

# Le marche di casa nella regione di Davos

Autor(en): **Cambin, Gastone**

Objektyp: **Article**

Zeitschrift: **Archives héraldiques suisses : Annuaire = Schweizer Archiv für Heraldik : Jahrbuch = Archivio araldico svizzero : Annuario**

Band (Jahr): **78 (1964)**

PDF erstellt am: **24.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-746035>

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## Le marche di casa nella regione di Davos

Contributo agli studi ausiliari per l'araldica e la genealogia

GASTONE CAMBIN

La cittadina di Davos offre agli appassionati di montagna e di sci un incomparrabile paradiso per un soggiorno prolungato o ripetuto; ma lo studioso non potrà far a meno di sottrarre qualche tempo agli svaghi per trovare il passato storico di quei luoghi, di un popolo ricco di tradizioni, usi e costumi, il quale, tempo addietro, doveva stare isolato, privo di comunicazioni per lunghi inverni.

Un'antica e caratteristica casa sita allo imbocco del Sertigtal accoglie l'Heimatmuseum, certamente uno dei più ricchi oltre i 1500 m d'altitudine, ordinato con devozione, con il contributo di una popo-

lazione che appena cent'anni fa costituiva un piccolo e modesto nucleo abitato, divenuto oggi l'orgoglio giustificato e meritato degli antichi « Davoser ».

Questo museo accoglie un numero considerevole di oggetti d'ogni specie, accuratamente selezionati: mobili, suppellettili, attrezzi di mestieri, armi e uniformi, tutto per la storia dello sci, come pure documenti, stemmi, genealogie e marche di casa.

Non intendiamo dilungarci sulle varie raccolte, ma fermare la nostra attenzione sulla collezione viva, ricca e variata delle *marche di casa* delle antiche famiglie della

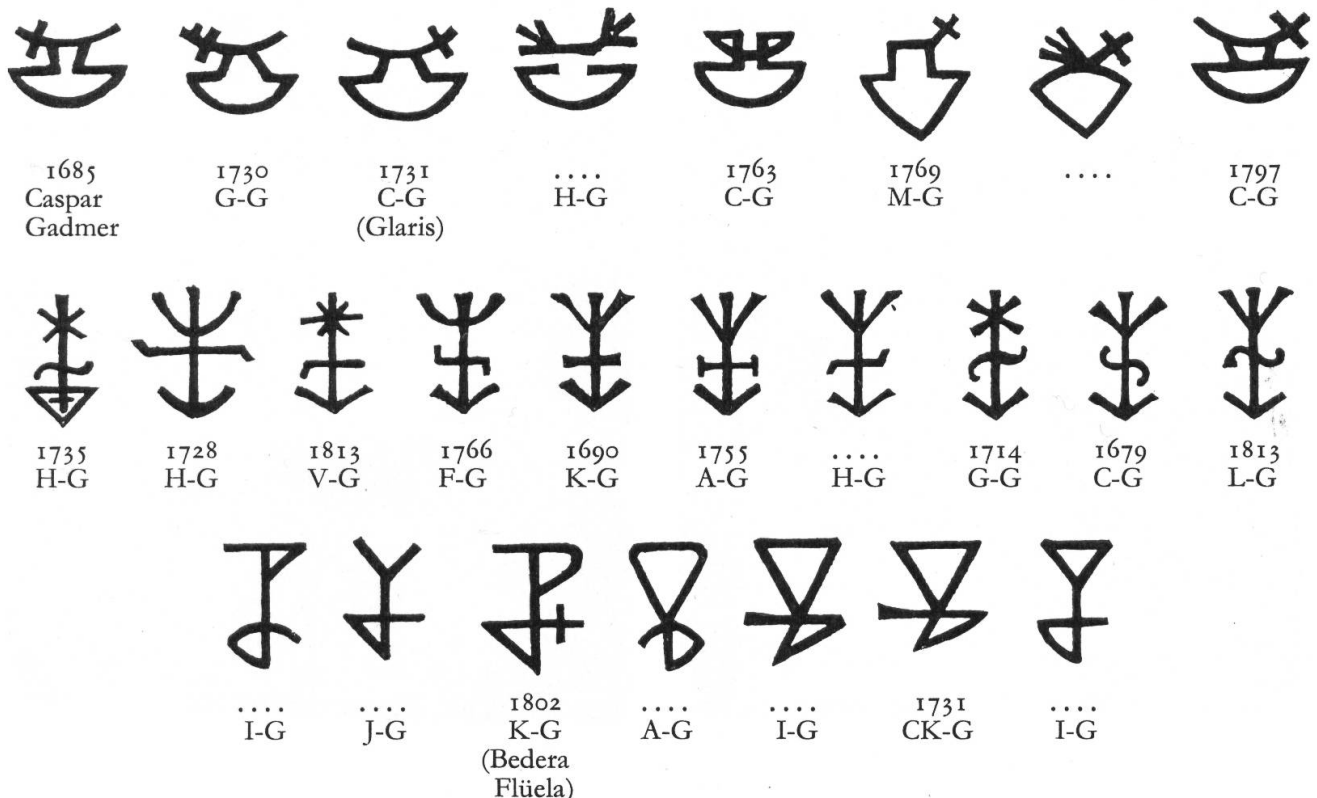


Fig. 1. Esempio di evoluzione e trasformazione di marche — in tre gruppi ben distinti — per un solo cognome (Gadmer), attraverso tre secoli.

regione, meritevole di essere annoverata tra le più belle fonti in questo settore specialistico.

È bene ricordare qui l'opera del defunto Tobias Prader<sup>1</sup> di Davos, il quale, con conoscenza del luogo e dei suoi abitanti, compilò un primo inventario redatto su un quaderno, terminato nel 1949, comprendente un panorama delle marche delle famiglie di Davos.

