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ИНСТИТУТ ВОСТОКОВЕДЕНИЯ
РОССИЙСКОЙ АКАДЕМИИ НАУК



УЧЁНЫЕ ЗАПИСКИ ОТДЕЛА КИТАЯ

Выпуск 47

**Тангутская и китайская
филология
К юбилею М. В. Софронова**



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Tibetan Buddhism practice of the great seal (*mahāmudrā*) as recorded in Tangut fragments with Tibetan phonetic glosses: an annotated sentence-based reading of Tang. 1075/Fr. 6(11)*

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Abstract

This paper provides an extensive annotated sentence-based reading of Fr. 6(11), a Tangut fragment with Tibetan phonetic gloss from the set of fragments held under the pressmark Tang. 1075 in the Tangut Collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences in Saint Petersburg. It first reports the recently re-discovered character-for-character decipherment of the fragments conducted by the prominent Russian Orientalist and Tangutologist Nikolai (Nicolas) Aleksandrovich Nevsky (1892–1937) in the late 1920s and 1930s. Then an interlinear gloss and sentence-based translation of the Tangut text is provided based on the previous character-for-character decipherments. All missing Tangut characters in the leftmost line are reconstructed. A detailed reading of the Tangut text in this fragment reveals the teaching of *mahāmudrā*, or the Tibetan Buddhism practice of the great seal. It echoes the teaching of the Six Yogas of Nāropa in other fragments under pressmark Tang. 1075. Because the Six Yogas of Nāropa and the great seal are the two pillars of the Kagyu School, it should be quite certain that the fragments from Tang. 1075 were written to instruct the Kagyu teaching. It should be possible to sequentially trace the date and the

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* We would like to dedicate this paper to Professor Mikhail Viktorovich Sofronov in celebration of his ninetieth birthday. Besides, the authors would like to thank our friend and colleague, Andrew West, for his valuable comments on the early draft of this paper.

background of the writers of these fragments based on the Kagyu lineage of Tibetan Buddhism during the Tangut era.

Keywords

Tangut, Tibetan phonetic glosses, Tibetan Buddhism, great seal, *mahāmudrā*, Kagyu

1. Background

The early interest in the Tangut fragments supplemented with phonetic glosses of Tangut characters in Tibetan writing¹ lies in its contribution to the reconstruction of Tangut phonology. Recent studies further reveal the potential value of these fragments in other aspects. For example, the Tibetan phonetic glosses of Tangut characters may inform about the phonology of medieval Tibetan (Arakawa 1999: 36–40; Tai 2008: 128–132). The content of the Tangut text in these fragments may provide new materials for understanding the teaching and transmission of Tibetan Buddhism in Tangut (Tai 2018). These purposes are often interwoven. The Tibetan phonetic glosses and the Tangut characters correspond to each other, and thus it is possible to retrieve phonological information for both languages. However, some critical background details are missing, including the paleographic dating of these fragments, and the linguistic background of the scribes of the Tibetan phonetic glosses. The content of the Tangut text in these fragments does not leave an explicit record of the writers and the dates. Therefore, we have to trace the missing information by other means. One possible way is to examine the religious concepts in the Tangut text. As Tai (2018) explains, a textual analysis of these fragments would help to identify other related manuscripts with a known date. At the same time, the religious context can indicate the sequence of fragments (Tai 2023). Therefore, it is essential to conduct a detailed annotated decipherment of the Tangut text in these fragments, even if it seems to be hardly relevant to the earliest interest of these fragments in respect to Tangut phonology.

This paper focuses on a Tangut fragment with Tibetan phonetic gloss, numbered as Fr. 6(11), which is now kept together with 18 other fragments and 5 small pieces of this kind under pressmark Tang. 1075

¹ The phonetic gloss in Tibetan writing is also termed as “Tibetan transcription” in some previous studies.

(inventory no. 7901, old inventory nos. 8362, 8363) in the Tangut Collection held in the Institute of Oriental Manuscripts of the Russian Academy of Sciences (IOM RAS) in Saint Petersburg (see Figure 1). Fr. 6(11) is one of 11 fragments of similar size, paper texture and writing style under the same pressmark, which are numbered from Fr. 1(6) to Fr. 11(16). The British Library also preserves four Tangut fragments of similar features, namely, Or. 12380/1842, 3909, 3910 and 3911. They were discovered from the same location in the site of Khara-Khoto as the 11 fragments from the Russian Collection. At the same time, the content of Tangut text in the British fragments is highly relevant to the text of their Russian counterparts (Tai 2023). Therefore, these fragments from the two collections very likely originated from the same single manuscript.

The size of Fr. 6(11) is 25.9×17.9 cm. The fragment has seven lines of vertical Tangut text handwritten in black ink, with 23 to 24 Tangut characters for each complete line. The Tibetan phonetic glosses are handwritten to the right of the corresponding Tangut character in black ink in the “headless” *dbu med* style. The text starts with: “𐰚𐰆𐰏𐰐𐰑...”, and ends with: “...𐰢𐰣𐰤𐰥”. In the rightmost line 1, most Tibetan glossing syllables and some Tangut characters are damaged. All Tangut characters in the leftmost line 7 are damaged as well. The verso side of the fragment is blank. The paper texture of Fr. 6(11) is a kind of flimsy cotton white paper which has turned brownish. There are two horizontal stripes of light brown marks original to the fragment, and there is a black ink stain on the verso. A later-added modern Arabic numeral “8363(2)” written in pencil can be found at the bottom of the space between line 1 and line 2. This fragment cannot join with other fragments and is currently sealed alone between two layers of transparent archival polyester film (Melinex[®]), which are sewn together with a basting stitch along the edge of the fragment.

The Tangut manuscripts and printed books preserved at the IOM RAS, including the fragments under the pressmark Tang. 1075, were discovered by Colonel Pyotr Kuzmich Kozlov in Khara-Khoto during his Mongolia and Sichuan Expedition (1907–1909). The site of Khara-Khoto located at the present-day Ejin Banner, Inner Mongolian Autonomous Region of China. Its name is a transliteration from Mg. *qara qota* “black city”, which is also known in other languages as Tg. *zjür² njaa¹* 𐰆𐰏𐰐 “black water”, or Ch. *Hēishuǐchéng* 黑水城 “black water city”. The findings at Khara-Khoto were delivered to Saint Petersburg in the fall of 1909 and were first deposited at the Imperial

Russian Geographical Society. Later the manuscripts and books were handed over to the Asiatic Museum of the Imperial Russian Academy of Sciences, the direct predecessor of the IOM RAS. The exact date of discovering the fragments currently numbered from Fr. 1(6) to Fr. 11(16) under pressmark Tang. 1075 is uncertain, but it must have been before 1925. One of the scholars involved in the early sorting and identification of the Khara-Khoto documents was Aleksey Ivanovich Ivanov (1878–1937). In the summer of 1925, he met his former student Nikolai Aleksandrovich Nevsky (1892–1937) in Beijing and showed him seven photographs of seven Tangut fragments with Tibetan phonetic glosses (Nevsky 1926: XVIII), which included Fr. 2, Fr. 1(6), Fr. 2(7), Fr. 3(8), Fr. 4(9), Fr. 5(10), and Fr. 11(16) from pressmark Tang. 1075 (Zaytsev 2019; Zaytsev and Tai 2023: 22–24). Therefore, this group of Tangut fragments must have been known to Ivanov at that time.

