

# 夏漢字典

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# 序

1972年元月，周總理視察中國歷史博物館，見到西夏文文獻時問道：“現在懂西夏文的有幾人？”國家文物局局長王冶秋回答：“僅有一、二老人了。”總理當即指示：“一定要培養人學這種文字，絕不能讓它失傳。”根據總理指示，王局長接見寧夏文化代表團時指出：“你們寧夏是西夏的故地，一定要指定專人研究西夏文字和歷史。”當得知無人願教時，王說：“北京羅福頤先生在湖北幹校，你們派人來，我們可以把牠調回教你們。”之後，寧夏文教局對發掘西夏陵墓、研究西夏文史，作出了全面部署，擬派我赴京師事羅福頤先生，專攻西夏文。

赴京之前我已將寧夏地區有關西夏文資料：如王靜如的《西夏研究》1-3輯、曹穎僧的《西夏文史薈存》（書稿），以及《番漢合時掌中珠》、《西夏文專號》等摘抄3萬餘張單詞字例卡，并用四角號碼編排，計劃編纂《夏漢字典》。翌年5月赴京，文物局早已作了安排，我去後即被介紹給羅先生，他是一位忠厚的長者，待我恩重如山，他將家珍藏的西夏文獻借我閱讀，其中有聶斯克（Н. А. Невский）的《西夏語文學》、先兄羅福成的《大方廣佛華嚴經》手稿、《同音》曬藍本，以及他本人輯錄的西夏文字匯集等等。我如獲至寶，如饑似渴地伏案抄寫。當時住在招待所裏，爲了不影響同室客人的休息，晚上我把辦公桌移至走廊借光抄寫。8月的北京，炎熱無比，人們靜坐在室也汗流浹背，我在抄寫時只好在脖子上繫上毛巾，僅穿一短褲，夜以繼日不停地抄。挖山不止是會感動上帝，《文物》編輯部主任王輝同志知道後，不僅把未發表的西夏文來稿借給我閱讀，而且主動給我寫介紹信去北京圖書館借閱有關西夏文獻圖書。當我查出日本西田龍雄的代表作《西夏語研究》一書，被中國社會科學院民族研究所應琳教授借走後，我冒昧登門借閱。她十分慷慨，立即轉借給我，並說：“遠道而來，禮當先讓。”語重心長，感人肺腑。

同年9月，我回母校拜見西夏學權威王靜如教授，時逢中秋節，互相都相見恨晚。我們不僅談西夏文字，也談契丹文字和女真文字，從此我們成了忘年之交。我還拜訪了闊別13年的恩師于道泉教授，以及學長、摯友王堯教授。王先生細心向我介紹國內外有關研究西夏的近況，除了法國的石泰安（R. A. Stein）、伯希和（Paul Pellot）外，特別提到原四川大學教授鄧少琴先生調查西夏遺民的專著《西康木雅鄉西吳王考》一書。回寧後，我即向鄧先生致函，鄧先生熱情地寄來該書照片，爲我1980年赴甘肅、四川調查西夏遺民起了指導作用。

10月，于老師不顧年近古稀騎車來招待所看我，見我用四角號碼編《夏漢字典》，高興得情不自禁地說：“40年前我學習西夏文時，發現西夏字非常方整，曾打

算用四角號碼來編西夏文字典，不久傅斯年先生派我出國留學改了行，沒有想到40年後你與我不謀而合，不說內容，僅這種方法就值得出版。”後來，臺灣著名西夏學專家龔煌城教授見到我的字典用四角號碼編寫時，也十分高興地發表過和于老師同樣的見解。

1976年，《夏漢字典》完成第一稿，文物出版社曾表示願意承擔出版任務。

1977年，我將文物出版社的來信交給領導。1978年春節前夕，區文教局派賈灝處長陪同我向國家文物局送書稿，文物局的領導特地接見我們，並慎重介紹給文物出版社。該社將字典手稿復印三份，分別請專家審閱。由於沿用各家擬音和《文海》資料未能全部利用，未出。

在最困難的時候，自治區領導又一次給我幫助和支持。主管文教的陳冰書記讓宣傳部張源部長聽取匯報，計劃派人與我同往北京借閱《文海》，爭取盡早出版。我得同行的支持，得到了《文海》影印照片，開始了翻譯工作。

1980年，我被調回寧夏社會科學院後，為了解決字典的注音問題，我沿着黨項人北徙的路綫赴甘、川黨項原始居住區調查西夏遺民。在四川康定沙德鄉六巴公社見到木雅人，他們的語言與藏語不同，基本詞匯有的與西夏人寫的《番漢合時掌中珠》卻有相同之處。後來我在道孚縣又發現道孚居民的語言中西夏語的成分似比木雅語中的成分更多。經調查，當地把道孚、新龍、爐霍稱為大木雅，六巴稱為小木雅，我對他們的語言作了記錄，擬寫一部《彌藥語調查與研究》，僅寫了一半，約20余萬字，因故中輟。

1982年，我已將《文海》翻譯過半，聽說北京同行已全部譯出，經聯系，他們將校勘本和漢譯本復印寄我，省去了我自己的翻譯勞苦。我即開始去研究《同音》，解決字典的注音問題。1984年4月，正當《同音》研究取得進展時，我負責接待日本西夏學專家西田龍雄教授，不幸在騎車去賓館的路上被一人撞倒，左腿股骨頸骨折。臥床治療半年，繼續完成《同音研究》，1985年完稿後，我在《前言》中說：“老子曰：‘禍兮，福所倚’，養病，倒為我提供了一個安靜治學的環境。這段時間，與我形影不離的是《同音》，《同音》陪伴着我，我研究《同音》，苦乎？樂乎？盡在其中矣！”

1986年《同音研究》出版後，我即研究西夏人著的另一部辭書《番漢合時掌中珠》，並寫出《宋代西北方音——〈番漢合時掌中珠〉對音研究》。這兩部書的研究都是為了解決字典的注音問題。

1992年10月，《夏漢字典》基本上寫完，時逢龔煌城教授來訪，他見了手稿十分欣喜，很友好地問我字典還存在什麼問題？我表示：105韻我尚無把握，各家擬音均不能令人心服。他說：“我在日本用英文寫了一篇論文，對此有了答案。如果你同意，我願為字典提供擬音。”今年7月，如期收到龔先生寄來的西夏字擬音，我立即將我的擬音改為他的擬音，使字典增加光輝，注音更臻完善。