L'opera del Prader venne poi ampliata da una nuova raccolta altrettanto meritevole, con le varianti per una stessa famiglia, elaborata da Arne Sjørnsen<sup>2</sup>. Nelle sue riproduzioni il Sjørnsen lascia una impronta di rigidità nordica, nell'interpretare alcuni segni che in realtà, per lo

più primitivi, sono talvolta di una morbidezza scultorea.

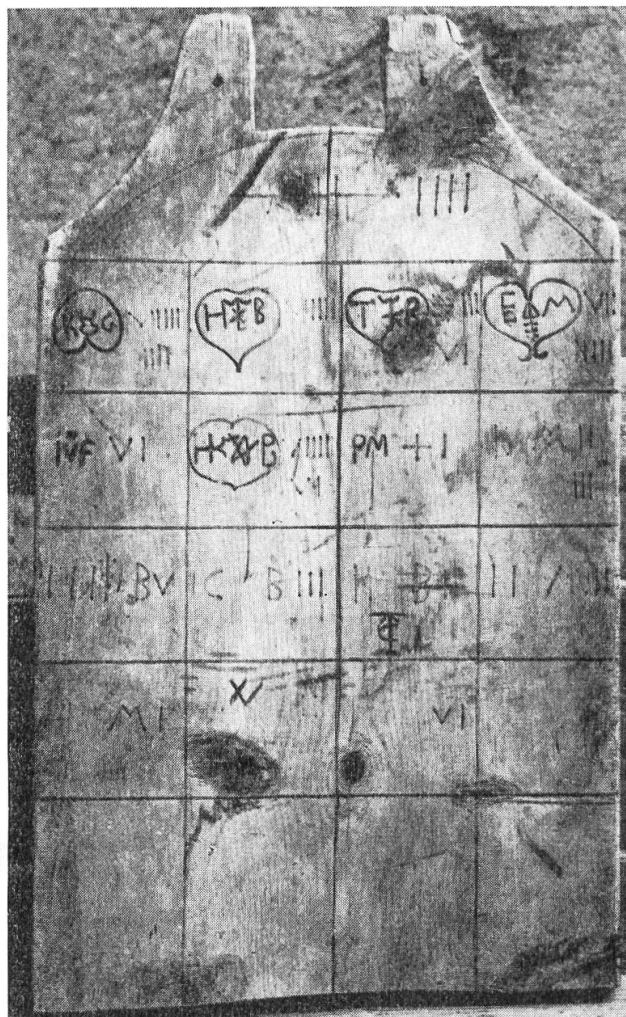
Questi due lavori furono completati con aggiunte e osservazioni provenienti da altro materiale della regione di Davos, in diretta relazione con le famiglie attuali<sup>3</sup>.

E vogliamo sottolineare il valore di questo materiale quale fonte complementare tra le più preziose e attendibili per gli studi e le ricerche araldiche e genealogiche.

<sup>1</sup> Tobias Prader, nato il 14.7.1874, morto il 24.1.1956, di Davos.

<sup>2</sup> Arne Sjørnsen, nato il 2.3.1876, morto il 20.11.1955, norvegese d'origine, cittadino di Davos dal 1934.

<sup>3</sup> Oggetti vari raccolti dall'autore presso privati ed antiquari della regione.



Figg. 2 e 3. Antica tavola in legno portante sul diritto una serie di marche incise col coltello, diciotto in totale, ognuna delle quali è seguita da intagli che costituiscono una forma di registrazione contabile in uso sugli alpi (probabilmente dei capi di bestiame o della produzione lattifera); al retro della stessa una simile « amministrazione », ma qui i proprietari si segnano con un marchio a fuoco.

La marca di casa, che gode di protezione giuridica<sup>4</sup>, si ritrova in infinite applicazioni che qui illustriamo con qualche esempio.

L'uso dello stemma derivato da marche domestiche<sup>5</sup> è una realtà storicamente provata da una ricca documentazione<sup>6</sup>, particolarmente nordica. Bisogna tuttavia osservare che, se la letteratura tratta essenzialmente i paesi nordici, non meno troviamo questi *segni, marche* o *tessere* anche a sud delle Alpi.

La dura e quotidiana fatica della vita montana è all'origine di questo rudimentale e primitivo segno di proprietà, diventato più evoluto e decorativo, quasi raffinato, nelle regioni con più dirette relazioni con i borghi e le città. L'analfabetismo non poteva essere che un vivo fautore

dell'introduzione di un segno per indicare la proprietà, istituzione incontestabile, istintiva e naturale dell'uomo. Va rilevato il valore della marca di casa sul piano giuridico nel quadro della proprietà.

Anche per la genealogia troviamo nelle marche domestiche un apporto sensibile. Membri di una stessa famiglia adottarono segni simili, ma non perfettamente uguali (fig. 1), costituendo per ogni membro dello stesso ceppo (per ogni capofamiglia, per ogni fuoco) un segno individuale.

Occorre essere cauti nell'attribuzione dell'una o dell'altra marca a una determinata famiglia. Il passaggio di proprietà per eredità o alleanze matrimoniali, oltre alle vendite, fece sì che marche di diverse famiglie si trovassero riunite su un medesimo oggetto.

<sup>4</sup> GMÜR, M.: « Schweiz. Bauernmarken und Holzkunden. » Bern 1917. (Abhandl. z. Schweiz. Recht, Heft 77).

<sup>5</sup> HOMEYER, C. G.: *Die Haus- und Hofmarken*. Berlin, 1870.