Among archive materials belonging to Nevsky that are kept in his fond (Ru. *фонд* “archival collection”) in the Archive of Orientalists of the Institute of Oriental Manuscripts (hereafter IOM RAS Archive) there is a set of 19 negative photographs of the Tangut fragments with Tibetan phonetic glosses (IOM RAS Archive, f. 69, op. 1, ed. khr. 181). These photographs should be connected to the occasion when Ivanov showed the photographs to Nevsky, and in 1927 when Nevsky received two sets of photographs from Sergey Fyodorovich Oldenburg (1863–1934), at that time the director of the Asiatic Museum of the USSR Academy of Sciences, and Vasily Mikhaylovich Alekseyev (1881–1951), at that time the senior curator of the Museum (Nevsky 1931: 18; 1932b: 397; 1960: 28). Among the photographs, Fr. 6(11) occurs in photographs no. 4 and no. 12 (see Figure 2). Photograph no. 4 is a photographic copy of an existing photograph, while no. 12 is a directly photographed image of the fragment. In photograph no. 4, a numeral “108f” is written on the source photograph just above the Tangut characters of line 1. For photograph no. 12, there is a number “VII” in Roman numerals on the back. “VII” is also the number that Nevsky assigned to the fragment Fr. 6(11). Therefore, this “VII” on the back of photograph no. 12 should have been written by Nevsky.

An inverted and cleared reproduction of photograph no. 4 was published by Sofronov (1976: 457). A set of photographic copies of these photographs is also kept in the British Library at London under the shelfmark Photo 1335, which was erroneously given a manuscript

pressmark Or. 12380/3913 before April 2016². These copies were obtained by the British Museum³ in 1964 as a result of communication between Russian and British Tangutologists. In 2002, the Second Northwest College for Nationalities (now North Minzu University) at Yinchuan purchased a set of microfilms of the British Collection of Khara-Khoto materials, including the copies of the photographs held by the British Library of Tangut fragments with Tibetan phonetic gloss from the Russian Collection. The low-resolution edited images of these copies were thus published in 2010 in the fifth volume of *Documents from Khara-Khoto in the British Library* (Ch. *Yīngguó guójiā túshūguǎn cáng Hēishuǐchéng wénxiàn* 英國國家圖書館藏黑水城文獻) under the pressmark Or. 12380/3913 (YCHW 2010: 277–282). We suppose that the publishers did not recognize that these items are actually from the Russian Collection. The image of Fr. 6(11) is published twice: at the left side of a picture entitled Or. 12380-3913.09 (YCHW 2010: 281), and there it is based on the photographic copy of photograph no. 4, and at the left side of a picture entitled Or. 12380-3913.04 (YCHW 2010: 279), where it is based on the photographic copy of photograph no. 12.

Nevsky had sent his handwritten character-for-character decipherment (Ch. *shìwén* 釋文 “interpreting words, characters”) of three fragments now inventoried as Tang. 1075/Fr. 5A, Fr. 5(10) and Fr. 8(13) for publication in a special volume on Tangut studies of the *Bulletin of the National Library of Peiping* (Nevsky 1932a: 241–244) when he stayed in Japan (Nevsky 1934: 168–169), that is, before autumn 1929. It is reasonable to assume that he would have deciphered other fragments at that time, including Fr. 6(11). Among the papers of Nevsky stored at the IOM RAS Archive, there is a set of handwritten decipherments of the Tangut fragments with Tibetan phonetic glosses on ruled notebook sheets (IOM RAS Archive, f. 69, op. 1, ed. khr. 151). In these sheets, the decipherment of Fr. 6(11) is provided on folio 9r and numbered as “VII”. Nevsky provides corresponding Chinese characters for around half of all Tangut characters. The character-for-character decipherment from Tangut to Chinese was, and still is, a common and convenient practice for Tangutologists to understand a Tangut text at the beginning. It does not

² Email communication between Susan Whitfield (International Dunhuang Project, British Library) and Viacheslav Zaytsev, 29 April 2016.

³ The British Tangut Collection was moved from the British Museum to the newly established British Library in 1973.

necessarily imply that the Tangut text is related to or translated from a Chinese text. Regarding the Tibetan phonetic glossing syllables, Nevsky provides romanized transliteration of the syllables in the sheet, instead of the original Tibetan writing. Its style is close to the manuscript published in the *Bulletin*, which may have been prepared around the same date as Nevsky left Japan (see Figure 3).

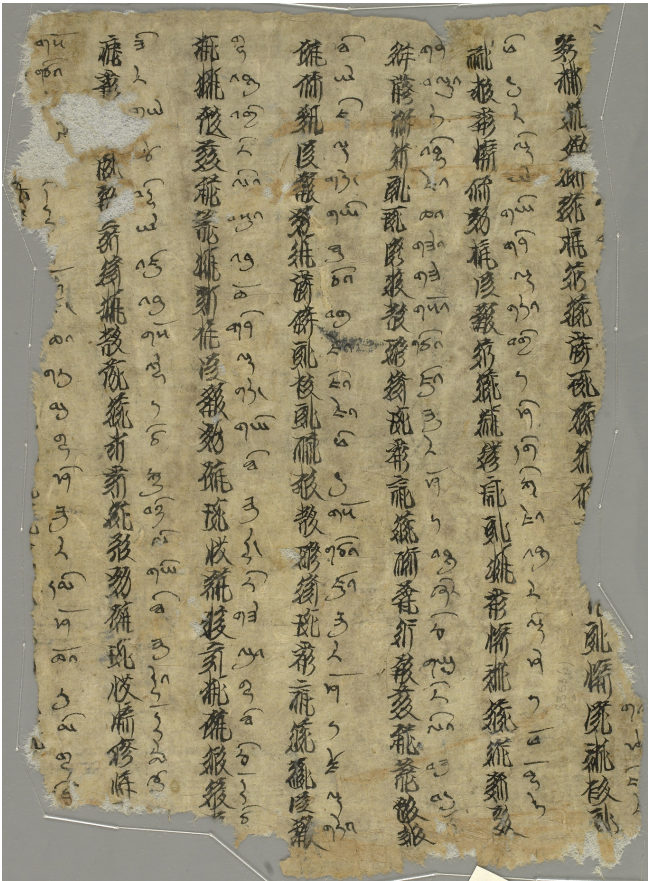


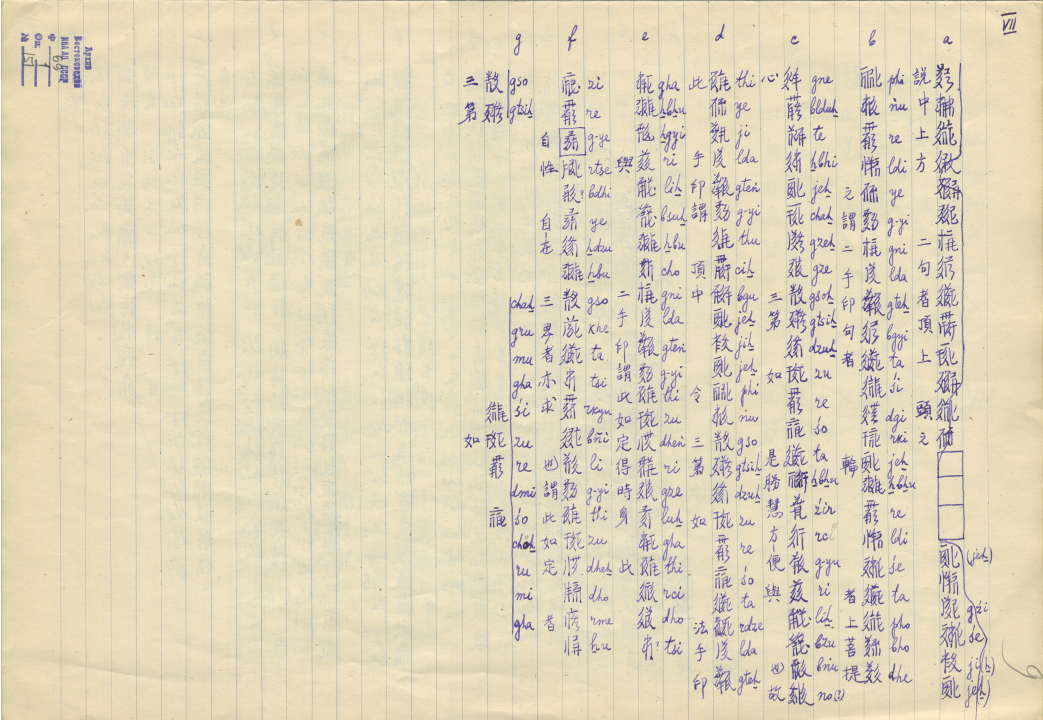
Figure 1. Tangut fragment Tang. 1075/Fr. 6(11) from the Tangut Collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences

