

# Unicode Technical Note No. 42: Tangut Character Additions and Glyph Corrections

Andrew West and Viacheslav Zaytsev

Version 2

2019-12-21

## Contents

1. Introduction .....	2
2. Additional Tangut Ideographs .....	11
2.1 Tangut Ideographs 187ED, 187EE, and 187EF .....	11
2.2 Tangut Ideograph 187F0.....	16
2.3 Tangut Ideograph 187F1.....	18
2.4 Tangut Ideographs 187F2 and 187F3.....	24
2.5 Tangut Ideographs 187F4, 187F5, 187F6, and 187F7 .....	35
3. Tangut Glyph Corrections .....	44
3.1 Tangut Component 134 (23 Tangut ideographs).....	44
3.2 Tangut Component 350 (4 Tangut ideographs) .....	55
3.3 Tangut Component 553 (1 Tangut ideograph).....	60
3.4 Tangut Component 565 (9 Tangut ideographs) .....	61
3.5 Tangut Component 651 (2 Tangut ideographs) .....	74
3.6 Tangut Component 688 (3 Tangut ideographs) .....	76
3.7 Tangut Component 736 (3 Tangut Ideographs) .....	78
3.8 Tangut Ideograph 17013 .....	80
3.9 Tangut Ideograph 1709D.....	81
3.10 Tangut Ideographs 171CA, 1795D, and 18259 .....	82
3.11 Tangut Ideograph 1732C .....	84
3.12 Tangut Ideograph 1732E .....	85
3.13 Tangut Ideographs 17378 and 176E4 .....	87
3.14 Tangut Ideograph 173C6 .....	89
3.15 Tangut Ideograph 173D5.....	90
3.16 Tangut Ideograph 174DF.....	91
3.17 Tangut Ideographs 17538 and 18111.....	92
3.18 Tangut Ideographs 1753F and 17540.....	93
3.19 Tangut Ideograph 1756E .....	95
3.20 Tangut Ideograph 17712.....	96
3.21 Tangut Ideograph 17CFC.....	98
3.22 Tangut Ideograph 17D15.....	99
3.23 Tangut ideograph 17D36 .....	100
3.24 Tangut Ideograph 17D9F.....	101
3.25 Tangut Ideograph 1814A.....	102
3.26 Tangut Ideograph 181B2 .....	103
3.27 Tangut Ideograph 181C0 .....	105
3.28 Tangut Ideograph 182E6 .....	106
3.29 Tangut Ideograph 18380.....	107


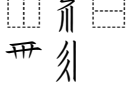

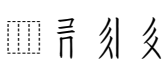

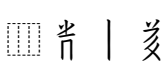

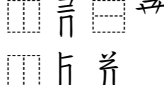

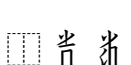
3.30	Tangut Ideograph 18438.....	108
3.31	Tangut Ideograph 18488.....	109
3.32	Tangut Ideograph 18493.....	110
3.33	Tangut Ideograph 187B0 .....	111
4.	Technical Documents .....	112
5.	Bibliography.....	113
6.	Tangut Sources.....	117
7.	Acknowledgements .....	121
8.	Version History .....	122

## 1. Introduction

Since the finalization of the encoding of the set of 6,125 Tangut ideographs and 755 Tangut components in ISO/IEC 10646:2014 Amendment 2 and Unicode version 9.0 in 2016 a number of additional Tangut ideographs and components have been identified and proposed for encoding. This technical note documents these additional Tangut ideographs (see Table 1) and Tangut components (see Table 2). This technical note also documents glyph corrections for a number of Tangut ideographs and components in the original Unicode 9.0 code charts (see Table 3 and Table 4).

Note that the character additions and glyph changes proposed in WG2 N4957 and WG2 N5064 are not discussed in detail in this technical note, but are only summarised in the tables below. In these tables, the column labelled “U.V.” or “Unicode Version” gives the version of the Unicode Standard in which the character was encoded or the glyph change was implemented.

**Table 1: Summary of Additional Tangut Characters**

No.	Code Point	Glyph	IDS	Radical/ Strokes	Source	Section	See also	U.V.
001	U+187ED			195.14	Li Fanwen 2012b #6075	2.1	N4724	11.0
002	U+187EE			308.14	Li Fanwen 2012b #6076	2.1	N4724	11.0
003	U+187EF			415.13	Li Fanwen 2012b #6077	2.1	N4724	11.0
004	U+187F0			308.17	<i>Vajrayana</i> . IOM Tang. 293	2.2	N4724	11.0
005	U+187F1			415.11	Disunification from U+187F1	2.3	N4724	11.0

No.	Code Point	Glyph	IDS	Radical/ Strokes	Source	Section	See also	U.V.
006	U+187F2	𪛦		42.15	<i>Hevajra's Abhisamaya</i> col. 223	2.4	N4851 N4896	12.0
007	U+187F3	𪛧		185.12	<i>Hevajra's Abhisamaya</i> col. 144	2.4	N4851 N4896	12.0
008	U+187F4	𪛨		73.11	<i>Three Generations.</i> IOM Tang. 27 folio 2a col. 5	2.5	N4851 N4896	12.0
009	U+187F5	𪛩		383.18	<i>Three Generations.</i> IOM Tang. 27 folio 22a col. 3	2.5	N4851 N4896	12.0
010	U+187F6	𪛪		79.14	<i>Three Generations.</i> IOM Tang. 27 folio 29b col. 3	2.5	N4851 N4896	12.0
011	U+187F7	𪛫		79.19	<i>Three Generations.</i> IOM Tang. 27 folios 36a through 38a	2.5	N4851 N4896	12.0
N/A	U+18D00	𪛬		17.7	Disunification from U+17134	N/A	N5031 N5064	13.0
N/A	U+18D01	𪛭		87.9	Disunification from U+175F6	N/A	N5031 N5064	13.0
N/A	U+18D02	𪛮		262.10	Disunification from U+17F0D	N/A	N5031 N5064	13.0
N/A	U+18D03	𪛯		267.9	Disunification from U+17F8A	N/A	N5031 N5064	13.0
N/A	U+18D04	𪛰		267.11	Disunification from U+17FA5	N/A	N5031 N5064	13.0
N/A	U+18D05	𪛱		316.10	Disunification from U+18139	N/A	N5031 N5064	13.0
N/A	U+18D06	𪛲		316.11	Disunification from U+18147	N/A	N5031 N5064	13.0
N/A	U+18D07	𪛳		485.12	Disunification from U+184F1	N/A	N5031 N5064	13.0
N/A	U+18D08	𪛴		674.14	Disunification from U+18736	N/A	N5031 N5064	13.0

**Table 2: Summary of Additional Tangut Components**

Code Point	Glyph	Component	Strokes	Source	Section	See also	U.V.
U+18AF3	𐞤	756	2	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF4	𐞥	757	8	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF5	𐞦	758	7	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF6	𐞧	759	8	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF7	𐞨	760	6	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF8	𐞩	761	7	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AF9	𐞪	762	10	<i>Homonyms folios 4–5</i>	N/A	N4957	13.0
U+18AFA	𐞫	763	2	Disunification from U+8843	N/A	N5031 N5064	13.0
U+18AFB	𐞬	764	2	Disunification from U+18856	N/A	N5031 N5064	13.0
U+18AFC	𐞭	765	3	Disunification from U+1888C	N/A	N5031 N5064	13.0
U+18AFD	𐞮	766	3	Disunification from U+1890A	N/A	N5031 N5064	13.0
U+18AFE	𐞯	767	4	Disunification from U+18915	N/A	N5031 N5064	13.0
U+18AFF	𐞰	768	4	Disunification from U+1893B	N/A	N5031 N5064	13.0

**Table 3: Summary of Tangut Ideograph Glyph Corrections**

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+17013	𐰪	𐰪	1.9	1.10	3.8	N4723	10.0
U+17097	𐰪	𐰪	2.12	2.12	3.2	N5126	
U+1709D	𐰪	𐰪	2.12	2.13	3.9	N5126	
U+17159	𐰪	𐰪	17.10	17.10	3.1	N4850 N4896	11.0
U+171CA	𐰪	𐰪	26.7	26.7	3.10	N5126	
U+172BA	𐰪	𐰪	36.9	36.9	3.4	N5126	
U+172EA	𐰪	𐰪	36.11	36.11	3.4	N5126	
U+17326	𐰪	𐰪	36.15	36.15	3.4	N5126	
U+1732C	𐰪	𐰪	36.17	36.18	3.11	N5126	
U+1732E	𐰪	𐰪	37.10	37.10	3.12	N4850 N4896	11.0
U+17336	𐰪	𐰪	41.8	41.8	3.1	N4850 N4896	11.0
U+17378	𐰪	𐰪	47.10	47.9	3.13	N4850 N4896	11.0
U+173C6	𐰪	𐰪	65.12	65.13	3.14	N5126	
U+173D5	𐰪	𐰪	68.10	147.11	3.15	N5126	

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+173E1	𪗇	𪗇	68.11	68.11	3.1	N4850 N4896	11.0
U+173EB	𪗉	𪗉	68.12	68.12	3.1	N4850 N4896	11.0
U+173EC	𪗊	𪗊	68.12	68.12	3.1	N4850 N4896	11.0
U+173F4	𪗔	𪗔	68.13	68.13	3.1	N4850 N4896	11.0
U+173FB	𪗚	𪗚	68.15	68.15	3.1	N4850 N4896	11.0
U+173FF	𪗟	𪗟	68.16	68.16	3.1	N4850 N4896	11.0
U+17403	𪗣	𪗣	68.20	68.20	3.1	N4850 N4896	11.0
U+174DF	𪗯	𪗯	75.14	75.14	3.16	N5126	
U+174F7	𪗳	𪗳	75.14	75.14	3.4	N5126	
U+17538	𪗹	𪗹	75.19	75.19	3.17	N5126	
U+1753F	𪗻	𪗻	76.8	76.8	3.18	N5126	
U+17540	𪗼	𪗼	76.8	76.8	3.18	N5126	
U+1756E	𪗾	𪗾	79.14	79.14	3.19	N4850 N4896	11.0
U+176E4	𪗾	𪗾	106.13	106.13	3.13	N4850 N4896	11.0
U+17712	𪗾	𪗾	106.13	106.14	3.20	N4723	10.0

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+177B7	𪗇	𪗇	106.18	106.18	3.4	N5126	
U+177DA	𪗊	𪗊	107.11	107.10	3.6	N5126	
U+1788A	𪗎	𪗎	134.9	134.9	3.1	N4850 N4896	11.0
U+1788B	𪗏	𪗏	134.11	134.11	3.1	N4850 N4896	11.0
U+1788C	𪗐	𪗐	134.13	134.13	3.1	N4850 N4896	11.0
U+1788D	𪗑	𪗑	134.14	134.14	3.1	N4850 N4896	11.0
U+1795D	𪗝	𪗝	141.11	141.11	3.10	N5126	
U+17A87	𪗟	𪗟	141.15	141.14	3.5	N5126	
U+17B16	𪗢	𪗢	145.12	145.12	3.1	N4850 N4896	11.0
U+17B17	𪗣	𪗣	145.15	145.15	3.1	N4850 N4896	11.0
U+17B5B	𪗯	𪗯	155.14	155.14	3.1	N4850 N4896	11.0
U+17C20	𪗴	𪗴	177.11	177.11	3.4	N5126	
U+17CFC	𪗿	𪗿	194.13	194.12	3.21	N5126	
U+17D15	𪗽	𪗽	200.9	200.9	3.22	N5126	
U+17D36	𪗾	𪗾	206.12	206.13	3.23	N4850 N4896	11.0

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+17D9F	𪛟	𪛟	216.12	216.12	3.24	N4723	10.0
U+17E7D	𪛟	𪛟	245.12	245.12	3.4	N5126	
U+17F0D	𪛟	𪛟	262.10	262.10	N/A	N5031 N5064	13.0
U+17F8A	𪛟	𪛟	267.9	267.9	N/A	N5031 N5064	13.0
U+17F8B	𪛟	𪛟	267.9	267.9	3.1	N4850 N4896	11.0
U+17FA5	𪛟	𪛟	267.11	267.11	N/A	N5031 N5064	13.0
U+17FBB	𪛟	𪛟	267.13	267.13	3.1	N4850 N4896	11.0
U+180D6	𪛟	𪛟	412.14	412.14	N/A	N5031 N5064	13.0
U+18111	𪛟	𪛟	308.15	308.16	3.17	N5126	
U+1814A	𪛟	𪛟	316.12	316.12	3.25	N5126	
U+181B2	𪛟	𪛟	328.11	328.11	3.26	N4850 N4896	11.0
U+181C0	𪛟	𪛟	328.13	328.13	3.27	N4850 N4896	11.0
U+1820D	𪛟	𪛟	348.10	348.10	3.1	N4850 N4896	11.0
U+18215	𪛟	𪛟	350.12	350.12	3.2	N5126	
U+18216	𪛟	𪛟	350.12	350.12	3.2	N5126	

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+18217	𪗇	𪗇	350.12	350.12	3.2	N5126	
U+1823D	𪗏	𪗏	369.14	369.14	3.1	N4850 N4896	11.0
U+18259	𪗙	𪗙	376.13	376.13	3.10	N5126	
U+182E6	𪗞	𪗞	412.10	301.9	3.28	N5126	
U+18380	𪗟	𪗟	431.13	431.14	3.29	N5126	
U+183B3	𪗛	𪗛	436.10	436.10	3.1	N4850 N4896	11.0
U+1841D	𪗝	𪗝	436.14	436.14	3.1	N4850 N4896	11.0
U+18438	𪗞	𪗞	436.16	436.15	3.30	N5126	
U+18488	𪗟	𪗟	458.13	325.13	3.31	N4850 N4896	11.0
U+18493	𪗠	𪗠	458.15	458.15	3.32	N5126	
U+184F1	𪗡	𪗡	485.12	485.12	N/A	N5031 N5064	13.0
U+185F2	𪗥	𪗥	553.12	553.12	3.3	N5126	
U+18620	𪗧	𪗧	565.15	565.15	3.4	N5126	
U+1865D	𪗭	𪗭	568.16	568.16	3.4	N5126	
U+18702	𪗲	𪗲	651.11	651.10	3.5	N5126	

Code Point	Original Glyph	New Glyph	Original Radical/ Strokes	New Radical/ Strokes	Section	See also	Unicode Version
U+18736			674.14	674.14	N/A	N5031 N5064	13.0
U+18761			688.11	688.10	3.6	N5126	
U+18762			688.15	688.14	3.6	N5126	
U+187B0			719.16	719.15	3.33	N5126	
U+187C6			729.15	729.15	3.1	N4850 N4896	11.0
U+187D0			736.12	736.11	3.7	N5126	
U+187D1			736.17	736.16	3.7	N5126	
U+187D2			736.21	736.20	3.7	N5126	

**Table 4: Summary of Tangut Component Glyph Corrections**

Code Point	Component	Original Glyph	New Glyph	Original Strokes	New Strokes	Section	See also	Unicode Version
U+18885	134			4	4	3.1	N4850 N4896	11.0
U+18A28	553			7	7	3.3	N5126	
U+18A8A	651			8	7	3.5	N5126	
U+18AAF	688			9	8	3.6	N5126	
U+18ADF	736			11	10	3.7	N5126	




## 2. Additional Tangut Ideographs

### 2.1 Tangut Ideographs 187ED, 187EE, and 187EF

Prof. Li Fanwen has identified three previously unknown Tangut characters in the Tangut translation of the *Classic of Filial Piety* (Chinese *Xiào Jīng* 孝經). These characters are found in the cursive manuscript version in the collection of the Institute of Oriental Manuscripts [IOM] of the Russian Academy of Sciences (Saint Petersburg, Russia) [Tang. 1, Inv. No. 1, old Inv. No. 2627], as shown in Fig. 3 & Fig. 4 and Fig. 5 & Fig. 6.

The regular forms of these three characters were published by Li Fanwen in 2012a, in a paper dedicated to Prof. Kychanov under the heading “Three new Tangut characters” (see Fig. 1).

Fig. 1: Li Fanwen 2012a p. 212

1192 80  6075	(牙音 ѓа 音雅) ода (кит. я 雅)	𐰇𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞𐾟𐾠𐾡𐾢𐾣𐾤𐾥𐾦𐾧𐾨𐾩𐾪𐾫𐾬𐾭𐾮𐾯𐾰𐾱𐾲𐾳𐾴𐾵𐾶𐾷𐾸𐾹𐾺𐾻𐾼𐾽𐾾𐾿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿
1224 82  6076	(正齒音 zja 音社) в соч. алтарь (кит. шэцзи 社稷)	𐰇𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿
9824 22  6077	(齒頭音 tsjwak 音稷) в соч. алтарь (кит. шэцзи 社稷)	𐰇𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿

Li Fanwen subsequently included these three characters as nos. 6075, 6076 and 6077 in the 2012b abridged edition of his 2008 *Tangut-Chinese Dictionary* (see Fig. 2). Nos. 6076 and 6077 are written slightly differently in these two publications, but based on the cursive forms in the original manuscript, and their presumed character construction, it would seem that the character form for no. 6077 in the 2012 dictionary is correct, but the character form for no. 6076 in the 2012 dictionary is slightly wrong, and should be as given in the 2012 paper, with 𐰇 rather than 𐰇 | in the middle.

No. 6075 𐰇 is used to transcribe Chinese *yǎ* 雅 in the title of the *Dà Yǎ* 大雅 section of the *Book of Songs*.

Nos. 6076 and 6077 𐰇𐰏 are used to transcribe the Chinese word *shèjì* 社稷 ‘altars to the land and the grain’.

80

6074

《大雅》云：无念尔祖，聿脩厥德（《孝經》开宗明义章第一）

82

6076

富贵不离其身，然后能保其社稷，而和其人民（《孝经》诸侯章第三）

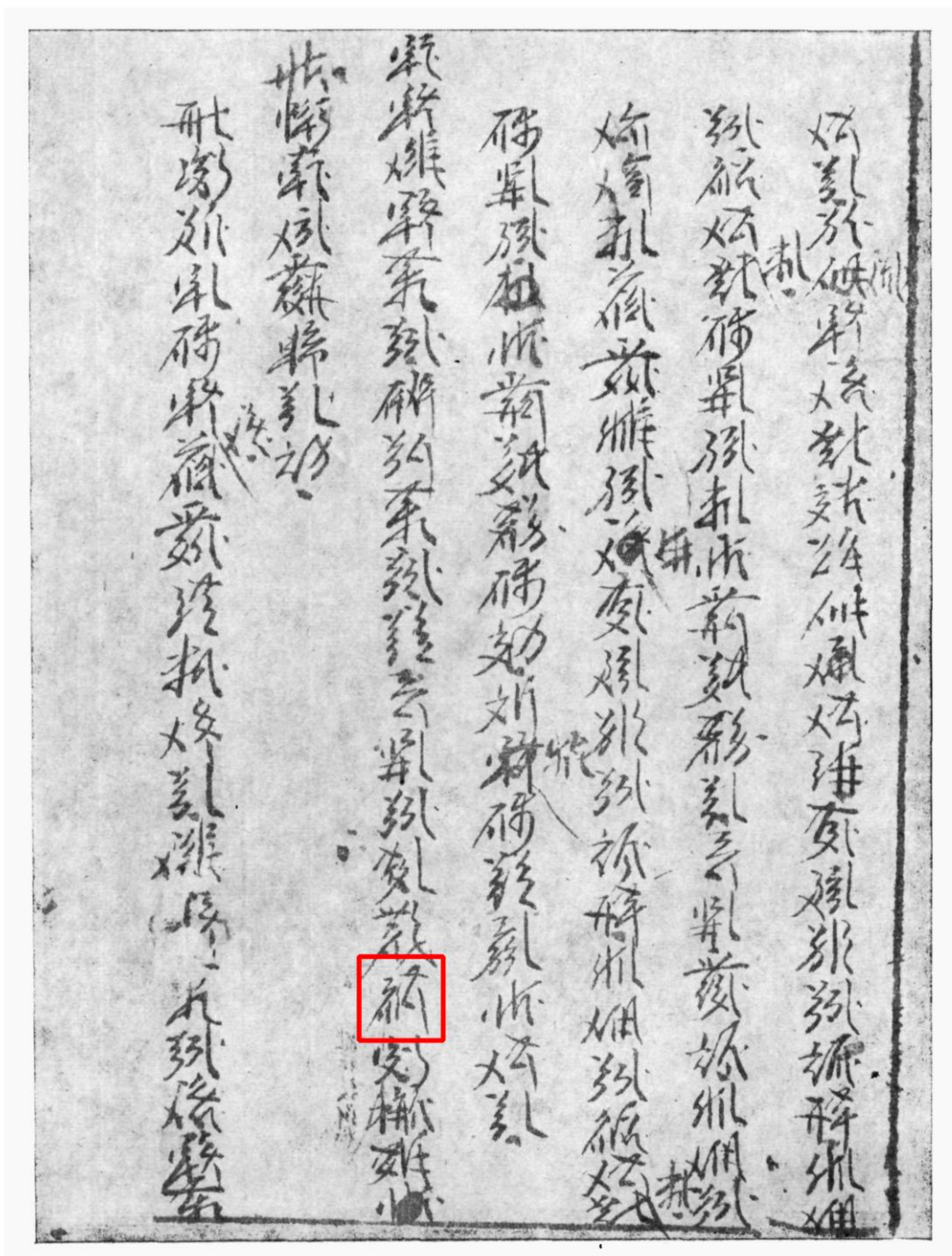
82

6077

富贵不离其身，然后能保其社稷，而和其人民（《孝经》诸侯章第三）

**Note.** The quality of the scanned image shown here corresponds to the quality of the original. The whole of page 722 with these additions (补遗) and a few characters before it (it is the last page of dictionary) was included as an image inside the book by the publisher. It means that the text layout of this page was changed to a scanned/edited picture during the final stage of the publishing process (we believe that this was done in order to add these three additional characters at the request of the author) and that is the reason why the printing quality of this page only is so bad (it contains visible halftone screen pattern and can only be read with difficulty).