<sup>6</sup> KOERNER, B.: *Handbuch der Heraldkunst*. Görlitz, 1920-1933. « Wissenschaftl. Beiträge zur Deutung der Hausmarken, Steinmetz-Zeichen und Wappen. » 4 voll.

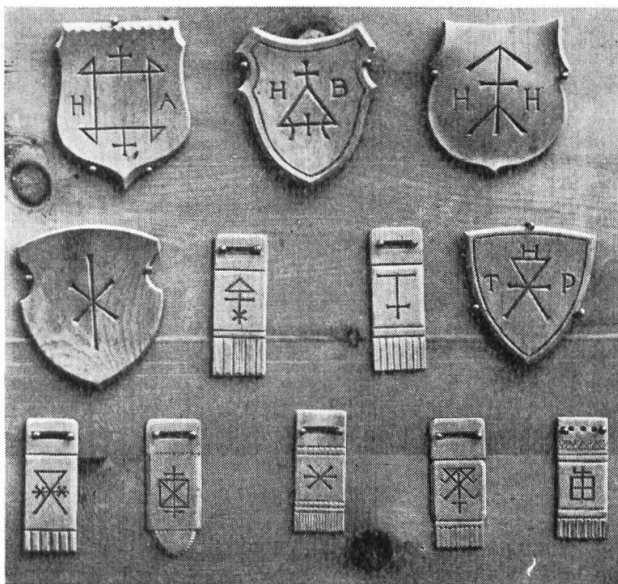


Fig. 4. Un gruppo di marche di casa incise su legno, cinque delle quali in forma di scudo araldico (varianti tra gli 8 e 9 cm di base e gli 8 e 11 cm di altezza) e le altre a forma di tessere (di cm 3 a 3,5 di base e 7,5 a 9 di altezza). Nell'ordine le abbiamo così identificate: 1. Ambühl; 2. Buol; 3. Hartmann; 4. Bühler o forse Jost; 5. Müller; 6. Pats; 7. Prader; 8. Accola; 9. Batschi; 10. Schlegel?; 11. Meiser; 12. Rüesch.

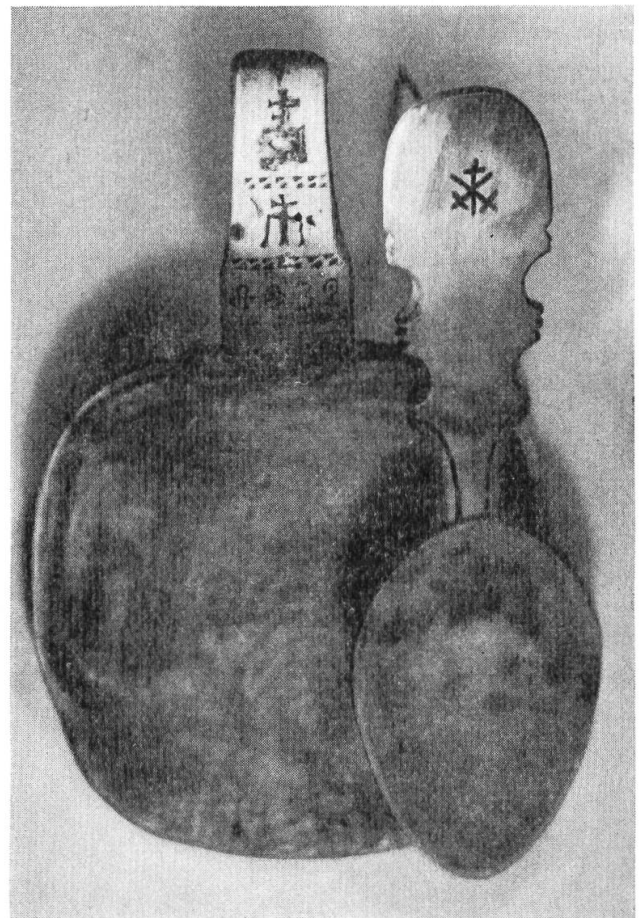


Fig. 5. Cucchiaini in legno per uso domestico. Il primo, con l'anno 1832, porta ben visibile la marca dei Grass. Più sopra, purtroppo alterata, figura una variante della stessa marca, attribuibile ad un passaggio di proprietà, ma nella stessa famiglia. Il secondo, nella stessa collezione, non è grigionese.

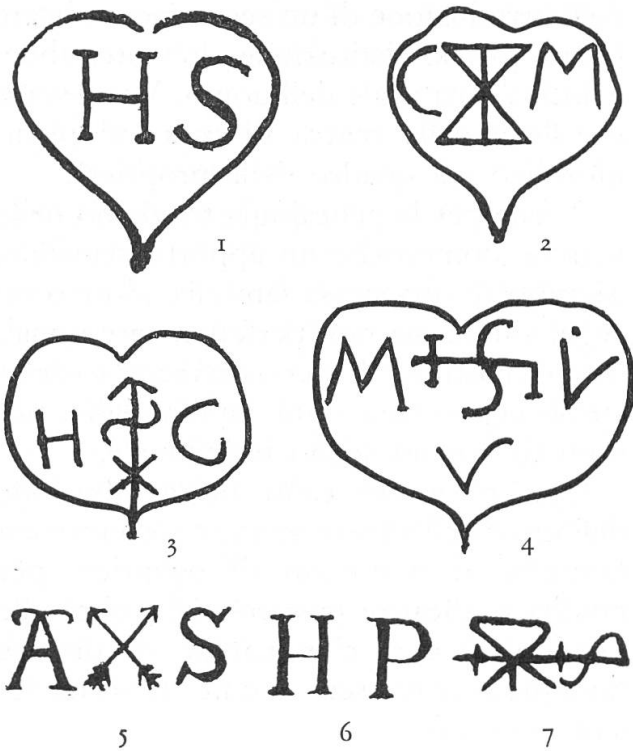


Fig. 7. Impronta di alcune marche a fuoco del tipo presentato alla fig. 6. Nell'ordine troviamo: 1. HS : Sprecher; 2. CM : Minsch; 3. HG : Gadmer; 4. MV : Valär; 5. AS : Sprecher; 6. HP : Pirani (?); 7. Accola (?).