There is also another set of character-for-character decipherments in more careful handwriting on Japanese manuscript paper (Jp. *genkō yōshi* 原稿用紙) (IOM RAS Archive, f. 69, op. 1, ed. khr. 24). In this set of papers, the decipherment of Fr. 6(11) is provided on folio 20r and 21r under “VII” of the older system of fragment numbering, and “XII” of Nevsky’s newer system of numbering for the Tangut fragments with

Tibetan phonetic glosses (see Figure 4). This version is more extensive than the version written on ruled-sheets. More Tangut characters and Tibetan glossing syllables were identified, suggesting that this version was prepared at a later date. The Tibetan phonetic glosses in the fragment, originally written in the “headless” *dbu med* style, are identified and written in the “headed” *dbu can* style in the sheet, without providing any romanized transliterations. Although both versions of fragment decipherment are undated, there can be no doubt that Nevsky had already deciphered most of the Tangut fragments with Tibetan phonetic glosses at this time. It would not be surprising that he would have published a comprehensive character-for-character decipherment of all Tangut fragments with Tibetan phonetic glosses that were known to him in the late 1930s or early 1940s, were he still alive.



Figure 2. Nikolai A. Nevsky’s negative photographs of Tangut fragment Tang. 1075/Fr. 6(11).
 IOM RAS Archive (f. 69, op. 1, ed. khr. 181, photograph nos. 4 and 12)



**Figure 3. Nikolai A. Nevsky's early decipherment
of Tangut fragment Tang. 1075/Fr. 6(11).
IOM RAS Archive (f. 69, op. 1, ed. khr. 151, folio 9r)**

Unfortunately, these documents were unheard of until Viacheslav Zaytsev conducted an extensive archival survey in recent years. The effort of Nevsky was thus not fully recognized and acknowledged in many previous studies. Apart from Nevsky, Tai (2008: 45–47) also provides a character-for-character decipherment of Fr. 6(11), in which the fragment was numbered as Cánpiàn (Ch. 殘片 “fragment”) 8.

This paper provides a detailed recension of the decipherment of Fr. 6(11). All previously uncertain Tangut characters and Tibetan glossing syllables are identified. The damaged Tangut characters in the leftmost line 7 are reconstructed according to the sentence context and the remaining Tibetan phonetic glosses. Following the examples of Tai (2018; 2023), this paper goes further in providing an annotated sentence-based reading of the Tangut text in the fragment. The key religious concepts that emerge from the sentence-based reading should then allow us to determine its relationship with other fragments. The teaching inside should hopefully provide clues to the background of the writer as well.



Figure 4. Nikolai A. Nevsky's later decipherment of Tangut fragment Tang. 1075/Fr. 6(11).
IOM RAS Archive (f. 69, op. 1, ed. khr. 24, folios 20r and 21r)

In the following, we will first provide an annotated interlinear gloss of the Tangut text of Fr. 6(11), then the content of the text will be discussed. As we will see, the Tangut text in this fragment is an instruction of the Tibetan Buddhism practice of the great seal (Sk. *mahāmudrā*). It echoes the content of other fragments organically, and reveals important clues as to the possible date and writer of the fragments.

2. Interlinear glossing of Tangut text

The interlinear glosses of Fr. 6(11) is provided below. The format is similar to the glossing rules in Tai (2018: 166; 2023), and our other papers on Tangut fragments with Tibetan phonetic glosses. There are no punctuation marks at the sentence level in the original Tangut text. In this decipherment, the boundary of each sentence is decided according to the completeness of grammatical structure and semantic meaning of the words. A sequential number is given at the beginning of each Tangut sentence. The number on the first line, which starts with “BG”, denotes the position of the Tangut character (shown in line 3) in the whole text, for example “BG0501” means the first character of the fifth line (column) of the fragment BG. The code “BG” here is assigned by us in our ongoing research into all fragments, and corresponds to Fr. 6(11). See the Abbreviations section at the end of this paper for a list of all other codes used in commentaries. The number on the second line starting with “L” gives the Tangut character code in Lǐ Fànwén’s “Tangut-Chinese Dictionary” (Lǐ 2008). The reconstructed pronunciation of Tangut characters on the fourth line and throughout this paper is based on the scheme of Gong (2003: 602–605), which is also used in Lǐ Fànwén’s dictionary, though with some modifications, namely long vowels are represented by double letters, and tense vowels represented by an underlined letter. The transliteration of Tibetan syllables here is based on the Wylie scheme, but a dot is always added after a prescript or before a postscript in order to eliminate potential ambiguity. This is because Tibetan syllables, for the purpose of phonetic glossing, may contain syllable structures which do not exist in formal Tibetan writing⁴. Under the Tibetan syllables and their

⁴ For example, the Tibetan syllable *’b’u* for Tangut character *bju’* 𐰇𐰏 at BG0216, the Tibetan syllable *rci* for the Tangut character *tsier’* 𐰇𐰏 at BG0318, and the Tibetan syllable *dhe.ng* for the Tangut character *dji’* 𐰇𐰏 at BG0515. There are also cases that part of a syllable is damaged or unrecognizable. If there are no dots to separate the prescripts and

transliteration (lines 5 and 6) are the glosses of the Tangut text in Chinese and English (lines 7 and 8). A free translation of the whole sentence in Chinese and English, as well as the necessary notes and commentaries, are provided after each glossed sentence. It should be noted that there is little evidence to associate the Tangut text in this fragment to any Chinese text. The reason for including the translation in Chinese is merely for the convenience of further studies for scholars from various language backgrounds.

BG		0101
		L5612
001.	𐞪𐞩
		tshjiij ¹
	[1]	◌e
	說
	say

“...say...”
“.....說.....”

[1] Most Tibetan phonetic glosses in line 1 of the fragment are not preserved. A few Tangut characters in this line are damaged as well.

BG	0102	0103	0104	0105	0106	0107	0108	0109
	L5993	L2612	L3349	L1375	L1204	L4027	L3195	L3583
002.	𐞪𐞩	𐞪𐞩	𐞪𐞩	𐞪𐞩 ^[1]	𐞪𐞩	𐞪𐞩	𐞪𐞩	𐞪𐞩
	kha ¹	phju ²	rjiir ²	gju ¹	njiir ²	njiir ¹	gwi ²	tja ¹
	□	□	□	□	ㄟ?	ㄟ?	□	□
	□	□	□	□	r-? ^[2]	g-? ^[2]	□	□
	中	上	方	豬	面	二	句	者
	within	upward	side	pig	face	two	sentence	-TOP

“Of these, in the two sentences about the pig’s face above,”
“其中，關於上方豬面的兩句，”

[1] The Tangut characters from BG0103 to BG0105 are incomplete. They are identified as *phju² rjiir²* 𐞪𐞩 “upward side, above” and *gju¹* 𐞪𐞩 “pig” after comparing them with BC0601, BC0602 and BC0603 in Tang. 1075/Fr. 1(6) (Tai 2018: 177) and the Nevsky’s decipherment (see Figures 3 and 4).

postscripts, it would be difficult to tell which part is missed. For example, the dot in the transliteration of Tibetan syllable *ji-* at BG0122 is essential to signify that the missing part is a postscript but not a subscript of the syllable.

[2] Only a tiny part of the Tibetan phonetic glosses at BG0106 and BG0107 is preserved. The gloss at BG0106 should be the edge of the superscript *ra* after comparing the gloss of *njijr*² 𑖦𑖪 at BC0604 in Tang. 1075/Fr. 1(6) (Tai 2018: 177). The gloss at BG0107 should be part of the prescript *ga* after comparing the gloss of *njii*¹ 𑖦𑖩 at BA0615 in Tang. 1075/Fr. 3(8) (Tai 2018: 169).

