formed by simplest strokes and glyphs. They believed that it would be easier for students to learn Tangut characters by piecing the components together than trying to write full characters directly. Complete translations of the two prefaces to the book are presented for the first time in this paper.

Key words: Tangut, Xixia, script, primary education, writing, philology, Buddhist scriptures

1. Introduction

During the 11th–13th cc., the Xixia Tanguts compiled several dictionaries and primary readers, but few of them dealt with teaching procedures of reading and writing. As the Tangut script is considered to be the most complex writing system in China, it is interesting to know how a beginner develops his ability to read and write in a short period of time. A recently discovered Tangut booklet sheds new light on this topic.

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The original source presented here is from a private collection and it first appeared at an auction in Beijing in 2014, when four low-resolution images, folios 1, 4, 8 and 14, were published online.¹ One year later, the unrestored original was presented at the “Exhibition of the precious classics in folk collection” hosted by the Beijing Capital Library. The fine restored xylograph was auctioned off again in Beijing in 2017 and its current whereabouts remain unknown. A handful of articles have appeared in recent years, but all are based on the four folios available online. Fortunately, the Taihe Jiacheng Auction Company has left us a complete set of high-resolution photographs that facilitates a deeper understanding of this unique material.²

In the start-up introduction to this project, ZHAO (2015) mistakenly regarded this book as a comprehensive study of Tangut cursive handwriting, while SHI (2017) indiscreetly defined the book as “a xylograph concerning Tangut radicals and cursive handwritings”. Both of them, without having read the whole text, improperly emphasized the importance of the appended cursive characters. In fact, the subject matter of the book is easily understood by reading through the text, which proves to have nothing to do with the study of cursive handwriting.

2. Material description and identification

The booklet introduced here is a xylograph in butterfly binding, 31×22 cm, comprising 14 folios of full text in relatively good condition, except some localized damage on the upper part of the central fold. There is a fragmentary title slip on the yellow wrapper (Pl. 1), reading *sej dwewr džj̄t̄ ·o [la]*³ 禪經觀證[類] (Chin. *Ru pusaxing ji* 入菩薩行記,⁴ Record of entering the practice of Bodhisattva), which is evidently transplanted from another Buddhist work. The true end-title appears on the last folio (Pl. 15), reading

¹ http://pmgs.kongfz.com/item_pic_545386/. The exact site of the excavation is shrouded in secrecy by the owner. It is possibly located, as has been speculated, somewhere in the Edzina Delta, near Khara-Khoto.

² Besides, another badly damaged manuscript, with only 14 characters in cursive hand surviving, was found in Guazhou County, Gansu Province in 1987, which was identified by ZHANG (2020) as a remnant of this work.

³ The phonetic symbols are reconstructed by Gong Hwang-chenng (quoted from LI 1997), except the superscript marks of intonation are removed here for concision.

⁴ Tangut *sej dwewr* 禪經 (pure enlightenment) comes from Tibetan *byang chub* (Chin. *puti* 菩提). In the Khara-Khoto collection of the IOM RAS, there are Buddhist scriptures with similar titles (KYCHANOV 1999: 493–495), which were translated from Tibetan *Byang chub sems dpa'i spyod la 'jug pa* and *Byang chub sems dpa'i spyod pa la 'jug pa'i rnam par bshad pa* respectively (NISHIDA 1977: 56).

tshji tshir ·ju dej mjij ləw dji dza bu ·a djij 𪗇𪗈𪗉𪗊𪗋𪗌𪗍𪗎𪗏𪗐𪗑𪗒, ⁵ which was first translated by SHI (2015) into Chinese as *Zeyao Changchuan Tongming Zazi Xu Yibu* 擇要常傳同名雜字序一部.⁶ WEST (2015, 2018) and WANG (2018) translated it as “Essential Selection of Often-Transmitted Homonyms and Mixed Characters [with] Preface in One Category” and “Various Characters Essentially Selected from Usual Transmitting Homonyms” respectively. Here we revise it as “Essential Selection of Mixed Homonyms Often-Transmitted”, or hereafter, as the Tanguts called it in the preface, “Often-Transmitted” for short.

The text consists of four parts:

1) F. 1–2 (Pl. 2–3), the first preface, 9 lines per half-folio, except one more line for saving the space at the end of folio 2B.

2) F. 3–5, (Pl. 4–6), the so-called “second preface”, 9 lines per half-folio. A specification of the procedure for learning Tangut characters, and a list of character components with appended examples in both regular and corresponding cursive hand occasionally used.

3) F. 6 (Pl. 7), a vocabulary selected from the *Synonyms*, 9 lines of large-sized characters in total, with small-sized characters in double lines.

4) F. 7–14 (Pl. 8–15), the main part of the book, 7 lines per half-folio, including more than 800 entries marked with large-sized head characters, followed by over 1800 small-sized homonyms in double lines under each entry.⁷

Concerning the nature of the main part, there are two notable contributions from previous studies. WEST (2015, 2018) called the entries “homonym groups”, for he found that all the characters in one and the same entry, whether large-sized or small-sized, were phonetic equivalents, or at least phonetic similarities. He analyzed a sufficient number of examples as evidence. Here we take as an example the first sentence of the f. 7 (Pl. 1), which means “salute to the Buddha, *dharma* and *samgha*”:

⁵ In the first preface (f. 1B), the book is also called *·ju dej dji dza mjij ləw* 𪗇𪗈𪗉𪗊𪗋𪗌𪗍𪗎𪗏𪗐𪗑 (changchuan zazi tongming 常傳雜字同名) or in the most shortened form *·ju dej* 𪗇𪗈𪗉𪗊 (changchuan 常傳, Often-transmitted).

⁶ Tangut *·a djij* 𪗇𪗈 (Chin. 一部, one volume), indicating the length of the book, is not a part of the title. These two characters are used to mark the end of the whole work, but we see unexpectedly that there is a word *bu* 𪗉 (Chin. *xu* 序, preface) before them, making it seem that it is merely the preface to a large-scale compilation. Here we treat the available material as a complete work, following the suggestion of WEST (2018), and understand the *bu* (preface) in the end-title as “with preface”.

⁷ At the end of the text, there seems to be a short colophon consisting of transliteration characters too damaged to be deciphered, except a word *tsjwi khja* 𪗇𪗈𪗉, which might be, by supposition, the transliteration of *Zongka* 宗喀 (Xining city, Qinghai province).



Pl. 1. The wrapper

狝 *tha* — 𪛗 *tha*, 𪛘 *thā*, 𪛙 *thwā*;
 𪛚 *tsjir* — 𪛛 *tsjir*, 𪛜 *tsjir*, 𪛝 *dzjij*, 𪛞 *tsjir*, 𪛟 *tsjir*;
 𪛠 *sē*;⁸
 𪛡 *jij* — 𪛢 *jij*, 𪛣 *jij*, 𪛤 *jij*, 𪛥 *jij*, 𪛦 *ji*, 𪛧 *ji*, 𪛨 *ji*;
 𪛩 *jij* — 𪛪 *jij*, 𪛫 *jir*, 𪛬 *ji*, 𪛭 *jij*, 𪛮 *jij*, 𪛯 *ji*, 𪛰 *jij*;
 𪛱 *dzjwɿ* — 𪛲 *dzjwɿ*, 𪛳 *dzjwɿ*, 𪛴 *dzjwɿ*, 𪛵 *dzjwɿ*, 𪛶 *dzjwɿ*, 𪛷⁹, 𪛸 *dzji*, 𪛹 *dzjwɿ*;
 𪛺 *tshwew* — 𪛻 *tshwew*, 𪛼 *tshwew*.