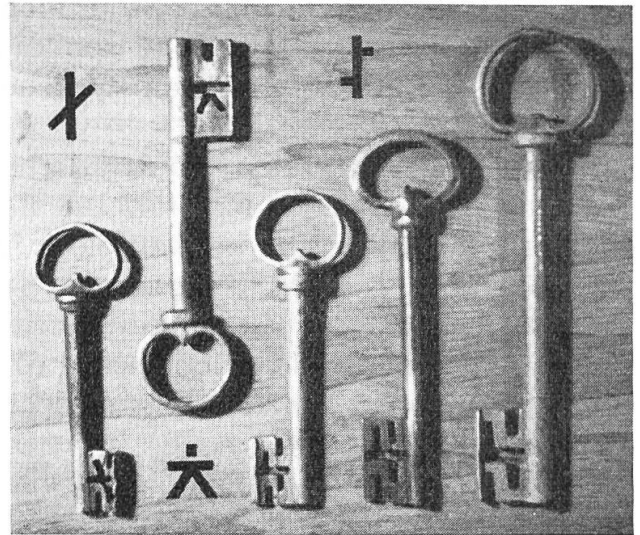


Fig. 8. Gruppo di chiavi con la marca traforata nel congegno. Nell'ordine potrebbero essere: Jost (?), Monsch o Kessler (?), e le tre successive, con la medesima marca, appartenenti a una stessa famiglia, forse Gabathuler, Gerber o Kindschi (?).

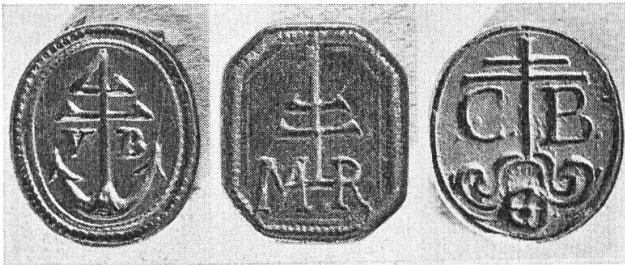


Fig. 9. Matrici di sigilli con marche ed iniziali difficilmente attribuibili: Bircher (?), Mathis (?), Branger (?).



Fig. 11. Cassapanca del 1586 di Christian Fyt. La marca leggermente incisa è di ottima fattura.

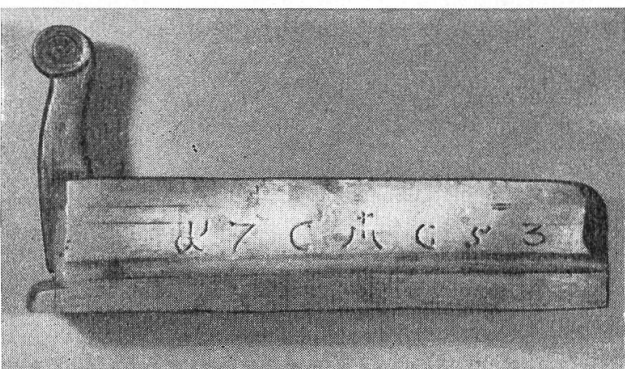


Fig. 10. Piella per uso artigianale con l'anno 1753 e le iniziali CG (Grass).

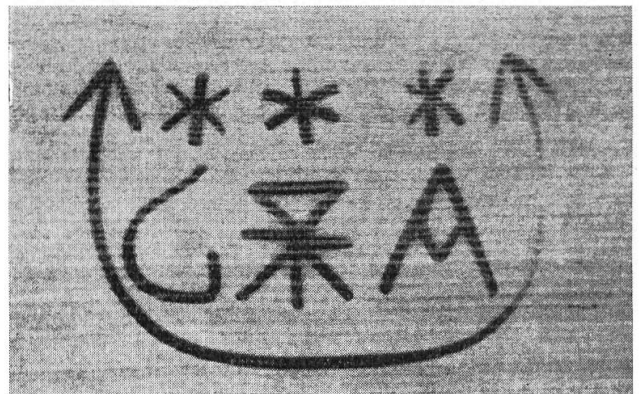


Fig. 12. Marca a fuoco di Georg Accola applicata sul fondo di un recipiente in legno per il latte.

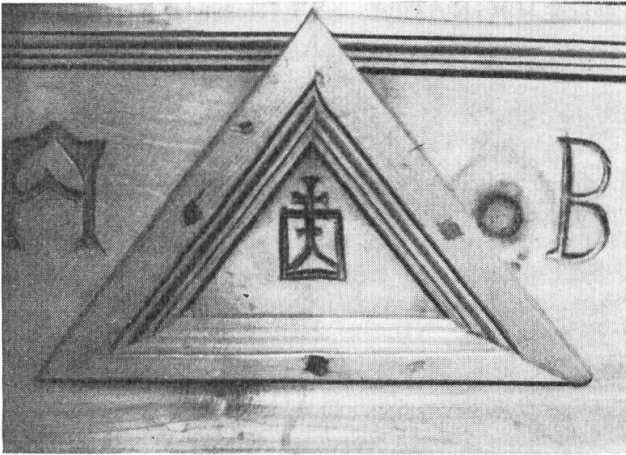


Fig. 13. Armadio di ottimo stile paesano engadinese, con la marca dei Beeli accostata dalle iniziali HB e con l'anno 1700. Sul medesimo mobile, sul cornicione, è incisa la marca degli Sprecher accostata dalle iniziali GS, con l'anno 1720. Più sotto, sulla porta, si ritrovano le medesime iniziali ed il medesimo anno ma con un'altra marca, attribuibile ad un cambiamento di proprietà restando nella stessa famiglia.