書寫出後，又面臨兩大問題：一是出版補貼；二是西夏字的排版問題。前者我

院領導十分重視，于12月3日向區黨委宣傳部報告：希望宣傳部向財政廳建議，支持出版。財政廳的領導一貫對學術著作大力支持，12月底我即赴京聯系西夏字輸入電腦和出版問題，所到之處，皆受歡迎。北大方正高科技開發公司總經理苑天舒誠心幫助邊陲科研工作者，他讓我設計一套方案，在現有的漢字自動排版機上，取掉兩種字體，換成西夏字，可同時打出兩種文字，造價約兩三萬元。我立即回家開始了西夏字編碼輸入電腦，代替漢字的工作。漢字編碼，經國家標準總局正式公布的標準漢字6763字，而西夏字僅6000字，取而代之以，完全可行。我首先把輸入電腦的漢字全部調出，摸清其輸入規律，然後再將西夏字按漢字規律編碼輸入。在我按規律緊張地進行中，我發現不論從偏旁部首，或音序編排上，兩種文字的差距太大了，不能“對號入座”。例如人字旁，漢字僅300多個，西夏字則有500多個；音序更爲困難，于是我按西夏字自身的特點編了一套程序，完全可以用王永民教授五筆原理輸入電腦。但是3月8日，我的大學同窗翟靄堂教授直言不諱相告：“你不要白白浪費時間，沒有雄厚的資金，是不可能輸入電腦的。”4月，臺灣同行林英津博士來訪，也說：“據我知道，世界上有幾個國家在搞，但都未成功。你若花幾10萬元搞不出來，反而影響字典的出版。”我對此作過兩手準備，輸入電腦只計劃用兩三萬元，如果失敗了，就改用照相製版。5月底，苑先生仔細看了我的編碼程序後說：“你的程序同我們原來洽談的完全不一樣，也不是王碼，而是你據王碼原理獨創的一套。按此程序完全可以輸入，但需5人幹一年，約50-70萬元。”我問：“你們是否可以投資？”他說：“如果有銷路，我們完全可以投資，而西夏字軟件頂多只能售幾張，我投資收不回，我的總經理就砸鍋了。”我只好改弦更張。

回後我立即改用第二方案——照相製版，然而談何易！剪貼西夏字比鉛字排版慢幾十倍，初步計算，全部工作需100人干一個半月左右。這又是一大難題，只好在寧夏大學舉辦學習班，招聘寒假留校學生承擔此項工作。然而談何容易！僅排版、剪貼西夏字校對等整整花了3年零3個月的時間（1993年12月至1997年3月）。搞其它研究，也許已經出版了幾本書！

以上的編撰過程，說明了《夏漢字典》決非我一人之功，如果没有改革開放的時代，如果没有尊重知識、尊重人才的新方針，如果没有黨和政府各級領導的支持，沒有老師、同學、同行的大力支持和幫助，不可能企盼我的學術成果的出版。此時，我十分懷念爲我的研究工作提供幫助的親人、朋友、師長。也許他們並不熟悉西夏文字，但我仍然十分虔誠地向他們獻上這菲薄禮品，以作爲永恒的紀念！

竊以爲一部好的字典，形、聲、義、例必俱備。所謂“形”，即字形。例如寧字，有宀、寧、寧、甯、密六種字形。宁爲簡化字，宀爲寧的古字，而寧、甯、密當爲異體字。然而，古代宁不讀níng或nìng，而讀dju，澄聲、語韻、遇攝、合口、三等、上聲，《唐韻》：直呂切；《集韻》、《韻會》：展品切，音佇。《爾雅·釋宮》注：“門屏之間謂之宁”。《禮·曲禮》載：“天子當宁而立？”（注：門內屏外人君親朝所宁立處）。而《說文》：積物也。與《爾雅》義相背，即貯藏之貯。編字典遇着這種情況，不僅要密

其形，而且要考其音，究其義，西夏字亦然。當然，由于西夏字的壽命比漢字短得多，它沒有那么多的異體字。但是西夏字的訛體字特別多。由于西夏字筆畫繁多，是世界上最難識的文字之一，正因為它是一種死文字，除少數研究者外，識者寥寥無幾，因此各種經版刊刻，筆畫錯亂、脫落者比比皆是。不僅西夏人如此，我們現在的專家學者也在所難免。以《文海研究》為例，這部書校勘較嚴，但也出現不少錯別字。例如𐰇誤爲𐰇(海 22.222)、𐰇誤爲𐰇(海 22.222)、𐰇誤爲𐰇(海 14.172、23.143、39.252、45.141)、𐰇誤爲𐰇(雜 11.131)、𐰇誤爲𐰇(海 38.143)、𐰇誤爲𐰇(海 39.272、40.111)、𐰇誤爲𐰇(海 9.121)、𐰇誤爲𐰇、𐰇誤爲𐰇(海 9.121)等等，舉不勝舉。因此，確定正字是一項艱難細致的工作，稍有馬虎，將以錯代正，貽誤後人。現代研究西夏語言文字的學者，往往重於音義而疏於形體，錯誤時有所見，包括筆者在內。作為正式出版的字典，力求準確無誤，但亦難以盡如人意。正字反復推敲，抄寫精益求精，校對一絲不苟，結果在剪貼時仍發現多字筆誤：𐰇誤爲𐰇、𐰇誤爲𐰇、𐰇誤爲𐰇、𐰇誤爲𐰇、𐰇誤爲𐰇。除此而外，仍不敢說，再無筆誤，只好請專家和讀者再行審察了。

關於聲的問題，即對西夏字聲韻擬音問題，日本西田龍雄和俄羅斯的索夫羅諾夫(М. В. Софронов)所擬測的西夏語音韻系統裏都有鼻化濁塞音與鼻化濁塞擦音，而無普通的濁塞音和濁塞擦音。龔煌城則認為“藏夏對音及梵夏對音都顯示出西夏語的濁塞音與濁塞擦音都不鼻化。”西夏語有無輕唇音？西田和索氏都認為有，前者擬出 f v ɱ，後者擬出 v。龔氏認為無輕唇音，我對《同音》第二品輕唇音研究結果，這一品與八品喉音可以系聯，亦無輕唇音。在研究《同音》九品時，西田擬測出 l ɬ lh r ɣ ɬz nz；索氏擬出 l ld lh r z；龔氏擬出 l lh r z ʒ；我擬出 l lh r z ʒ，我同龔氏的區別主要是七品正齒音，我採用 tɕ tɕh dʒ ɕ ʒ 符號，他採用 .tɕ tɕh dʒ ɕ ʒ 符號。