BG	0110	0111	0112	0113	0114	0115	0116	0117	0118
	L0055	L0089	L1375	L2750	L1139	L0118	L4511	L1890	L0762
003.	𑖦𑖪	𑖦𑖩 ^[1]	𑖦𑖪	𑖦𑖪	𑖦𑖪 ^[2]	𑖦𑖪?	𑖦𑖪?	𑖦𑖪 ^[3]	𑖦𑖪
	tšjiw ²	tšhja ¹	giu ¹	yu ¹	·jij ¹	no ²	bji ¹	bji ²	dziej ²
	□	□	□	□	□	□	□	□	□
	□	□	□	□	□	□	□	□	□
	頂	上	豬	頭	之	腦?	上?	高?	輪
	top	-on	pig	head	-GEN	[brain?	up?	high?] wheel	

BG	0119
	L1946
	𑖦𑖪 ^[4]
	ljii ²
	□
	□
	念
	think.of

“it is to meditate of the wheel [high up on the brain(?)] of the pig’s head on the top (of one’s head),”

“就是觀想頂上豬頭[腦上方(?)]的輪，”

[1] Tg. *tšjiw*² *tšhja*¹ 𑖦𑖪 “on the top (of one’s head)” is likely an honorific style similar to “the respectful” or “the honourable”.

[2] The Tangut characters from BG0112 to BG0114 are incomplete. BG0112 and BG0113 are identified as *giu*¹ *yu*¹ 𑖦𑖪 “pig’s head” after comparing with BC0714 and BC0715 in Tang. 1075/Fr. 1(6) (Tai 2018: 178). BG0114 is recognized as *·jij*¹ 𑖦𑖪 (genitive marker), which is one of the most frequently used characters in Tangut. “Pig’s head” in this context should refer to Vajravārāhī.

[3] Only a very tiny part of the Tangut characters from BG0115 to BG0117 is preserved. By referring to BC0716–BC0718 in Tang. 1075/Fr. 1(6) (Tai 2018: 178), and judging from the remaining strokes, these three characters are reconstructed as *no*² 𑖦𑖪 “brain” and *bji*¹ *bji*² 𑖦𑖪 “high upon”.

[4] There is pencil writing “8363(2)” on the left of this Tangut character, which should have been added during the inventory process in the 1990s.

BG	0120	0121	0122	0123	0201	0202	0203
	L2920	L0535	L5937	L0762	L0749	L5880	L0140
004.	𪚩	𪚪	𪚫	𪚬 ^[2]	𪚭	𪚮	𪚯
	ʒjɛ¹	ʃjɛ¹	śiə²	dziej²	phji¹	ŋwu²	ljejr²
	ག་	ཤ	ཅི་	ཅི་	ཤི	འཁྱུ	ལེའུ་
	g.- ^[1]	she	ji.-	je.- ^[3]	phi	ngu	re
	左	-所	轉動	令	以	樂	
	left	-along.with	rotate	-CAUS	-INS	bliss	

BG	0204	0205	0206
	L1946	L1139	L1278
	𪚰	𪚱	𪚲
	ljɛr²	jij¹	ji²
	ལྷི	ཡི	གཡི
	ldi	ye	g.yi
	念	之	說
	think.of	-ANTIERG	say

“(then) to meditate the ‘bliss’ by making (the wheel) rotate to the left.”

“令到(輪)向左轉動，以此觀想‘樂’。”

[1] The root letter of this Tibetan phonetic gloss should be *zha* by referring to its remaining stroke and the glossing syllable *g.zhi* for Tg. *ʒjɛ¹* 𪚩 at BC0803 in Tang. 1075/Fr. 1(6) (Tai 2018: 178).

[2] The original meaning of Tg. *śiə² dziej²* 𪚫𪚬 is “circulation”, which should be read as “to rotate” under the context of this Tangut text, cf. Tai 2018: 175–176, sentence 039, note 4 to BC0222 and BC0223 in Tang. 1075/Fr. 1(6).

[3] The root letter of this Tibetan phonetic gloss can be *ja* or *ra* based on its remaining stroke. It is identified as *ja* by comparing with the gloss of *dziej²* 𪚬 in this fragment, for example, BG0215 and BG0305.

BG	0207	0208	0209	0210	0211
	L4027	L3485	L5779	L3195	L3583
005.	𪚳	𪚴	𪚵 ^[1]	𪚶	𪚷
	nji¹	la¹	tji²	gjiw²	tja¹
	གནི	ལ	གཅིང	བཞི	ཏ
	g.ni	lda	g.te.¹	b.gyi	ta
	二	手印		句	者
	two	mudrā		sentence	-TOP

“On the sentences of the two mudrās.”

“關於二手印的句子，”

[1] Tg. *la'* *tij*² 𐞢𐞣 corresponds to Tb. *phyag rgya* “*mudrā*, hand seal” in volume 3 of the Tangut translation of *Saṃputatantra* (Sūn 2015: 129–130).

BG	0212	0213	0214	0215	0216	0217	0218	0219	0220
	L2104	L2871	L0270	L0762	L0433	L0140	L1946	L0535	L3583
006.	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣 ^[1]	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣
	šji ¹	ɣji ¹	kjiir ¹	dziej ²	bju ¹	ljejr ²	ljirr ²	šji ¹	tja ¹
	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣
	<i>shi</i>	<i>d.gi</i>	<i>rki</i>	<i>je.</i> [']	<i>'b'u</i> ^[2]	<i>re</i>	<i>ldi</i>	<i>she</i>	<i>ta</i>
	先	陶匠		輪	依	樂	念	法	者
	before	potter		wheel	-INS	bliss	think.of	method	-TOP

“First, on the method of meditating the ‘bliss’ by means of the potter’s wheel.”

“首先，關於以陶匠輪觀想‘樂’的方法。”

[1] Tg. *ɣji*¹ *kjiir*¹ *dziej*² 𐞢𐞣 𐞢𐞣 “potter’s wheel” should be a metaphor for an imagined high-speed rotating wheel. It may refer to the generation of self-nature fire by wheel rotation in lines 2 to 5 of Tang. 1075/Fr. 1(6) (Tai 2018: 175–177, sentences 039–042).

[2] There are two slightly different Tibetan phonetic glosses for Tg. *bju*¹ 𐞢𐞣 in this fragment. In BG0216 and BG0502, the head of the vowel sign *-u* under the root letter *ba* is exaggeratedly curved, in comparison of the glossing syllable in BG0507 and BG0608. By referring to the syllable in BG0802, it is clear that this curved head is an additional *'a* under the root letter, probably marking the prolongation of the vowel.

BG	0221	0222	0223	0301	0302
	L2612	L5685	L5319	L2518	L4161
007.	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣 ^[1]	𐞢𐞣
	phju ²	po ¹	tji ¹	njiij ¹	lju ¹
	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣	𐞢𐞣
	<i>pho</i>	<i>bho</i>	<i>te</i>	<i>g.ne</i>	<i>b.ldu.</i> [']
	上	菩提心			流
	upward	<i>bodhicitta</i>			drift

“It is to drift the *bodhicitta* above.”

“就是上方的菩提心漂流。”

[1] Tg. *po*¹ *tji*¹ *njiij*¹ 𐞢𐞣 𐞢𐞣 𐞢𐞣 corresponds to Tb. *byang chub sems* (Sk. *bodhicitta*) in volume 3 of the Tangut translation of *Saṃputatantra* (Sūn 2015: 28–29), meaning the enlightened mind. It is also a metaphor for semen in the practice of sexual yoga in *Anuttarayogatantra* (Buswell and Lopez 2014: 130–131).

BG	0303	0304	0305	0306	0307	0308
	L5573	L3791	L0762	L0089	L2939	L0705
008.	𪛗	𪛘	𪛙 ^[1]	𪛚	𪛛	𪛜
	tjij ²	bji ²	dziej ²	tshjaa ¹	zji ¹	zji ¹
	𪛗	𪛘	𪛙	𪛚	𪛛	𪛜
	te	'bhi	je.'	cha.'	g.ze.'	g.ze
	臍	下	輪	上	觸	時
	navel down wheel -on			reach	moment	

“When it reaches above the wheel under the navel (bliss guarding wheel?).”