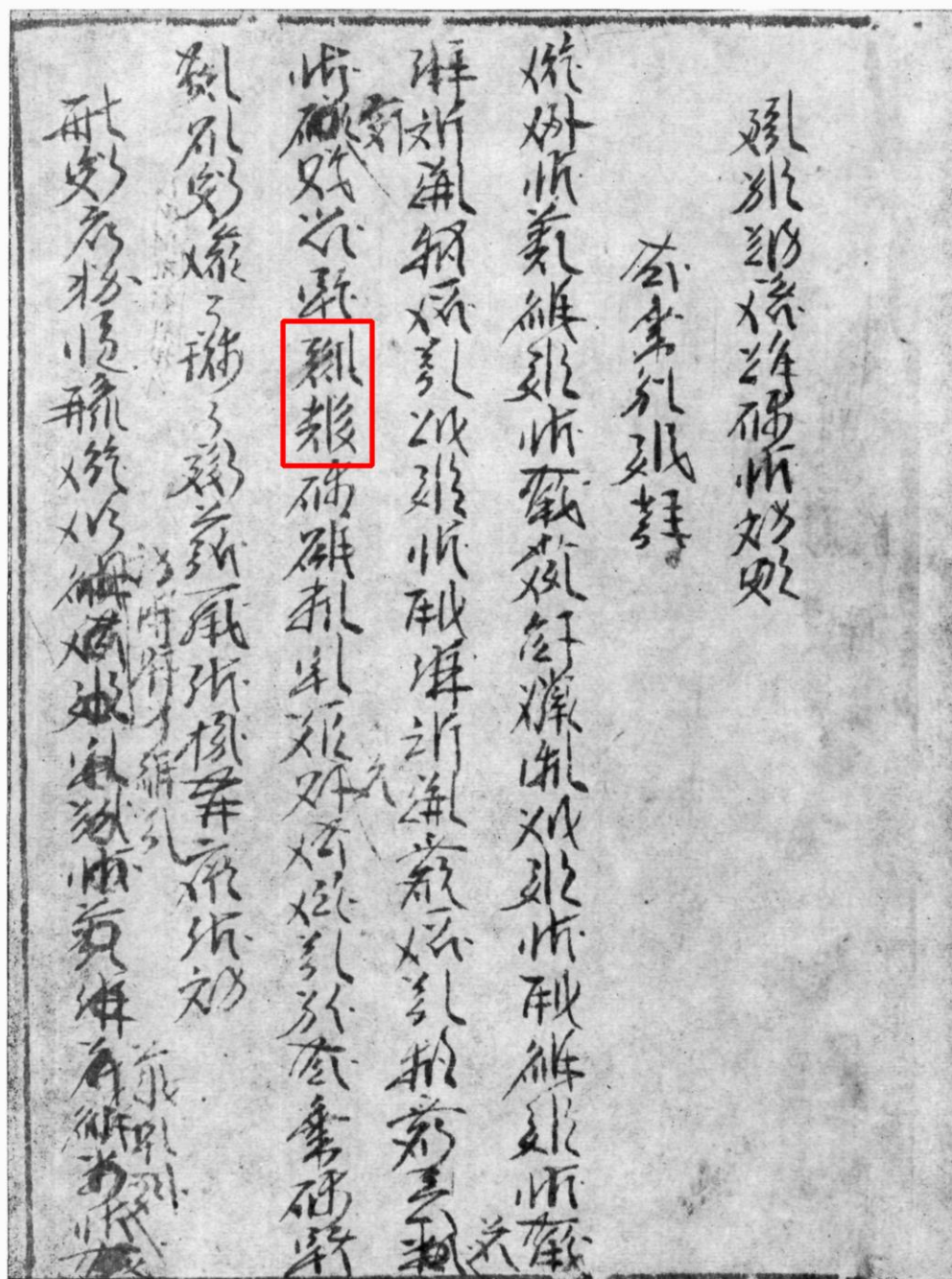
Fig. 3: Kolokolov et al. 1966 p. 145



145

禱

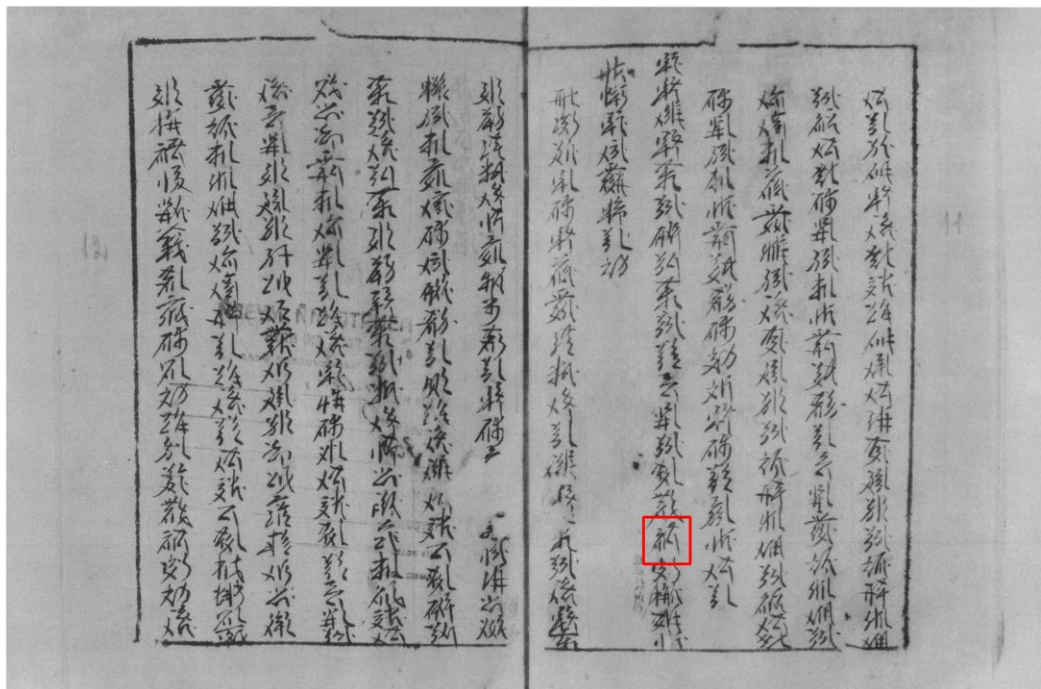
Fig. 4: Kolokolov et al. 1966 p. 150



150

讖 and 讖

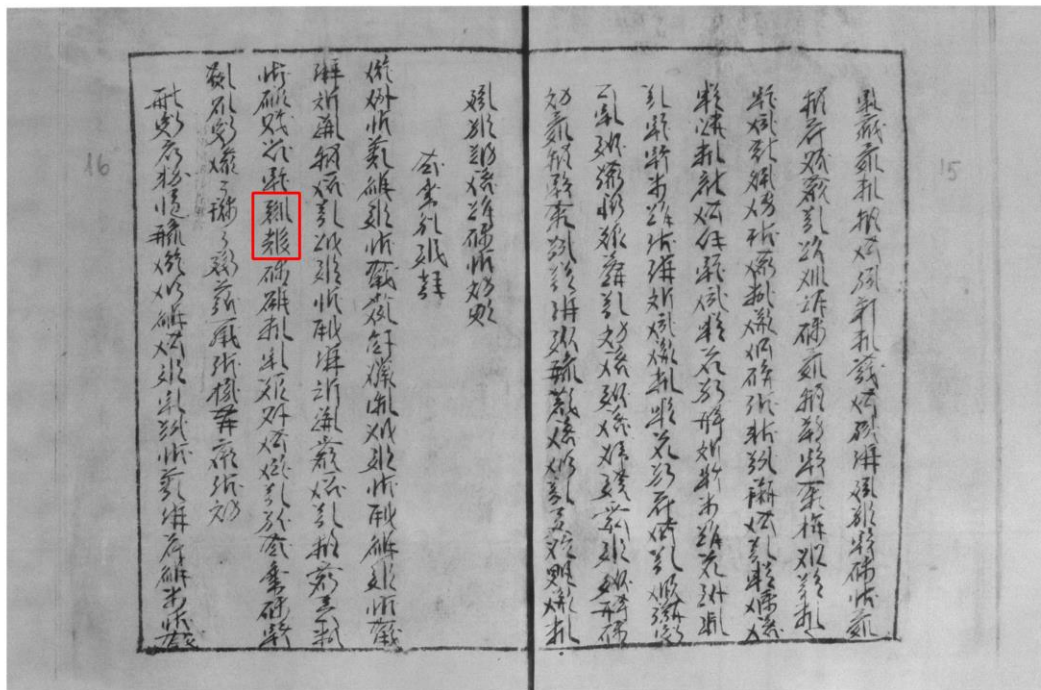
Fig. 5: ECHW 11 p. 8: photo 45-7



俄 Инв. No. 2627 孝經傳 (45-7)

禪

Fig. 6: ECHW 11 p. 12: photo 45-11



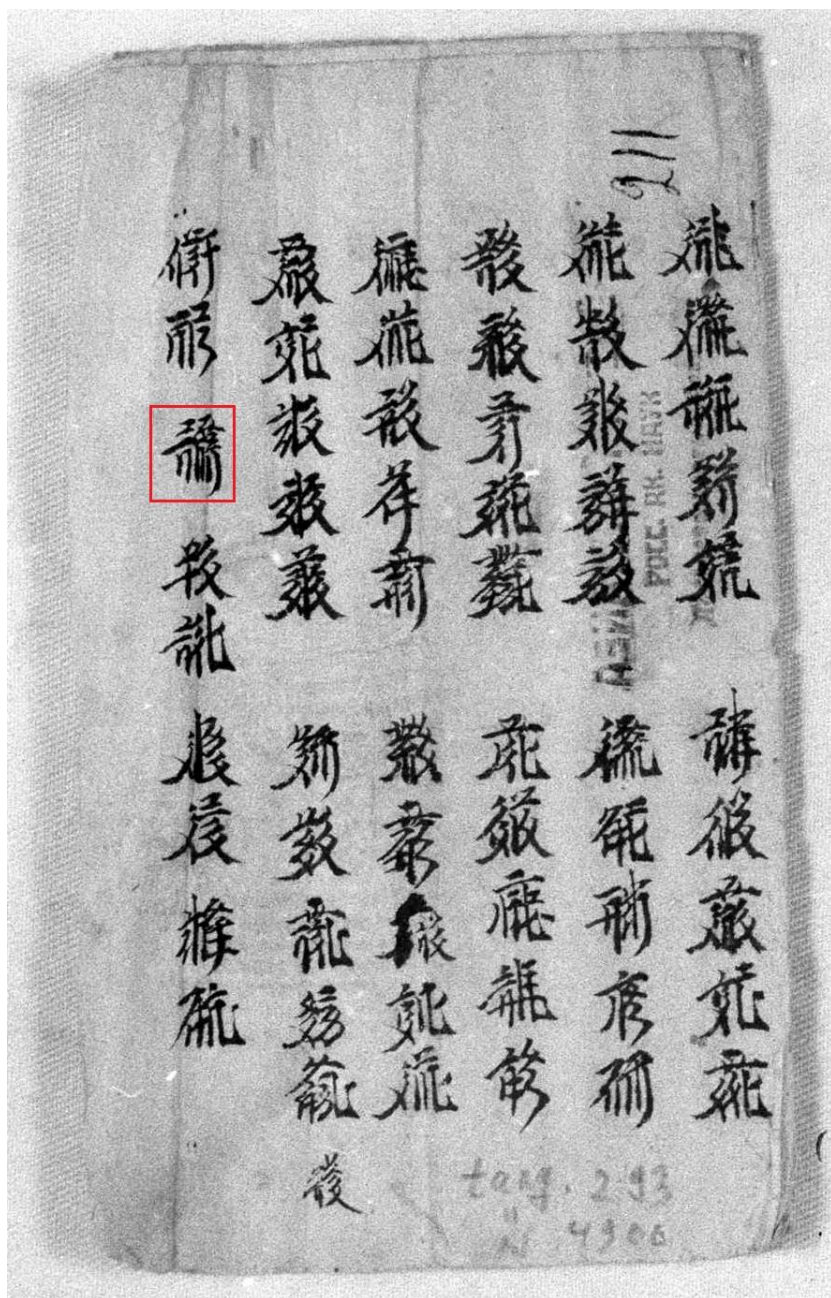
俄 Инв. No. 2627 孝經傳 (45-11)

禪 and 禪

## 2.2 Tangut Ideograph 187F0

Prof. Sun Bojun has drawn our attention to a recently-identified Tangut character in a Tangut Buddhist manuscript in the collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences (Saint Petersburg, Russia) [Tang. 293, Inv. No. 1149, old Inv. No. 4900] (Tangut title 𐰇𐰏𐰍𐰏𐰤𐰆𐰏; translated into Chinese by modern scholars as *Fānyán Jīngāngwáng chénggēn* 番言金剛王乘根; see p.594 of Prof. Kychanov's 1999 catalogue, No. 697).

Fig. 7: *Vajrayana* (Tang. 293, Inv. No. 1149, old Inv. No. 4900)



𐰇𐰏𐰍𐰏𐰤𐰆𐰏

This character occurs at the end of the last page as part of the Tangut transcription of the Sanskrit title of this text, the *Vajrayānamūlāpatti* ('Root downfalls of Vajrayana') by Āsvaghoṣa (see Fig. 7):

𑖦𑖦𑖦 𑖦 yāna mūla pati  
𑖦𑖦𑖦 𑖦 𑖦𑖦𑖦 𑖦𑖦𑖦 𑖦𑖦𑖦

Sanskrit language: *Vajrayānamūlāpatti*

The character 𑖦 stands for the Sanskrit word *vajra*, and is constructed from the left side of 𑖦 (*ba*), the top and left of 𑖦 (*dzji*), and the left side of 𑖦 (*rjar*), the three parts together transcribing *vajra*. In the mid 14th-century Tangut inscription on the east wall of the Cloud Platform at Juyong Pass in Beijing, the Sanskrit word *vajra* is transcribed once using these three characters 𑖦𑖦𑖦 (see Fig. 8), and so 𑖦 in the manuscript can be regarded as a portmanteau abbreviation for these three characters. Cf. with newly identified character 𑖦 used for the same purpose (abbreviation for *vajra*) and discussed in section 2.4 of this document.

Fig. 8: Juyong Pass East Wall col. 10: rubbing and Nishida's transcription  
(Murata 1957 rub. IV & p. 182)



𑖦𑖦𑖦 𑖦 𑖦𑖦𑖦 𑖦𑖦𑖦 𑖦𑖦𑖦  
\*le bha — \*ra \*ga — \*ya  
vajra-kāya-

𑖦𑖦𑖦 = vajra

## 2.3 Tangut Ideograph 187F1

In the past some modern scholars considered the component 𪛗 to be a cursive variant of 𪛖, and characters with the 𪛗 component were sometimes normalized to use the 𪛖 component. For example, in Li Fanwen's 1997 *Tangut-Chinese Dictionary* the characters U+178EB 𪛗 and U+178C5 𪛗 are both written identically, using the 𪛗 component (see Fig. 9).

Fig. 9: Li Fanwen 1997 p. 705

2942	𪛗	[牙音 ɲwu 2.1 音兀]
74	𪛗	surname
3797	𪛗	[兀]族姓也。(音)
	𪛗	𪛗 𪛗 ɲu 2.1 lhi 2.10 [兀叻](族姓)(同 20B2)。
	𪛗	[齒頭音 tsəj 1.40 𪛗 𪛗 𪛗 祖來切 音 栽]
3798	𪛗	small; little; yong
	𪛗	小、少、幼也。(形)
	𪛗	𪛗 𪛗 zǐə 1.92 tse 1.40 [邪栽]稀少(同 33B5)。

However, in the revised 2008 edition of Li Fanwen's *Tangut-Chinese Dictionary* the two characters U+178EB 𪛗 and U+178C5 𪛗 are clearly distinguished with different right hand components (see Fig. 10).

2942 〔牙音 ɲwu 2.1 音兀〕

74

𪛗

a surname

〔兀〕族姓也。(音)

3797

𪛗𪛗 ɲu 2.1 lhi 2.10〔兀叻〕(族姓)(同 20B2)。

𪛗𪛗𪛗〔兀〕:族姓(同丁21A72背注)。

𪛗

〔齒頭音 tsəj 1.40 𪛗𪛗𪛗𪛗祖來切 音栽〕

3798

small; little; young

小、少、幼也。(形)

𪛗𪛗 zǐə 1.92 tsɛ 1.40〔邪栽〕微少(同 33B5)。

It seems that the character U+18307 𪛗 unifies two different characters with the 𪛗 and 𪛗 components.

- 𪛗 *niə* [Kychanov *nən*] (Initial class III, rising tone, rime 63) : ‘an ear of grain.’
- 𪛗 *ku* [Kychanov *kən*] (Initial class V, rising tone, rime 4) : either a transcription of the Chinese surname Gu 顧, or ‘millet sprouts’.

These are both rare characters with few attestations, and in some modern dictionaries the two characters have been treated as a single character. This is the case in both the 1997 and 2008 editions of Li Fanwen’s *Tangut-Chinese Dictionary*, where the two characters are both included under entry No. 5990 (see Fig. 11 and Fig. 12). As a result of this mistaken unification, the two characters have been encoded as a single character (U+187F1).