關於韻母系統，各家擬音各不相同。首先是平聲韻和上聲韻的配合問題。《文海》保存下來的僅平聲 97 韻，上聲部分已失。《文海寶韻》保存了上聲 86 韻之韻目和字表。研究平上配合的關係是擬測西夏語韻母的基礎工作。日本橋本萬太郎通過對《同音》舊版本的研究，發現“同居韻”，得出 98 韻。西田教授用同樣方法得出 102 韻。索氏和克恰諾夫教授，首先見到西夏人的寫本《五聲切韻》，提出了正確的 105 韻。然而在擬測 105 韻韻值時，各執己見。最近龔氏的《西夏語韻母系統的擬測》一文，比較滿意地解決了這一問題。我將在“凡例”中引用他的擬音。

關於釋義問題，即對每個西夏字的原義詳加考證問題。這項工作，對於一種死文字來說難度極大，我只好靠大量例句來說明詞(字)義，而尋找字例，猶如沙裏淘金。有時爲了一個字義，我會花半天甚至幾天時間去尋找各種資料，最後也許一無所得。字典大量引用西夏大型字書《文海》，原蘇聯學者作了大量翻譯、考釋工作，出版了俄文《文海》(Море письмен)(1969)；中國學者根據夏、俄文譯出，

詳加考證、校勘，寫出《文海研究》(1983)。拙著充分引用他們的研究成果，有的地方，則是我的研究心得，例如叢《文海研究》譯為“擇”，“此者細木擇則擇之謂也”(海 31.152)。我查《辭源》：擇者挑選也，區別也。“細木擇”可否譯為“擇木”？《辭源》云：《左傳》哀 11 年“鳥則擇木，木豈能擇鳥？”後來因以擇木指擇主而事。我據二字由木(𣎵)和雕刻(𣎵)二部分組成，其音為杆(gān)，古音：古旱切，見旱山開一上，音 kan。我疑此字為杆之漢語借詞。杆者長木棍也，“器物上像棍子的細長部分，如筆杆、秤杆”、“箭杆”也(《辭源》木部)。我譯為“杆者擇細木則杆之謂也”(4418)。故將“擇”改譯為“杆”。又如𣎵：《文海研究》譯為“箭尾”，“此者箭尾之謂？”(海 91.162)顧名思義，尾者末尾也，箭尾者箭之尾巴也。我從有關資料，考證出此字為囊袋也，故譯為“袋者箭袋之謂”(2283)。又如𣎵，*《文海研究》*譯為“爛”，“此者腐爛也壞也肉無津之謂也”(海 6.262)。我據龔氏考證，譯為“脩”，“脩者乾肉也，脩也，肉無津之謂也”(5110)。𣎵，*《文海研究》*譯為“朽”，“此者爛朽也，肉無津之謂也”(海 53.142)，我譯為“脩”，“脩者干肉也，脩也，肉無津之謂也”(1132)。我不一一列舉了，像*《文海研究》*這樣集體研究的成果，尚切有值得商榷之處，何況個人著作。當然我不是說我的字典全正確，更不是說把所有的問題都解決了，這是不可能的。他們在當時的情況下已盡了最大努力，實屬不易，功不可沒。

關於字例問題，記得著名語言學家王力先生說過：一部沒有字例的字典，猶如一具骷髏。西夏文字是一種死文字，你既不能用詞造句，也不能把自己的話譯為西夏字來釋義，除*《文海》*外，要用例句來說明西夏字在句中所處的環境和地位，確定字義。當然不能用字例堆砌，像一個滿身肥肉、老態臃腫的人，使人望而生厭，我盡量引用西夏人編纂的原始資料，例如*《同音》*、*《文海》*、*《番漢合時掌中珠》*等。*《文海》*上沒有的字，我則盡量用比較權威性的資料。有的字例來之不易，對西夏學研究者來說極有參考價值，姑且保留，這樣的字極少。還有個別字例，由於寫時忽略了出處，以後再也找不着出處，從內容分析，語法、字形均無誤，雖然只有一例，我仍保留下來。總之，我本着為方便讀者的原則，對每個字的解釋，力求簡明準確，從字例中去下結論，字例均有出處，讀者可按字例索檢原文。

字典整整耗費了我 20 多個春秋，大凡有責任感的人，他一旦承擔了某項任務，他的心坎上猶如壓上了一塊石頭，任務未完成一天，他心上的負擔減輕不了，時刻銘刻在心(腦)，為了完成任務，有時他會忘卻一切。記得有一次我把砂鍋盛滿大肉放在爐子上，繼續編字典。當糊味撲入斗室，我急忙跑去室外的廚房，大肉變成了焦炭。又有一次，我下班回家，腦子想字典的事，騎着自行車一頭撞在停着的汽車上，額和鼻梁鮮血淋淋……這樣的事還有多起，不能盡言。難怪意大利歷史語言學家斯卡利格(1540-1609)說：“十惡不赦的罪犯既不應判處決，也不應判強制勞動，而應判去編字典，因為這種工作包含了一切折磨和痛苦。”“為伊消得人憔悴”，又有誰體會？

中國現代知識分子一直在走着一條艱難的歷程：物質生活的苦難和心靈歷程的苦難。我們這一代，尤甚。在各種主客觀的扭曲中生存、掙扎、義憤、吶喊、拚搏，卻仍然以溫柔、敦厚、馴服的表達方式，宣泄一二而已。《同音研究·序》、《宋代西北方音·跋》即是。如此之艱難困阻，反映出中國知識分子幾十年來政治、經濟、社會境遇之困苦，乃古今中外所罕見。更不用說，我經歷了1957年“反右”煉獄生活的洗禮。