“當它到著臍下輪(護樂輪?)之上的時候，”

^[1] Tg. *tjij² bji² dziej²* 𪛗𪛘𪛙 literally means “the wheel under the navel”. It should refer to the “bliss guarding wheel” (Sk. *sukhapālacakra*, Tb. *bde skyong gi 'khor lo*, Ch. *hùlèlún* 護樂輪, cf. Buswell and Lopez 2014: 1076) in the wheel system in the body, also cf. Tai 2018: 170, sentence 014, note 2 to BA0812–BA0814 in Tang. 1075/Fr. 3(8); 180.

BG	0309	0310	0311	0312	0313	0314	0315
	L5865	L1290	L3266	L0290	L0140	L0009	L3583
009.	𪛗	𪛘	𪛙 ^[1]	𪛚	𪛛	𪛜	𪛝
	so ¹	tsew ²	dzju ²	sju ²	lhejr ²	sjwo ¹	tja ¹
	𪛗	𪛘	𪛙	𪛚	𪛛	𪛜	𪛝
	g.so.'	g.tsi.'	dzju.'	zu	re	sho	ta
	第三		主	如	樂	生	者
	third		<i>abhiṣeka</i>	-as.if	bliss	arise	-TOP

“it arouses the ‘bliss’ as if the third *abhiṣeka*.”

“生出好像第三灌頂的‘樂’。”

^[1] Tg. *dzju²* 𪛙 “host” refers to Tg. *dzju² lhji²* 𪛙𪛚 “*abhiṣeka*”, cf. Tai 2018: 172, sentence 023, note 2 to BB0306–BB0307 in Tang. 1075/Fr. 9(14).

BG	0316	0317	0318	0319	0320	0321	0322	0323	0324
	L0206	L4882	L2341	L5346	L4950	L1608	L2999	L0508	L2484
010.	𪛗	𪛘 ^[2]	𪛙	𪛚 ^[3]	𪛛	𪛜	𪛝 ^[4]	𪛞	𪛟
	buu ²	zji ¹	tsier ¹	ju ²	rji ²	lew ²	swu ²	ṅwu ²	nioow ¹
	𪛗	𪛘	𪛙	𪛚	𪛛	𪛜	𪛝	𪛞	𪛟
	'b'u ^[1]	zhi.r	rci	g.yu	ri	li.'	b.zu	b.ngu	nyo? ^[5]
	般若		方便		-與	同樣		是	緣
	supreme.wisdom		skilful.means		-and	same		is	-CAUS

“Because ‘*prajñā*’ (supreme wisdom) and ‘*upāya*’ (skilful means) are the same,”

“因為‘般若’與‘方便’是同樣的，”

- [1] Similar to the Tibetan phonetic gloss at BG0216, the head of the vowel sign *-u* under the root letter here is exaggeratedly curved, representing an additional *'a* under the root letter.
- [2] Tg. *buu² źjir¹* 𑖧𑖫𑖞 corresponds to Tb. *shes rab* “supreme wisdom” in volume 3 of the Tangut translation of *Samputatantra* (Sūn 2015: 103–109). It further corresponds to Sk. *prajñā* and Ch. *bōrě* 般若 (Buswell and Lopez 2014: 655–656). In the tantric tradition, “wisdom” is a representation of the mother tantras (Tb. *ma rgyud*) (cf. Sūn 2015: 107).
- [3] Tg. *tšier¹ ju²* 𑖧𑖫𑖞 corresponds to Tb. *thabs* “skilful means” in volume 3 of the Tangut translation of *Samputatantra* (Sūn 2015: 107). It further corresponds to Sk. *upāya* and Ch. *fāngbiàn* 方便 (Buswell and Lopez 2014: 942). It represents the father tantras (Tb. *pha rgyud*) in the tantric tradition (cf. Sūn 2015: 107).
- [4] Both Tg. *lew²* 𑖧𑖫𑖞 and Tg. *swu²* 𑖧𑖫𑖞 means “same” (cf. Lǐ 2008: 268–269, no. 1608; 490, no. 2999). Therefore, the combined word Tg. *lew² swu²* 𑖧𑖫𑖞𑖧𑖫𑖞 is also translated as “same”. Here “same” may mean the union of wisdom and skilful means in the practice of *karmamudrā* (action seal) (Buswell and Lopez 2014: 419–420).
- [5] The root letter of this Tibetan glossing syllable is unclear, which should be *nya*.

BG	0401	0402	0403	0404	0405	0406
	L5354	L1139	L5604	L3485	L5779	L1278
011.	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞 ^[1]	𑖧𑖫𑖞
	thj ²	·jj ¹	džj ¹	la ¹	tjj ²	·j ²
	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞	𑖧𑖫𑖞
	<i>thi</i>	<i>ye</i>	<i>ji</i>	<i>lda</i>	<i>g.te.ng</i>	<i>g.yi</i>
	此	之	業手印			說
	this	-ANTIERG	<i>karmamudrā</i>			say

“it is the *karmamudrā* (action seal).”

“所以這是業手印了。”

- [1] Tg. *džj¹ la¹ tjj²* 𑖧𑖫𑖞𑖧𑖫𑖞𑖧𑖫𑖞 literally means “action hand seal”, which should refer to Tb. *las kyi phyag rgya*, Sk. *karmamudrā*, and Ch. *yèshǒuyìn* 業手印 or *jiémóyìn* 羯磨印 “action seal”. Here “seals” refer to different states of enlightened awareness (Buswell and Lopez 2014: 500). The practice of *karmamudrā* is often a kind of sexual yoga, but it can also be symbolized as the union of wisdom and skilful means in tantric practice (Buswell and Lopez 2014: 419–420).

BG	0407 L2173	0408 L0055	0409 L1136	0410 L0762	0411 L5937	0412 L0762	0413 L0749	0414 L5880
012.	𣎵	𣎵	𣎵	𣎵 ^[1]	𣎵	𣎵	𣎵	𣎵
	thju²	tšjiw²	gu²	dziej²	śiə²	dziej²	phji¹	ŋwu²
	ཐུ	ཅིའ	གུ	ཇིའ	ཇིའ	ཇིའ	ཕི	ངུ
	thu	ci. '	b.gu	je. '	ji. '	je. '	phi	ngu
	此	頂	中	輪	轉動		令	以
	this	top	-middle	wheel	rotate		-CAUS	-INS

BG	0415 L5865	0416 L1290	0417 L3266	0418 L0290	0419 L0140	0420 L0009	0421 L3583
	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
	so¹	tsew²	dzju²	sju²	ljejr²	śjwo¹	tja¹
	གས	གཅིའ	ཇུ	ཇུ	ཇུ	ཤོ	ཏ
	g.so	g.tsi. '	dzju. '	zu	re	sho	ta
	第三		主	如	樂	生	者
	third		abhiṣeka	-as.if	bliss	arise	-TOP

“This ‘bliss’, as if the third *abhiṣeka*, aroused by rotating the wheel in the middle of the crown (the great bliss wheel?).”

“這個使頂中輪(大樂輪?)旋轉而生起好像第三灌頂的‘樂’。”

[1] Tg. *tšjiw² gu² dziej²* 𣎵𣎵𣎵 literally means “the wheel in the middle of one’s crown of the head”. It may refer to the great bliss wheel (Tb. *spyi bde chen gyi 'khor lo*, Sk. *mahāsukcakra*), the top of the wheel (Tb. *'khor lo*, Sk. *cakra*) in the body (cf. Buswell and Lopez 2014: 1075–1076; Tai 2018: 180).