9922  
24  
**𪔐**  
5990

[舌頭音 nio̯ 2.63 音奴]

s*p*i*k*e; tassel

穗、歧也。(名)

𪔐 𪔑 rəi̯ 2.71 nuo̯ 2.63 [日奴]稻穗(同 10A7)。

𪔐 𪔑 𪔒 𪔓 𪔔 𪔕 𪔖 𪔗 𪔘 𪔙 𪔚 𪔛 𪔜 𪔝 𪔞 𪔟 𪔠 𪔡 𪔢 𪔣 𪔤 𪔥 𪔦 𪔧 𪔨 𪔩 𪔪 𪔫 𪔬 𪔭 𪔮 𪔯 𪔰 𪔱 𪔲 𪔳 𪔴 𪔵 𪔶 𪔷 𪔸 𪔹 𪔺 𪔻 𪔼 𪔽 𪔾 𪔿 𪕀 𪕁 𪕂 𪕃 𪕄 𪕅 𪕆 𪕇 𪕈 𪕉 𪕊 𪕋 𪕌 𪕍 𪕎 𪕏 𪕐 𪕑 𪕒 𪕓 𪕔 𪕕 𪕖 𪕗 𪕘 𪕙 𪕚 𪕛 𪕜 𪕝 𪕞 𪕟 𪕠 𪕡 𪕢 𪕣 𪕤 𪕥 𪕦 𪕧 𪕨 𪕩 𪕪 𪕫 𪕬 𪕭 𪕮 𪕯 𪕰 𪕱 𪕲 𪕳 𪕴 𪕵 𪕶 𪕷 𪕸 𪕹 𪕺 𪕻 𪕼 𪕽 𪕾 𪕿 𪖀 𪖁 𪖂 𪖃 𪖄 𪖅 𪖆 𪖇 𪖈 𪖉 𪖊 𪖋 𪖌 𪖍 𪖎 𪖏 𪖐 𪖑 𪖒 𪖓 𪖔 𪖕 𪖖 𪖗 𪖘 𪖙 𪖚 𪖛 𪖜 𪖝 𪖞 𪖟 𪖠 𪖡 𪖢 𪖣 𪖤 𪖥 𪖦 𪖧 𪖨 𪖩 𪖪 𪖫 𪖬 𪖭 𪖮 𪖯 𪖰 𪖱 𪖲 𪖳 𪖴 𪖵 𪖶 𪖷 𪖸 𪖹 𪖺 𪖻 𪖼 𪖽 𪖾 𪖿 𪗀 𪗁 𪗂 𪗃 𪗄 𪗅 𪗆 𪗇 𪗈 𪗉 𪗊 𪗋 𪗌 𪗍 𪗎 𪗏 𪗐 𪗑 𪗒 𪗓 𪗔 𪗕 𪗖 𪗗 𪗘 𪗙 𪗚 𪗛 𪗜 𪗝 𪗞 𪗟 𪗠 𪗡 𪗢 𪗣 𪗤 𪗥 𪗦 𪗧 𪗨 𪗩 𪗪 𪗫 𪗬 𪗭 𪗮 𪗯 𪗰 𪗱 𪗲 𪗳 𪗴 𪗵 𪗶 𪗷 𪗸 𪗹 𪗺 𪗻 𪗼 𪗽 𪗾 𪗿 𪘀 𪘁 𪘂 𪘃 𪘄 𪘅 𪘆 𪘇 𪘈 𪘉 𪘊 𪘋 𪘌 𪘍 𪘎 𪘏 𪘐 𪘑 𪘒 𪘓 𪘔 𪘕 𪘖 𪘗 𪘘 𪘙 𪘚 𪘛 𪘜 𪘝 𪘞 𪘟 𪘠 𪘡 𪘢 𪘣 𪘤 𪘥 𪘦 𪘧 𪘨 𪘩 𪘪 𪘫 𪘬 𪘭 𪘮 𪘯 𪘰 𪘱 𪘲 𪘳 𪘴 𪘵 𪘶 𪘷 𪘸 𪘹 𪘺 𪘻 𪘼 𪘽 𪘾 𪘿 𪙀 𪙁 𪙂 𪙃 𪙄 𪙅 𪙆 𪙇 𪙈 𪙉 𪙊 𪙋 𪙌 𪙍 𪙎 𪙏 𪙐 𪙑 𪙒 𪙓 𪙔 𪙕 𪙖 𪙗 𪙘 𪙙 𪙚 𪙛 𪙜 𪙝 𪙞 𪙟 𪙠 𪙡 𪙢 𪙣 𪙤 𪙥 𪙦 𪙧 𪙨 𪙩 𪙪 𪙫 𪙬 𪙭 𪙮 𪙯 𪙰 𪙱 𪙲 𪙳 𪙴 𪙵 𪙶 𪙷 𪙸 𪙹 𪙺 𪙻 𪙼 𪙽 𪙾 𪙿 𪚀 𪚁 𪚂 𪚃 𪚄 𪚅 𪚆 𪚇 𪚈 𪚉 𪚊 𪚋 𪚌 𪚍 𪚎 𪚏 𪚐 𪚑 𪚒 𪚓 𪚔 𪚕 𪚖 𪚗 𪚘 𪚙 𪚚 𪚛 𪚜 𪚝 𪚞 𪚟 𪚠 𪚡 𪚢 𪚣 𪚤 𪚥 𪚦 𪚧 𪚨 𪚩 𪚪 𪚫 𪚬 𪚭 𪚮 𪚯 𪚰 𪚱 𪚲 𪚳 𪚴 𪚵 𪚶 𪚷 𪚸 𪚹 𪚺 𪚻 𪚼 𪚽 𪚾 𪚿 𪛀 𪛁 𪛂 𪛃 𪛄 𪛅 𪛆 𪛇 𪛈 𪛉 𪛊 𪛋 𪛌 𪛍 𪛎 𪛏 𪛐 𪛑 𪛒 𪛓 𪛔 𪛕 𪛖 𪛗 𪛘 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞 𪛟 𪛠 𪛡 𪛢 𪛣 𪛤 𪛥 𪛦 𪛧 𪛨 𪛩 𪛪 𪛫 𪛬 𪛭 𪛮 𪛯 𪛰 𪛱 𪛲 𪛳 𪛴 𪛵 𪛶 𪛷 𪛸 𪛹 𪛺 𪛻 𪛼 𪛽 𪛾 𪛿 𪜀 𪜁 𪜂 𪜃 𪜄 𪜅 𪜆 𪜇 𪜈 𪜉 𪜊 𪜋 𪜌 𪜍 𪜎 𪜏 𪜐 𪜑 𪜒 𪜓 𪜔 𪜕 𪜖 𪜗 𪜘 𪜙 𪜚 𪜛 𪜜 𪜝 𪜞 𪜟 𪜠 𪜡 𪜢 𪜣 𪜤 𪜥 𪜦 𪜧 𪜨 𪜩 𪜪 𪜫 𪜬 𪜭 𪜮 𪜯 𪜰 𪜱 𪜲 𪜳 𪜴 𪜵 𪜶 𪜷 𪜸 𪜹 𪜺 𪜻 𪜼 𪜽 𪜾 𪜿 𪝀 𪝁 𪝂 𪝃 𪝄 𪝅 𪝆 𪝇 𪝈 𪝉 𪝊 𪝋 𪝌 𪝍 𪝎 𪝏 𪝐 𪝑 𪝒 𪝓 𪝔 𪝕 𪝖 𪝗 𪝘 𪝙 𪝚 𪝛 𪝜 𪝝 𪝞 𪝟 𪝠 𪝡 𪝢 𪝣 𪝤 𪝥 𪝦 𪝧 𪝨 𪝩 𪝪 𪝫 𪝬 𪝭 𪝮 𪝯 𪝰 𪝱 𪝲 𪝳 𪝴 𪝵 𪝶 𪝷 𪝸 𪝹 𪝺 𪝻 𪝼 𪝽 𪝾 𪝿 𪞀 𪞁 𪞂 𪞃 𪞄 𪞅 𪞆 𪞇 𪞈 𪞉 𪞊 𪞋 𪞌 𪞍 𪞎 𪞏 𪞐 𪞑 𪞒 𪞓 𪞔 𪞕 𪞖 𪞗 𪞘 𪞙 𪞚 𪞛 𪞜 𪞝 𪞞 𪞟 𪞠 𪞡 𪞢 𪞣 𪞤 𪞥 𪞦 𪞧 𪞨 𪞩 𪞪 𪞫 𪞬 𪞭 𪞮 𪞯 𪞰 𪞱 𪞲 𪞳 𪞴 𪞵 𪞶 𪞷 𪞸 𪞹 𪞺 𪞻 𪞼 𪞽 𪞾 𪞿 𪟀 𪟁 𪟂 𪟃 𪟄 𪟅 𪟆 𪟇 𪟈 𪟉 𪟊 𪟋 𪟌 𪟍 𪟎 𪟏 𪟐 𪟑 𪟒 𪟓 𪟔 𪟕 𪟖 𪟗 𪟘 𪟙 𪟚 𪟛 𪟜 𪟝 𪟞 𪟟 𪟠 𪟡 𪟢 𪟣 𪟤 𪟥 𪟦 𪟧 𪟨 𪟩 𪟪 𪟫 𪟬 𪟭 𪟮 𪟯 𪟰 𪟱 𪟲 𪟳 𪟴 𪟵 𪟶 𪟷 𪟸 𪟹 𪟺 𪟻 𪟼 𪟽 𪟾 𪟿 𪠀 𪠁 𪠂 𪠃 𪠄 𪠅 𪠆 𪠇 𪠈 𪠉 𪠊 𪠋 𪠌 𪠍 𪠎 𪠏 𪠐 𪠑 𪠒 𪠓 𪠔 𪠕 𪠖 𪠗 𪠘 𪠙 𪠚 𪠛 𪠜 𪠝 𪠞 𪠟 𪠠 𪠡 𪠢 𪠣 𪠤 𪠥 𪠦 𪠧 𪠨

[illegible]

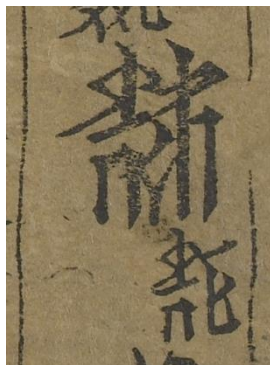
Page 20

In original Tangut texts the two meanings and readings of these characters are distinguished by their glyph forms. In the *Homophones* (*Tóngyīn* 同音), where the character is read as *niq* ‘ear of grain’, the right hand component is clearly U+188BF 𐰽 (4 strokes) in all editions (see Fig. 13).

**Fig. 13: L5990 [*niq*] in editions of *Homophones***



*Homophones A*  
16A72



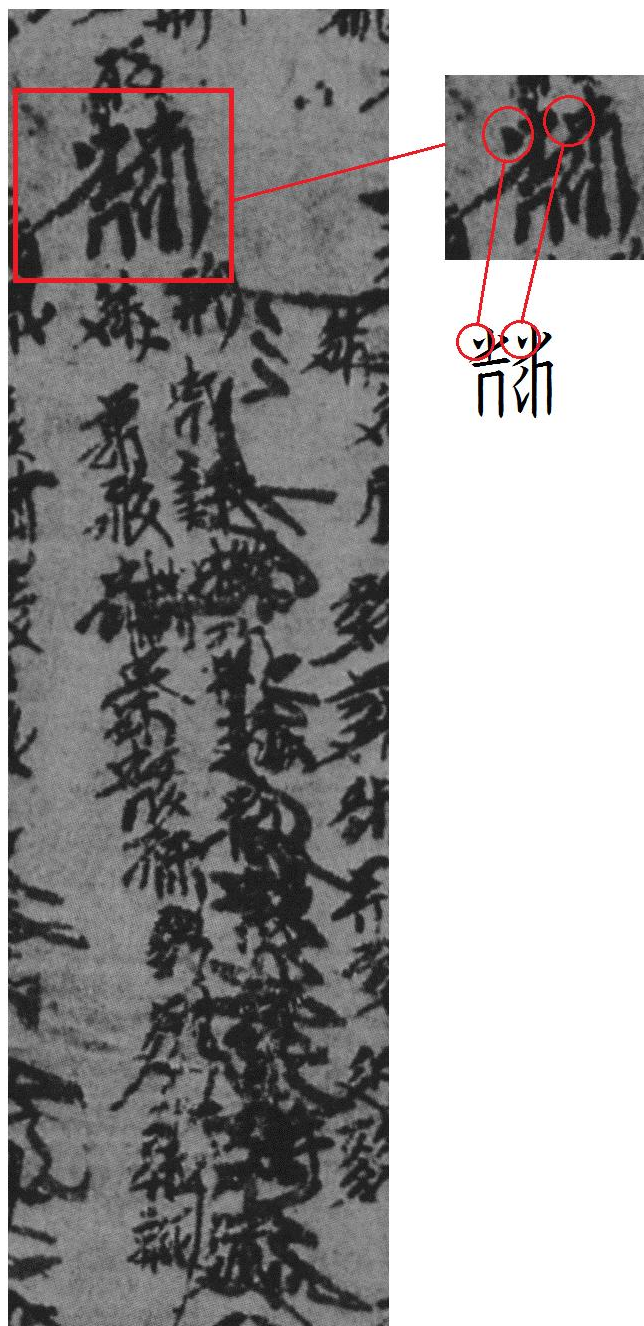
*Homophones B2*  
17A47



*Homophones B5*  
17A47

However, in the manuscript *Combined Edition of Homophones and Sea of Writing* (*Tóngyīn Wénhǎi Bǎoyùn hébiān* 同音文海寶韻合編), where the character is read as *ku*, the right hand component is U+18927 𐰾 (5 strokes) (see Fig. 14).

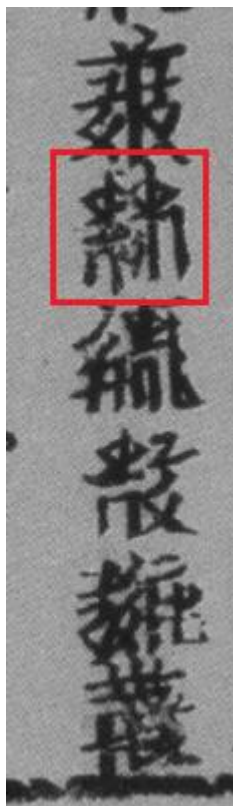
Fig. 14: L5990 [ku] in *Homophones and Sea of Writing*



13.111

Although the right hand component is not entirely clear in this manuscript text, the character composition given beneath the head character states that the character is constructed from the left side of ‘rice’ and the bottom part of ‘sprout’ 𪎭𪎮𪎯𪎰. This indicates that the right hand of this character (*ku*) is U+18927 𪎯 (bottom component of 𪎰), not U+188BF 𪎮 as shown in *Homophones* for the character read *niq*. This same glyph form (𪎯) also occurs in one of the *Odes*, where from context it would seem to represent the *ku* reading (“millet, barley and wheat”) (see Fig. 15).

Fig. 15: L5990 [ku] in *Odes* No. 5 folio 6a



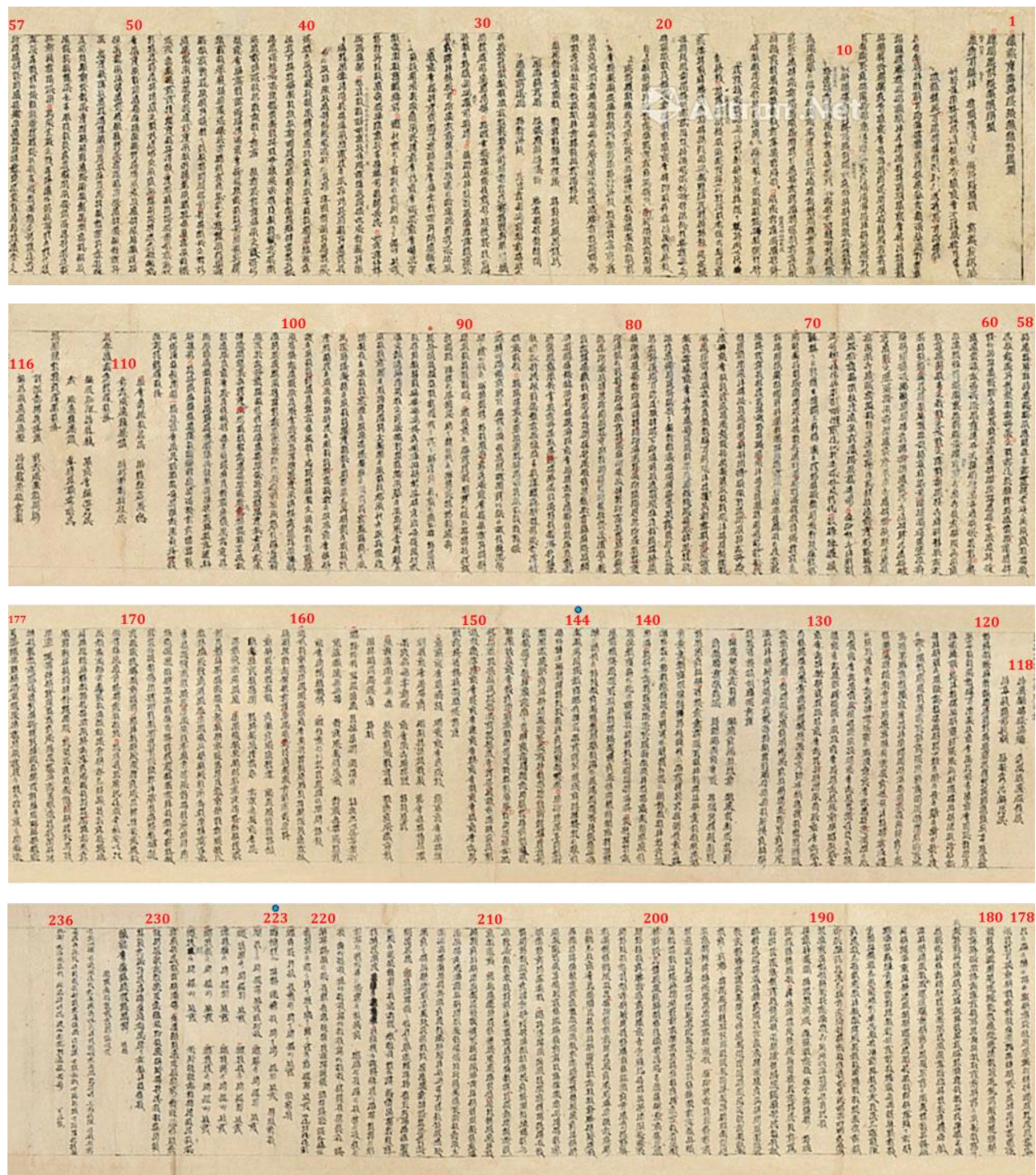
*Odes* 5:06A7

In light of this evidence, a new character with the 𪛗 glyph shape should be encoded. The existing U+18307 𪛗 should be unchanged in glyph shape and source reference.

## 2.4 Tangut Ideographs 187F2 and 187F3

*Hevajra's Abhisamaya* (Fig. 16) is a Yuan dynasty Tangut manuscript scroll of unknown provenance. The manuscript is 27 × 312 cm in dimension, and consists of 236 columns of 23–26 characters per column.

**Fig. 16: *Hevajra's Abhisamaya*. Lot 2368 of the June 2017 Beijing Auction**



Note: We have added column numbers for convenience.

This manuscript, which is now in the ownership of an anonymous private collector, was sold at auction in Beijing on 4 June 2017 for a price of RMB 2,300,000 (approximately USD 338,000), about three times the estimate of RMB 750,000–850,000 (approximately USD 110,000–125,000).<sup>1</sup>

The text of this manuscript is entitled *ngiwei* 𐰇𐰺 𐰋𐰏 𐰍𐰏𐰤 𐰇𐰤 𐰘𐰣 𐰤𐰆𐰤 𐰇𐰤𐰤 𐰇𐰤𐰤 (title translated into Chinese by modern scholars as *Xī jīngāng xiànzhèng rúyì bǎo* 喜金剛現證如意寶) “Hevajra’s Wish-Fulfilling Gem of Abhisamaya”, and it has been identified as a previously unknown Tangut translation of the first part of a Tibetan text relating to the Buddhist deity Hevajra (*dpal kye rdo rje'i mngon rtogs yid bzhin nor bu* དཔལ་ལྷོ་རྩེ་འཛོན་རྟོགས་ཡིད་བཞིན་ནོར་བུ་) which was made in 1258 by Drogön Chögyal Phagpa (1235–1280), fifth patriarch of the Sakya school of Tibetan Buddhism and Imperial Preceptor under Kublai Khan.<sup>2</sup>

This text has been studied by Li Ruoyu 李若愚 in an academic article (September 2016) and in his PhD dissertation (April 2017). Li has identified two new characters (𐰇𐰤 and 𐰇𐰤) used in this text as an abbreviation for the Sanskrit word *vajra*.