SUN (2015, 2018) further pointed out that some characters in one and the same entry might be used as substitutions in various Buddhist manuscripts. For instance, in the last entry quoted above, the interchangeability of the three characters, *tshwew* 𪛺, *tshwew* 𪛻, *tshwew* 𪛼, may be evidenced by the following two examples from the Khara-Khoto collection of the Institute of Oriental Manuscripts RAS:

Jixiang jiemeng zui xiaomie 既向皆蒙罪消滅 (all who have gone forward achieve the elimination of their crimes) in the *Prajvaloṣṇīṣa-dharanī* (TK 129) should be translated as *tshwew dju mjijr tja dzwej dzji dzjar* 𪛺𪛱𪛲𪛳𪛴𪛵𪛶𪛷𪛸𪛹

⁸ A borrowing from Chinese *seng* 僧, having no Tangut homonyms.

⁹ No phonetic information is provided in available Tangut dictionaries.

(those who have gone forward eliminate their distresses) in inv. № 951, but the character *tshwew* 羈 (go forward to) is substituted by the homonymic *tshwew* 羈 (provide) in inv. № 809 (AN 2014).

Xin qu wushangdao 心趣無上道 (the mind goes forward to the supreme doctrine) in volume 36 of the *Ratnakūṭa* (*Taishō* T11, p0204a) should be translated as *njij zji phju tsja tshwew* 姪孌姪羈羈 (the mind goes forward to the supreme doctrine), but the character *tshwew* 羈 (go forward to) is substituted by the homonymic *tshwew* 羈 (salute) in inv. № 447 (ZHANG 2017).

This phenomenon is identical to the so-called *tongjia* 通假 (phonetic loan) in traditional Chinese philology, which indicates that the book author or transcriber occasionally borrows a homonymic character to replace the correct one (*benzi* 本字), just like Chinese pupils who often write down incorrect homonyms (*biezi* 別字) in their works. Many examples of phonetic loans have been found in Buddhist scriptures recently (SUN 2015, 2019, 2021), but of course, nobody is able to find the source for each pair of homonyms, because the quantity of extant scriptures is too huge for anyone to read through. That is to say, the task of making a detailed annotation of this booklet is almost impossible for anyone to accomplish, although it is possible that some new discoveries from the collection of the Institute of Oriental Manuscripts RAS may be gradually added:

Jia yixun zhe 加一尋者 (one *xun*¹⁰ is increased) in volume 17 of *Ratnakūṭa-sūtra* (*Taishō* T11, p0095c) should be translated as *a lhjor jij dzjij zjij* 𐰽𐰺𐰍𐰽𐰺𐰍𐰽𐰺𐰍 (one *zhang*¹¹ is increased approximately) in inv. № 7377, but the character *zjij* 𐰽𐰺𐰍 (approximate) is substituted by the homonymic *zjij* 𐰽𐰺𐰍 (when) in inv. № 0411. The characters *zjij* 𐰽𐰺𐰍 (when) and *zjij* 𐰽𐰺𐰍 (approximate) are found in one and the same entry on f. 11A (Pl. 12).

Men xing ren gui 門興人貴 (the family members are flourishing and in high positions) in the *Tiandi Bayang Shenzhou Jing* 天地八陽神咒經 (*Taishō* T85, p1423a) should be translated as *sjwi ljij yjwe lo* 𐰽𐰺𐰍𐰽𐰺𐰍𐰽𐰺𐰍 (the generations are flourishing and in high positions) in inv. № 6818, but the character *ljij* 𐰽𐰺𐰍 (flourish) is substituted by the homonymic *ljij* 𐰽𐰺𐰍 (big) in inv. № 7029. The characters *ljij* 𐰽𐰺𐰍 (big) and *ljij* 𐰽𐰺𐰍 (flourish) are found in one and the same entry on f. 12B (Pl. 13).

Accordingly, Sun estimated that all the words listed were selected from the Tangut *Tripitāka* and were intended to teach students how to read and understand Buddhist works correctly. Undoubtedly, if we combine the large

¹⁰ *Xun* 尋 is a unit of measure ≈ 2.67 m in the Song-Yuan dynasty.

¹¹ Tangut *lhjor* 𐰽𐰺𐰍 is a unit of measure being equivalent to Chinese *zhang* 丈 of the Song-Yuan dynasty ≈ 3.07 meter.

characters on f. 7 (Pl. 8) to form words or phrases, the Buddhist source of the materials will be apparent:

唵禪彌陀釋迦 (Salute to the Buddha, dharma and saṃgha); 彌多 (once upon a time), 菟嚩 (Chin. *Shijia* 釋迦, Skr. *Śākya*); 唵敝 (*Rulai* 如來, *Tathāgata*); 嚩嚩囉嚩囉毘盧遮 (Yaoshi *liuliguang wang* 藥師琉璃光王, *Bhaiṣajyaguru-vaīḍūryaprabhāsa*); 嚩嚩 (yinggong 應供, *Arhat*); 唵嚩 (nanwu 南無, *namo*); 唵嚩訶 (Amituo 阿彌陀, *Amita*); 嚩嚩 (Shizun 世尊, *Bhagavān*); 嚩嚩 (Baisangai 白傘蓋, *Sitātapatroṣṇiṣa*); 嚩嚩 (shengxiang 勝相, *vijayā*); 嚩嚩 (yaomen 要門, *upadeśa*); 嚩嚩 (nianxu 念續¹²); 嚩嚩 (Huayan 華嚴,¹³ *Avatamsaka*); 嚩嚩 (Yuanjue 圓覺¹⁴, perfect enlightenment); 嚩嚩 (fayuan 發願, to vow); 嚩嚩 (Baoji 寶積,¹⁵ *Ratnakūṭa*); 嚩嚩 (Niepan 涅槃,¹⁶ *Nirvāna*); 嚩嚩 (Jiji 集偈¹⁷); 嚩嚩 (Wubu xinjing 五部心經,¹⁸); 嚩嚩 (Puxian 普賢, *Samantabhadra*); 嚩嚩 (Wenshu 文殊, *Mañjuśrī*); 嚩嚩 (Guanyin 觀音, *Avalokiteśvara*); 嚩嚩 (Dashizhi 大勢至, *Mahāstamaprapta*); 嚩嚩 (Xukongzang 虛空藏, *Ākāśagarbha*); 嚩嚩 (Jiuba tianmu 救拔天母, a goddess in Tantrism); 嚩嚩 (Pizhifo 辟支佛, *pratyekabuddha*); 嚩嚩 (luohan 羅漢, *arhan*); 嚩嚩 (haihui 海會, a gathering of monks); 嚩嚩 (heshang 和尚, *upādhyāya*); 嚩嚩 (Mani mantra 唵嘛呢叭咪吽), *Oṃ maṇi padme hūṃ hrī*,¹⁹ 嚩嚩 (chanting his own name).