BG	0422 L0467	0423 L3485	0424 L5779	0501 L5856	0502 L0433	0503 L0490	0504 L4950
013.	𣎵	𣎵	𣎵 ^[1]	𣎵	𣎵	𣎵 ^[2]	𣎵
	tsjiir¹	la¹	tji²	ya²	bju¹	gi²	rji²
	ཇེ	ལ	གཏིའ	ཇ	འབུ	འགྱི	རི
	rdze	lda	g.te. '	gha	'b'u	'gyi	ri
	法手印			於	相依		–與
	<i>dharmamudrā</i>		-ACC		depend.on.each.other		-and

BG	0505 L1608	0506 L2999	0507 L0433	0508 L0322	0509 L4027	0510 L3485	0511 L5779	0512 L1278
	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵	𣎵
	lew²	swu²	bju¹	tshjwo¹	nji¹	la¹	tji²	ji²
	ལེའ	བསུའ	འབུ	ཆོ	གནི	ལ	གཏིང	གཡི
	li. '	b.su. '	'bu	cho	g.ni	lda	g.te.ng	g.yi
	同樣		依	故	二	手印		說
	same		-INS	then	two	<i>mudrā</i>		say

“It is likewise dependent on each other with *dharmamudrā* (the seal of dharma), (it is) therefore said to be the two mudrās.”

“因為同樣與法手印相依，所以說是二手印。”

[¹] Tg. *tsjiir' la' tji*² 禪後鬘 literally means “dharma head seal”. It should correspond to Tb. *chos kyi phyag rgya*, Sk. *dharmamudrā*, and Ch. *fǎyìn* 法印 “the seal of dharma”.

[²] Tg. *bju' gji*² 徧徧 corresponds to Ch. *xiāngyī* 相依 “depend on each other” in volume 7 of the Tangut translation of *Suvarṇa-prabhāsaottamarāja-sūtra* (Wáng 1933: 138–139; Lǐ 2008: 83, no. 0490).

BG	0513 L5354	0514 L0290	0515 L2833	0516 L1599	0517 L0705
014.	徧	徧	徧	徧	徧
	thji ²	sju ²	dji ²	rji ¹	zji ¹
	𐰇	𐰇	𐰇	𐰇	𐰇
	<i>thi</i>	<i>zu</i>	<i>dhe.ng</i>	<i>ri</i>	<i>g.ze</i>
	此	如	定	得	時
	this	-as.if	concentrated.mind	achieve	moment

“When one achieves the ‘concentrated mind’ like this,”

“如此証得 ‘定’ 的時候， ”

BG	0518 L1546	0519 L5856	0520 L5354	0521 L2547	0522 L3678	0523 L5815		0601 L0010	0602 L0140
015.	徧	徧	徧	徧 ^[1]	徧	徧 ^[2]	[±1]	徧	徧
	lju ²	ya ²	thji ²	tšier ¹	to ²	tsji ¹		zji ²	ljejr ²
	𐰇	𐰇	𐰇	𐰇	𐰇	𐰇		𐰇	𐰇
	<i>lu.'</i>	<i>gha</i>	<i>thi</i>	<i>rci</i>	<i>dho</i>	<i>tsi</i>		<i>zi</i>	<i>re</i>
	身	於	此	右	出	徧 ^[2]	[±1]	悉	樂
	body	-LOC	this	right	emerge	[also?]		all-	bliss

“it emerges on the right of the body, [also(?)]... (causing the body full of bliss.”

“這個在身體右邊出現， [也(?)] (令到全身) 皆樂。 ”

[¹] The “right” here echoes the “left” mentioned in sentence no. 004 above (see BG0120).

[²] The Tangut character in BG0523 is severely damaged. It is reconstructed as Tg. *tsji'* 徧 “also” by referring to its phonetic gloss and its remaining strokes.

BG	0603	0604	0605
	L1245	L2698	L0615
016.	𐰚?	𐰚 ^[1]	𐰚 ^[2]
	jij ¹	tsjiir ²	dwewr ²
	𐰚	𐰚	𐰚
	g.ye	rtse	b.dhi
	自?	性	覺
	[self?] nature		perceive

“The [self(?)]-nature is perceived.”

“覺悟[自(?)]性。”

[¹] The Tangut character in BG0603 is damaged. It should be Tg. *jij*¹ 𐰚 “self” according to its Tibetan phonetic gloss, forming the word Tg. *jij*¹ *tsjiir*² 𐰚 𐰚 “self-nature”.

[²] This Tangut character is partly damaged. It is identified as Tg. *dwewr*² 𐰚 “to perceive” by its remaining part and its Tibetan phonetic gloss. The highly similar Tibetan glossing syllable *b.dhi.*’ for Tg. *dwewr*² 𐰚 in BB0501 of the fragment Tang. 1075/Fr. 9(14) (Tai 2018: 173) also supports this identification.

BG	0606	0607	0608	0609	0610	0611	0612	0613	0614
	L1245	L3266	L0433	L5865	L4719	L3583	L5815	L0105	L2620
017.	𐰚	𐰚 ^[1]	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚
	jij ¹	dzju ²	bju ¹	so ¹	kiej ²	tja ¹	tsji ¹	kju ¹	njwi ²
	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚	𐰚
	ye	’dzu	’bu	g.so	k+he	ta	tsi	rkyu	b.nyi
	自在		依	三	界	者	亦	求	能
	autonomy	-INS		three	realm	-TOP	also	seek	be.able

BG	0615	0616
	L5285	L1278
	𐰚	𐰚
	li ¹	ji ²
	𐰚	𐰚
	li	g.yi
	矣	說
	MOD	say

“The autonomy in the three realms is also able to be sought.”

“合於自在的三界也就能夠尋得了。”

[¹] Tg. *jij*¹ *dzju*² 𐰚 𐰚 corresponds to Ch. *zizài* 自在 “autonomy” in the Tangut translation of *Atīta-vyūhakalpa-sahasrabuddhanāma-sūtra* (cf. Wáng 1932: 112–113; Lǐ 2008: 530–531, no. 3266).

BG	0617	0618	0619	0620	0621	0622	
	L5354	L0290	L2833	L1986	L3818	L2983	
018.	𐄎	𐄎	𐄎	𐄎	𐄎 ^[1]	𐄎	[±2]
	thj ²	sju ²	dij ²	djo ²	mji ²	·u ²	
	ཐི	ཐུ	ཐེ	ཐོ	ཐེ	ཐུ	
	thi	zu	dhe.'	dho	rme	wu	
	此	如	定	修	者	內	[±2]
	this	-as.if	concentrated.mind	practice	-person	-in	

“As such, inside the meditator...”

“如此，修定者內……”

[¹] Tg. *dij² djo² mji²* 𐄎𐄎𐄎 literally means “the person who practices the concentrated mind”, which should refer to the meditator.

BG	0701	0702	0703	0704	0705	0706	0707
	L5865	L1290	L3266	L0290	L0140	L2833	L1986
019.	𐄎?	𐄎?	𐄎?	𐄎?	𐄎?	𐄎?	𐄎?
	sq ¹	tsew ²	dzju ²	sju ²	ljejr ²	dij ²	djo ²
	གས	གཙ			ར	ཐི	ཐོ
	<i>g.so</i>	<i>g.tsi.'</i>			<i>r-</i>	<i>dhe</i>	<i>-o</i>
	第三?	主?	如?	樂?	定?	修?	
	[third?	<i>abhiṣeka?</i>	<i>as.if?</i>	<i>bliss?</i>	<i>concentrated.mind?</i>	<i>practice?</i>	

“[(one) meditates the bliss like that of the third *abhiṣeka*. (?)]”

“[修定仿如第三灌頂的樂。 (?)]”

[¹] Line 7 in the fragment (from BG0701 to BG0723) preserves most Tibetan phonetic glossing syllables but not any of the Tangut characters. However, it is possible to guess the Tangut characters from the Tibetan phonetic glosses. For example, by referring to the glosses of BG0415 and BG0416, the same Tibetan phonetic glosses *g.so g.tsi.'* in BG0701 and BG0702 should be glossing Tg. *sq¹ tsew²* 𐄎𐄎 “third”.