不論我的領導、老師、同學、朋友或我的家庭，我都應該深深地感謝他們。特別是我處在極端困難時，尊重我的人格，在精神上給我巨大安慰和支持的是我們黨內那些好領導，在博物館時的馬文忠、李牧可，他們排除干擾讓我赴京學習搜集資料。自治區文教局的馬若、陳忠局長對我的成果給予較高評價，審閱字典、推薦出版。宣傳部的原楊辛、張源部長和現在的張懷武部長，他們竭力支持，疏通渠道，為字典的出版伸出熱情的手。原區黨委陳冰、郝廷藻書記以及現在的馬啓智書記都非常關心支持字典的出版。財政廳的馬駿廷廳長，在我區經費十分緊張的情況下，大力支持，撥專款資助出版。我院的歷屆領導，都對我大力支持，我表示衷心感謝。羅矛昆教授不僅為我書寫過兩次西夏字模，而且同寧夏人民出版社的宋國柱編審，幫助我審過部分書稿，宋還將曹穎僧的《西夏文史薈存》書稿借我閱讀，韓小忙副教授為字典出力最大，他幫我校勘，組織人員剪貼西夏字，充當責任編輯。王天順教授、李海濤、李雯幫助我編索引，尤其是出版社的編審周用宜君，她為字典的出版做了大量工作，出版社的鄭文林社長，副總編王俊義教授，綜合編輯室的杲文川、任明同志，美編室的譚國民同志，版式設計郭娟同志，他們均給予大力支持，我從內心裏對他們表示衷心感謝！老伴楊慎德幾十年來不僅肩負家務，教育子女，而且常常為我剪貼卡片，關心支持我的事業。當我的勞動變成精神產品時，我怎能不感謝我在這裏已提到和那些未提到的所有朋友，請你們接受我崇高的敬禮，我永遠感謝你們！書中的錯誤在所難免，我期待讀者的批評指正！

李範文

1995年1月22日 于卧薪齋

1997年3月22日 凌晨修訂

# PREFACE

Premier Zhou Enlai made an inspection of the Chinese History Museum in January 1972. When he came across the Xixia documents, he asked: "At present how many people are there who know the Xixia written language?"

"Only a few old scholars do," answered Wang Yeqiu, director of the State Bureau of Cultural Relics.

Premier Zhou instructed immediately, "You must assign people to study this language and don't let it be lost."

Afterwards, When Wang Yeqiu gave an interview to the Ningxia Cultural Delegation, he, in accordance with Premier Zhou's instruction, pointed out: "Ningxia is the birthplace of the Kingdom of Xixia. Please assign people to study the Xixia language and history."

When he was told that there was no one who could teach the language, Wang Yeqiu said: "Mr. Luo Fuyi of Beijing can do the job, but he is now at a May 7 cadre school in Hubei Province, and so we'll transfer him back to Beijing. Please send people to Beijing to learn from him."

Subsequently, the Ningxia Cultural and Educational Bureau made an overall plan for the excavation of Xixia mausoleums and the study of Xixia language and history. And I was to be sent to Beijing to study the Xixia language from Mr. Luo Fuyi.

Before leaving for Beijing, I had already made more than 30,000 single morpheme cards from materials concerning the Xixia language collected in Ningxia, such as *Xixia Studies*, Vol. 1-3 by Wang Jinru, *A Collection of Papers About Xixia Language and History* (manuscript) by Chao Yingseng, *A Concise Lexicon of Xixia and Chinese Languages* (Fan Han Ho Shi Zhang Zhong Zhu), and *A Special Issue on the Xixia Language*. I marked each of the Xixia characters with four-corner numerical symbols as a preparation for the compilation of a "Xixia-Chinese Dictionary" in the future.

I went to Beijing in May 1973. The Bureau of Cultural Relics recommended me to Mr. Luo Fuyi. He was an honest elder and treated me with bounty kindness. He let me use all the precious books collected by his family, including *Xixia Literature* written by H. A. Невский, *Avatamsaka - sutra* (Da Fan Guang Fo Hua Yan Jin) (manuscript) translated from Xixia into Chinese by his late brother Luo Fucheng, *Homophones* (Tong Yin), and a collection of all different Xixia characters he had collected. I felt so happy as if I had found a treasure. I copied all the materials night and day with great eagerness. I worked diligently. When Mr. Wang Hui, director of the editorial department of the magazine *Cultural Relics* learned about this, he sympathized with me. He not only lent me unpub-

lished contributed articles about Xixia script but also wrote a letter of introduction to the Beijing Library for me to borrow books concerning Xixia. When I found out *A Study of the Xixia Language* by Tatsuo Nishida was lent out to Prof. Yin Ling of Nationality Research Institute under the Chinese Academy of Social Sciences, I made bold to pay her a visit and ask her to lend me the book. She was so generous that she lend me the book at once and said, "That is just as it should be because you are from afar." I felt very much indebted for her sincere words.

In September of 1973, I went back to my alma mater, the Central Institute for Nationalities, to pay a visit to Prof. Wang Jingru, an authoritative scholar on Xixia studies. We talked not only about the Xixia writing system, but also about the Qidan and Nuzhen characters. From then on we became good friends despite great difference in age. I also paid a visit to my former tutor Prof. Yu Daoquan, whom I had not met for thirteen years, and my schoolmate Prof. Wang Yao.

Prof. Wang acquainted me in detail with the recent development of the Xixia studies at home and abroad. He mentioned R. A. Stein and Paul Pellot and especially mentioned a monograph entitled *A textual Research of King Xiwu of Muya Town in Xikang*, a book devoted to the study of the remnants of the Xixia people, written by Prof. Deng Shaoqin, former professor with Sichuan University. After coming back to Ningxia I wrote a letter to Prof. Deng, and he sent me a photostat copy of the book, which played a guiding role when I went to Gansu and Sichuan to conduct an investigation of the remnants of the Xixia people in 1980.

In October of the same year Prof. Yu Daoquan came by bike to my hostel to see me and when he saw I was using four – corner numerical symbols to mark Xixia characters for the *Xixia – Chinese Dictionary*, he was very pleased and said, "Forty years ago when I was studying the Xixia language, I found the Xixia characters are very square and upright, and I had planned to compile a Xixia dictionary with four – corner numerical symbols. But before long I was sent to study abroad and I changed my specialized subject. I am glad that you are now doing what I wanted to do forty years ago. Our views happened to coincide." A few years later when Prof. Gong Huangcheng, a Taiwanese authoritative scholar on Xixia studies, saw that I was using the four – corner numerical symbols to compile my dictionary, he also stated the same view as that of Prof. Yu.

The first draft of the *Xixia – Chinese Dictionary* was completed in 1976; the Cultural Relics Publishing House said it was willing to publish it. I handed the letter from the Cultural Relics Publishing House to my leader of my work unit.

On the Eve of the Spring Festival of 1978, Mr. Jia Hao, a director of the Ningxia Regional Bureau of Culture and Education, accompanied me to go to Beijing to send the manuscript to the State Cultural Relics Bureau. The leaders of the State Cultural Relics Bureau received us and introduced us officially to the Cultural Relics Publishing House. The publishing house made three copies of the draft dictionary and sent them for experts' examination. In the end, the publishing house decided not to publish it because I used the

transliteration of different schools and did not use sufficiently the materials from *A Sea of Characters* (Wen Hai), a Xixia language lexicon.