It is fairly clear that the material does not form a coherent statement, but rather a disjointed collection of words and phrases. This is exactly the compilation approach of the traditional Chinese philological work, *Zazi* 雜字 (Mixed characters). As a categorical compilation of everyday expressions, the *Zazi* was a type of primary reader that first appeared in the 3rd c. China and then spread widely along the Gansu Corridor in the 9th–12th cc. Various manuscripts of Chinese *Zazi* were excavated from the Mogao Grottoes in Dunhuang, in which most compilations are simple vocabularies with semantic

¹² An informal abbreviation of the Chinese expression *niannian xiangxu* 念念相續, meaning “moment-to-moment continuity of thought”.

¹³ Abbreviation of the *Da Fangguang Fo Huayan Jing* 大方廣佛華嚴經.

¹⁴ Abbreviation of the *Da Fangguang Yuanjue Xiuduohuo Liaoyi Jing* 大方廣圓覺修多羅義經.

¹⁵ Abbreviation of the *Da Baoji Jing* 大寶積經.

¹⁶ Abbreviation of the *Da Ban Niepan Jing* 大般涅槃經.

¹⁷ Abbreviation of the *Sheng Shenghui Daobi'an Gongdebao Jiji* 聖勝慧到彼岸功德寶集偈. For the Tangut versions kept in the IOM RAS, see KYCHANOV (1999: 481–484, 507).

¹⁸ Tangut *nij* 唵 (heart) might be a misunderstanding, for in Buddhist tradition these *sūtras* are generally called “Five Protections” (Chin. *Wu Shouhu* 五守護, Skr. *Pañcarakṣā*).

¹⁹ This is the so-called “Heart mantra of Avalokiteśvara”.

classification, only a few of them appended with phonetic or semantic annotations.²⁰ Authors of *Zazi* are rural schoolteachers without high cultural qualifications, so their compilations are little more than heaps of mixed words that teach students how to transcribe certain characters. They are not intended for teaching the language, let alone moral education.

According to the *Song Annals*, when Tangut script was created two years before the founding of the Xixia State, Emperor Yuanhao (1003–1048) delegated his ministers to translate three Chinese books, including the *Siyān Zazi* 四言雜字 (Mixed characters of four-syllables), into Tangut in order to popularize the new script nationwide.²¹ The Tangut translation referred to here has been long lost, but four other similar works are preserved in the Khara-Khoto collection of the Institute of Oriental Manuscripts RAS, including:

1) Chinese *Zazi*, a manuscript without annotations (MEN'SHIKOV 1984: 313; SHI 1989);

2) Tangut *Sancai Zazi* 三才雜字, a xylograph without annotations (GORBACHĚVA & KYCHANOV 1963: 48–50, 52–53; LI & NAKAJIMA 1997);

3) Tangut *Zuanyao* 纂要, a xylograph with notes in Chinese phonetic transcription (NISHIDA 1986: 8–11);

4) the famous *Fanhan Heshi Zhangzhongzhu* 番漢合時掌中珠, a xylograph with Tangut and Chinese bilingual correspondences (KWANTEN 1982; JING & BOBOWA 2018).

All the books mentioned above, which appear to have been compiled by native Tangut schoolteachers, are divided into chapters headed by subtitles to mark the semantic classification. In contrast, the Tangut *Oftēn-Transmitted* adopts the compilation approach of traditional *Zazi*, except for the absence of categorical chapters and semantic subtitles, as most of the words and expressions are Buddhist terms that need no further classification. Analysis of the origins of words and expressions²² convincingly shows that the author of the *Oftēn-Transmitted* must have been a Buddhist who was familiar with

²⁰ For example, S. 5514, 5712, cf. DUNHUANG YANJIUYUAN (2000: 170, 180).

²¹ 宋史 vol. 485: 元昊自製蕃書, 命野利仁榮演繹之, 成十二卷, 字形體方整類八分, 而畫頗重複. 教國人紀事用蕃書, 而譯《孝經》《爾雅》《四言雜字》為蕃語. (Yuanhao designed the Tangut script and ordered Yeli Renrong to develop it into twelve volumes. The shapes of the characters are as square as the regular script, but the strokes are repeated more. He ordered the countrymen to record events in Tangut script, and to translate *Xiaojing*, *Erya*, *Siyān Zazi* into the Tangut language.)

²² Most of the Tangut words are transcriptions or translations from Chinese, only a few of them, e.g., *yja phiow* 畚祥, *:jij bu* 鷓鴣, *tshji ηwu* 玃玃, *ywie rjir* 玃玃, come from Tibetan *gdugs dkar*, *vijayā*, *man ngag*, *mthu thob* respectively.

Chinese Buddhism, but did not belong to any Buddhist sect. This hypothesis about his identity will be proved in the first preface.

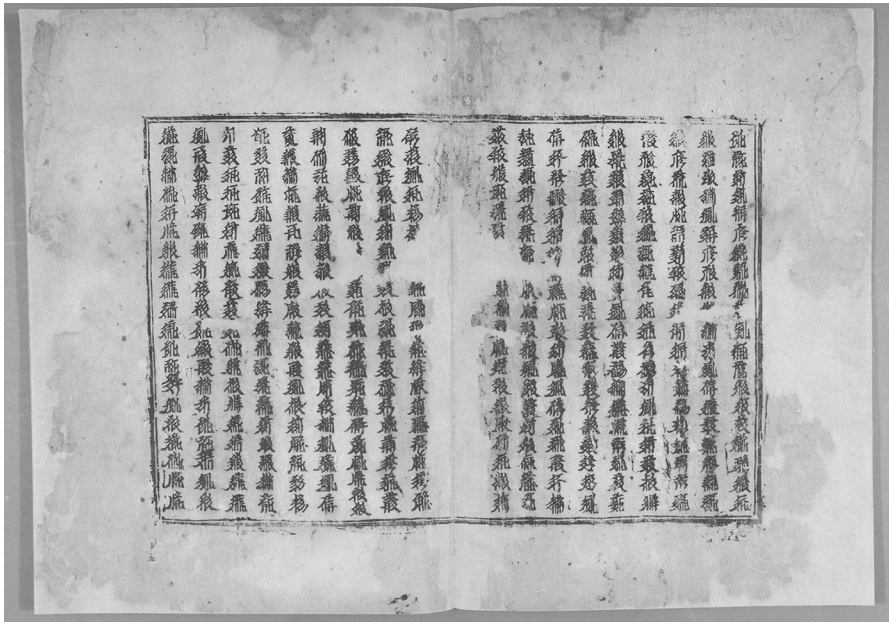
It is a fact that not all Tangut characters in the same entry are absolute phonetic equivalents,²³ which shows that the *Often-Transmitted* is by no means a lexicon, but a selection of disconnected words and expressions from Buddhist scriptures, something similar to the Chinese *Yiqiejing Yinyi* 一切經音義 (Sounds and meanings for the *Tripitaka*) compiled by Huilin (737–820). The difference is that the author of the *Often-Transmitted* put more emphasis on the interchangeability of characters used in literature, not paying too much attention to whether they are absolute equivalents in pronunciation.