[²] Only a very tiny part of Tibetan phonetic glosses from BG0703 to BG0705 is preserved. By comparing the context from BG0415 to BG0419, it would be logical to guess these three Tangut characters to be *dzju²* 𐄎 “*abhiṣeka*”, *sju²* 𐄎 “as if”, and *ljejr²* 𐄎 “bliss”, forming the phrase Tg. *sq¹ tsew² dzju² sju² ljejr²* 𐄎𐄎𐄎𐄎 “the bliss as if (one experienced during) the third *abhiṣeka*”. The guess of *ljejr²* 𐄎 “bliss” for BG0705 also matches the remaining root letter *ra* of its Tibetan phonetic gloss.

[³] By referring to the Tibetan phonetic glosses *dhe.ng* at BG0515 and *dhe.'* at BG0619, the Tibetan phonetic gloss *dhe* in BG0706 should be the gloss of Tg. *dij²* 𐄎 “concentration”. In the fragments Tang. 1075/Fr. 3(8), Fr. 9(14) and Fr. 1(6), this Tangut character can also be glossed with different postscripts as *dhe* (BA0108), *dhe.ng* (BB0412) or *dhe.'* (BC0612) (Tai 2018:

166, 172, 177). The reconstruction of Tg. *dji*² 𐞢 makes sense in the sentence context as well.

- [4] It seems a blank space is left between the Tibetan phonetic glosses of BG0706 and BG0707. The following phonetic glosses in this line seem to have shifted downward, making them misalign with the Tangut characters as a result. For the Tibetan phonetic gloss of BG0707, only the vowel sign -o is recognizable. Based on the context of the sentence and by referring to BG0619 and BG0620, it is reasonable to guess that the Tangut character is *djo*² 𐞢 “to practice”, forming the phrase Tg. *dji*² *djo*² 𐞢 𐞢 “meditation, to meditate”.

BG	0708	0709	0710	0711	0712	0713	0714	0715
	L3589	L0089	L4713	L2764	L5856	L2104	L0290	L0140
020.	𐞢?	𐞢? ^[1]	𐞢?	𐞢? ^[2]	𐞢? ^[3]	𐞢?	𐞢? ^[4]	𐞢?
	dzji ¹	tshjaa ¹	rjur ¹	mur ¹	ya ²	śji ¹	sju ²	ljejr ²
	ཨར	ཆར	ཀུ	མུ	ཡཱ	ཤི	ཚུ	ལེ
	<i>dz-ng</i>	<i>cha.</i>	<i>g.ru</i>	<i>mu</i>	<i>gha</i>	<i>shi</i>	<i>zu</i>	<i>re</i>
	𐞢?	𐞢?	𐞢?	𐞢?	𐞢?	𐞢?	𐞢?	𐞢?
	[time?	-on?	vulgar.world?	-LOC?	before?	-as.if?	bliss?]	

BG	0716	0717
	L1918	L0009
	𐞢?	𐞢? ^[5]
	mji ¹	śjwo ¹
	མེ	ཤ
	<i>d.mi</i>	<i>sho</i>
	𐞢?	𐞢?
	[NEG-?	arise?]

“[In that time, (if one) in the vulgar world does not arise the bliss as before, (?)]”

“[這時候，（如果）在俗世沒有生起先前那樣的樂，（？）]”

- [1] The Tibetan phonetic glosses *dz-ng cha.* in BG0708 and BG0709 should gloss Tg. *dzji*¹ *tshjaa*¹ 𐞢 𐞢 “in the time of” by referring to the glosses at BC0510 and BC0511 in the fragment Tang. 1075/Fr. 1(6) (Tai 2018: 177).

- [2] The Tibetan phonetic glosses *g.ru mu* in BG0710 and BG0711 should refer to Tg. *rjur*¹ *mur*¹ 𐞢 𐞢, a word which occurs twice in the fragment Or. 12380/1842 (cf. Tai 2008: 62–63, in which Tg. *mur*¹ 𐞢 “vulgar” was misrecognized as Tg. *yu*¹ 𐞢 “evening”). The compound word Tg. *rjur*¹ *mur*¹ 𐞢 𐞢 is made up by Tg. *rjur*¹ 𐞢 “world” and Tg. *mur*¹ 𐞢 “vulgar”, which may be interpreted as “the vulgar world”.

- [3] Based on the context, the Tibetan phonetic gloss *gha* in BG0712 should be the gloss of the Tangut locative marker *ya*² 𐞢.

[4] By referring to BB0522 and BB0523 in the fragment Tang. 1075/Fr. 9(14) (Tai 2018: 173), the Tibetan phonetic glosses *shi zu* in BG0713 and BG0714 should be glossing Tg. *šji' sju*² 𐄎𐄌 “as before”.

[5] The Tibetan phonetic glosses *d.mi sho* in BG0716 and BG0717 should refer to Tg. *mji' šjwo'* 𐄎𐄌 “to not arise” by comparing the glosses in BC0816 and BC0817 of the fragment Tang. 1075/Fr. 1(6) (Tai 2018: 178). Then, based on the glossing syllable and the sentence context, the Tangut character at BG0715 should be *ljejr*² 𐄎 “bliss”. It forms the phrase Tg. *ljejr*² *mji' šjwo'* 𐄎𐄌 “the bliss does not arise”, which echoes the bliss arisen as mentioned in sentences nos. 008 and 011 above.

BG	0718	0719	0720	0721	0722		
	L0322	L0968	L1892	L5856	L1118		
021.	𐄎𐄌? ^[1]	𐄎𐄌? ^[2]	𐄎𐄌? ^[2]	𐄎𐄌? ^[3]	𐄎𐄌? ^[4]	[±2]
	tšhjwo ¹	rjur ¹	mjii ¹	ya ²	dzjii ²		
	ཚེ	རུ	མེ	ཡ	འཇེ		
	<i>cho.</i> ¹	<i>ru</i>	<i>mi</i>	<i>gha</i>	<i>-.dzi</i>		
	𐄎𐄌?	𐄎𐄌?	𐄎𐄌?	𐄎𐄌?	𐄎𐄌?	[±2]
	[then?	every?	house?	-LOC?	exercise?]	

“[then, in every household, ...exercise...(?)]”

“[那麼，在各人的家宅，練習 (?)]”

[1] By referring to the Tibetan phonetic gloss *cho.*¹ at BE0313 in the fragment Tang. 1075/Fr. 7(12) (Tai 2008: 50) and at BH0509 in the fragment Or. 12380/1842 (Tai 2008: 62), the Tangut character at BG0718 should be *tšhjwo*¹ 𐄎𐄌 “then”, which also makes sense as here is the beginning of a sentence.

[2] The Tangut characters in BG0719 and BG0720 should form a word. However, it is difficult to guess what it is from their Tibetan glossing syllables. The Tangut character at BG0719 may be *rjur*¹ 𐄎 “every” by comparing the Tibetan glossing syllable *ru* at BD0205 of the fragment Tang. 1075/Fr. 4(9) (Tai 2008: 47). The Tangut character at BG0720 may be *mjii*¹ 𐄎 “house”, which makes sense in the context but it is more commonly glossed as *d.mi* in other Tangut fragments with Tibetan phonetic glosses under pressmark Tang. 1075.

[3] The Tangut character in BG0721 should be the locative marker *ya*² 𐄎, cf. note 3 for sentence no. 019 above.

[4] The Tangut character in BG0722 may be *dzjii*² 𐄎 “exercise” by referring to the Tibetan phonetic gloss *-.dzi* at BB0402 of fragment Tang. 1075/Fr. 9(14) (Tai 2018: 172). The following missing character may be *zji*² 𐄎 “to do”.

3. Discussion and conclusions

The main content of the Tangut text in Fr. 6(11) discusses the meaning of two mudrās, namely, *karmamudrā* and *dharmamudrā*. *Karmamudrā* is one of the four seals, along with *jñānamudrā* (wisdom seal), *amayamudrā* (pledge seal), and the highest *mahāmudrā* (great seal). Therefore, this text can be regarded as part of the instruction of approaching *mahāmudrā*. Here “*mudrā*” (seal) refers to different states of enlightened awareness (Buswell and Lopez 2014: 500). The practice of *karmamudrā* is often a kind of sexual yoga, but it can also be symbolized as the union of wisdom and skilful means in tantric practice (Buswell and Lopez 2014: 419–420).