The character 𐰇𐰤 occurs twice in a mantra on column 223 (Fig. 17, Fig. 18, Fig. 20 and Fig. 22), and the character 𐰇𐰤 occurs a single time in a mantra on column 144 (Fig. 19 and Fig. 23). In two out of the three cases the character is used in an abbreviation for the name Hevajra. Note that in the title of the Tangut text the name Hevajra is translated as 𐰇𐰤𐰤 (Chinese *Xī jīngāng* 喜金剛), but within mantras given in the text the name Hevajra is transcribed phonetically as 𐰇𐰤𐰤𐰤 (*xa mba ndzi rja*) or using the abbreviations 𐰇𐰤 or 𐰇𐰤.

The character 𐰇𐰤 is constructed from the left side of 𐰇𐰤 (*mba* = *va*-), the top and left of 𐰇𐰤 (*ndzi* = *-j*-), and the left side of 𐰇𐰤 (*rja* = *-ra*), the three parts together transcribing *vajra* (see Fig. 21 for Li Ruoyu’s explanation). This character is very similar in construction to the character 𐰇𐰤 which is discussed in section 2.2 of this document. 𐰇𐰤 also stands for *vajra*, and has the same right side as 𐰇𐰤, but the left side is derived from the left side of 𐰇𐰤 (*mba*). That is to say, 𐰇𐰤 and 𐰇𐰤 are two different ways of representing *vajra* as a portmanteau abbreviation, but with different homophonic source characters for the left side element representing the *va*- part of *vajra*. In the mid 14th-century Tangut inscription on the east wall of the Cloud Platform at Juyong Pass in Beijing, the Sanskrit word *vajra* is transcribed once using the three characters 𐰇𐰤𐰤 (see Fig. 8) and four times using the three characters 𐰇𐰤𐰤 (see Fig. 28), thus indicating that 𐰇𐰤 and 𐰇𐰤 are equivalent abbreviations for *vajra*.

According to Li Ruoyu (see Fig. 25), the character 𐰇𐰤 is an idiosyncratic creation for the word *vajra*, composed from the top and left of 𐰇𐰤 (*ndzi* = *-j*-), and the left side of 𐰇𐰤 (*rja* = *-ra*). However, without the left side component 𐰇𐰤 or 𐰇𐰤 representing the *va*- of *vajra* this character construction is incomplete. Although it is possible that this is a deliberate

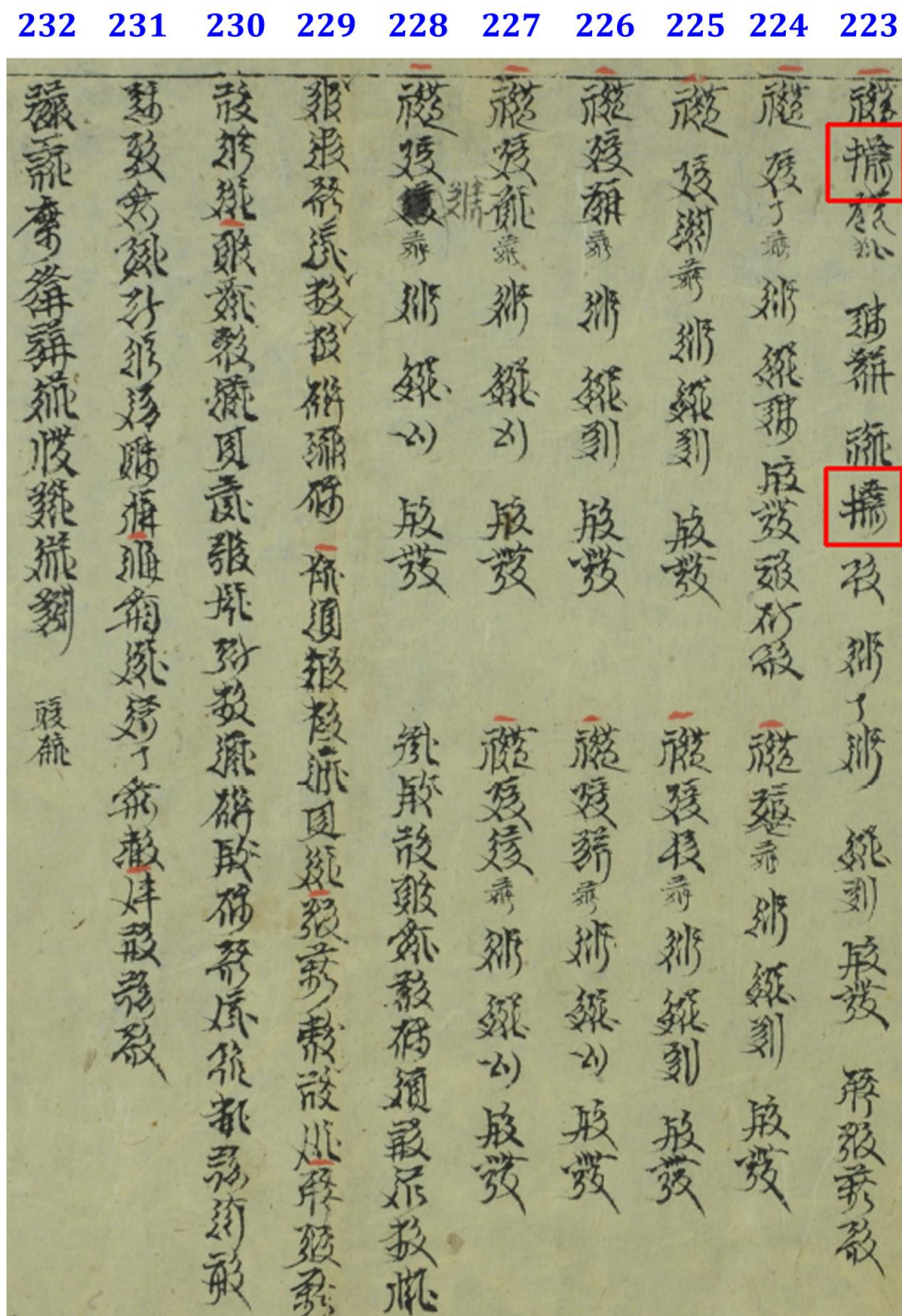
---

<sup>1</sup> Lot 2368 of the Spring 2017 Art Auction held by the Beijing Taihejiacheng Auction Company. See <http://www.thjc.cn/web/auctionShow/viewAuctionItem?auctionItemId=86972&fromPage> for details.

<sup>2</sup> Tibetan text published in Drogön Chögyal Phagpa 2007 pp. 413–451. See Fig. 26 and Fig. 27.

alternative form for *vajra*, as it only occurs once it is more likely that 𑖕𑖥𑖫𑖞 is a scribal error for 𑖕𑖥𑖫𑖞. Even though 𑖕𑖥𑖫𑖞 may be an error, it should be encoded as it is required by scholars studying this important Buddhist text.

**Fig. 17: *Hevajra's Abhisamaya*. Cols. 223–232 of the original manuscript showing 撥**



Column 223: *om vajrakartari hevajrāya hūm hūṃ hūṃ phaṭ svāhā*

祿穉穉皮甦甦 甦甦甦甦 甦甦甦甦 甦甦甦甦 甦甦甦甦

Fig. 18: *Hevajra's Abhisamaya*. Close-up of Fig. 17

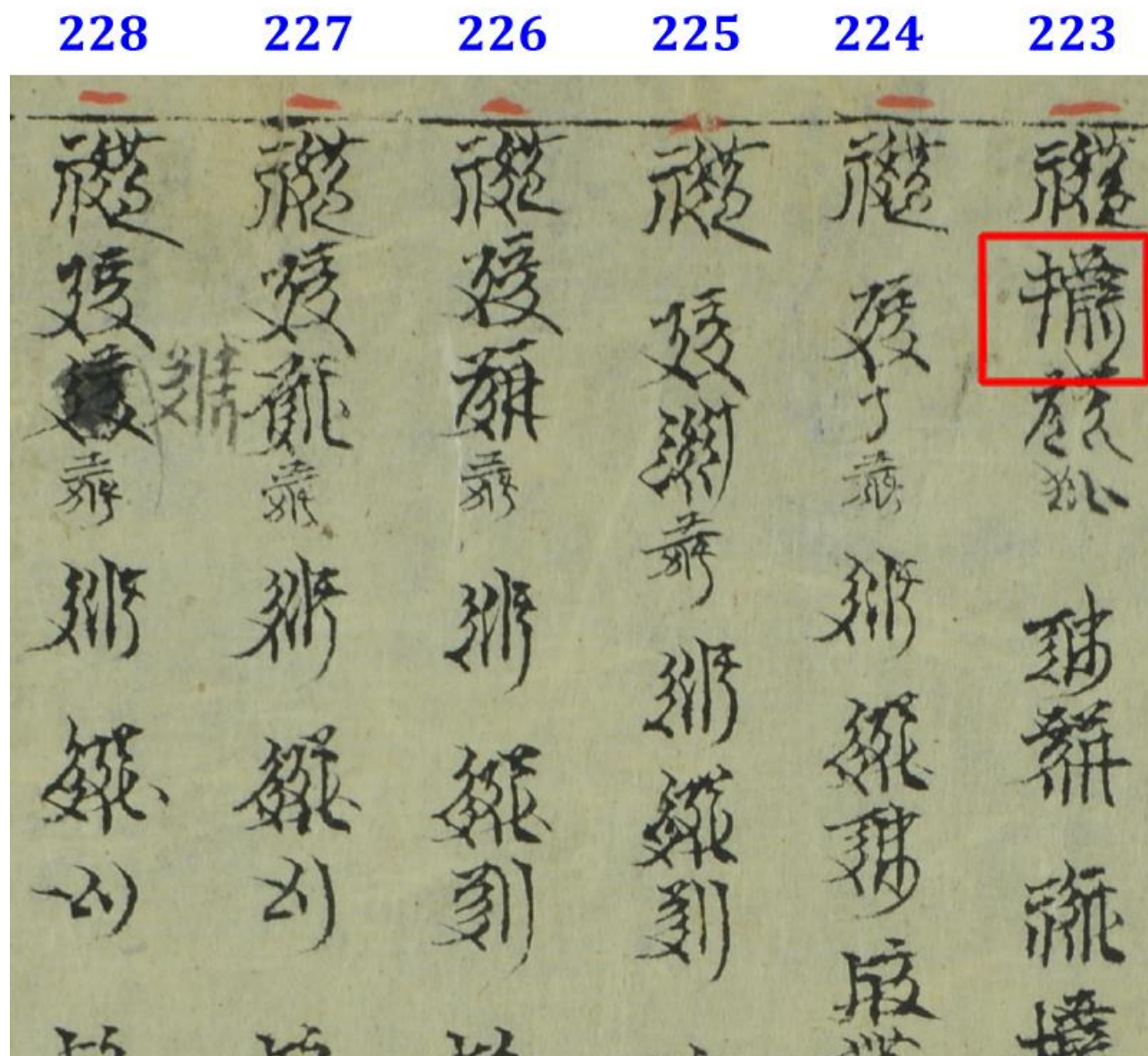
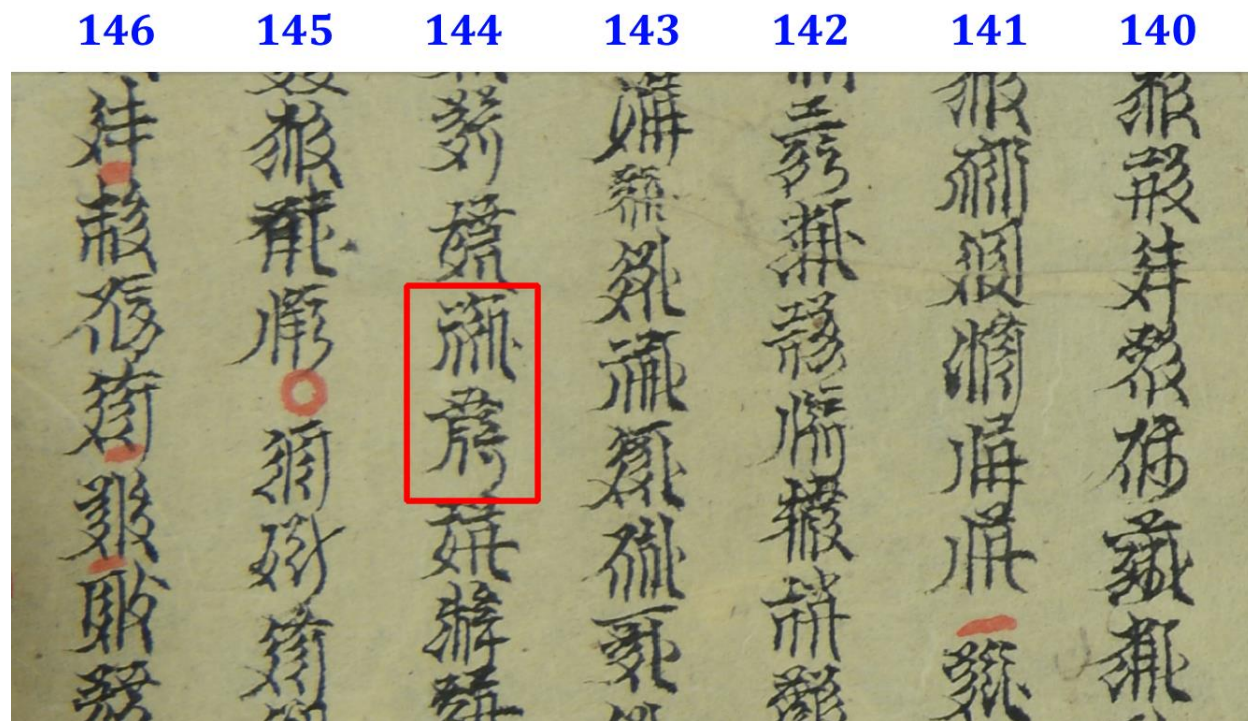


Fig. 19: *Hevajra's Abhisamaya*. Cols. 140–146 of the original manuscript showing 𑖀𑖩



Column 144: *om bhagavāṃ mahākāru[ṇi]ka **hevajra** saparivāra ...*

𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 [𑖀𑖩] 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 𑖀𑖩 ...

Note that all the manuscript examples write the component 𑖀 in 𑖀 and 𑖀 as 𑖀, with an extra horizontal stroke, but this is an obvious scribal error which we do not follow.

西夏文原文：

[illegible]

Page 29

**校注：**

(1) 心咒 (𐰇𐰺𐰍), 西夏字面义为“心真”, 对应藏文 snying po( 精华, 藏, 要旨 ), 佛经常译作“心咒”。

(2) vajra, 西夏文作𐰇𐰺𐰍。该字不见于西夏字书, 系译经人临时自造的合体俗字, 实为“𐰇𐰺𐰍” ( vajra ) 三字的省写, 以“𐰇”字的左半部加上“𐰺”字的上半部和下半部的左边, 另外加上“𐰍”字的左半边构成。

(3) 根本心咒 (𐰇𐰺𐰍), 西夏字面义为“近心真”, 对应藏文 nye ba'i snying po, 在佛经中常译作“根本心咒, 本尊心咒”。

Li Ruoyu's explanation that the unencoded character 𐰇𐰺𐰍 is an abbreviation for 𐰇𐰺𐰍 (vajra) and that it is constructed from elements of those three characters.

**Transcription of Tangut text (Col. 223) with Literal translation into Chinese,  
Transcription of Tibetan text, Free translation into Chinese, and Notes**

“om vajra<sup>[2]</sup> karta ri he vajrā ya hūṃ hūṃ hūṃ phaṭ svāhā”, 根本心咒<sup>[3]</sup>也。

[2] vajra, 西夏文作“𐵇𐵓”，仔细分析字形我们发现该俗体字是西夏文“𐵇𐵓𐵇𐵓”（vajra）的省写，即是“𐵇”字的左半部加上“𐵓”字的上半部和下半部的左边，另外加上“𐵇”字的左半边构成的俗体字，用来对音 vajra 一词。

### Transcription of Tangut text (Col. 144) with Literal translation into Chinese

pa ri vā ra ghasma va śam ku ru ho” 谓咒以智佛自入喜以居思。

**Fig. 24: Li Ruoyu 2017 p. 74: *Hevajra's Abhisamaya*.**

**Transcription of Tibetan text, and Free translation into Chinese (for Col. 144)**

baṃ zhes brjod pas rang la thim/ de nas/ sma rī dril bu 'dzin pa mang po spros/ dril bu'i sgra  
thams cad la khyab par bsam zhing/ dril bu'i phyag rgya byas la/ oṃ bha ga vāṃ ma hā kā ru ṇi ka  
he vajra sa pa ri vā ra ghasma rī va śaṃ ku ru hoḥ zhes brjod pas ye zhes pa rnams rang la mnyes  
bzhin du bzhugs par bsam mo//

思自心中射出<sup>[1]</sup>多个 gaurī 母，皆持铁钩<sup>[2]</sup>，以钩触诸智尊<sup>[3]</sup>心，挽于近旁<sup>[4]</sup>，身结铁钩  
印，语<sup>[5]</sup> “ye hye hi bha ga vān ma hā kā ru ṇi ka he vajra sa pa ri vā ra”，于后二处<sup>[6]</sup>亦合，诵  
咒 “gau rī ā karṣa ya ja”，使诸智尊至于己处。次思射出多个红色 caurī 母，皆持罽索<sup>[7]</sup>，以  
罽索触诸智尊颈，挽于近旁，以诵咒 “cau rī pra be śa ya hūṃ”，至于胜妙殿。次思射出多个  
黄色 vetālī 母，皆持铁链<sup>[8]</sup>，触诸智尊之足，入于己身，结铁链印，以诵咒 “ve tā lī pandha baṃ”  
入于己身。复次思射出多个 ghasmarī 母，皆持铃<sup>[9]</sup>，铃声遍及一切，结铃印，诵咒 “oṃ bha  
ga vāṃ ma hā kā ru ka he vajra<sup>[10]</sup> sa pa ri vā ra ghasma va śaṃ ku ru ho”，使智尊欢居于己。

注释：

**Fig. 25: Li Ruoyu 2017 p. 75 Note 10 for p. 74 (see Fig. 24 above)**

[10] vajra, 西夏文作“𐰇𐰺”。该字不见于西夏字书，系译经人临时自造的合体俗字，实  
为“𐰇𐰺”（jra）二字的省写，以“𐰇”字的上半部和下半部的左边，另外加上“𐰺”字的  
左半边构成。

Fig. 26: Drogön Chögyal Phagpa 2007 p. 432: Tibetan text (for Col. 223)

ཕུ་སྐྱ་དྲུག་ ཞེས་པ་ནི་རྩ་བའི་སྐྱུ་ལས་སོ། །ཞི་དེ་མ་པའི་ཕྱི་བརྒྱ་རྩ་རྩ་རྩ་ཕུ་སྐྱ་དྲུག་  
 སྒྲིང་བོའོ། །ཞི་བརྒྱ་ཀར་རི་དེ་བརྒྱ་ཡ་རྩ་རྩ་རྩ་ཕུ་སྐྱ་དྲུག་ ཉེ་བའི་སྒྲིང་བོའོ། །ཞི་  
 ལྷུང་(《ལུ》 +ཨ་ལྷུང་ ཨི་ལྷི། ལུ་ལྷ། རི་ལྷི། རི་ལྷི། ཨི་ལྷི། ཨི་ལྷི། ཨི་རྩ་ཕུ་སྐྱ་དྲུག་ ལུ་མ་གྱི་རྩ་སྐྱུ་  
 སོ།།)ཨི་རྩ་ཕུ་སྐྱ་དྲུག་ ལུ་མ་ : གྱིའོ(《ལུ》 གྱི་སྒྲིང་བོའོ)། །ཞི་ལྷུང་གི་རྩ་ཕུ་སྐྱ་དྲུག་  
 ཨི་ལྷུང་ཙྰ་རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་བུ་རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་གྱི་རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་བུ་  
 རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་ཤི་རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་ལོ་རྩ་ཕུ་སྐྱ་དྲུག་ ཨི་ལྷུང་ཏི་རྩ་ཕུ་སྐྱ་  
 དྲུག་ ལུ་མ་གྱི་ལྷ་མོ་རྣམས་གྱི་སྐྱུ་ལས་སོ། །ཞིག་གཞན་གྱིས་བར་མ་ཆད་པར་