Now we can comprehend the implications of the title of the booklet, “Essential Selection of Mixed Homonyms Often-Transmitted”. Its compilation was modeled after the Chinese primer *Zazi*, and was intended to teach students how to grasp phonetically interchangeable characters of Buddhist scriptures, rather than to teach the Tangut language itself. Its basic material consists of the most commonly used Buddhist terms and expressions conveniently chosen so that the book is much shorter in length than a lexicon or even than most primary readers. As for the procedure and method of learning the characters, they are described in its preface.

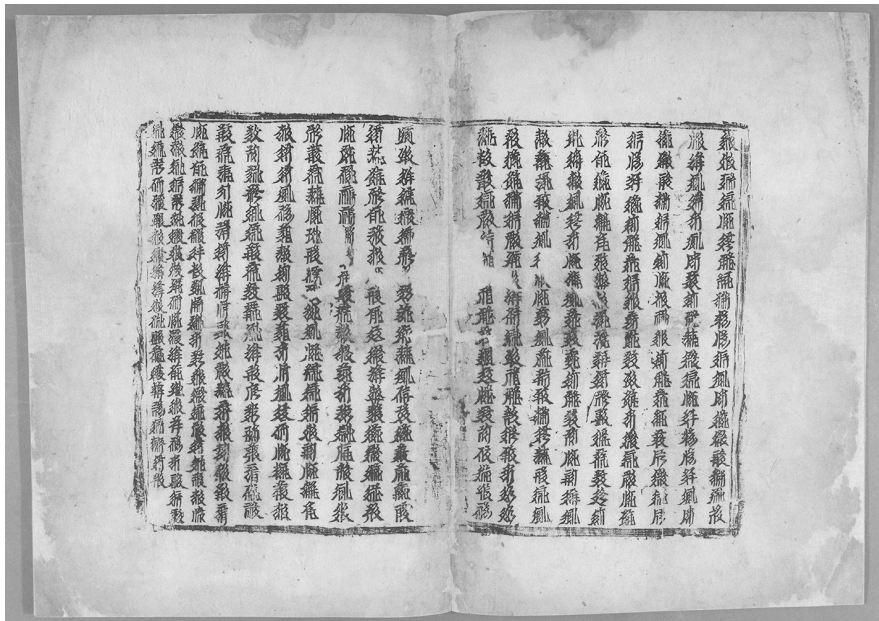
3. The preface 1: translation and annotation

If we regard the *Often-Transmitted* as a complete whole, ignoring the *bu* 禡 (preface) in the end-title, the real preface of the book will be recognized in the first two folios (Pl. 2, 3), where the author points out that the reason why beginners find it difficult to learn the script lies in incorrect teaching methods. Instead of teaching students to read an entire orthodox dictionary, the author advocates differentiating the characters according to their usage frequency, and, based on various dictionaries and primary readers, he selects and marks the “often-transmitted” characters to be taught first, in order to achieve the ultimate goal of reading Buddhist scriptures effectively. Of course, it is appropriate for students to use a complete dictionary after they have grasped the characters in the *Often-Transmitted*.

²³ Overall, differences occur more frequently in the finals than in the initials. Some of the points of doubt may have been caused by the phonological differences between the Tangut rhyme dictionary and the spoken language. In fact, the phonological system of the Tangut spoken language is not as complex as that reconstructed by linguists from the classifications in the rhyme dictionary. WEST (2018) suspects that it may represent the phonetic system for a different dialect or historical stage of the Tangut language.



Pl. 2. Folio 1, preface 1



Pl. 3. Folio 2, preface 1

We must confess that this preface is the most difficult essay we have ever encountered, and it contains many peculiar terms, metaphors, and modes of expression that are unfamiliar to us. Nobody has tried to explain the whole text so far, except WANG (2018), WEST (2018) and ZHANG (2020) respectively, who have chosen several easily understandable sentences for translation. Needless to say, given the present level of Tangutology, it is impossible for us to present the one-by-one decipherment of the characters. In order to maintain the integrity and readability of the sentences, we provide relatively free translations with annotations, rather than deciphering the text in the strictest way.²⁴

Pl. 2, l. 1–5

𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿
𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿
𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿
𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿
𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿
𐰇𐰏𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿

Numerous people who seek truth and accumulated virtue have to rely upon the scripts. Learning to write Tangut characters²⁵ is so difficult that few women are literate. Among them there are also people who learn the scriptures but cannot grasp the *Sea of Characters*²⁶ directly, and there are also children lacking willpower who have learned a portion, but then forgot a portion. Though preceptors, disciples and parents corrected them drudgingly and anxiously, they still read slowly and forget quickly, because difficult characters are mingled with easy ones.²⁷

²⁴ In the following transcription, the Tangut original is punctuated and paragraphed appropriately for comprehension. The “□” indicates missing characters due to damage.

²⁵ Here we differentiate the translation of *jw̄ir dji* 𐰇𐰏 (script, Chin. *wenzi* 文字) from *dji* 𐰇 (character, Chin. *zi* 字). The latter specifically refers to all of the Chinese-type ideographs, including Tangut.

²⁶ The title of the book, *dji niow* 𐰇𐰏 (Chin. *zihai* 字海, Sea of Characters), seems different from that of the famous dictionary *jw̄ir niow* 𐰇𐰏 (Chin. *wenhai* 文海, Sea of Writings), but both have a similar literal meaning. We have not found a book entitled *dji niow* in any Tangut collections so far. Considering that the Tangut word *dji* and *jw̄ir* form a pair of synonyms and often appear as the two-character compound *jw̄ir dji* 𐰇𐰏 (script) in literature, it seems that both synonymous titles indicate the same work, because one cannot imagine that the Xixia government organized another compilation soon after the official work *jw̄ir niow* was published. The original xylograph of *jw̄ir niow*, the rhyme dictionary with the most detailed commentaries, is kept at the IOM RAS (GORBACHÉVA & KYCHANOV 1963: 45–46). Now we have its Russian translation (KEPING ET AL. 1969) and Chinese translation (SHI ET AL. 1983).

²⁷ Tangut *dji gie lji* 𐰇𐰏𐰍 (difficult and easy characters) here actually denotes characters which are rarely used and commonly used in the literature.