The Tangut text in this fragment contains four parts. The first part starts at BG0101 and ends at BG0206. It mentions the generation of “bliss” in the body by meditating on a wheel rotating to the left, which is high up on the pig’s head:

[illegible]

“...say... Of these, in the two sentences about the pig’s face above, it is to meditate of the wheel [high up on the brain(?)] of the pig’s head on the top (of one’s head), (then) to meditate the ‘bliss’ by making (the wheel) rotate to the left.”

This rotating wheel on the top of the head may refer to the wheel mentioned in Fr. 1(6) (Tai 2018: 177–179). The meditation of “bliss” here also echoes the achievement of both “bliss” and “void” as discussed in Fr. 9(14) (Tai 2018: 172–173). Therefore, this part may be a continuation of the text in the three joinable fragments Fr. 3(8), Fr. 9(14) and Fr. 1(6).

Starting from BG0207 until BG0512 is an explanation of the two mudrās, namely, the “*karmamudrā*” (action seal) and the “*dharmamudrā*” (the seal of dharma). The explanation of the *karmamudrā* starts at BG0207 and ends at BG0406:

[illegible]

“When one achieves the ‘concentrated mind’ like this, it emerges on the right of the body, [also(?)]... (causing the body) full of bliss. The [self(?)]-nature is perceived. The autonomy in the three realms is also able to be sought. As such, inside the meditator... [(one) meditates the bliss like that of the third *abhiṣeka*(?)]. [In that time, (if one) in the vulgar world does not arise the bliss as before(?)], [then, in every household,... exercise...(?)]”

Unfortunately, the text ends here as the fragment is mutilated. We do not know the exact content of the advice except for some exercise in the household.

The value of Fr. 6(11) lies in the information it reveals on the nature of Tangut text in this series of fragments. In the fragments Fr. 3(8), Fr. 9(14), Fr. 1(6) and Or. 12380/3910, the theme of instruction is on inner fire meditation, which is a core practice in the Six Yogas of Nāropa. Then in Fr. 6(11) the focus is on the two mudrās. These two mudrās, in particular the *karmamudrā*, are the state of enlightened awareness leading to the “great seal”, that is, the *mahāmudrā*. At this point, we can be confident to propose that the fragments Fr. 1(6) to Fr. 11(16) under pressmark Tang. 1075 originate from a kind of quintessential instruction (Tb. *man ngag*, Ch. *yàomén* 要門) on the teaching of the Kagyu School in Tibetan Buddhism. It is because the Six Yogas of Nāropa and the great seal are precisely the two pillars in Kagyu teaching.

However, the exact source of the Tangut text is yet to be identified. Presumably this Tangut text was not translated from a Chinese source, given that the theme of the text is Tibetan Buddhism rather than any Chinese classics, and there is no evidence of Chinese influence in the use of words in the Tangut text. The Tibetan influence, on the other hand, is more significant. For example, the use of Tg. *dzju*² 𐌌𐌍 “host” for Sk. *abhiṣeka* obviously comes from the Tb. *dbang* “force, control, ruler” as in Tb. *dbang bskur* “*abhiṣeka*”. Nevertheless, a Tibetan-related theme with Tangut words literally translated from Tibetan does not necessarily mean the Tangut text is a translated version of an existing Tibetan text. Other possibilities cannot be ruled out. For example, it may be a Tangut translation of an oral teaching conducted in Tibetan spoken language which was not based on any Tibetan written texts, or it may be an authentic Tangut writing from a

first language Tangut speaker who had a rich knowledge on the teaching of Tibetan Buddhism.

The text of Fr. 6(11) shows that it should be located after the three joinable fragments Fr. 3(8), Fr. 9(14) and Fr. 1(6), and also probably after the British Library fragment Or. 12380/3910. The content of Fr. 3(8), Fr. 9(14) and Fr. 1(6) focuses on the entrance of the inner fire meditation, and the fragment Or. 12380/3910 discusses the departure of inner fire meditation. Therefore, Or. 12380/3910 should be located after the three joinable fragments. The terms used in Fr. 6(11) often refer to the items introduced in the three joinable fragments. Thus, it is reasonable to put Fr. 6(11) after Fr. 3(8), Fr. 9(14) and Fr. 1(6). The teaching of Kagyu can provide further evidence of the sequence of fragments. Because the practice of the great seal often comes after the basis of inner fire meditation, the fragment Fr. 6(11) should come after the fragments Fr. 3(8), Fr. 9(14), Fr. 1(6) and Or. 12380/3910.

The characteristics of Tibetan phonetic glossing syllables could only be manifested by considering all fragments collectively. Therefore, although the Tibetan phonetic glosses are the highlight of Fr. 6(11) in this paper, we do not intend to analyze the features of Tibetan glossing syllables in this fragment alone. Generally speaking, the glossing pattern in Fr. 6(11) is highly similar to other fragments written in the same hand, classified by us as “hand B fragments”, from BA to BK (see the Abbreviations section below). However, this fragment provides more examples on the occurrence of the postscript *nga* than other fragments. In BG0209 and BG0424, Tg. *tjij*² 𐰇𐰺 “seal” is glossed as *g.te.*¹. Meanwhile, in BG0405 and BG0511, the same Tangut character is glossed as *g.te.ng* with a nasal postscript *nga*. The postscript *nga* also occurs as *dhe.ng* in BG0515 for Tg. *djij*² 𐰇𐰻 “concentrated mind”, and as *dz.-ng* in BG0708 for a missing Tangut character reconstructed as Tg. *dzijj*¹ 𐰇𐰽 “time”. Both Sofronov (1968: I-136–138) and Nishida (1981: 124–126) propose a consonant or nasal ending in Tangut phonology, but in Gong (2003) all Tangut rhymes are reconstructed as open, denying the existence of consonant endings. Therefore, in future it is worth investigating the phonetic representation of the postscript *nga* in these examples, whether it means a nasal ending in Tangut syllables, or just a nasal sound as a result of phonological assimilation.

In summary, the preliminary confirmation on the affiliation of Tibetan Buddhism sect of these fragments opens up new opportunities to investigate the date and the writers of the fragments. The transmission of

the Kagyu lineage and their teaching of the great seal during the Tangut era have left many materials (Solonin 2013; Sūn and Niè 2018). These materials may indicate the background of these fragments, including the possible date and linguistic background of the scribes, which would be critical to the study of Tibetan phonetic glosses of Tangut characters.

Abbreviations

ACC	— accusative
ANTIERG	— anti-ergative
BA	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 3(8)
BB	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 9(14)
BC	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 1(6)
BD	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 4(9)
BE	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 7(12)
BF	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 8(13)
BG	— IOM RAS, Tangut Collection, Tang. 1075/Fr. 6(11)
BH	— British Library, Or. 12380/1842
BJ	— British Library, Or. 12380/3910
BK	— British Library, Or. 12380/3911
CAUS	— causative
Ch.	— Chinese
ed. khr.	— individual file, file unit, storage unit (Ru. <i>единица хранения</i>)
f.	— archival collection (Ru. <i>фонд</i>); the term has been anglicized as <i>fond</i> in this article
GEN	— genitive
INS	— instrumental
IOM RAS	— Institute of Oriental Manuscripts of the Russian Academy of Sciences (Институт восточных рукописей РАН), Saint Petersburg, Russia
IOM RAS Archive	— Archive of Orientalists of the Institute of Oriental Manuscripts of the Russian Academy of Sciences (Архив востоковедов Института восточных рукописей РАН), Saint Petersburg, Russia
Jp.	— Japanese
LOC	— locative
Mg.	— Mongolian
MOD	— modal particle
op.	— inventory, register (Ru. <i>опись</i>)
r	— recto

Ru.	—	Russian
Sk.	—	Sanskrit
Tb.	—	Tibetan
Tg.	—	Tangut
NEG	—	negative
TOP	—	topic
v	—	verso

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