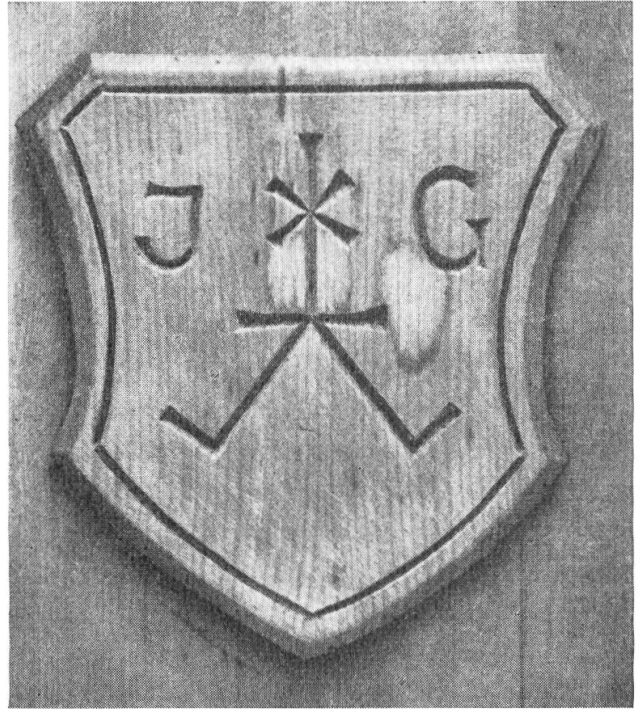


Fig. 16. Targhetta in legno a forma di scudo (cm 8 x 8,5) ottimamente incisa. È la marca di Jos. Grass accostata dalle iniziali JG.

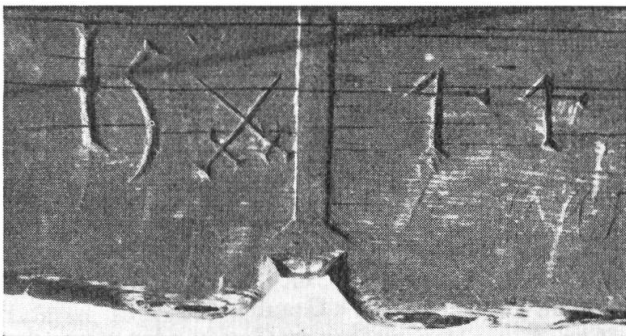


Fig. 14. Frammento di architrave di una porta di « chalet », ora demolito, dell'anno 1511. Al centro la marca degli Sprecher (o Meuli?).



Fig. 15. Sacco di farina del mugnaio Martin Kaufmann, di Davos, 1844.



Fig. 17. Targa di ottone per la bardatura frontale (testiera) dei cavalli di P. Buol, 1801.

Nel'ambito di una stessa famiglia si accumulavano, oltre a quelle già numerose che servivano a contraddistinguere figli e discendenti, le marche di rami laterali. Famiglie non aventi relazioni di parentela si trovavano poi, per le trasformazioni succedutesi, con le loro marche quasi simili, per l'occhio del profano, pur non essendole dopo un attento esame.

Le due tavole che seguono sono un accenno alle principali e caratteristiche. Oltre duemila furono raccolte per questo lavoro; solo seicento sono quelle riprodotte. Per ogni famiglia si potrebbe allestire uno studio dettagliato.

Nè va trascurata l'importanza della marca nel settore dell'artigianato e delle arti minori, dove la stessa ha permesso di individuare la paternità di opere contrassegnate dall'esecutore.

Le nostre regioni dovrebbero portare quell'interesse che merita un argomento tanto largo di contributi preziosi per la storia, la genealogia, l'araldica, il diritto, la paleografia e le tradizioni popolari. I Grigioni, in questo settore specifico, sono egregiamenti avanzati per i diversi lavori dati alla stampa da alcuni studiosi regionali<sup>7</sup>.

È raccomandabile, a chi può essere in grado di farlo, di raggruppare queste marche, sull'esempio di Davos, chiedendo la collaborazione o segnalandole a specialisti per meglio operare e costituire una raccolta organica, offrendo così ai posteri un segno tangibile di una secolare evoluzione che tende a dissiparsi nel flusso dei tempi.

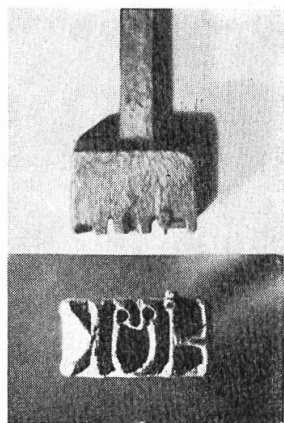


Fig. 6. Marchio a fuoco (non identificato). Quelli esaminati misurano da 35 a 42 cm.

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REPERTORIO

delle famiglie nella regione di Davos, di cui diamo la marca di casa.

I numeri che seguono il nome si riferiscono alle due tavole.

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Kadiepolt (C) : 320-321.  
Kässi : 322.