When I was beset with difficulties, leaders of the Ningxia Autonomous Region gave me once more help and support. The Regional Party Secretary Chen Bin, who was in charge of cultural and educational affairs of the region, asked Zhang Yuan, director of the propaganda department, to listen to my report and sent people to accompany me to go to Beijing to borrow a copy of *A Sea of Characters*. After I got a photostat copy of *A Sea of Characters*, I began to translate it from Xixia into Chinese.

In 1980, in order to solve the problem of marking phonetic notation on my dictionary, I, along the northward migration route of the Dangxiang people centuries ago, went to the original residential areas of the Dangxiang people in Gansu and Sichuan to make an investigation of the remnants of the Xixia people. I met Muya people at Liuba People's Commune of Sade Township in Kangding, Sichuan. Their language is different from Tibetan, but the pronunciation of their essential words and phrases is similar to that in *A Concise Lexicon of Xixia and Chinese Languages written by Xixia people*. Afterwards, I went to Dawu County and found the local language contains more Xixia elements than the Muya language does. Through investigation I found out the local people call Dawu, Xinlong and Luhuo Greater Muya, while Liuba, Lesser Muya. I made a record of their language and planned to write a book under the title of *An Investigation and Study of the Mi-nyag Language*, but I completed only half of it (about 200,000 characters) and had to stop my work for some reason.

In 1982 when I had translated a great part of *A Sea of Characters* into Chinese, I heard that my Beijing colleagues had already finished the translation of the book. After making contact with them I received a photostat copy of their Chinese translation, thus exempting me from the toil of translation.

Then I began to study *Homophones* (Tong Yin), a rhyming lexicon written by a Xixia author, with an aim of solving the problem of phonetic notation for my dictionary. In April of 1984 when I was making good progress in the study of *Homophones*, unfortunately, I had a traffic accident. I was knocked down by a vehicle when I was riding on my bike to a hotel to meet Prof. Nishida Tatsuo, a Japanese Tangutologist. The result was a fracture in my left thighbone. I was kept on bed for half a year, during which time I continued to write my book *A Study of <Homophones>*. Having completed my manuscript in 1985, I wrote in the preface to the book:

Lao Zi said: "Good fortune lies within bad." Recuperation at home provided me a quiet, favorable environment for making a concentrated study of *Homophones*. *Homophones* kept my company all the time and it witnessed all my suffering and happiness.

*A Study of <Homophones>* was published in 1986 and then I began to study another lexicon compiled by a Xixia author—*A Concise Lexicon of Xixia and Chinese Languages* (Fan Han Ho Shi Zhang Zhong Zhu), and I wrote a book with the title of *The Pronuncia-*

tion of *Northwestern Dialects During the Song Dynasty*—*A Study of Sound Comparison of < A Concise Lexicon of Xixia and Chinese Languages >*. Both of my books were written for solving the problem of my dictionary's phonetic notation.

Prof. Gong Huangcheng came to see me in October, 1992. He was very pleased when I showed him my manuscript of the *Xixia - Chinese Dictionary*, which was basically completed. He asked me very friendly if there were any problems still existing in the compilation of the dictionary. I told him that I was not sure the Xixia language had only 105 rhymes and that I was not satisfied with the sound transcription system worked out by other scholars. He said: "When I was in Japan I wrote an essay in English and worked out a solution to this problem. If you agree, I'll provide your dictionary with my sound transcription system." In July the next year Prof. Gong sent me his Xixia sound transcription system by mail as he had promised. I immediately replaced my sound transcription system with his system, making the phonetic notation of my dictionary perfected.

After the dictionary was completed, I was confronted with two big problems. One was about the publishing funds, the other was the composition of Xixia characters.

As to the first problem, the leaders of Ningxia Academy of Social Sciences took the matter seriously. They submitted a report to the Propaganda Department of the Party Committee of Ningxia Region on December 3, 1994, suggesting that the Regional Financial Department give financial aid. The heads of the Financial Department had all along been supporting academic work, so they agreed to help.

By the end of December of the same year, I went to Beijing to consult with specialists as to how to write Xixia characters into a computer. Mr. Yuan Tianshu, General Manager of Beida Fangzheng High Tech Development Company, helped me to work out a scheme of programming the computer to give Xixia characters. That is, to take out two kinds of type-face - models from the present Chinese auto - type - setting and replace them with Xixia characters. By this way the computer can read and write both Xixia and Chinese characters and the cost of Xixia - characters setting would be about twenty or thirty thousand Renminbi yuan.

As soon as I came back to Yinchuan, I began the work of programming the computer with Xixia characters. According to the State Bureau of Standardization, there are 6,763 standardized Chinese characters, while there are only 6,000 Xixia Characters. So it is quite possible to replace the computerized Chinese characters with Xixia characters. When I began to set Xixia characters in the computer according to the regular coding pattern for Chinese characters, I found it was impossible to do so because the differences between the two written languages are too big.

Therefore, I tried to work out a new program suitable to set Xixia characters into the computer in accordance with the characteristics of Xixia characters. However, on March 8, 1995, Prof. Zhai Aitang, my university classmate, told me frankly: "Don't waste your time on this any more. Without sufficient funds you cannot make a computerized Xixia program," In April of the same year when Dr. Lin Yinjin, a Taiwan colleague, came to

see me, he also expressed the same idea: "So far as I know, there are a few countries in the world engaging in this work, but they have not got success yet. If you spend several hundred thousand yuan on it and fail, I am afraid your dictionary will never be sent to the press."

So I decided that if I could not work out a Xixia program with a fund less than 30,000 yuan, I shall use photocomposition instead. At the end of May, 1995, when Mr. Yuan Tianshu had examined my coding procedure, he said: "You are working on a program entirely of your own. This method is feasible but it needs five people to work on it for one year and the cost will be 500,000—700,000 Renminbi yuan." I asked: "Is it possible for you to invest in this?" He answered: "I would certainly invest in this if the software of the Xixia characters had a good sale. But in reality only a few copies of this software can be sold. How can I take back my investment with such a poor sale?" Thus, I had to give up my plan of making a computerized Xixia program.

After coming back, I immediately adopted the second scheme — photocomposition, but it was by no means an easy job. Clipping and pasting Xixia characters was much slower than typesetting. The whole work would take a hundred people to work on it for one and a half month. I could not choose but organize a study class in the Ningxia University and recruit students who stayed in school for the winter vacation to do the job.