Sanskrit transliteration for Tangut (Col. 223): *om vajrakartari hevajrāya hūṃ hūṃ hūṃ phaṭ svāhā*  
 Tibetan: oM badz+ra karta ri he badz+rA ya hU~M hU~M hU~M phaT swA hA/  
 ཨི་བརྒྱ་ཀར་རི་དེ་བརྒྱ་ཡ་རྩ་རྩ་རྩ་ཕུ་སྐྱ་དྲུག་

Fig. 27: Drogön Chögyal Phagpa 2007 p. 425: Tibetan text (for Col. 144)

པར་བསམ་ཞིང་། ལུགས་སྒྲོག་གི་ཕྱག་རྒྱ་བྱས་ལ། བེ་དུ་ལྷེ་བརྒྱ་བུ་ཞེས་བརྗོད་  
 པས་རང་ལ་ཐིམ། དེ་ནས་། སྐྱ་རྩི་དེ་ལ་བྱ་འཛིན་པ་མང་པོ་སྒྲོས། དེ་ལ་བུའི་སྐྱ་  
 ཐམས་ཅད་ལ་བྱུང་པར་བསམ་ཞིང་། དེ་ལ་བུའི་ཕྱག་རྒྱ་བྱས་ལ། ཨི་རྣ་ག་ལྷོ་  
 (《ཞ》 ལྷན་)མ་དུ་ཀུ་རུ་ཅི་ཀ་དེ་བརྒྱ་ས་པ་རི་སྐྱ་ར་ལྷ་སྐྱ་རྩི་མ་ཤི་ཀུ་རུ་ཅི་ཞེས་  
 བརྗོད་པས་ཡེ་ཤེས་པ་རྣམས་རང་ལ་མཉམ་བཞིན་དུ་བཞུགས་པར་བསམ་མོ། །

Sanskrit transliteration for Tangut (Col. 144): *om bhagavāṃ mahākāru[ni]ka hevajra saparivāra ...*  
 Tibetan: oM b+ha ga wAM\* ma hA kA ru Ni ka he badz+ra sa pa ri wA ra ...  
 ཨི་རྣ་ག་ལྷོ་མ་དུ་ཀུ་རུ་ཅི་ཀ་དེ་བརྒྱ་ས་པ་རི་སྐྱ་ར་

\* Zha lu Monastery edition: wAn ལྷན་ instead of wAM ལྷོ་, i.e. b+ha ga wAn ལྷ་ག་ལྷན་ = Sanskrit bhagavān

**Fig. 28: Juyong Pass East Wall cols. 17–21: rubbing and Nishida's transcription**  
(Murata 1957 rub. IV & p. 183)



**Column 18:**

𑖀
 𑖀 𑖁 𑖂 𑖃 𑖄 𑖅  
 \*ga \*ri bhe \*m<sup>w</sup>a \*b<sup>d</sup>zi \*ra  
 ya- garbhe vajra-

**Column 19:**

ꞑꞐ ꞑꞐ ꞑꞐ ꞑꞐ ꞑꞐ ꞑꞐ ꞑꞐ  
\*ꞑdzi \*ri \*ni \*mwa \*ꞑdzi \*ra \*mi  
jrini, vajram

接龍髯 = vajra

## 2.5 Tangut Ideographs 187F4, 187F5, 187F6, and 187F7

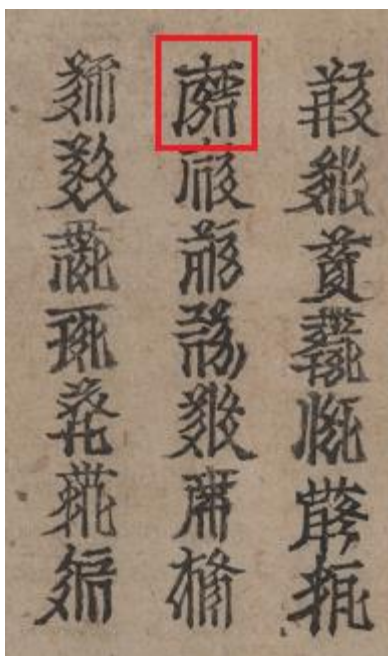
Tang. 27 held at the Institute of Oriental Manuscripts of the Russian Academy of Sciences (Saint Petersburg, Russia) is a Tangut text printed using moveable type (Tangut *ndi sɿwɿ* 𐰽𐰚 “living characters”) during the Western Xia period. It comprises a collection of the writings of three generations of White Cloud Sect masters entitled *sɔ sɿei ndźwɿ swew ngwu sɿow ɿwə* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚 (title translated into Chinese by modern scholars as *Sānshishǔ míngyán jíwén* 三世屬明言集文 or *Sāndài xiāngzhào yán wénjí* 三代相照言文集) “Collected Writings of the Shining Speech of Three Generations”.

This is an important text for the study of Buddhism under the Western Xia, and has been studied by Prof. Arakawa Shintarō (2001), Prof. Evgeny Ivanovich Kychanov (2004), Prof. Sun Bojun (2011), and other scholars. Sun Bojun 孫伯君 recently pointed out to us that there are four unencoded Tangut characters in the text, which she requests should be encoded. These four characters all have a unique graphic construction, and cannot convincingly be taken to be corrupt or mistaken forms for any existing encoded Tangut character.

### 2.5.1 Tangut Ideograph 187F4

The character 𐰽 occurs once, on folio 2a col. 5 (see Fig. 29). We do not know of any published study that discusses it.

**Fig. 29: *Three Generations* (Tang. 27) folio 2a cols. 4–6: 𐰽**

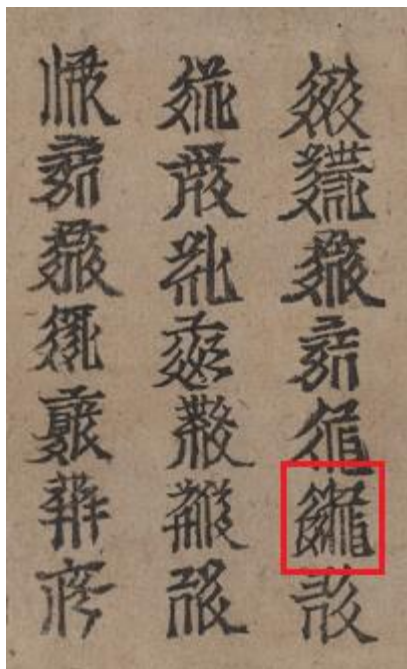


The character bottom middle and right components occur as the bottom part of *pha* 𐰽 “conceited”. The character occurs before *tsjə* 𐰽 “to give as a present”. It is possible that 𐰽 is a mistake for *tsjə* 𐰽 “presently, in a moment”.

### 2.5.2 Tangut Ideograph 187F5

The character 𗵑 occurs once, on folio 22a col. 3 (see Fig. 30). We do not know of any published study that discusses it.

**Fig. 30: *Three Generations* (Tang. 27) folio 22a cols. 3–5: 𗵑**



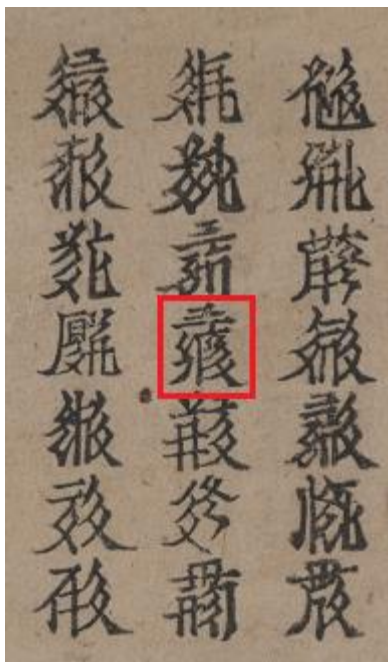
The character has the same left and right components as *po* 𗵑 “name of a ghost”. The middle and right also occur as the character *tsha* 𗵑 “ghost”. As 𗵑 occurs immediately after 𗵑 𗵑 “ghost”, it would seem to be a character meaning some sort of ghost.

### 2.5.3 Tangut Ideograph 187F6

The character 𗵒 occurs once, on folio 29b col. 3 (see Fig. 31). We do not know of any published study that discusses it.

The character is similar in construction to character *tshie* 𗵒 “to pull, to tug”, but with the component 𗵒 in place of 𗵒. The bottom part also occurs as the character *nai* 𗵒 “lubrication”. As 𗵒 occurs immediately after 𗵒 𗵒 “self”, it is possible that the character is constructed from the top and bottom right of *tshie* 𗵒 “to pull, to tug”, and the bottom left of 𗵒 𗵒 “self”. Cf. the phrase 𗵒 𗵒 “pulling at oneself” on folio 36A quoted in section 2.5.4 below. It is even possible that 𗵒 is a mistake for *tshie* 𗵒 “to pull, to tug”.

Fig. 31: *Three Generations* (Tang. 27) folio 29b cols. 2–4: 𪛗



#### 2.5.4 Tangut Ideograph 187F7

The character 𪛗 occurs twenty times on folios 36a through 38a, ten times in a poem entitled *kai tsə tšja lə ndjie* 𪛗𪛗𪛗𪛗𪛗 “Pain of desire and *rūpa* [material objects] hindering the way” (see Fig. 32), and ten times in a poem entitled *mje ngje ndziwo lie siwə* 𪛗𪛗𪛗𪛗𪛗 “Worrying that fame and fortune destroys people” (see Fig. 33). See Table 5 for locations and images of all occurrences of the character.

Each poem consists of ten stanzas of three seven-character lines covering fifteen columns. Both poems are transcribed and translated in Arakawa 2001 (see Fig. 34 and Fig. 36). In both poems the unknown character occurs in a refrain which comprises the third line of each stanza. The refrain is slightly different in each poem, but both refrains start with the unknown character 𪛗 followed by *ndzie* 𪛗 “to teach”.

The reading of the character 𪛗 is unknown, and its meaning is uncertain. The left side of this character does not occur as a component of any other character, but is the whole of the character *tšhie* 𪛗 “to pull, to tug”. The right side component 𪛗 occurs in characters relating to dried meat, cheese, and verbs relating to moisture, so it is not obvious what it represents semantically (it is possible that it is a phonetic component).

Arakawa relates 𪛗 to the character *tšhie* 𪛗 “to pull, to tug” as it occurs on the line before the first occurrence of 𪛗, and he conjecturally translates the unknown character into Japanese as *indō* 引導. In Modern Japanese this word usually refers to the last words addressed to a newly-deceased person by the officiating priest at a Buddhist funeral, but we suppose that here it is used in the original Chinese sense of “to guide, to lead” or “guidance”. Arakawa renders the two characters 𪛗𪛗 as “teaching of guidance” (see Fig. 34, Fig. 35 and Fig. 36).

On the first occurrence of the unknown character in each poem it is followed by two small-sized Tangut characters, which would seem to be a gloss for the reader on this unfamiliar character: *tshêu lâ* 𐰇𐰏𐰍, literally “to damage” and “drunkenness”, which we take to mean “drunken to the point of incapacity” (“blind drunk” in colloquial English). This gloss does not seem to have any bearing on the character 𐰇 if it is interpreted as meaning “guidance”, so it is possible that other interpretations should be considered.

As the character *ndzie* 𐰇 “to teach” can also mean “master, teacher” (as a homophonic alternative for *ndzie* 𐰇 “master, teacher”), we suggest an alternative possible interpretation of the two characters 𐰇𐰇 as a sobriquet for the subject of the poem, the Drunken Master. Our tentative translation of the first stanza of each poem is given below.

First stanza of poem entitled *kai tsə tšja lə ndje* 𐰇𐰏𐰍𐰇𐰇 “Pain of desire and *rūpa* [material objects] hindering the way” (cf. Arakawa’s Japanese translation shown in Fig. 34):

𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇  
𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇  
𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇

Grieving for somebody who renounces the world and follows the way,  
At the boundary pulling at oneself like a mad dog,  
Drunken Master’s hard work, what does he hope to achieve?

First stanza of poem entitled *mje ngje ndziwo lie siwa* 𐰇𐰏𐰍𐰇𐰇𐰇𐰇 “Worrying that fame and fortune destroys people” (cf. Arakawa’s Japanese translation shown in Fig. 36):

𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇  
𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇  
𐰇𐰏𐰍𐰇𐰇𐰇𐰇𐰇𐰇

Fame and fortune echo as sweet as other [things],  
Emptiness and no fortune encircling me,  
Drunken Master’s grief and woe, what does he hope to achieve?

Fig. 32: *Three Generations* (Tang. 27) folio 36a cols. 1-3: 𪛗

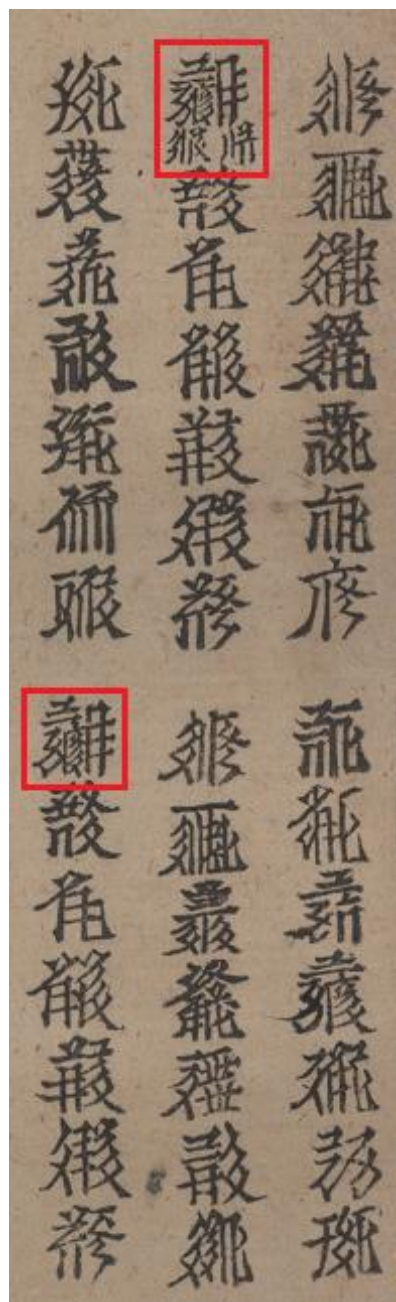
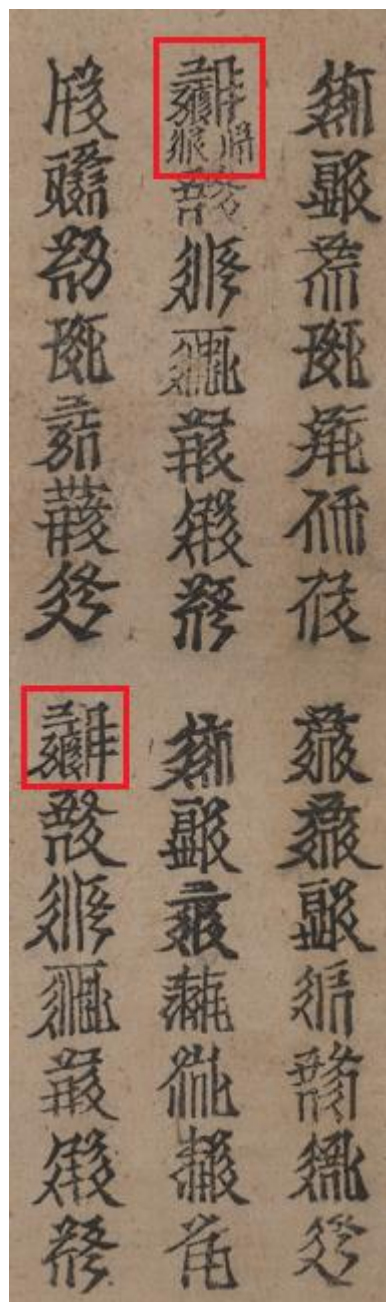

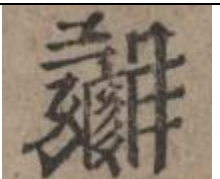


Fig. 33: *Three Generations* (Tang. 27) folio 37a cols. 3-5: 𪛗



**Table 5: *Three Generations* (Tang. 27). All occurrences of 𪛗 on folios 36 through 38**

Poem 1		Poem 2	
36A2			37A4
36A3			37A5
36A5			37A7
36A6			37B1
36B1			37B3
36B2			37B4
36B4			37B6
36B5			37B7
36B7			38A2

Poem 1		Poem 2	
37A1			38A3

Although the character 翻 occurs twenty times in the text, because it was printed using moveable type, some of the type sorts for this character were reused for printing on two or more folios. This can be clearly seen in the cases of defective characters resulting from damage to the type sort, such as the two characters at 36A2 and 37A4 which share the same broken top horizontal stroke, and the three characters at 36B7, 37B7 and 38A2 which share the same broken middle horizontal stroke. In the case of the characters at 36A2 and 37A4 it seems that the two following small characters 𪛗𪛘 were cut on the same type sort as the character 翻.

Fig. 34: Arakawa 2001 p. 218: *Three Generations* (Tang. 27). Transcription and Translation of folio 36a cols. 1-2

36a-1	<p> <sup>2</sup>ngo <sup>2</sup>de:' 1ni: 1phI 1ca: 1jenq <u>2myeq'2</u>            悲痛なるかな、出家し<sup>70</sup> 道を行う者         </p>	<p> <sup>2</sup>myI' 2'a 1'e: 1chi:' 1khwi: 2'aq <u>2syu</u>            境に自らを引き出し、狂犬<sup>71</sup> の如し         </p>
36a-2	<p> <sup>???</sup><sup>72</sup> <sup>2</sup>dze:' 2ryeq'2 2gyu 2wa 2ryeq'2 <u>1wi:</u>            引導の<sup>73</sup> [毀れ酔う<sup>74</sup>] 教え、その労苦は何を願うのか         </p>	<p> <sup>2</sup>ngo <sup>2</sup>de:' 1chwo" 1denq 2si: 1jyu <u>?lhe?</u>            悲痛なるかな、或いは (同じ) 部族            の女をだまし取る (ほどに)         </p>

Fig. 35: Arakawa 2001 page 218 footnotes 70-73



- <sup>70</sup> 西夏語の語順・意味では「家を一捨てて」となっている。
- <sup>71</sup> 西夏語の語順では「犬ー狂った」と形容詞の後置修飾である。
- <sup>72</sup> 声調・声母・韻母不明であるので推定音は ??? で表記せざるを得なかった。
- <sup>73</sup> この字形は各種西夏語字書『文海』、『同音』などに確認できない。意味は前の行 (36a-1) に現れる字形  「引き出す」から推定した。
- <sup>74</sup> 字形が確認しづらいが  「酔う」 (『夏漢』3547, p. 660) と判読できる。

Fig. 36: Arakawa 2001 p. 220: *Three Generations* (Tang. 27). Transcription and Translation of folio 37a cols. 2-4

「名利人滅憂（名利が人を滅ぼすことを憂う）」

37a-2 絢 駭 嫩 駭 駭

2me:' 1genq 2dzwo: 2le:' 1syI'

名利が人を滅ぼすことを憂う

37a-3 絢 駭 循 駭 循 循 駭

2me:' 1genq 1zyi 2syu 1tha: 1'e: 2lyenq

名利は響く如く、その甘いこと

最 最 駭 循 駭 循 駭

1nga 1nga 1genq 1me: 2pon 2ror 2de:

空空<sup>註85</sup>であり、利はなく、自ら廻っている

37a-4 絢 駭 駭 駭 駭 駭 駭

??? 2dze:' 2ngo 2de:' 2wa 2ryeq'2 1wi:

引導の[毀れ酔う<sup>註86</sup>]教え、その悲痛は何を願うのか 名利は楽しみに随い、（あとで）知る、労苦を<sup>註87</sup>

絢 駭 最 駭 循 駭 駭

2me:' 1genq 1dzu 1byu 1nwI 1li:q' 2ryeq'2

### 3. Tangut Glyph Corrections

#### 3.1 Tangut Component 134 (23 Tangut ideographs)


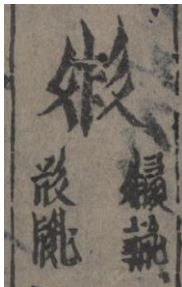

Tangut Component 134 𠂔 is written with a slanting first stroke in Li Fanwen's 2008 dictionary and most other modern sources, as shown for example by U+1788A 𠂔 (on left side), U+173E1 𠂔 (in middle), and U+183B3 𠂔 (on right side):




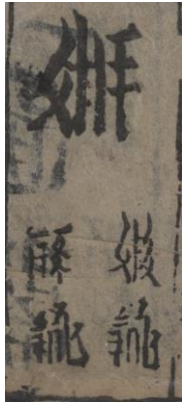



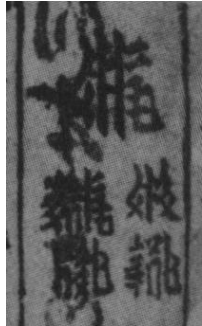
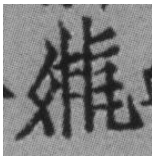
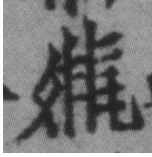



Original Glyph	Nishida 1966	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008
U+1788A 𠂔	69-051 𠂔	2965 𠂔	3582 𠂔	2004/2082 𠂔	5037 𠂔	4044 𠂔
U+173E1 𠂔	202-084 𠂔	5608 𠂔	1572 𠂔	0895/0942 𠂔	2677 𠂔	2503 𠂔
U+183B3 𠂔	236-045 𠂔	2754 𠂔	4706 𠂔	4704/4859 𠂔	0461 𠂔	5435 𠂔



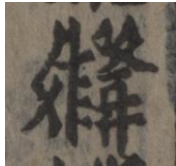


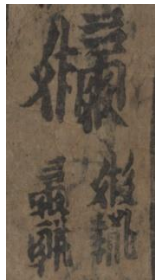



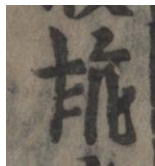




However, original Tangut sources almost all show that the first stroke is horizontal rather than slanting (i.e. 𠂔 rather than 𠂔). In contrast, the similar Component 258 𠂔 has a very distinct slanting first stroke. A comparison of characters with these two components from the *Homophones* is shown below.