𠄎	𠄏	𠄐	𠄑	𠄒	𠄓	𠄔	𠄕	𠄖	𠄗	𠄘	𠄙	𠄚	𠄛	𠄜	𠄝	𠄞	𠄟	𠄠	𠄡	𠄢	𠄣	𠄤	𠄥	𠄦	𠄧	𠄨	𠄩	𠄪	𠄫	𠄬	𠄭	𠄮	𠄯	𠄰	𠄱	𠄲	𠄳	𠄴	𠄵	𠄶	𠄷	𠄸	𠄹	𠄺	𠄻	𠄼	𠄽	𠄾	𠄿	𠅀	𠅁	𠅂	𠅃	𠅄	𠅅	𠅆	𠅇	𠅈	𠅉	𠅊	𠅋	𠅌	𠅍	𠅎	𠅏	𠅐	𠅑	𠅒	𠅓	𠅔	𠅕	𠅖	𠅗	𠅘	𠅙	𠅚	𠅛	𠅜	𠅝	𠅞	𠅟	𠅠	𠅡	𠅢	𠅣	𠅤	𠅥	𠅦	𠅧	𠅨	𠅩	𠅪	𠅫	𠅬	𠅭	𠅮	𠅯	𠅰	𠅱	𠅲	𠅳	𠅴	𠅵	𠅶	𠅷	𠅸	𠅹	𠅺	𠅻	𠅼	𠅽	𠅾	𠅿	𠆀	𠆁	𠆂	𠆃	𠆄	𠆅	𠆆	𠆇	𠆈	𠆉	𠆊	𠆋	𠆌	𠆍	𠆎	𠆏	𠆐	𠆑	𠆒	𠆓	𠆔	𠆕	𠆖	𠆗	𠆘	𠆙	𠆚	𠆛	𠆜	𠆝	𠆞	𠆟	𠆠	𠆡	𠆢	𠆣	𠆤	𠆥	𠆦	𠆧	𠆨	𠆩	𠆪	𠆫	𠆬	𠆭	𠆮	𠆯	𠆰	𠆱	𠆲	𠆳	𠆴	𠆵	𠆶	𠆷	𠆸	𠆹	𠆺	𠆻	𠆼	𠆽	𠆾	𠆿	𠇀	𠇁	𠇂	𠇃	𠇄	𠇅	𠇆	𠇇	𠇈	𠇉	𠇊	𠇋	𠇌	𠇍	𠇎	𠇏	𠇐	𠇑	𠇒	𠇓	𠇔	𠇕	𠇖	𠇗	𠇘	𠇙	𠇚	𠇛	𠇜	𠇝	𠇞	𠇟	𠇠	𠇡	𠇢	𠇣	𠇤	𠇥	𠇦	𠇧	𠇨	𠇩	𠇪	𠇫	𠇬	𠇭	𠇮	𠇯	𠇰	𠇱	𠇲	𠇳	𠇴	𠇵	𠇶	𠇷	𠇸	𠇹	𠇺	𠇻	𠇼	𠇽	𠇾	𠇿	𠈀	𠈁	𠈂	𠈃	𠈄	𠈅	𠈆	𠈇	𠈈	𠈉	𠈊	𠈋	𠈌	𠈍	𠈎	𠈏	𠈐	𠈑	𠈒	𠈓	𠈔	𠈕	𠈖	𠈗	𠈘	𠈙	𠈚	𠈛	𠈜	𠈝	𠈞	𠈟	𠈠	𠈡	𠈢	𠈣	𠈤	𠈥	𠈦	𠈧	𠈨	𠈩	𠈪	𠈫	𠈬	𠈭	𠈮	𠈯	𠈰	𠈱	𠈲	𠈳	𠈴	𠈵	𠈶	𠈷	𠈸	𠈹	𠈺	𠈻	𠈼	𠈽	𠈾	𠈿	𠉀	𠉁	𠉂	𠉃	𠉄	𠉅	𠉆	𠉇	𠉈	𠉉	𠉊	𠉋	𠉌	𠉍	𠉎	𠉏	𠉐	𠉑	𠉒	𠉓	𠉔	𠉕	𠉖	𠉗	𠉘	𠉙	𠉚	𠉛	𠉜	𠉝	𠉞	𠉟	𠉠	𠉡	𠉢	𠉣	𠉤	𠉥	𠉦	𠉧	𠉨	𠉩	𠉪	𠉫	𠉬	𠉭	𠉮	𠉯	𠉰	𠉱	𠉲	𠉳	𠉴	𠉵	𠉶	𠉷	𠉸	𠉹	𠉺	𠉻	𠉼	𠉽	𠉾	𠉿	𠊀	𠊁	𠊂	𠊃	𠊄	𠊅	𠊆	𠊇	𠊈	𠊉	𠊊	𠊋	𠊌	𠊍	𠊎	𠊏	𠊐	𠊑	𠊒	𠊓	𠊔	𠊕	𠊖	𠊗	𠊘	𠊙	𠊚	𠊛	𠊜	𠊝	𠊞	𠊟	𠊠	𠊡	𠊢	𠊣	𠊤	𠊥	𠊦	𠊧	𠊨	𠊩	𠊪	𠊫	𠊬	𠊭	𠊮	𠊯	𠊰	𠊱	𠊲	𠊳	𠊴	𠊵	𠊶	𠊷	𠊸	𠊹	𠊺	𠊻	𠊼	𠊽	𠊾	𠊿	𠋀	𠋁	𠋂	𠋃	𠋄	𠋅	𠋆	𠋇	𠋈	𠋉	𠋊	𠋋	𠋌	𠋍	𠋎	𠋏	𠋐	𠋑	𠋒	𠋓	𠋔	𠋕	𠋖	𠋗	𠋘	𠋙	𠋚	𠋛	𠋜	𠋝	𠋞	