Pl. 2, l. 5–12

𣎵𣎵𣎵𣎵《𣎵𣎵》𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵
 𣎵𣎵。𣎵𣎵𣎵𣎵𣎵𣎵，𣎵𣎵《𣎵𣎵》𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵《𣎵𣎵》
 𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵。𣎵𣎵“𣎵𣎵𣎵𣎵”𣎵
 𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵𣎵，
 𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵。𣎵𣎵《𣎵𣎵𣎵》𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵𣎵，
 𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵，𣎵𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵，
 𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。𣎵𣎵𣎵𣎵𣎵。

Suppose someone had been taught orthographically the *Sea of Characters* during his boyhood, but after he came home and left the preceptors, he was induced to disobey the preceptors and was unable to read the scriptures. Though he tried to correct himself by a careful perusal of the *Sea of Characters*, he inwardly recognized his own inadequacy. Suppose someone had read the *Sea of Characters* over and over again in his boyhood, and yet, when he met with an intelligible *gāthā* drawn from the scriptures, he was unable to grasp the meaning due to incorrect characters. Afterwards, when reading works such as the “Five Scriptures”,²⁸ he could not comprehend. He was in the habit of asking others for distasteful explanations, but difficult characters were so confusing with their similar character components²⁹ that the explanations were distorted. As for those men who have learned the *Preface to Synonyms*,³⁰ since a character’s meanings are too many and too

²⁸ “Five Scriptures” (*Pañcarakṣa*) here indicates five Tangut versions of *sūtras* translated from Tibetan no later than the year 1173, including: *Tha tu lhjij tsju -wejr lwər lhejr* 𣎵𣎵𣎵𣎵 (Stong chen mo rab tu 'joms pa zhes bya ba 'i mdo), *Wor le lwər lhejr* 𣎵𣎵𣎵𣎵 (*Rig sngags kyi rgyal mo rma bya chen mo*), *Tha gji sju bo lwər lhejr* 𣎵𣎵𣎵𣎵 (*Bsil ba 'i tshal chen po 'i mdo*), *Kju bju zji rjir lwər lhejr* 𣎵𣎵𣎵𣎵 (*'phags pa rig pa 'i rgyal mo so sor 'phrang ba chen mo*), *Tha dwu ṅwə yjwej jji lwər lhejr* 𣎵𣎵𣎵𣎵 (*Gsang sngags chen po rjes su 'dzin pa 'i mdo*). There are Chinese equivalents of the first four *sūtras* in the *Taishō Tripitaka*, i.e., 佛說守護大千國土經 (No. 999), 大孔雀明王經 (No. 982), 大寒林聖維摩陀羅尼經 (No. 1392), 普遍光明清淨熾盛如意寶印心無能勝大明王大隨求陀羅尼經 (No. 1153). The last one, literally meaning *Da Mizhou Shouchi Jing* 大密咒受持經 (Great *sūtra* of receiving and upholding the *mantras*), is not identified. In the Khara-Khoto collection of the IOM RAS, there is a preface of this corpus (inv.№ 234) by an officer named Tshji Khjiw 𣎵𣎵 (NIE 2016: 53–56), which was written under the instruction of Emperor Renzong (reigned 1139–1193).

²⁹ Here “character components”, Tangut *pha bjij* 𣎵𣎵 (lit. auxiliary side), are equivalent to Chinese *pianpang* 偏旁.

³⁰ The *Preface to Synonyms*, Tangut *wo ləw bu* 𣎵𣎵𣎵 (Chin. *tongyi xu* 同義序), a Tangut vocabulary with semantic groups, modeled after the Chinese primary reader *Jiju zhang* 急就章, is a manuscript preserved in the IOM RAS (inv. № 2539). It is a pity that the initial folios of the book are missing, hence we cannot decide if there really was a preface before the main text. The end-title of the book, *wo ləw -a djij* 𣎵𣎵𣎵, was literally translated by GORBACHEVA & KYCHANOV (1963: 53, 126) into Chinese as *yitong yilei* 義同一類 (Synonyms in one category),

In the *Often-Transmitted*, characters without a small circle attached³⁴ should be written first, as they occur frequently in the scriptures. Characters with circles attached should be written later, as they do not occur often. Moreover, if small characters are not recorded in the *Preface to Synonyms* but recorded in the *Often-Transmitted*, the interchangeability between large characters and small ones should be grasped. Moreover, if small characters are incorrectly recorded in the *Preface to Synonyms*³⁵ but not recorded in the *Often-Transmitted*, the notes on interchangeable characters should be grasped in order to avoid the mixture of characters. Characters without notes are left as “independent characters”, which means there are no interchangeable characters for them. They should be learned as well.

Pl. 3, l. 4–10

𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎
 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎. 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 “𠄎” 𠄎
 “𠄎 𠄎” 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 《𠄎 𠄎》《𠄎 𠄎》
 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎 𠄎. 𠄎 𠄎 𠄎 “《𠄎 𠄎》 𠄎 𠄎, 𠄎 𠄎 𠄎 𠄎,
 𠄎 𠄎 𠄎 𠄎.” 𠄎 𠄎 𠄎 𠄎 𠄎, 𠄎 𠄎 《𠄎 𠄎》 𠄎 𠄎.

Moreover, the aim of this short compilation is reading and understanding the scriptures rapidly without toil, which may give some advantage, but differences in pronunciation³⁶ and meanings of characters are still obscure. Leaving characters that are formally related, homonyms are assembled together. Since characters are slightly differently used by common people and in the scriptures, and characters chosen by their meaning to compound the monosyllables³⁷ are absent here, it behooves ambitious men to teach them the *Homophones* and the *Trinity*,³⁸ and to keep them constantly learning and

³⁴ In the main text, less commonly used characters are marked by a small circle at top right, such as 𠄎 *thwā*, 𠄎 *tsjir*, 𠄎 *ji*, 𠄎 *dzjwɿ* on line 1, f. 7 (Pl. 8).

³⁵ The corresponding Tangut statement is the following abbreviated phrase: 𠄎 𠄎 𠄎 𠄎 𠄎 《𠄎 𠄎》 𠄎 𠄎 (have incorrect – recorded – small character – in *Often-Transmitted* – lack = small characters incorrectly recorded in the *Preface of Synonyms* but not recorded in the *Often-Transmitted*).

³⁶ The meaning of *mjj ljɛ jij* 𠄎 𠄎 𠄎 (lit. name – heavy – light) is unclear to us. Maybe it means “slightly different pronunciation” according to the context.

³⁷ Here 𠄎 𠄎 is a character used only for phonetic transcription. We suppose that it comes from Tibetan *yig* (letter, *akṣara*), and translate it as “monosyllable”. The implication of the word *tsewr khiew* 𠄎 𠄎 (lit. joint – bow) is unclear to us, we suppose it might mean “to compound” according to the context, because in the whole vocabulary there are no small characters appearing as polysyllables.

³⁸ Tangut *sɔ rjir* 𠄎 𠄎 is borrowed from the traditional Chinese concept *sancai* 三才, indicating the union of Heaven, Earth and mankind.

not to be expected that the principles will be understood through amusement and inadvertence. If anyone does not respect the preceptor after learning from him, correction would be of no avail for this grievous crime. Learning from a virtuous preceptor with respectful belief will bring benefits in the present and future, (letting one) enter the “total retention”⁴³ and become auspicious.