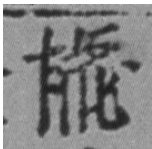



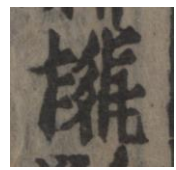



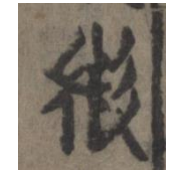



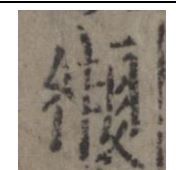


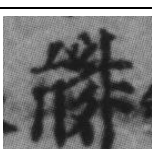
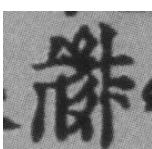
Component 134 (original glyph) 𠂔	U+1788A 	U+173E1 	U+183B3 
Component 258 𠂔	U+17E89 	U+17899 	U+17C0B 


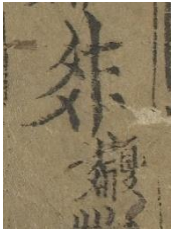







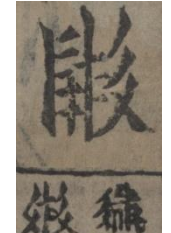
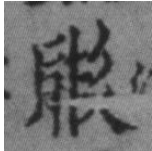


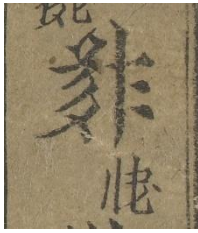


There are a total of 23 encoded Tangut characters with Component 134 𐰽, and evidence for their correct glyph forms is presented below. These examples convincingly indicate that the first stroke of the component 𐰽 should be horizontal rather than slanting. The only example with a slanting first stroke is one instance from *Sea of Writing* for U+1788B.

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+17159 𐰽 (𐰽)	 03B66		 04B51	 1 63.242	
U+17336 𐰽 (𐰽)	 18A65	 19A16	 19A16		
U+173E1 𐰽 (𐰽)	 24A26	 25A12	 25A12	 1 63.242	 A 32:1A
U+173EB 𐰽 (𐰽)	 49A67	 49B61		 1 90.262	 B 22:4D

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+173EC 𪛮 (𪛮)	 27B22	 28A12	 28A12	 1 90.262	
U+173F4 𪛯 (𪛯)	 37B18	 38A36		 1 82.222  3 7.211	 A 30:3C  B 30:3C
U+173FB 𪛰 (𪛰)	 40B72	 41A46		 3 19.222	

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+173FF 𤇗 (𤇗)	 49A43	 49B35		 1 18.223	
U+17403 𤇘 (𤇘)	 35B22	 36A55		 1 27.121	
U+1788A 𤇛 (𤇛)	 10A46	 11A47	 11A47	 1 66.162	
U+1788B 𤇜 (𤇜)	 36B72	 37B31		 1 20.121  3 17.242	

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+1788C 𪗇 (𪗇)	 07A22	 10A24	 10A24	 1 20.171	 A 13:2A  B 13:2A
U+1788D 𪗈 (𪗈)	 18A25	 15A24	 15A24	 1 18.223	
U+17B16 𪗖 (𪗖)	 09B42	 10B34	 10B34	 1 79.171	
U+17B17 𪗗 (𪗗)	 09B43	 10B33	 10B33	 1 82.121	
U+17B5B 𪗝 (𪗝)	 32B66	 35B11			 A 19:2C  B 19:2C

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+17F8B 𪛗 (𪛗)	 19A75	 20A17	 20A17	 1 71.212	
U+17FB9 𪛙 U+17FBB 𪛙 (𪛙) (see 3.1.1)	 33A75	 33B75	 33B75		
U+1820D 𪛚 (see 3.1.2)	A ghost character, not attested in any original Tangut source as far as we can ascertain				
U+1823D 𪛛 (𪛛)	 32B67	 35A78		 1 52.212	 A 35:6B  B 35:6B
U+183B3 𪛞 (𪛞)	 11A17	 12A17	 12A17	 1 19.112	

Character	Homophones A	Homophones B2	Homophones B5	Sea of Writing	Pearl in the Palm
U+1841D 𪛗 (𪛗)		 38A66		 1 51.132	
U+187C6 𪛗 (𪛗)		 38B25		 1 63.242	

### 3.1.1 Tangut Ideograph 17FBB

U+17FBB 𐄛 (L2008-2146) is an erroneous form of U+17FB9 𐄙 (L2008-2175) that is only listed in Li Fanwen 1986, Li Fanwen 1997 (see Fig. 37 & Fig. 39), and Li Fanwen 2008 (see Fig. 38 & Fig. 40). It is probably a mistake based on the glyph of the B2 edition of *Homophones* where the three horizontal strokes of Component 98 𠂇 only just cross the vertical stem.

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008
U+17FB9 𐍩	5664 𐍩		3788/3922 𐍩	4505 𐍩	2175 𐍩
U+17FBB 𐍫		3533 𐍫			2146 𐍫

**Fig. 37: Li Fanwen 1997 p. 408**

[齒頭音 tsu 2.1 音租]

(不識)

𪔐 𪔐 ki 1.30 tsu 2.11 [鷄租] 已? (同 33A7)。

**Fig. 38: Li Fanwen 2008 p. 355**

(訛體，正體見 2175 𧯛 214150。)

**Fig. 39: Li Fanwen 1997 p. 414**

[齒頭音 tshwu 2.1 音粗]

**shame; disgrace**

耻也。(名)

紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉  
紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉 紉  
耻：從？方羞；耻者羞耻也，害臊也，  
耻也，愧也，羞也，有愧頌詞之義（海  
15.153）。（按：此處誤將衎釋為紉）

**Fig. 40: Li Fanwen 2008 p. 360**

〔齒頭音 tshwu 2.1 音卒〕

for a particular person, occasion, purpose,  
etc.

專心、虔誠也。(形)

紕𦉳 tshwu 2.1 kji 1.30〔卒吃〕所專(同 33A7)。  
 紕𦉳𦉳𦉳𦉳𦉳 專:神穿成右(寶 61.52)。  
 紕𦉳𦉳𦉳𦉳𦉳 虔:行爲心著(甚爲專心)(同丁 33B75 背注)。

### 3.1.2 Tangut Ideograph 1820D

U+1820D 𐞗 (L2008-0831) is a ghost character, not attested in any original Tangut source as far as we can ascertain. It was included in Li Fanwen's dictionary because it was discussed by earlier scholars such as A. I. Ivanov (1878–1937) and Wang Jingru (1903–1990), as shown in Fig. 41, Fig. 42, Fig. 43, Fig. 44, and Fig. 45.

Fig. 41: Li Fanwen 1997 p. 163

𐞗  
0831

[舌頭音 no(聲調不詳)音那]

surname

彌藥也。(名)

(按:王靜如認為“𐞗其音[米拿],伊鳳閣曾謂為蒙古、西藏稱西夏之詞。余按藏文作 mi-nyog 及 me-nyag 二音”(國83)。此字其它詞書未見,疑有筆誤。《同音》及《文海》上“彌藥”二字為𐞗 𐞗 mi 2. 28 nĩa 2.18,而非𐞗 𐞗。謹錄于此,供讀者參考。)

Fig. 42: Li Fanwen 2008 p. 142

𐞗  
0831

[舌頭音 no(聲調不詳)音那]

a nation

彌藥也。(名)

(按:王靜如認為“𐞗其音[米拿]),伊鳳閣曾謂為蒙古、西藏稱西夏之詞。余按藏文作 mi-nyog 及 me-nyag 二音”(國83)。此字其它詞書未見,疑有筆誤。《同音》及《文海》上“彌藥”二字為𐞗 𐞗 mi 2.28 nĩa 2.18,而非𐞗 𐞗。謹錄于此,供讀者參考。)

Fig. 43: Wang Jingru 1932 p. 77

## 西 夏 國 名 考

王 靜 如

[大夏—鞞 鞞,——黨項—羌——於彌—昆

—緡 鞞—鞞—鞞 鞞—楚之鞞姓——

河西,——外秦及尼定]

Fig. 44: Wang Jingru 1932 p. 83

西夏自稱之名彌之同音鞞及緡鞞外尚有鞞及鞞 鞞等名。鞞字輒對中國之“番”<sup>(18)</sup>據伊鳳閣(A.Ivanov)所論其音 mi,以有即西夏之 mi (人)其音爲人。<sup>(19)</sup>鞞 鞞其音米拏,伊鳳閣曾謂為蒙古、西藏稱西夏之詞。余按藏文作 mi-nyag 及 me-nyag 二音。

## 與羅君美書

A. Ivanof.

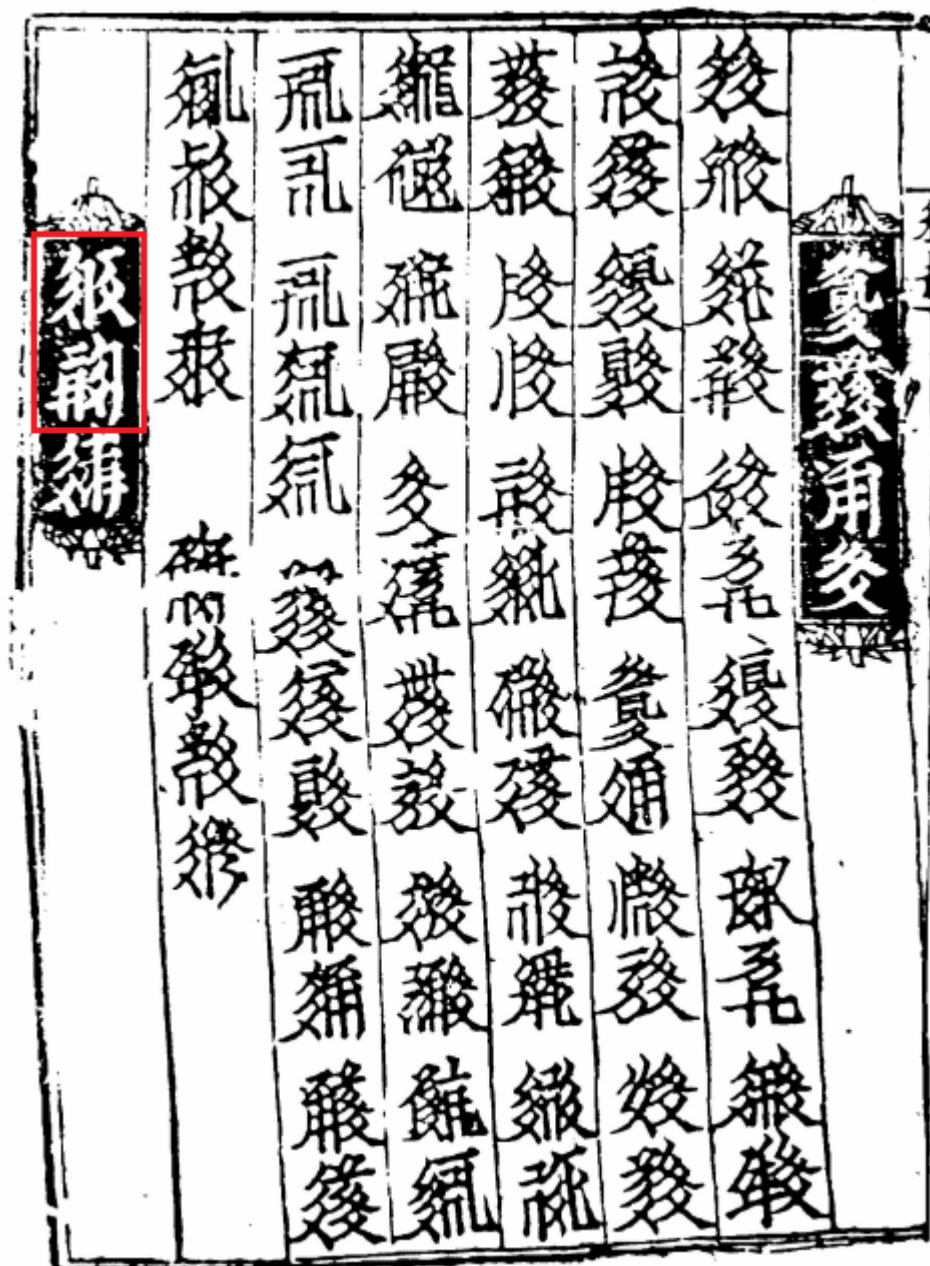
君美世臺雅鑒久未晤談時深渴念前者在津  
 提議由鄙人預備研究西夏字并西藏音一節  
 當即着手以便鑽研查西夏字偶發見有𐵑字  
 按掌中珠第八篇有蒟桃名目此字加艸字頭  
 恰與蒟字相對可以規定無艸字頭音應與之  
 相同但帶上艸字頭音拏無艸字頭亦音拏余  
 意蒙古西藏稱西夏民族曰米那乃番胡相對  
 之字即米拏𐵑𐵑是也又第八篇有蒲桃薺茅  
 名目音麥諾中國蒲萄是從希臘移來西夏文  
 化物質名目多來自小亞細亞所以麥諾名目  
 必爲小亞細亞之 Vainos 也明矣有外國人名  
 Odogson 者論怕未尔人種中有一種人叫 sya-  
 三旁有拶字西藏音 Vca 就是漢字三即人也

與羅君美書 古寫本抱朴子(下)

Ivanov gives 𐵑𐵑 “mi-na” (米拏) as an autonym of the Tangut people, but it is unclear what the source for this word is. It is possible that 𐵑𐵑 is a copying mistake by Ivanov for 𐵑𐵑 “Tangut people” which occurs as a heading in the Tangut monolingual glossary *Mixed Characters* (see Fig. 46). As Ivanov compared the character 𐵑 with another character 𐵑 (U+17751) which occurs in *Pearl in the Palm* (14:2A) and he did not notice difference in the bottom right component of U+17751 (𐵑 rather than 𐵑), we cannot exclude the possibility that 𐵑 is a mistake by Ivanov for 𐵑𐵑 (cf. Li Fanwen 1997, p. 802, no. 4390 where the character 𐵑 is miswritten with 𐵑 component, which shows that scholars can confuse the two components). However, we do not consider this hypothesis to be preferred because the character 𐵑𐵑 does not occur in Tangut sources either. We should also note that as far as we can tell the earlier related paper of Ivanov (1923) does not mention the character 𐵑.

Although we have not been able to find primary evidence for U+1820D, we think it is best to modify the glyph from 𐵑 to 𐵑 in order to be consistent with all other characters with the 𐵑 component.

**Fig. 46: *Mixed Characters* folio 10b**



### 3.2 Tangut Component 350 (4 Tangut ideographs)










There are ten Tangut ideographs with Component 350 𠂔 on either the left or right side.




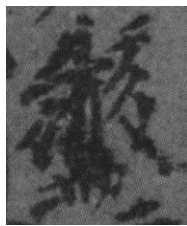
Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17097 𠂔	1570 𠂔	0123 𠂔	0135/0141 𠂔	3090 𠂔	1970 𠂔	U+17097 𠂔
U+170A4 𠂔	1606 𠂔	0154 𠂔	0152/0158 𠂔		1971 𠂔	no change
U+17D17 𠂔	3071 𠂔	3596 𠂔	3143/3261 𠂔	3089 𠂔	2330 𠂔	no change
U+17F10 𠂔	3312 𠂔	3352 𠂔	3622/3754 𠂔	3087 𠂔	2345 𠂔	no change
U+1814C 𠂔	4731 𠂔	4406 𠂔	4171/4314 𠂔	3088 𠂔	0360 𠂔	no change
U+18215 𠂔	0048 𠂔	5119 𠂔	4360/4510 𠂔	3696 𠂔	1196 𠂔	U+18215 𠂔
U+18216 𠂔	0050 𠂔	5116 𠂔	4361/4511 𠂔	2243 𠂔	0706 𠂔	U+18216 𠂔
U+18217 𠂔	0048 𠂔	5118 𠂔	4363/4513 𠂔	3722 𠂔	0787 𠂔	U+18217 𠂔
U+18218 𠂔	0049 𠂔	5117 𠂔	4362/4512 𠂔	2106 𠂔	1760 𠂔	no change
U+18725 𠂔			5804/6001 𠂔		6029 𠂔	no change

For six of these ten Tangut ideographs, Component 350 𪛗 is consistently written as Component 11 𪛗 above Component 141 𪛗 in original Tangut sources, matching the glyph forms given in the Unicode 9.0 code charts. These six characters and their character constructions as given in *Sea of Writing* or *Combined Edition of Homophones and Sea of Writing* are listed below:

- U+1814C 𪛗 *mbju* ‘to crawl’ derived from 𪛗 *ngwɛ* ‘knee’ + 𪛗 *ldɔ* ‘hand’ + 𪛗 *ndʒia* ‘to walk’
- U+170A4 𪛗 *mbâ* ‘to crawl’ derived from 𪛗 *ldɔ* ‘hand’ + 𪛗 *ngwɛ* ‘knee’ + 𪛗 *ndʒia* ‘to walk’
- U+17F10 𪛗 *kwân* ‘to close’ derived from 𪛗 *njan* ‘shallow’ + 𪛗 *ɕiwə* ‘time’
- U+18218 𪛗 *ɕiwə* ‘time’ derived from 𪛗 *vjei* ‘to go’ + 𪛗 *ɕiwə* ‘to contact’
- U+18725 𪛗 - ‘to gallop’ derived from 𪛗 *ndʒiə* ‘rapid’ + 𪛗 *ndʒia* ‘to walk’
- U+17D17 𪛗 *pin* ‘to come and go’

#### Evidence for 6 Tangut ideographs written with Components 11/141:

	<i>Homophones</i> A	<i>Homophones</i> B1/B2	<i>Homophones</i> B5	<i>Sea of</i> <i>Writing</i>	<i>Other</i> <i>Sources</i>	<i>Other</i> <i>Sources</i>
U+170A4 𪛗	 06B32	 B2 07B11	 07B11		 <i>Mixed</i> <i>Characters</i> 15B8.05	 <i>Homophones</i> <i>and Sea of</i> <i>Writing C</i> B13
U+17D17 𪛗	 04B47		 05B43		 <i>Homonyms</i> 11A1.03	 <i>Forest of</i> <i>Categories</i> 5:21A2





	<i>Homophones A</i>	<i>Homophones B1/B2</i>	<i>Homophones B5</i>	<i>Sea of Writing</i>	<i>Other Sources</i>	<i>Other Sources</i>
U+17F10 𧈧	 26B14	 B2 29A78	 29A78	 I 32.152	 <i>Pearl in the Palm</i> 30:2A	 <i>Forest of Categories</i> 3:14A2
U+1814C 𧈨	 05A33		 06A24	 I 7.112	 <i>Mixed Characters</i> 15B8.05	
U+18218 𧈩	 36B74	 B2 37B34		 I 37.143	 <i>Homonyms</i> 13B1.07	 <i>Forest of Categories</i> 3:05A5
U+18725 𧈪					 <i>Homophones and Sea of Writing A</i> 12.062	






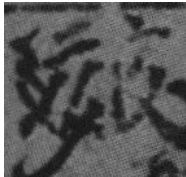




On the other hand, for the remaining four Tangut ideographs, Component 350 is consistently written as Component 11 𐰍 above Component 144 𐰚 in original Tangut sources. Furthermore, these four ideographs form a distinct set with related meanings and/or character constructions, unrelated to the other six Tangut ideographs:

- U+18215 𐰚𐰍 *śio* 'to drive away' derived from 𐰚 *kan* 'to drive away' + 𐰍 *na* 'to drive'
- U+18217 𐰚𐰍 *kan* 'to drive away' derived from 𐰚 *śio* 'to drive away' + 𐰍 *ndźia* 'to walk' + 𐰍 *mbon* 'rapid'
- U+17097 𐰚𐰍 *khâ* 'to expel'
- U+18216 𐰚𐰍 *we* 'to cut, to correspond to' derived from 𐰚 *śio* 'to drive away' + 𐰍 *ni* 'to arrive'

Note that the glyph forms for Component 350 in these four characters in *Homophones* Edition A superficially look like Component 11 𐰍 above Component 141 𐰚, but in fact the bottom component is a variant form of Component 144 (i.e. 𐰚 rather than 𐰚) because there is no disjoint between the 2<sup>nd</sup> and 4<sup>th</sup> strokes as is seen in Component 141. See N5031 Tables 4 and 5 for more information on the distinction between Component 141 (𐰚) and 𐰚 which is encoded as U+18AFC in Unicode 13.0.