An account of the process of compiling the dictionary mentioned above shows the completion of the *Xixia — Chinese Dictionary* is the result of concerted effort made by many people. Without the reform and opening up to the outside world, without the new policy of respect of knowledge and talents, without the support from the leaders of the party and government at all levels, or without the support and help from my teachers, schoolmates and colleagues, my dictionary could never come off the press. At this moment I cherish for them the most lively feelings of gratitude. Even if some of them are not familiar with the Xixia characters, I still very sincerely devote this dictionary to them as a gift.

I think a good dictionary must provide the form, sound and meaning of a character and give examples of its use. For example, the Chinese character 宁 has altogether six forms. 宁 is the simplified character, 寧 is the regular character, 甯 is its ancient form, while 寧、甯 and 甯 are its variant forms. In ancient times, 宁 was not pronounced as [níng] or [nìng] as it is today, but pronounced as [dju]. And its meaning was "the place between the screen and the door," or "to accumulate, store up." The compilers of a dictionary must not only examine its form but also its sound and meaning. This is also true with the Xixia characters.

The history of Xixia script is much shorter than that of the Chinese script, and it has not so many variant forms as Chinese characters do. Nevertheless, there are too many wrong words in Xixia documents. A Xixia character generally consists of many strokes and so the Xixia written language is one of the most difficult one in the world. As it is a dead written language, very few people understand it. This is why there are so many wrong

words found in Xixia – language printings. This can be found in books not only by Xixia authors, but also by the present – day specialists.

Let's take *A Study of "A Sea of Characters"* (Wen Hai Yan Jiu) as an example. There are still many erroneous words in it in spite of much work done in proofreading and correcting misprints. For example, 𪛗 is mistaken for 𪛗 (22.222), 𪛗 is mistaken for 𪛗 (22.222), 𪛗 is mistaken for 𪛗 (14.172, 23.143, 39.252, 45.141), 𪛗 is mistaken for 𪛗 (39.272, 40.111), 𪛗 is mistaken for 𪛗 (9.121), 𪛗 is mistaken for 𪛗, 𪛗 is mistaken for 𪛗 (9.121), etc.; they are too numerous to mention one by one. Therefore, it is clear that to define a word is a meticulous work and it should not be done in a slapdash manner, otherwise a wrong word will be taken for a correct one and thus affect academic work adversely.

Modern scholars on Xixia language usually devote much attention to the sound and meaning of Xixia characters but neglect the forms of them. Hence they, as well as myself, often make mistakes in writing. A dictionary must be correct and no mistake is tolerated in it. Although this dictionary was compiled with scrupulous, painstaking efforts, we still found five wrong characters in proofreading: 𪛗 mistaken for 𪛗, 𪛗 mistaken for 𪛗, 𪛗 mistaken for 𪛗 and 𪛗 mistaken for 𪛗. At present I still dare not say there is absolutely not a single wrong character in it, and I humbly ask experts and readers to examine it.

As to the sound transcription of Xixia consonants, Japanese scholar Nishida Tatsuo and Russian scholar Sofronov both have nasal voiced fricatives in their sound transcription systems respectively, but have no common voiced fricatives. Gong Huangcheng said, "From the sound transcription of Xixia characters with Tibetan and Sanskrit letters, it is clear that the Xixia voiced sound and voiced fricatives were not nasalized."

Was there light labial sound in the Xixia language? Both Nishida and Sofronov think there were. The former cited [f], [v] and [ɱ], while the latter cited [v]. Prof. Gong said there was none. Through the study of light labials in the second section of Homophones, I also think there was no light labial sound in the Xixia Language. When studying the ninth section of *Homophones*, Nishida transcribed Xixia characters with [l, lh, r, b, bz, nz], Sofronov with [l, ld, lh, r, z], prof. Gong with [l, lh, r, z, ʒ], and I with [l, lh, r, z, ʒ]. Prof. Gong's opinion differs from mine in palato – alveolars. I adopt phonetic symbols of [tɕ, tɕh, dʒ, ɕ, ʒ] while he adopts [tʃ, tʃh, dʒ, ʃ, ʒ].

As to the vowels of Xixia language, different scholars give varied sound transcription systems. As to the coordination of the level tone with the falling – rising tone, *A Sea of Characters* (Wen Hai) has only 97 level tone rhymes, but it has lost a part of the falling – rising tone rhymes. *Valuable Rhymes in "A Sea of Characters"* (Wen Hai Bao Yun) has 86 falling – rising tone rhymes. *A study on the coordination between the level tone and the falling – rising tone serves as the basis for the transcription of vowel sound in Xixia language*. Japanese scholar Mantaro Hashimoto discovered "cohabitant rhymes" when he studied the old edition of *Homophones*, and got a total of 98 rhymes. With the same method Prof. Nishida got 102 rhymes. When Prof. Sofronov and Koehanov read the hand – written copy of *Wu sheng qie Yun*, they got the right number of 105 rhymes. But they had different opinion on the sound

transcription. Recently, Prof. Gong resolved this problem in his article "Sound Transcription of the Vowel Sound System of the Xixia Language." I shall quote his sound transcription in "How to Use the Dictionary" in my book.

A lot of textual research has to be done for the explanation of every Xixia character. This work is extremely difficult because Xixia is a dead language. To expound the meaning of a character, I had to depend upon a great deal of sentence examples. But to find out a proper example is just like to wash grains of gold out of the sands. This dictionary has cited a lot from *A Sea of Characters*, a big Xixia lexicon. Scholars of the former Soviet Union translated and published a Russian edition of *A Sea of Characters*, (Море писъмен) (1969), then some Chinese scholars wrote *A Study of "A Sea of Characters"* in 1983 after carefully read the Chinese translations from Xixia and Russian editions.

I made full use of their research achievements, but the explanation of some characters are the result of my research. For example, *A Study of A Sea of Characters* translated 𣎵 as "to choose". In view that this character consists of two parts, "wood" (𣎵) and "to carve" (𣎵), and pronounced as [gan], I think this is a word borrowed from the Chinese character 杆, meaning "shaft," the long and slender part of something. So I replaced "to choose" with "shaft." (4418)

Another example is 𣎵, *A Study of "A Sea of Characters"* translated it as "the end of an arrow". But I found in other sources that this character means "bag," and so I rendered it as "bag, quiver." (2283)

Still another example is 𣎵, which *A Study of "A Sea of Characters"* translated as "decay, rot" (6.262) According to Prof. Gong's textual research, I translated this character as 脩, which means "dry meat." (5110)

There are still many other mistakes in *A Study of "A Sea of Characters."* I won't enumerate them one by one. This is a work done by several scholars collectively. If a big book like this still contains so many problems worthy of further discussion, even more may be found in other books. Anyway, we should say the authors have done their best, they have certainly made no small contribution. I am not saying that every word is correct or every problem is solved in my dictionary, which is impossible.