4. The preface 2: translation and annotation

The so-called “second preface” of the book, f. 3–5 (Pl. 4–6), is rather like a general specification (Chin. *fanli* 凡例) on the procedures for learning to write Tangut characters, not necessarily a preface in real sense. The author regarded a Tangut character as a composite of several components, and did not advocate teaching the students to write full characters directly. He believed that students, once they had been properly trained in writing strokes and simple elements, would soon be able to write full characters by self-teaching.

Pl. 4, l. 1–6

𐞗𐞙𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞𐾟𐾠𐾡𐾢𐾣𐾤𐾥𐾦𐾧𐾨𐾩𐾪𐾫𐾬𐾭𐾮𐾯𐾰𐾱𐾲𐾳𐾴𐾵𐾶𐾷𐾸𐾹𐾺𐾻𐾼𐾽𐾾𐾿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿

The so-called “primary symbols”⁴⁴ are the source for forming full characters, and they are called “primary symbols” because learning to write them is easy. Just like the “mothers” of script, although they cannot act as symbols for semantic head-titles collected in the *Preface to Synonyms*, they still, like Sanskrit and Tibetan and Chinese glyphs, are able to increase

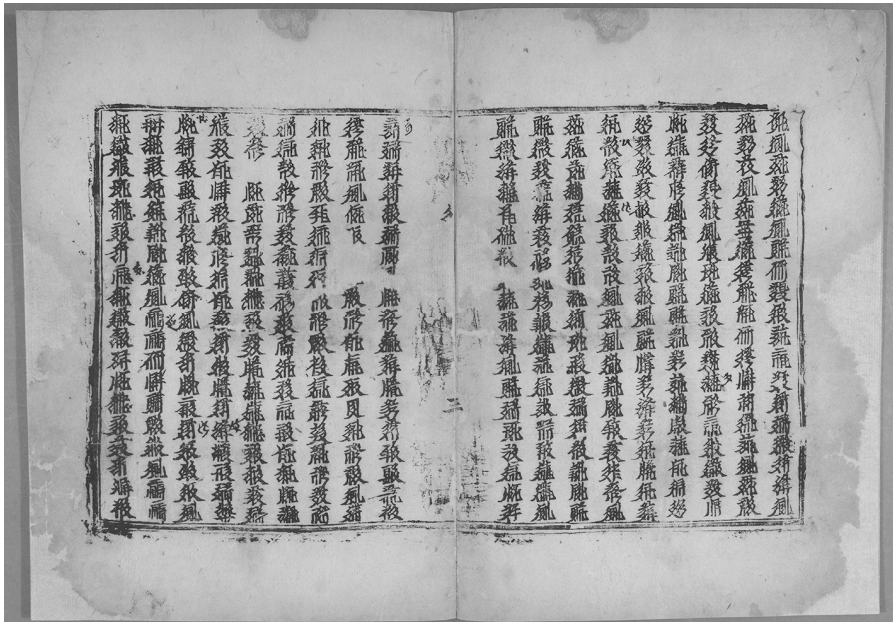
⁴³ Tangut *yjiw yjwej* 𐞗𐞙𐞛𐞜 (lit. to collect – to maintain) is borrowed from Chinese *shechi* 攝持 or *zongchi* 總持 (Skr. *saṃgraha*, *dhāraṇa*).

⁴⁴ The Tangut word *dji mja* 𐞗𐞙, “letter” as translated by WEST (2018), comes from Chinese *zimu* 字母 (lit. character — mother), but their definitions are quite different. In Chinese phonology, *zimu* is a proper term for the classification of a Chinese initial consonant, but the Tangut *dji mja* here, as described in the next folio, indicates the simplest glyphs combined with elementary strokes, which may be used to form components of characters.

insufficient for writing,⁴⁷ and those in the *Trinity* remain to be somewhat corrected, no satisfactory idea has been engendered, and no slackness has been shown in other editions.

Pl. 4, l. 14–18

𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞𐾟𐾠𐾡𐾢𐾣𐾤𐾥𐾦𐾧𐾨𐾩𐾪𐾫𐾬𐾭𐾮𐾯𐾰𐾱𐾲𐾳𐾴𐾵𐾶𐾷𐾸𐾹𐾺𐾻𐾼𐾽𐾾𐾿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧



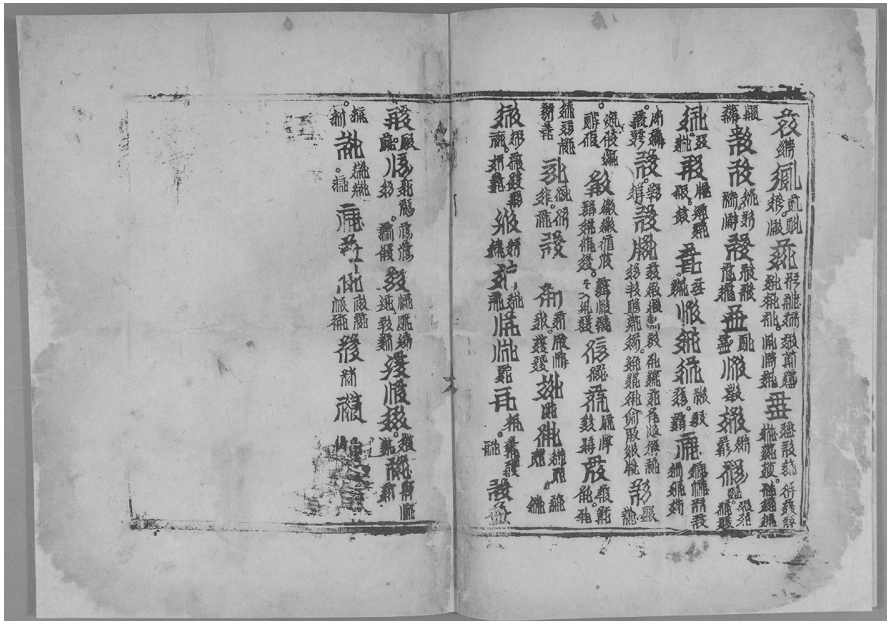
Pl. 4. Folio 3, preface 2



Pl. 5. Folio 4, preface 2



Pl. 6. Folio 5, preface 2



Pl. 7. Folio 6, selected words with homonyms

Having mastered the skill of using the brush, students may attempt to write components for full characters, including:⁵⁰

Pl. 5, l. 4–7: *dji yu* 夨 夨, the top of characters (31 components).

Pl. 5, l. 8 — Pl. 6, l. 8: *dji pha* 夨 夨, the half side of characters (127 components).

Pl. 6, l. 9–10: *dji njij* 夨 夨, the central part of characters (11 components).

Pl. 6, l. 11–12: *dji bjij* 夨 夨, the auxiliary parts of characters (19 components).

Pl. 6, l. 13–18: *dji ηowr pha we* 夨 夨 夨 夨, whole characters as auxiliaries (38 components).