𠋟	𠋠	𠋡	𠋢	𠋣	𠋤	𠋥	𠋦	𠋧	𠋨	𠋩	𠋪	𠋫	𠋬	𠋭	𠋮	𠋯	𠋰	𠋱	𠋲	𠋳	𠋴	𠋵	𠋶	𠋷	𠋸	𠋹	𠋺	𠋻	𠋼	𠋽	𠋾	𠋿	𠌀	𠌁	𠌂	𠌃	𠌄	𠌅	𠌆	𠌇	𠌈	𠌉	𠌊	𠌋	𠌌	𠌍	𠌎	𠌏	𠌐	𠌑	𠌒	𠌓	𠌔	𠌕	𠌖	𠌗	𠌘	𠌙	𠌚	𠌛	𠌜	𠌝	𠌞	𠌟	𠌠	𠌡	𠌢	𠌣	𠌤	𠌥	𠌦	𠌧	𠌨	𠌩	𠌪	𠌫	𠌬	𠌭	𠌮	𠌯	𠌰	𠌱	𠌲	𠌳	𠌴	𠌵	𠌶	𠌷	𠌸	𠌹	𠌺	𠌻	𠌼	𠌽	𠌾	𠌿	𠍀	𠍁	𠍂	𠍃	𠍄	𠍅	𠍆	𠍇	𠍈	𠍉	𠍊	𠍋	𠍌	𠍍	𠍎	𠍏	𠍐	𠍑	𠍒	𠍓	𠍔	𠍕	𠍖	𠍗	𠍘	𠍙	𠍚	𠍛	𠍜	𠍝	𠍞	𠍟	𠍠	𠍡	𠍢	𠍣	𠍤	𠍥	𠍦	𠍧	𠍨	𠍩	𠍪	𠍫	𠍬	𠍭	𠍮	𠍯	𠍰	𠍱	𠍲	𠍳	𠍴	𠍵	𠍶	𠍷	𠍸	𠍹	𠍺	𠍻	𠍼	𠍽	𠍾	𠍿	𠎀	𠎁	𠎂	𠎃	𠎄	𠎅	𠎆	𠎇	𠎈	𠎉	𠎊	𠎋	𠎌	𠎍	𠎎	𠎏	𠎐	𠎑	𠎒	𠎓	𠎔	𠎕	𠎖	𠎗	𠎘	𠎙	𠎚	𠎛	𠎜	𠎝	𠎞	𠎟	𠎠	𠎡	𠎢	𠎣	𠎤	𠎥	𠎦	𠎧	𠎨	𠎩	𠎪	𠎫	𠎬	𠎭	𠎮	𠎯	𠎰	𠎱	𠎲	𠎳	𠎴	𠎵	𠎶	𠎷	𠎸	𠎹	𠎺	𠎻	𠎼	𠎽	𠎾	𠎿	𠏀	𠏁	𠏂	𠏃	𠏄	𠏅	𠏆	𠏇	𠏈	𠏉	𠏊	𠏋	𠏌	𠏍	𠏎	𠏏	𠏐	𠏑	𠏒	𠏓	𠏔	𠏕	𠏖	𠏗	𠏘	𠏙	𠏚	𠏛	𠏜	𠏝	𠏞	𠏟	𠏠	𠏡	𠏢	𠏣	𠏤	𠏥	𠏦	𠏧	𠏨	𠏩	𠏪	𠏫	𠏬	𠏭	𠏮	𠏯	𠏰	𠏱	𠏲	𠏳	𠏴	𠏵	𠏶	𠏷	𠏸	𠏹	𠏺	𠏻	𠏼	𠏽	𠏾	𠏿	𠐀	𠐁	𠐂	𠐃	𠐄	𠐅	𠐆	𠐇	𠐈	𠐉	𠐊	𠐋	𠐌	𠐍	𠐎	𠐏	𠐑	𠐒	𠐓	𠐔	𠐕	𠐖	𠐗	𠐘	𠐙	𠐚	𠐛	𠐜	𠐝	𠐞	𠐟	𠐠	𠐡	𠐢	𠐣	𠐤	𠐥	𠐦	𠐧	𠐨	𠐩	𠐪	𠐫	𠐬	𠐭	𠐮	𠐯	𠐰	𠐱	𠐲	𠐳	𠐴	𠐵	𠐶	𠐷	𠐸	𠐹	𠐺	𠐻	𠐼	𠐽	𠐾	𠐿	𠑀	𠑁	𠑂	𠑃	𠑄	𠑅	𠑆	𠑇	𠑈	𠑉	𠑊	𠑋	𠑌	𠑍	𠑎	𠑏	𠑐	𠑑	𠑒	𠑓	𠑔	𠑕	𠑖	𠑗	𠑘	𠑙	𠑚	𠑛	𠑜	𠑝	𠑞	𠑟	𠑠	𠑡	𠑢	𠑣	𠑤	𠑥	𠑦	𠑧	𠑨	𠑩	𠑪	𠑫	𠑬	𠑭	𠑮	𠑯	𠑰	𠑱	𠑲	𠑳	𠑴	𠑵	𠑶	𠑷	𠑸	𠑹	𠑺	𠑻	𠑼	𠑽	𠑾	𠑿	𠒀	𠒁	𠒂	𠒃	𠒄	𠒅	𠒆	𠒇	𠒈	𠒉	𠒊	𠒋	𠒌	𠒍	𠒎	𠒏	𠒐	𠒑	𠒒	𠒓	𠒔	𠒕	𠒖	𠒗	𠒘	𠒙	𠒚	𠒛	𠒜	𠒝	𠒞	𠒟	𠒠	𠒡	𠒢	𠒣	𠒤	𠒥	𠒦	𠒧	𠒨	𠒩	𠒪	𠒫	𠒬	𠒭	𠒮	𠒯	