Prof. Wang Li once said that a dictionary without citing word examples would be like a skeleton. The Xixia written language is a dead language. You cannot use it to make sentences or to translate a Chinese sentence into Xixia. In order to show a Xixia character's position and environment in a sentence and to ascertain its meaning, I have to quote examples found in *A Sea of Characters* and other works written by Xixia authors, such as *Homophones* and *A Concise Lexicon of Xixia and Chinese Languages*. If a word is not found in *A Sea of Characters*, I would use other authoritative data for reference. I collected a few rarely seen examples of character in the dictionary because they are of great value reference to scholars on Xixia. For the convenience of the reader I did my best to explain every character concisely and accurately and indicated the source of every character example, so that the reader may look into the original.

It took me more than twenty years to compile this dictionary. Before the task was fulfilled, my heart could not be relieved from the burden of it. The work was always in my mind. Sometimes I forgot everything around me except my work. Once I put a pot of meat on the stove to cook before starting to work on my dictionary. Soon I forgot all about it until I smelt a burnt odour and found the meat had already become charcol. Once when I was riding home on my bike, still thinking of my dictionary, I ran into a standing car. No wonder Italian linguist Scaliger (1540 – 1609) said, “An unpardonable wicked criminal should neither be sentenced to death nor be sent to forced labor, but should be condemned to compile a dictionary, because this kind of work consists of all the physical and mental sufferings and pains.” Can any one truly understand the sweet burden experienced in the compilation of a dictionary?

I tender my sincere gratitude to my leaders, teachers, schoolmates and friends, especially the party leaders who encouraged and supported me when I was in a most difficult position. Ma Wenzhong and Li Muke of the Ningxia Museum overcame obstruction and sent me to Beijing to study and collect materials. Ma Ruo and Chen Zhong of the Ningxia Bureau of Culture and Education recommended my dictionary to be published. Yang Xin, Zhang Yuan, and Zhang Huaiwu of the Propaganda Department enthusiastically supported me to publish the dictionary. Chen Bin, Hao Tingzhao and Ma Qizhi of the Ningxia Regional party Committee showed solicitude for the publication of the dictionary. Ma Junting of the Regional Financial Department allocated a special fund for the publication. I also extend my thanks to the successive leaders of the Ningxia Academy of Social Sciences.

Luo Maokun not only wrote the Xixia matrixes but also proofread a part of my manuscript together with Song Guozhu. Han Xiaomang did a lot of work for he served as the executive editor of the dictionary. Prof. Wang Tianshun, Li Haitao and Li Wen helped me compile an index. Zhou Yongyi, Zheng Wenlin, Wang Junyi, Xu Jufang, Ren Ming, and Tan Guomin of the China Social Science Publishing House all did a lot for the publication of the dictionary and deserve my heartfelt thanks. My wife Yang Shende also supported my work. I am greatly indebted to them and all my friends whose names are not mentioned above but helped me a lot. I sincerely welcome readers' criticism or suggestion and of course remain responsible for any errors in this book.

Li Fanwen  
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# 凡 例

一、本字典共收集 6000 個單字(包括異體字)。西夏國書《同音》字典的作者在《序言》中說:其書“大字 6133, 注字 6230”。注字無誤, 大字多統計近 300 字, 其後以訛傳訛, 學術界至今誤認為“西夏字共計 6000 多字”, 從現有的資料可以肯定, 西夏字只有 5800 多字, 其餘為異體和訛體字。

二、西夏字仿漢字而創造的方塊字, 因此採用四角號碼編寫字典比較科學, 為了使讀者檢閱方便, 除四角號碼編排外, 我們按西夏字的筆畫部首編了《夏漢檢字索引》還按漢字音序和筆畫部首編了《漢夏檢字索引》和《英夏檢字索引》。

三、字目解釋順序(一): 注音, 先注明該字屬《同音》第幾品, 再注擬音、聲調、反切譯音, 用方括號〔 〕表示, 即“方括號”內的字為音譯。(二)英譯, 一般僅注該字目的本義。(三)釋義, 先注本義, 再注同義詞及延伸字義、詞例、句例。以《同音》、《文海》、《掌中珠》世俗本為序, 然後則是佛經和其它資料。

四、注音採用龔煌城教授的擬音方案:

## 聲 母

p	ph	b	m			
t	th	d	n	l	lh	r
k	kh		ŋ			
		ɣ	x			
ts	tsh	dz		s	z	
tʂ	tʂh	dʂ		ʂ	ʐ	

## 韵 母 表

短 元 音				長 元 音		
攝	鬆元音	緊元音	捲舌音	鬆元音	緊元音	捲舌音
第一攝	1 $\begin{pmatrix} 1.1 \\ 2.1 \end{pmatrix} u$	61 $\begin{pmatrix} 1.58 \\ 2.51 \end{pmatrix} u$	80 $\begin{pmatrix} 1.75 \\ 2.69 \end{pmatrix} ur$	5 $\begin{pmatrix} 1.5 \\ 2.5 \end{pmatrix} u$		
	2 $\begin{pmatrix} 1.2 \\ 2.2 \end{pmatrix} ju$			6 $\begin{pmatrix} 1.6 \\ 2.6 \end{pmatrix} ju$		
	3 $\begin{pmatrix} 1.3 \\ 2.3 \end{pmatrix} ju$			7 $\begin{pmatrix} 1.7 \\ 2.7 \end{pmatrix} ju$		
	4 $\begin{pmatrix} 1.4 \\ 2.4 \end{pmatrix} u$					