Under each component, a full character is appended as an example, written both in regular hand and its cursive counterpart. What we cannot explain is the fact that the second section *dji pha* includes both components used as the left side and the right side of a character (e.g., 夨 is at the left side of *nō* 夨 (finger), while 夨 is at the right side of *lā* 夨 (hand)), but the fourth section *dji bjij* only includes components used as the right side. Besides, at the end of the last section *dji ηowr pha we*, four other components, which are not full characters, are appended with brief notes (Pl. 6, l. 17–18):

夨 — *tshji khjɿ lja ·u* 夨 夨 夨 夨 (lit. base – foot – mouth – inside), meaning “a base from head to foot”.

夨 — *kjwir tshjɿ* 夨 夨 (lit. pilfer – bottom), meaning “a bottom of *kjwir* 夨 (thief)”.

夨 — *ju bjij ·u* 夨 夨 夨 (lit. ghost – auxiliary – inside), meaning “an auxiliary component in *ju* 夨”.

夨 — *yiɛ bjij ·u* 夨 夨 夨 (lit. sound – auxiliary – inside), meaning “an auxiliary component in *yiɛ* 夨 (sound)”.

It must be pointed out that the author probably did not devise a perfect criterion for classification before starting his work, or there is still something unclear to us.

⁵⁰ Of course, because of the so-called “often-transmitted”, not all the components are provided here, at least much less than those listed by NISHIDA (1966: 236–237).

5. Vocabulary selected from the contents of the *Synonyms*

Although the sixth folio (Pl. 7) is also a vocabulary modeled after the Chinese primary reader *Zazi* and its layout is the same as that of the following folios, it by no means belongs to the main part of the book, because it occupies only nine lines of the folio and leaves a blank space of five lines to the left as an obvious boundary.

The vocabulary consists of separate words in large characters with interchangeable homonyms appended in small characters. The large characters may be translated and subdivided as follows:

𦉑𦉑 (script), 𦉑𦉑 (mother), 𦉑𦉑 (thirty), 𦉑𦉑 (pure and impure),⁵¹ 𦉑𦉑 (elocution);

𦉑 (correct), 𦉑 (morality), 𦉑 (intelligence), 𦉑 (wisdom), 𦉑 (survey), 𦉑 (think), 𦉑 (enlightened), 𦉑𦉑 (entirely pure);

𦉑 (pure), 𦉑 (dexterity), 𦉑 (extreme), 𦉑 (search), 𦉑 (bright), 𦉑 (have), 𦉑 (see), 𦉑𦉑 (lateral pure);

𦉑 (dedication), 𦉑 (precious), 𦉑 (skillful), 𦉑 (flow), 𦉑 (poetry), 𦉑 (good), 𦉑 (come), 𦉑 (know), 𦉑𦉑 (half pure and impure);

𦉑 (powerful), 𦉑 (penetrate), 𦉑 (flourishing), 𦉑 (breed), 𦉑 (grow), 𦉑 (tilted), 𦉑 (dim), 𦉑 (dark), 𦉑𦉑 (entirely impure),

𦉑 (courtesy), 𦉑 (finish),⁵² 𦉑 (*om*).⁵³

Most of the words in the vocabulary can be found in the sequence of the contents for the *Synonyms* (WEST 2018, ZHANG 2020), which consists of four volumes, each containing several chapters. The initial folios of the *Synonyms* are missing, but, according to its text and the above vocabulary, its volume and chapter titles may be supplemented in square brackets as follows:

[𦉑𦉑 𦉑𦉑 𦉑𦉑 𦉑𦉑 𦉑𦉑] (The first volume, seven chapters of entirely pure)

[𦉑, 𦉑, 𦉑,] 𦉑, 𦉑, 𦉑.

𦉑𦉑 𦉑𦉑 𦉑𦉑 𦉑𦉑 𦉑𦉑 (The second volume, seven chapters of lateral pure)

⁵¹ The Chinese phonological term *qingzhuo* 清濁 (lit. pure – impure) indicates unvoiced and voiced consonants respectively, but it seems that the Tanguts only borrowed this term literally, rather than its precise meaning. In Tangut philological works, *gji njəj* 𦉑𦉑 (pure and impure) is generally used to hint at any acoustic distinctions, not limited to consonants.

⁵² A marker used to indicate the end of a whole text.

⁵³ A Sanskrit *akṣara* often used as the initial part of a mantra. Its placement here is meaningless.

諫, 駮, 駁, [駁, 駁,] 駮, [駁].

𠄎諫益𠄎𠄎𠄎𠄎𠄎 (The third volume, eight chapters of half pure and impure)

𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎.

𠄎益𠄎𠄎𠄎𠄎𠄎 (The fourth volume, eight chapters of entirely impure)

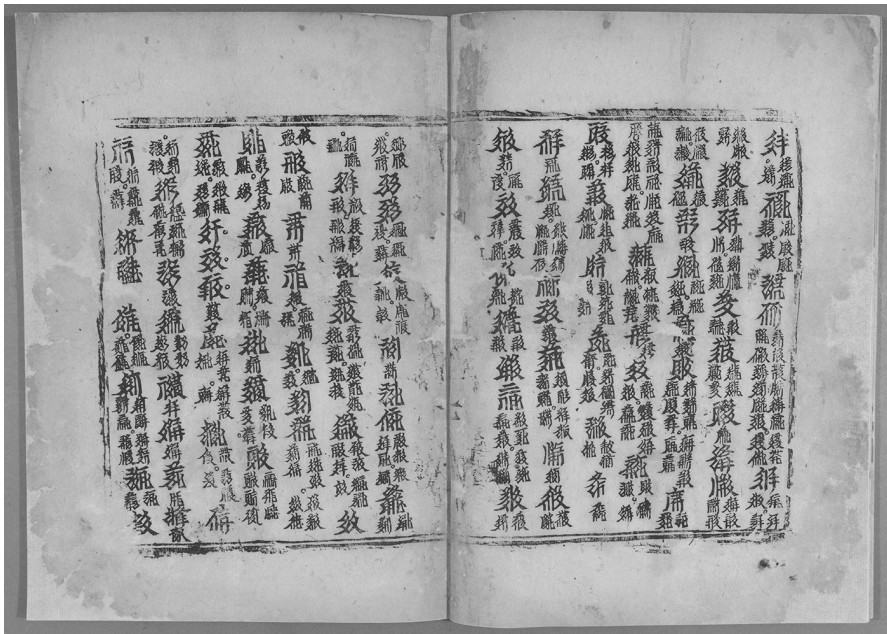
𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, [𠄎].

It is evident that the volume and chapter titles in the *Synonyms* are essentially the same as those of the head characters in the *Often-Transmitted*, except that the title at the beginning of each volume is moved to its end. To be sure, the vocabulary introduced here is based on a different edition of the *Synonyms* preserved in the Institute of Oriental Manuscripts RAS, although the inherent meaning of all these curious titles remains unknown,⁵⁴ since there is no phonetic or semantic relevance of a title to its corresponding text.