𠒰	𠒱	𠒲	𠒳	𠒴	𠒵	𠒶	𠒷	𠒸	𠒹	𠒺	𠒻	𠒼	𠒽	𠒾	𠒿	𠓀	𠓁	𠓂	𠓃	𠓄	𠓅	𠓆	𠓇	𠓈	𠓉	𠓊	𠓋	𠓌	𠓍	𠓎	𠓏	𠓐	𠓑	𠓒	𠓓	𠓔	𠓕	𠓖	𠓗	𠓘	𠓙	𠓚	𠓛	𠓜	𠓝	𠓞	𠓟	𠓠	𠓡	𠓢	𠓣	𠓤	𠓥	𠓦	𠓧	𠓨	𠓩	𠓪	𠓫	𠓬	𠓭	𠓮	𠓯	𠓰	𠓱	𠓲	𠓳	𠓴	𠓵	𠓶	𠓷	𠓸	𠓹	𠓺	𠓻	𠓼	𠓽	𠓾	𠓿	𠔀	𠔁	𠔂	𠔃	𠔄	𠔅	𠔆	𠔇	𠔈	𠔉	𠔊	𠔋	𠔌	𠔍	𠔎	𠔏	𠔐	𠔑	𠔒	𠔓	𠔔	𠔕	𠔖	𠔗	𠔘	𠔙	𠔚	𠔛	𠔜	𠔝	𠔞	𠔟	𠔠	𠔡	𠔢	𠔣	𠔤	𠔥	𠔦	𠔧	𠔨	𠔩	𠔪	𠔫	𠔬	𠔭	𠔮	𠔯	𠔰	𠔱	𠔲	𠔳	𠔴	𠔵	𠔶	𠔷	𠔸	𠔹	𠔺	𠔻	𠔼	𠔽	𠔾	𠔿	𠕀	𠕁	𠕂	𠕃	𠕄	𠕅	𠕆	𠕇	𠕈	𠕉	𠕊	𠕋	𠕌	𠕍	𠕎	𠕏	𠕐	𠕑	𠕒	𠕓	𠕔	𠕕	𠕖	𠕗	𠕘	𠕙	𠕚	𠕛	𠕜	𠕝	𠕞	𠕟	𠕠	𠕡	𠕢	𠕣	𠕤	𠕥	𠕦	𠕧	𠕨	𠕩	𠕪	𠕫	𠕬	𠕭	𠕮	𠕯	𠕰	𠕱	𠕲	𠕳	𠕴	𠕵	𠕶	𠕷	𠕸	𠕹	𠕺	𠕻	𠕼	𠕽	𠕾	𠕿	𠖀	𠖁	𠖂	𠖃	𠖄	𠖅	𠖆	𠖇	𠖈	𠖉	𠖊	𠖋	𠖌	𠖍	𠖎	𠖏	𠖐	𠖑	𠖒	𠖓	𠖔	𠖕	𠖖	𠖗	𠖘	𠖙	𠖚	𠖛	𠖜	𠖝	𠖞	𠖟	𠖠	𠖡	𠖢	𠖣	𠖤	𠖥	𠖦	𠖧	𠖨	𠖩	𠖪	𠖫	𠖬	𠖭	𠖮	𠖯	𠖰	𠖱	𠖲	𠖳	𠖴	𠖵	𠖶	𠖷	𠖸	𠖹	𠖺	𠖻	𠖼	𠖽	𠖾	𠖿	𠗀	𠗁	𠗂	𠗃	𠗄	𠗅	𠗆	𠗇	𠗈	𠗉	𠗊	𠗋	𠗌	𠗍	𠗎	𠗏	𠗐	𠗑	𠗒	𠗓	𠗔	𠗕	𠗖	𠗗	𠗘	𠗙	𠗚	𠗛	𠗜	𠗝	𠗞	𠗟	𠗠	𠗡	𠗢	𠗣	𠗤	𠗥	𠗦	𠗧	𠗨	𠗩	𠗪	𠗫	𠗬	𠗭	𠗮	𠗯	𠗰	𠗱	𠗲	𠗳	𠗴	𠗵	𠗶	𠗷	𠗸	𠗹	𠗺	𠗻	𠗼	𠗽	𠗾	𠗿	𠘀	𠘁	𠘂	𠘃	𠘄	𠘅	𠘆	𠘇	𠘈	𠘉	𠘊	𠘋	𠘌	𠘍	𠘎	𠘏	𠘐	𠘑	𠘒	𠘓	𠘔	𠘕	𠘖	𠘗	𠘘	𠘙	𠘚	𠘛	𠘜	𠘝	𠘞	𠘟	𠘠	𠘡	𠘢	𠘣	𠘤	𠘥	𠘦	𠘧	𠘨	𠘩	𠘪	𠘫	𠘬	𠘭	𠘮	𠘯	𠘰	𠘱	𠘲	𠘳	𠘴	𠘵	𠘶	𠘷	𠘸	𠘹	𠘺	𠘻	𠘼	𠘽	𠘾	𠘿	𠙀	𠙁	𠙂	𠙃	𠙄	𠙅	𠙆	𠙇	𠙈	𠙉	𠙊	𠙋	𠙌	𠙍	𠙎	𠙏	𠙐	𠙑	𠙒	𠙓	𠙔	𠙕	𠙖	𠙗	𠙘	𠙙	𠙚	𠙛	𠙜	𠙝	𠙞	𠙟	𠙠	𠙡	𠙢	𠙣	𠙤	𠙥	
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