#### Evidence for 4 Tangut ideographs written with Components 11/144:

Character	<i>Homophones</i> A	<i>Homophones</i> B1/B2	<i>Homophones</i> B5	<i>Sea of</i> <i>Writing</i>	Other Sources	Other Sources
U+17097 𐰚𐰍 (𐰚𐰍)	 22A68	 B2 23A47	 23A47			
U+18215 𐰚𐰍 (𐰚𐰍)	 36B41	 B1 37A71		 I 55.213		 <i>Forest of</i> <i>Categories</i> 4:03B1

Character	Homophones A	Homophones B1/B2	Homophones B5	Sea of Writing	Other Sources	Other Sources
U+18216 𪗇 (𪗇)	 09B65	 B2 10B37	 10B37		 <i>Homonyms</i> 09A7.02	 <i>Forest of Categories</i> 4:07A7
					 <i>Dissected Rimes of the Five Sounds A</i> 01B1	 <i>Homophones and Sea of Writing A</i> 2.101
U+18217 𪗈 (𪗈)	 24B23	 B2 25A67	 25A67	 I 31.161	 <i>Homonyms</i> 14A2.04	 <i>Forest of Categories</i> 3:10B5

### 3.3 Tangut Component 553 (1 Tangut ideograph)

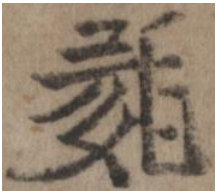


Tangut Component 553 𪛗 only occurs in the single Tangut ideograph 185F2 𪛗 no ‘steady’.

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18A28 𪛗	4390 𪛗	5446 𪛗	5302/5478 𪛗	4869 𪛗	0248 𪛗	U+18A28 𪛗
U+185F2 𪛗	4390 𪛗	5446 𪛗	5302/5478 𪛗	4869 𪛗	0248 𪛗	U+185F2 𪛗

In the Unicode 9.0 code charts, Component 553 is written as Component 79 𪛗 above Component 141 𪛗, but original Tangut sources show that it should be written as Component 79 𪛗 above Component 144 𪛗.

#### Evidence for U+185F2

<i>Homophones A</i> 15A12	<i>Homophones B1</i> 15B71	<i>Homophones B2</i> 15B71	<i>Homophones B5</i> 15B71	<i>Homonyms</i> 12A4.05
				



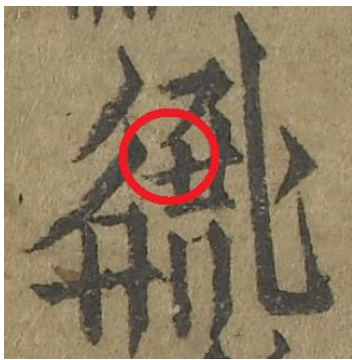
<i>Three Generations</i> 14B1	<i>Odes</i> 3:05A6	<i>Forest of Categories</i> III 16A6
		

### 3.4 Tangut Component 565 (9 Tangut ideographs)

There are 27 Tangut ideographs which include Component 565 𐰅. In the Unicode 9.0 code charts this component is written in two slightly different glyph forms, following the practice in Li Fanwen's 2008 *Tangut-Chinese Dictionary*: for 19 ideographs Component 565 is written as Component 185 𐰅 above Component 47 𐰁 (𐰅); but for 8 ideographs this component is written as Component 324 𐰅 above Component 19 𐰁 (𐰅). We shall refer to these forms as Components 565A and 565B respectively.

The differences between Components 565A and 565B are illustrated below. For Component 565A, the first stroke (丿) extends into the gap between the two vertical strokes, and additionally the two vertical strokes are not actually vertical, but slant inwards. On the other hand, for Component 565B, the first stroke (丿) extends over the left vertical stroke, and the two vertical strokes are actually vertical. The first stroke of component 565B may join with the following horizontal stroke (joined form) or there may be a gap between the first stroke and the following horizontal stroke (disjoined form), but in both cases the first stroke remains above the left vertical stroke, which is the significant feature that distinguishes Component 565B from Component 565A.

#### Differences between Components 565A and 565B

Component 565A	Component 565B (joined form)	Component 565B (disjoined form)
		
U+1861E 𐰅 <i>Homophones B2 21B12</i>	U+17F67 𐰅 <i>Homophones B2 25B34</i>	U+17EEB 𐰅 <i>Homophones B2 12A24</i>

The differences in stroke formation highlighted above indicate that Component 565B is not merely a slightly cursive version of Component 565A, but the two components are essentially different in conception. Moreover, an analysis of the 27 Tangut ideographs with Component 565 indicates that there is a systematic semantic difference between the two forms of Component 565, as discussed below. Furthermore, nine of the 19 Tangut ideographs currently written with Component 565A should be written with Component 565B.

**A. 19 Tangut ideographs written with Component 565A:**

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+172BA 𐰇	4295 𐰇	0792 𐰇	0630/0667 𐰇		3024 𐰇	U+172BA 𐰇
U+172EA 𐰇	4296 𐰇	0853 𐰇	0674/0712 𐰇	3846 𐰇	2725 𐰇	U+172EA 𐰇
U+17326 𐰇	4297 𐰇	0904 𐰇	0732/0772 𐰇	4338 𐰇	1998 𐰇	U+17326 𐰇
U+174F7 𐰇	2043 𐰇	1088 𐰇	1156/1212 𐰇	3847 𐰇	4686 𐰇	U+174F7 𐰇
U+17533 𐰇	2075 𐰇	1149 𐰇	1216/1272 𐰇	4218 𐰇	4702 𐰇	no change
U+177B7 𐰇	0902 𐰇	2591 𐰇	1803/1875 𐰇	3851 𐰇	4240 𐰇	U+177B7 𐰇
U+17AA3 𐰇	3602 𐰇	3246 𐰇	2524/2624 𐰇	0812 𐰇	3220 𐰇	no change
U+17AE6 𐰇	3861 𐰇	3323 𐰇	2586/2687 𐰇	2559 𐰇	3320 𐰇	no change
U+17C20 𐰇	4485 𐰇	1897 𐰇	2908/3023 𐰇	0813 𐰇	1011 𐰇	U+17C20 𐰇
U+17E7D 𐰇	1301 𐰇	4456 𐰇	3486/3613 𐰇	0814 𐰇	2950 𐰇	U+17E7D 𐰇
U+18562 𐰇	1891 𐰇	5264 𐰇	5168/5339 𐰇	0815 𐰇	5541 𐰇	no change

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1861A 𪛱	4858 𪛱	5586 𪛱	5343/5519 𪛱	1596 𪛱	0998 𪛱	no change
U+1861B 𪛲	4855 𪛲	5587 𪛲	5344/5520 𪛲	5406 𪛲	0171 𪛲	no change
U+1861D 𪛴	4859 𪛴	5590 𪛴	5346/5522 𪛴	2561 𪛴	1087 𪛴	no change
U+1861E 𪛵	4857 𪛵	5589 𪛵	5347/5523 𪛵	1447 𪛵	1846 𪛵	no change
U+1861F 𪛶	4856 𪛶	5591 𪛶	5348/5524 𪛶	2275 𪛶	1648 𪛶	no change
U+18620 𪛷	5058 𪛷	5593 𪛷	5349/5525 𪛷	0194 𪛷	1033 𪛷	U+18620 𪛷
U+18621 𪛸	4860 𪛸	5592 𪛸	5350/5526 𪛸	4217 𪛸	0758 𪛸	no change
U+1865D 𪛼	5046 𪛼	5503 𪛼	5405/5581 𪛼	3852 𪛼	0796 𪛼	U+1865D 𪛼

#### B. 8 Tangut ideographs written with Component 565B:

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17A28 𪛼	3860 𪛼	3145 𪛼	2405/2502 𪛼	3849 𪛼	2757 𪛼	no change
U+17CB6 𪛼	5092 𪛼	2243 𪛼	3053/3170 𪛼	3845 𪛼	1209 𪛼	no change

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17EEB 𐰪	3282 𐰪	4565 𐰪	3585/3717 𐰪	3844 𐰪	2789 𐰪	no change
U+17F67 𐰫	4050 𐰫	3420 𐰫	3710/3843 𐰫	3850 𐰫	2758 𐰫	no change
U+1816C 𐰬	4778 𐰬	4422 𐰬	4198/4341 𐰬	3848 𐰬	0792 𐰬	no change
U+1847C 𐰭	4575 𐰭	5128 𐰭	4909/5073 𐰭	3853 𐰭	0794 𐰭	no change
U+18619 𐰮	5056 𐰮	5585 𐰮	5342/5518 𐰮	3843 𐰮	0742 𐰮	no change
U+1861C 𐰯	5057 𐰯	5588 𐰯	5345/5521 𐰯	0153 𐰯	0479 𐰯	no change

Based on the character constructions given in *Sea of Writing* and *Combined Edition of Homophones and Sea of Writing*, ten of the Tangut ideographs written with Component 565A can be divided into three chains of semantically-related characters.

#### Chain A (6 characters):

- U+17533 𐰪 *ža* ‘ancestor’ derived from 𐰪 *vja* ‘father’ + 𐰪 *ža* ‘Tangut ancestor’
- U+18621 𐰪 *ža* ‘Tangut ancestor’ derived from 𐰪 *ža* ‘enemy’ + 𐰪 *ngi* ‘son’ + 𐰪 *ngje* ‘to blush’
- U+1861B 𐰪 *kew* ‘Big Dipper’ derived from 𐰪 *ža* ‘Tangut ancestor’ + 𐰪 *kew* (surname)
- U+1861E 𐰪 *ka* ‘month’ derived from 𐰪 *ža* ‘Tangut ancestor’ + 𐰪 *ka* ‘palate’
- U+1861F 𐰪 *ža* ‘enemy’ derived from 𐰪 *ža* ‘Tangut ancestor’ + 𐰪 *mbi* ‘enemy’
- U+18562 𐰪 *mbi* ‘enemy’ derived from 𐰪 *nôn* ‘evil’ + 𐰪 *ža* ‘enemy’

#### Chain B (3 characters):

- U+1861A 𐰪 *ndzie* ‘teacher’ derived from 𐰪 *ndzie* ‘to teach’ + 𐰪 *nai* ‘to indicate’
- U+1861D 𐰪 *ndzie* ‘to teach’ derived from 𐰪 *ndzie* ‘teacher’ + 𐰪 *ngi* ‘son’
- U+17AE6 𐰪 *xêu* ‘to study’ derived from 𐰪 *vje* ‘skill’ + 𐰪 *ndzie* ‘to teach’

### Chain C (1 character):

- U+17AA3 𪛗 *phon* 'conceited' derived from 𪛗 *rjɛ* 'scholar' + 𪛗 *nga* 'hollow' (top and bottom middle parts are the source for the right side of U+17AA3)

Original Tangut sources confirm that all these ten characters are indeed correctly written with Component 565A.

The eight Tangut ideographs written with Component 565B form two chains of semantically-related characters.

### Chain D1 (3 characters):

- U+17A28 𪛘 *rɯo* 'to circle'
- U+1861C 𪛙 *sai* 'to collect' derived from 𪛘 *rɯo* 'to circle' + 𪛙 *ɣjow* 'to gather'
- U+1847C 𪛚 *rɯo* (surname) [derived from 𪛘 *rɯo* 'to circle']

### Chain D2 (5 characters):

- U+17F67 𪛛 *khwâ* 'to enclose' derived from 𪛛 *ldjə* 'land' + 𪛛 *·wɔ* 'circle'
- U+1816C 𪛜 *thɪ* 'to enclose' derived from 𪛜 *thɪ* (place name) + 𪛛 *·wɔ* 'circle'
- U+18619 𪛝 *ndzjɛi* 'to enclose' derived from 𪛛 *·wɔ* 'circle' + 𪛝 *rjɛ* 'skilful'
- U+17EEB 𪛞 *vjɯo* 'nest' derived from 𪛞 *vjɯo* 'nest' + 𪛛 *·wɔ* 'circle'
- U+17CB6 𪛟 *tsêu* 'padding' derived from 𪛛 *·wɔ* 'circle' + 𪛞 *vjɯo* 'nest'






These two chains are obviously related, and should belong to a single chain of characters related to 'circle'. The character that connects Chains D1 and D2 together is U+172EA 𪛠 which belongs to Chain D1 and is also the source for all characters in Chain D2, but U+172EA is written with Component 565A. U+172EA and the remaining eight Tangut ideographs written with Component 565A all belong to this same 'circle' chain of characters:








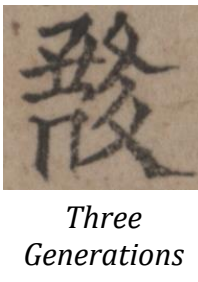


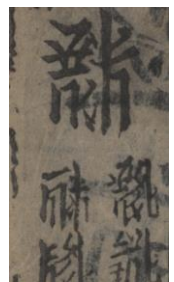
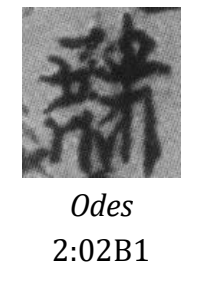




- U+172EA 𪛠 *·wɔ* 'circle' derived from 𪛠 *zjɛ* 'water' + 𪛠 *rɯo* 'to circle'
- U+17326 𪛡 *pho* 'lake' derived from 𪛠 *zjɛ* 'water' + 𪛠 *·wɔ* 'circle' + 𪛡 *khwe?* 'circle'
- U+174F7 𪛢 *khjwan* (surname) derived from 𪛢 *kaj* 'boundary' + 𪛠 *·wɔ* 'circle'
- U+1865D 𪛣 *lhə* 'bag' derived from 𪛣 *ndzi* 'skin' + 𪛠 *rɯo* 'to circle'
- U+17C20 𪛤 *sé* 'to collect' derived from 𪛤 *ɣjow* 'to gather' + 𪛠 *rɯo* 'to circle'
- U+17E7D 𪛥 *tsaj* 'to encircle' derived from 𪛥 *tsjə* 'to encircle' + 𪛠 *rɯo* 'to circle'
- U+172BA 𪛦 *xa* (surname) derived from 𪛠 *zjɛ* 'water' + 𪛠 *rɯo* 'to circle'
- U+18620 𪛧 *pou* 'I' [Homophones 𪛧 𪛠]
- U+177B7 𪛨 *kjwan* 'fort' [derived from 𪛠 *khwâ* 'to enclose']



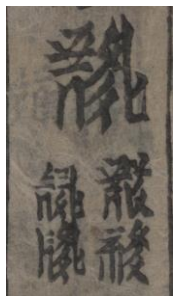


The 17 Tangut ideographs belonging to Chain D should all be written with the same form of Component 565, but in the Unicode 9.0 code charts, eight are written with Component 565B and nine are written with Component 565A. The original Tangut sources are not consistent in their depiction of this component, but the *Homophones B* editions do consistently show Component 565B for the 17 characters belonging to Chain D, contrasting with Component 565A for the ten characters belonging to Chains A, B and C. *Homophones* Edition A does not preserve this distinction, and uses Component 565A for all 27 Tangut ideographs. However, *Homophones* Edition A is generally less reliable than Edition B with respect to glyph forms, and there are many other examples where the correct glyph form in Edition B is written incorrectly in Edition A. As to *Sea of Writing*, the distinction between Components 565A and 565B is only partially preserved, for example, U+1861C 𐰪 shows the correct Component 565B form, but U+172EA 𐰪 is incorrectly written with Component 565A. As *Homophones* Edition B is the most reliable and complete source for Tangut glyph forms, it is reasonable to follow the distinction between Components 565A and 565B shown in *Homophones B*, and therefore modify the code chart glyphs for the nine Tangut ideographs belonging to Chain D which use Component 565A to use Component 565B.