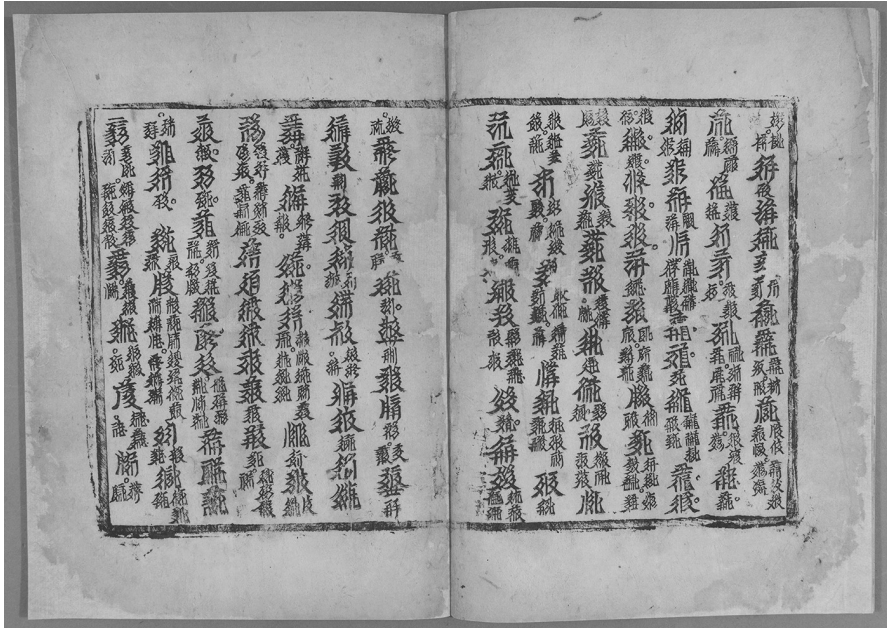
The *Synonyms* is mentioned five times in the prefaces, and it is therefore reasonable to believe that it must have been an important reference for the compilation of the *Often-Transmitted*. As stated in the second preface, two editions of the *Synonyms* were available at the time, a detailed edition containing approximately 5000 characters⁵⁵ and a shorter edition containing 2800 characters. It is impossible to tell from the available data how the two editions are related, but it is certain that the *Often-Transmitted* is based on a somewhat revised edition of the *Synonyms*, which contains fewer characters than the original, but has more head characters for classification. As a further supposition, there might be a preface in both editions, which includes the words *·jwɪr dji* 𠄎𠄎 (script), *rjar sji* 𠄎𠄎 (mother), *sɔ ɣɑ* 𠄎𠄎 (thirty), *gji niəj* 𠄎益 (pure and impure), *sew ne* 𠄎𠄎 (elocution).

⁵⁴ For example, the volume titles are borrowings from traditional Chinese phonology for the classification of initials: *zji gji* 𠄎𠄎 (entirely pure) corresponds to *quanqing* 全清, indicating unvoiced unaspirated explosives, fricatives and affricatives; *bju gji* 𠄎𠄎 (lateral pure) corresponds to *ciqing* 次清, indicating unvoiced aspirated explosives and affricatives; *khwə gji niəj* 𠄎益 (half pure and impure) corresponds to *cizhuo* 次濁 or *buqing buzhuo* 不清不濁, indicating unvoiced nasals and laterals; *zji niəj* 𠄎益 (entirely impure) corresponds to *quanzhuo* 全濁, indicating voiced explosives, fricatives and affricatives. However, it does not seem rational that the words listed under these headings are classified according to their initials.

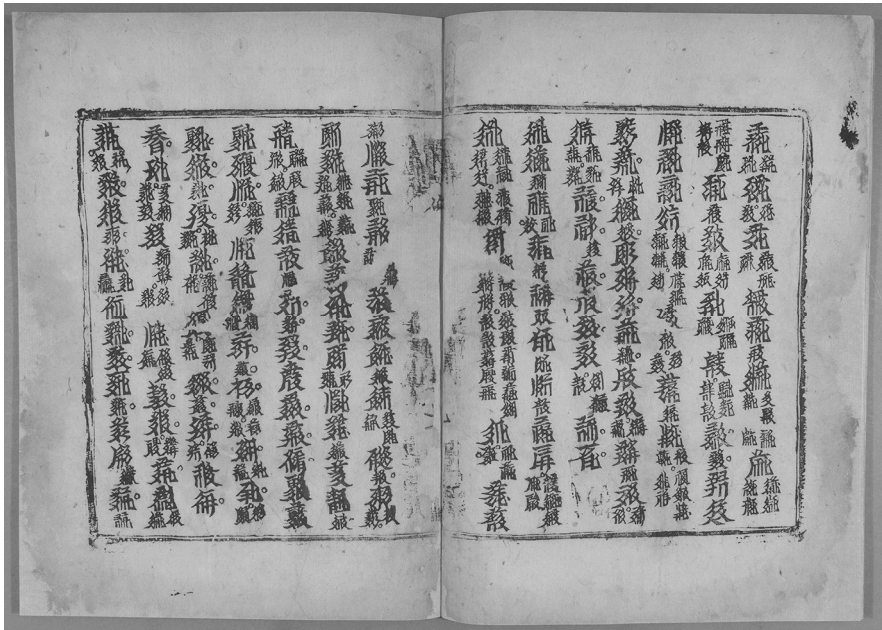
⁵⁵ Judging from the manuscript in the IOM RAS, there are over 5000 characters in the surviving part, so it may be the so-called “detailed edition”.



Pl. 8. Folio 7, beginning of the main text



Pl. 9. Folio 8, the main text



Pl. 10. Folio 9, the main text



Pl. 11. Folio 10, the main text



Pl. 14. Folio 13, the main text



Pl. 15. Folio 14, ending of the main text

Seeking efficiency in education is a common idea among teachers and students. As claimed in the *Newly Collected Golden Grains in Palm*, a wise man can grasp one thousand Tangut characters within one month, while a stolid man needs one year at the most (KYCHANOV 1969).⁵⁸ The real effect of this teaching procedure is not recorded in the surviving documents, but it goes without saying that *Zazi* was not a kind of successful material for teaching language and script, as the students could grasp only a few scattered words rather than learn any full sentences using it.

Another purpose of elementary education, as expected in Chinese society, is to lay the foundation for the subsequent development of a perfect personality, but some vulgar textbooks such as *Zazi* do not fulfill this function. This is the reason why they were always held in low esteem by learned people and never admitted into official collections. According to a record in one of the Yuan legal codes, in the fifth month of 1273, various elementary texts represented by *Zazi* were prohibited by the Khubilai government.⁵⁹ For this reason, although these teaching materials were widely circulated for some time, very few of them survive to the present day.

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⁵⁸ Chinese Translation: 睿智彌月可得，而愚鈍不過經年 (NIE & SHI 1995b).

⁵⁹ *Dayuan Tongzhi Tiaoge* 大元通制條格 (vol. 5): 至元十年五月……村莊各社請教冬學。多系粗識文字之人，往往讀《隨身寶》《衣服雜字》之類，枉誤後人，皆宜禁約。(In the fifth month of the tenth year of Zhiyuan... many village organizations asked to open winter schools. Many teachers who have learned a small number of characters by reading *Treasure for Carrying, Mixed Characters about Clothes*, etc., have adversely affected posterity. All of them should be prohibited.)

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