	短 元 音			長 元 音		
第二攝	$8 \begin{pmatrix} 1.8 \\ 2.7 \end{pmatrix} e$ $9 \begin{pmatrix} 1.9 \\ 2.8 \end{pmatrix} ie$ $10 \begin{pmatrix} 1.10 \\ 2.9 \end{pmatrix} ji$ $11 \begin{pmatrix} 1.11 \\ 2.10 \end{pmatrix} j\dot{i}$	$68 \begin{pmatrix} 1.65 \\ 2.58 \end{pmatrix} \dot{e}$ $69 \begin{pmatrix} 1.66 \\ 2.59 \end{pmatrix} i \dot{e}$ $70 \begin{pmatrix} 1.67 \\ 2.60 \end{pmatrix} j \dot{i}$	$82 \begin{pmatrix} 1.77 \\ 2.71 \end{pmatrix} er$ $83 \begin{pmatrix} 1.78 \\ 2.72 \end{pmatrix} ier$ $84 \begin{pmatrix} 1.79 \\ 2.72 \end{pmatrix} jir$	$12 \begin{pmatrix} 1.12 \\ 2.11 \end{pmatrix} \underline{e}$ $13 \begin{pmatrix} 1.13 \\ 2.12 \end{pmatrix} \underline{ie}$ $14 \begin{pmatrix} 1.14 \\ 2.12 \end{pmatrix} \underline{j\dot{i}}$		$99 \begin{pmatrix} 2.84 \\ 2.86 \end{pmatrix} \underline{er}$ $101 \begin{pmatrix} 1.93 \\ 2.86 \end{pmatrix} \underline{j\dot{i}r}$
第三攝	$15 \begin{pmatrix} 1.15 \\ 2.13 \end{pmatrix} \bar{e}$ $16 \begin{pmatrix} 1.16 \\ 2.14 \end{pmatrix} j\bar{r}$					
第四攝	$17 \begin{pmatrix} 1.17 \\ 2.14 \end{pmatrix} a$ $18 \begin{pmatrix} 1.13 \\ 2.15 \end{pmatrix} ia$ $19 \begin{pmatrix} 1.19 \\ 2.16 \end{pmatrix} ja$ $20 \begin{pmatrix} 1.20 \\ 2.17 \end{pmatrix} j\dot{a}$	$66 \begin{pmatrix} 1.63 \\ 2.56 \end{pmatrix} \underline{a}$ $67 \begin{pmatrix} 1.64 \\ 2.57 \end{pmatrix} j \underline{a}$	$85 \begin{pmatrix} 1.80 \\ 2.73 \end{pmatrix} ar$ $86 \begin{pmatrix} 1.81 \\ 2.74 \end{pmatrix} iar$ $87 \begin{pmatrix} 1.82 \\ 2.74 \end{pmatrix} jwar$	$22 \begin{pmatrix} 1.22 \\ 2.11 \end{pmatrix} \underline{a}$ $23 \begin{pmatrix} 2.20 \\ 2.12 \end{pmatrix} \underline{ia}$ $21 \begin{pmatrix} 1.21 \\ 2.18 \end{pmatrix} \underline{ja}$ $24 \begin{pmatrix} 1.23 \\ 2.21 \end{pmatrix} \underline{j\dot{a}}$		$88 \begin{pmatrix} 1.83 \\ 2.75 \end{pmatrix} \underline{ar}$ $89 \begin{pmatrix} 2.75 \\ 2.76 \end{pmatrix} \underline{j\dot{a}r}$
第五攝	$25 \begin{pmatrix} 1.24 \\ 2.22 \end{pmatrix} \bar{a}$ $26 \begin{pmatrix} 1.25 \\ 2.23 \end{pmatrix} i\bar{a}$ $27 \begin{pmatrix} 1.26 \\ 2.24 \end{pmatrix} j\bar{a}$					
第六攝	$28 \begin{pmatrix} 1.27 \\ 2.25 \end{pmatrix} \bar{a}$ $29 \begin{pmatrix} 1.28 \\ 2.26 \end{pmatrix} j\bar{a}$ $30 \begin{pmatrix} 1.29 \\ 2.27 \end{pmatrix} j\dot{\bar{a}}$ $31 \begin{pmatrix} 1.30 \\ 2.28 \end{pmatrix} j\dot{\bar{a}}$	$71 \begin{pmatrix} 1.68 \\ 2.61 \end{pmatrix} \bar{a}$ $72 \begin{pmatrix} 1.69 \\ 2.61 \end{pmatrix} j\dot{\bar{a}}$	$90 \begin{pmatrix} 1.84 \\ 2.76 \end{pmatrix} \bar{a}r$ $91 \begin{pmatrix} 1.85 \\ 2.77 \end{pmatrix} i\bar{a}r$ $92 \begin{pmatrix} 1.86 \\ 2.77 \end{pmatrix} j\bar{a}r$	$32 \begin{pmatrix} 1.31 \\ 2.29 \end{pmatrix} \underline{\bar{a}}$ $33 \begin{pmatrix} 1.32 \\ 2.29 \end{pmatrix} \underline{j\dot{\bar{a}}}$		$100 \begin{pmatrix} 1.92 \\ 2.85 \end{pmatrix} \underline{j\dot{\bar{a}}r}$
第七攝	$34 \begin{pmatrix} 1.33 \\ 2.30 \end{pmatrix} ej$ $35 \begin{pmatrix} 1.34 \\ 2.31 \end{pmatrix} iej$ $36 \begin{pmatrix} 1.35 \\ 2.32 \end{pmatrix} jij$ $37 \begin{pmatrix} 1.36 \\ 2.33 \end{pmatrix} j\dot{j}$	$63 \begin{pmatrix} 1.60 \\ 2.53 \end{pmatrix} iej$ $64 \begin{pmatrix} 1.61 \\ 2.54 \end{pmatrix} jij$	$77 \begin{pmatrix} 1.73 \\ 2.66 \end{pmatrix} ejr$ $78 \begin{pmatrix} 2.67 \\ 2.68 \end{pmatrix} iejr$ $79 \begin{pmatrix} 1.74 \\ 2.68 \end{pmatrix} j\dot{j}r$	$38 \begin{pmatrix} 1.37 \\ 2.34 \end{pmatrix} \underline{ej}$ $39 \begin{pmatrix} 2.38 \\ 2.35 \end{pmatrix} \underline{iej}$ $40 \begin{pmatrix} 1.39 \\ 2.35 \end{pmatrix} \underline{j\dot{j}}$		
第八攝	$41 \begin{pmatrix} 1.40 \\ 2.36 \end{pmatrix} \bar{a}j$ $42 \begin{pmatrix} 1.41 \\ 2.36 \end{pmatrix} i\bar{a}j$ $43 \begin{pmatrix} 1.42 \\ 2.37 \end{pmatrix} j\bar{a}j$	$76 \begin{pmatrix} 2.65 \\ 2.55 \end{pmatrix} i\bar{a}j$ $65 \begin{pmatrix} 1.62 \\ 2.55 \end{pmatrix} j\bar{a}j$				