# **Evidence for 10 Tangut ideographs correctly written with Component 565A:**

Character	<i>Homophones A</i>	<i>Homophones B</i>	<i>Sea of Writing</i>	Other Sources	Other Sources
U+17533 𐰪	 52A22	 B2 52A75	 I 84.151	 <i>Odes</i> 2:03A8	
U+17AA3 𐰪	 06A68	 B5 07A53			




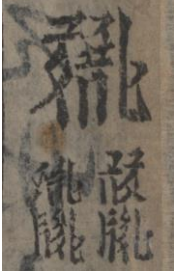


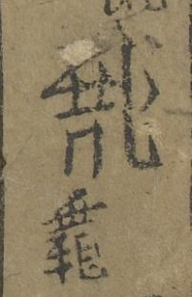

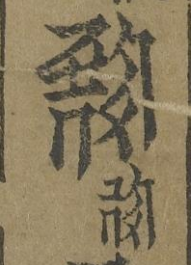
Character	Homophones A	Homophones B	Sea of Writing	Other Sources	Other Sources
U+17AE6 𪛗	 45A63	 B2 45B57	 I 54.121	 <i>Homonyms</i> 11B2.01  <i>Three Generations</i> 05A6	 <i>Pearl in the Palm</i> 19:6C  <i>Mixed Characters</i> 16A2.06
U+18562 𪛘	 05A53	 B5 06A42	 I 37.243	 <i>Homonyms</i> 13A1.01	 <i>Proverbs</i> 08A1
U+1861A 𪛚	 32A58	 B2 31A31	 III 15.211	 <i>Homonyms</i> 07A3.02	 <i>Mixed Characters</i> 16A2.03

Character	Homophones A	Homophones B	Sea of Writing	Other Sources	Other Sources
U+1861B 𪛗	 24A44	 B2 25A28	 I 53.122	 <i>Mixed Characters</i> Or.12380/1843 (C)	
U+1861D 𪛛	 32A57	 B2 31A32	 III 15.212	 <i>Homonyms</i> 07A3.02	 <i>Three Generations</i> 03A7
U+1861E 𪛜	 20B33	 B2 21B12	 I 22.272	 <i>Odes</i> 2:02B1	
U+1861F 𪛝	 52A27	 B2 52A78	 I 24.161	 <i>Homonyms</i> 10B6.08	 <i>Proverbs</i> 09A7










Character	<i>Homophones A</i>	<i>Homophones B</i>	<i>Sea of Writing</i>	Other Sources	Other Sources
U+18621 𪛗	 52A28	 B2 52B11	 I 24.162	 <i>Homonyms</i> 10B6.08	 <i>Pearl in the Palm</i> 08:3E

**Evidence for 8 Tangut ideographs correctly written with Component 565B:**

Character	<i>Homophones A</i>	<i>Homophones B</i>	<i>Sea of Writing</i>	Other Sources	Other Sources
U+17A28 𪛗	 49B24	 B2 50A17		 <i>Homonyms</i> 12A2.06	 <i>Three Generations</i> 37A3
U+17CB6 𪛗	 37A73	 B2 38A21	 I 53.272		
U+17EEB 𪛗	 11A23	 B2 12A24			

Character	Homophones A	Homophones B	Sea of Writing	Other Sources	Other Sources
U+17F67 𪗇	 24B52	 B2 25B34			
U+1816C 𪗇	 12B25	 B2 13B12	 I 38.111		
U+1847C 𪗇	 49B25	 B2 50A18		 <i>Grains of Gold</i> 04B6	
U+18619 𪗇	 39A75	 B2 42A17	 III 8.161		
U+1861C 𪗇	 41A66	 B2 41B36	 I 49.221		

**Evidence for 9 Tangut ideographs which should be written with Component 565B:**

Character	Homophones A	Homophones B	Sea of Writing	Other Sources	Other Sources
U+172BA 𐰇 (𐰇)	 44A24	 B2 44B24		 <i>Pearl in the Palm A</i> 04:3C	 <i>Mixed Characters</i> 14B2.05
U+172EA 𐰇 (𐰇)	 44B54	 B2 45A44	 I 78.211	 <i>Homonyms</i> 07A7.03	 <i>Odes</i> 5:01B5
U+17326 𐰇 (𐰇)	 06A56	 B2 09A12	 I 55.273	 <i>Homonyms</i> 13B5.10	 <i>Pearl in the Palm A</i> 12:2D
U+174F7 𐰇 (𐰇)	 28A36	 B2 28B43	 I 32.232	 <i>Pearl in the Palm A</i> 28:4B	 <i>Mixed Characters</i> 14B2.05

Character	Homophones A	Homophones B	Sea of Writing	Other Sources	Other Sources
U+177B7 𪛗 (𪛗)	 28A35	 B2 28B42			
U+17C20 𪛚 (𪛚)	 39A73	 B2 39B56	 I 19.152		
U+17E7D 𪛛 (𪛛)	 41A44	 B2 41B18	 I 66.111		
U+18620 𪛜 (𪛜)	 09A11	 B2 09B36		 <i>Three Generations</i> 37A3	

Character	<i>Homophones A</i>	<i>Homophones B</i>	<i>Sea of Writing</i>	Other Sources	Other Sources
U+1865D 𪛗 (𪛗)	 55A63		 III 11.261	 <i>Homonyms</i> 09B7.06	



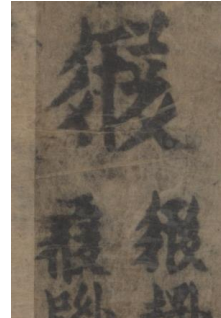
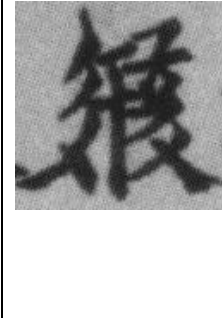
### 3.5 Tangut Component 651 (2 Tangut ideographs)





There are two Tangut ideographs with Component 651 𐰇: U+17A87 𐰇 *mbu* ‘to sink’ and U+18702 𐰇 *ndzai* ‘deep black’.

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18A8A 𐰇		840-B1 𐰇	5546 𐰇			U+18A8A 𐰇
U+17A87 𐰇	3457 𐰇	3205 𐰇	2494/2594 𐰇	2468 𐰇	3331 𐰇	U+17A87 𐰇
U+18702 𐰇	4538 𐰇	5514 𐰇	5546/5730 𐰇	4355 𐰇	0249 𐰇	U+18702 𐰇





In the Unicode 9.0 code charts Component 651 is written as Component 28 𐰇 above Component 412 𐰇, but original Tangut sources show that this component should be written as Component 28 𐰇 above Component 301 𐰇.

#### Evidence for U+17A87:

<i>Homophones A</i> 04B23	<i>Homophones B5</i> 05B18	<i>Sea of Writing I</i> 5.172	<i>Pearl in the Palm A</i> 10:4D
			

<i>Grains of Gold</i> 03A1	<i>Odes</i> 3:05B8	<i>Forest of Categories</i> 3:36A1	<i>Repentance Dharma</i> B11.044: 53-34.09
			

**Evidence for U+18702:**

<i>Homophones A</i> 34A34	<i>Homophones B2</i> 34B34	<i>Sea of Writing III</i> 16.171	<i>Mixed Characters</i> 08B4.03
			

### 3.6 Tangut Component 688 (3 Tangut ideographs)

There are two Tangut ideographs with Component 688 𐰇: U+18761 𐰇 *ldo* ‘flame’, and U+18762 𐰇 *tshiwə* ‘to burn’. U+177DA 𐰇 *ldo* ‘flame’ is a related glyph variant of U+18761.




Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18AAF 𐰇			5660 𐰇		1052-A1 𐰇	U+18AAF 𐰇
U+177DA 𐰇	5344 𐰇	2635 𐰇	1545/1611 𐰇	0023 𐰇	5944 𐰇	U+177DA 𐰇
U+18761 𐰇			1545/1612 𐰇	1516 𐰇	5947 𐰇	U+18761 𐰇
U+18762 𐰇	5346 𐰇	2644 𐰇	5660/5846 𐰇		5983 𐰇	U+18762 𐰇

In the Unicode 9.0 code charts, Component 688 is written as Component 296 𐰇 above Component 107 𐰇, but original Tangut sources show that this component should be written as Component 192 𐰇 above Component 107 𐰇 (only a single example of U+177DA shows the same glyph form as the code charts). Likewise, U+177DA should be written with Component 192 instead of Component 296.





#### Evidence for U+177DA:

<i>Homophones A</i> 52A11	<i>Sea of Writing I</i> 92.262	<i>Mixed Characters</i> 03A6.05	<i>Three Generations</i> 09B2	<i>Repentance Dharma</i> B11.040: 61-6:08
				

### Evidence for U+18761:

<i>Sea of Writing I</i> 75.242	<i>Forest of Categories</i> 3:31B6	<i>Thousand Names of the Buddha of the Past</i> B11.052: 57-2.10
		

### Evidence for U+18762:

<i>Homophones A</i> 40B76	<i>Homophones B2</i> 41A52	<i>Sea of Writing I</i> 75.242	<i>Homonyms</i> 13B5.03
			



### 3.7 Tangut Component 736 (3 Tangut Ideographs)

There are three Tangut ideographs written with Component 736: U+187D0 𐰇𐰚 *xə* ‘to hum’, U+187D1 𐰇𐰛 *xan* (transliteration), and U+187D2 𐰇𐰜 *xwe* (surname).





Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18ADF 𐰇𐰚			5758 𐰇𐰚		1053-B3 𐰇𐰚	U+18ADF 𐰇𐰚
U+187D0 𐰇𐰛	2640 𐰇𐰛	4238 𐰇𐰛	5758/5953 𐰇𐰛	1529 𐰇𐰛	5495 𐰇𐰛	U+187D0 𐰇𐰛
U+187D1 𐰇𐰜	2639 𐰇𐰜	4246 𐰇𐰜	5758/5954 𐰇𐰜	4961 𐰇𐰜	5493 𐰇𐰜	U+187D1 𐰇𐰜
U+187D2 𐰇𐰝	2130 𐰇𐰝	4247 𐰇𐰝	5760/5955 𐰇𐰝	5515 𐰇𐰝	5494 𐰇𐰝	U+187D2 𐰇𐰝

In the Unicode 9.0 code charts Component 736 is written as Component 412 𐰇 above Component 216 𐰚 in each case. All three ideographs are uncommon, so we have only been able to find eleven examples in original Tangut texts for these three characters, but ten out of the eleven examples show Component 736 written as Component 301 𐰇 above Component 216 𐰚. Only a single example for U+187D2 in the *Homophones* Edition B shows Component 412 𐰇 above Component 216 𐰚.






#### Evidence for U+187D0:

<i>Homophones A</i> 46A22	<i>Homophones B2</i> 46B11
	

# Evidence for U+187D1:

<i>Homophones A</i> 46A23	<i>Homophones B2</i> 46B12	<i>Mixed Characters</i> 14A7.03	<i>Forest of Categories</i> 3:04A6
			

# Evidence for U+187D2:

<i>Homophones A</i> 45B73	<i>Homophones B2</i> 46A63	<i>Sea of Writing I</i> 93.141	<i>Mixed Characters</i> 14A7.02	<i>Grains of Gold</i> 06A5
				






### 3.8 Tangut Ideograph 17013





Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17013 	1124 	2273 	1992/2070 	1514 	0147 	U+17013 

In modern sources it is not always clear exactly how U+17013 *šjei* ‘to request’ is written. In the font used for Li Fanwen’s 2008 *Tangut-Chinese Dictionary* (and for the ISO/IEC 10646 and Unicode code charts), this character is written with a single dot on the right of the Z-shaped stroke, and the central vertical stroke extends up into the Z-shaped stroke.

However, original printed Tangut sources clearly show that this character is written with an extra dot in the centre of the Z-shaped stroke, and with the central vertical stroke not extending into the Z-shaped stroke.

#### Evidence for U+17013:

<i>Homophones A</i> 40B58	<i>Homophones B2</i> 41A34	<i>Pearl in the Palm A</i> 34:3B	<i>Mixed Characters</i> 15B2.02	<i>Homonyms</i> 14A6.02
				


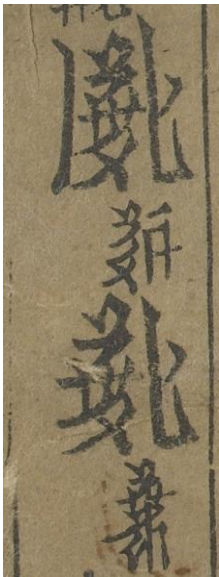


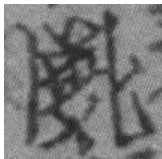


<i>Three Generations</i> 41A5	<i>Odes</i> 4:08B2	<i>Proverbs</i> 10A1	<i>Forest of Categories</i> 3:01B6
			

### 3.9 Tangut Ideograph 1709D

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1709D 𐰇	1536 𐰇	0165 𐰇	0143/0149 𐰇	4143 𐰇	2711 𐰇	U+1709D 𐰇
U+187AF 𐰇	1536 𐰇	5384 𐰇	5653/5839 𐰇	4142 𐰇	5436 𐰇	no change

Tangut ideograph 1709D 𐰇 *ndžjei* ‘to cut’ is written with Component 2 | on the left, and U+187AF 𐰇 *ndžjei* ‘sickle’ on the right, but in the Unicode 9.0 code charts Component 719 𐰇 in U+187AF is written as Component 691 𐰇 in U+1709D. Although the original Tangut sources are not consistent as to whether the component in question is 691 or 719 (and in some cases seem to have a form intermediate between 691 and 719), it is certain that the component should be the same in both characters, and on the basis of the *Homophones* evidence, it would seem best to modify U+1709D to match U+187AF, both using Component 719.

#### Evidence for U+1709D and U+187AF:

<i>Homophones A</i> 38B75–76	<i>Homophones B2</i> 41B76–77	<i>Sea of Writing III</i> 8.131	<i>Sea of Writing III</i> 8.132	<i>Odes</i> 4:05B6	<i>Forest of Categories</i> 4:14B1
					
U+1709D U+187AF	U+1709D U+187AF	U+1709D	U+187AF	U+1709D	U+187AF
					<i>Grains of Gold</i> 08A3 
					U+187AF



### 3.10 Tangut Ideographs 171CA, 1795D, and 18259

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+171CA 𐰇	2897 𐰇	0280 𐰇	0422/0438 𐰇	0105 𐰇	3836 𐰇	U+171CA 𐰇
U+1795D 𐰇	3696 𐰇	2919 𐰇	2212/2304 𐰇	0106 𐰇	2637 𐰇	U+1795D 𐰇
U+18259 𐰇	1641 𐰇	5172 𐰇	4430/4582 𐰇	0107 𐰇	4570 𐰇	U+18259 𐰇


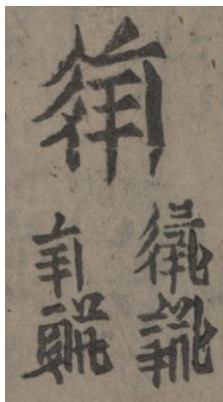
U+171CA 𐰇 *thin* (transliteration) and two characters with this character as a component, U+1795D 𐰇 *ndu* ‘servant’ and U+18259 𐰇 *thin* ‘scheme’, include Component 97 𐰇. In the Unicode 9.0 code charts the first stroke of Component 97 is slanting, but original Tangut sources show that this should be a horizontal stroke.




#### Evidence for U+171CA:

<i>Homophones A</i> 12B45	<i>Homophones B2</i> 13B32	<i>Homophones B5</i> 13B32	<i>Homonyms</i> 12B6.06	<i>Mixed Characters</i> 12A2.03
				





<i>Pearl in the Palm A</i> 12:6A	<i>Forest of Categories</i> 3:09B3
	

# Evidence for U+1795D:

<i>Homophones A</i> 14B12	<i>Homophones B1</i> 15A68	<i>Homophones B2</i> 15A68	<i>Homophones B5</i> 15A68	<i>Sea of Writing I</i> 11.141
				

<i>Pearl in the Palm A</i> 30:1B	<i>Mixed Characters</i> 11B7.04	<i>Forest of Categories</i> 4:32B2
		

# Evidence for U+18259:






<i>Homophones A</i> 12B43	<i>Homophones B2</i> 13B31	<i>Homophones B5</i> 13B31	<i>Homonyms</i> 12B6.06
			

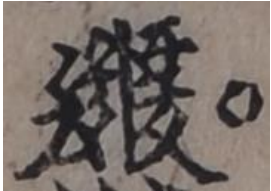

### 3.11 Tangut Ideograph 1732C

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1732C 	4208 	0910 	0733/0773 	2401 	3066 	U+1732C 
U+182F7 	2121 	4676 	4586/4738 	2400 	5651 	no change

Tangut ideograph 1732C 𐰇𐰺 *ndiā* ‘moisture’ is written with Component 36 彡 on the left, and U+182F7 𐰇𐰺 ? ‘to force’ on the right, but in the Unicode 9.0 code charts Component 412 彡 in U+182F7 is incorrectly written as Component 301 彡 in U+1732C. Original Tangut sources show that Component 412 is correct.

#### Evidence for U+1732C:

<i>Homophones A</i> 19B15	<i>Homophones B1</i> 20A27	<i>Homophones B2</i> 20A27	<i>Homophones B3</i> 20A27	<i>Homophones B5</i> 20A27
				

<i>Homonyms</i> 08A4.01	<i>Sea of Writing III</i> 20.242
	

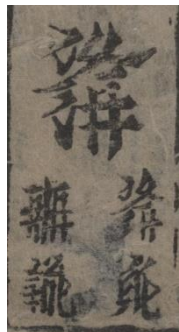


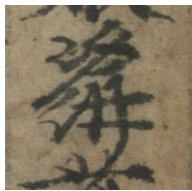
### 3.12 Tangut Ideograph 1732E

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1732E 𗵓	4141 𗵓	0493 𗵓	3161/3280 𗵓	1205 𗵓	1543 𗵓	U+1732E 𗵓

The top-right component of U+1732E 𗵓 *mīu* ‘true’ is written incorrectly in Li Fanwen’s 2008 dictionary and in Kychanov’s 2006 dictionary. In all Tangut sources the left-slanting slope of the top-right component extends to the left edge of the character, bisecting the left-side component. The correct form of the character is given in Nishida 1966, Sofronov 1968, and Han Xiaomang 2004.






#### Evidence for U+1732E:

<i>Homophones A</i> 09A52	<i>Homophones B2</i> 09B72	<i>Homophones B3</i> 09B72	<i>Homophones B5</i> 09B72
			

<i>Sea of Writing I</i> 91.132	<i>Homonyms</i> 07A2.06	<i>Pearl in the Palm A</i> 23:1B	<i>Grains of Gold</i> 10A1
			

Note that the similar character U+1732D 𪛗 *ku* ‘so’ is different from U+1732E in this respect, and does not have an extended left-slanting stroke. Even though in some sources shown below the left-slanting stroke just touches the 𠂔 component, unlike U+1732D it never crosses it in U+1732E. The code chart form of U+1732D is correct as it is, and does not need any modification.

# **Evidence for U+1732D:**

<i>Homophones A</i> 28B14	<i>Homophones B1</i> 29A18 (1 <sup>st</sup> folio)	<i>Homophones B1</i> 29A18 (2 <sup>nd</sup> folio)	<i>Homophones B2</i> 29A18	<i>Homophones B3</i> 29A18
				




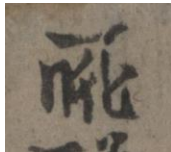
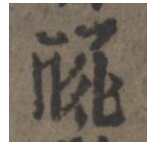
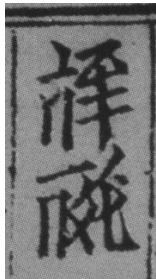
<i>Homophones B4</i> 29A18	<i>Homophones B5</i> 29A18	<i>Sea of Writing I</i> 6.111	<i>Homonyms</i> 08A1.02	<i>Pearl in the Palm A</i> 06:4E	<i>Grains of Gold</i> 10A2
					

### 3.13 Tangut Ideographs 17378 and 176E4

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17378 𐰚			0015/0016 𐰚	4241 𐰚	0486 𐰚	U+17378 𐰚
U+176E4 𐰚	0688 𐰚	2389 𐰚	1648/1719 𐰚	4242 𐰚	4110 𐰚	U+176E4 𐰚




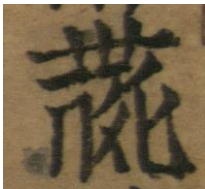

U+17378 𐰚 ?*q* ‘horse with white hooves’ is included in Kychanov’s 2006 dictionary and Li Fanwen’s 2008 dictionary. A variant form with a single horizontal line across the top which is attested in the A edition of the *Homophones* is encoded as U+1700F 𐰚. The form given in Li Fanwen 2008 (and thus in the code charts) seems to be based upon the glyph for the character in the definition for an entry for a different character in the *Sea of Writing* (I 36.152). However, this is not a good example to rely on as it is not the main entry for this character (the main entry is not in the extant copy of *Sea of Writing*), and the glyph is not well-written. In another entry in *Sea of Writing* (I 11.153), in the *Homophones* B edition, and in other Tangut sources this character is shown with a single unbroken horizontal stroke above the left and middle components, so we believe that the form with two horizontal strokes on the top is a mistake. The correct form of the character is given in Han Xiaomang 2004.

#### Evidence for U+17378:

<i>Homophones</i> A 07B15	<i>Homophones</i> B2 08A53	<i>Homophones</i> B5 08A53	<i>Sea of Writing</i> I 11.153	<i>Sea of Writing</i> I 36.152	<i>Mixed Characters</i> 08B5.01
					
U+1700F	U+17378				

U+176E4 𪔵 ?q ‘shed’ is a homophone of U+17378 𪔵, and the bottom part of the character should be derived from U+17378 (with 𣎵 “wood” above as the semantic element). However, the glyph used in Li Fanwen 2008 does not match either the original or corrected glyph for U+17378. U+176E4 only occurs in a very few sources, but on the whole they do show that the bottom part of U+176E4 should match the corrected glyph for U+17378, with a single horizontal stroke extending two-thirds of the way across the character (note that the shorter horizontal stroke in the *Homophones A* and *B5* examples is still longer than would be expected for the 𪔵 component). One of the two examples in *Proverbs* seems to show the horizontal stroke broken into two, but this is anomalous.

**Evidence for U+176E4:**



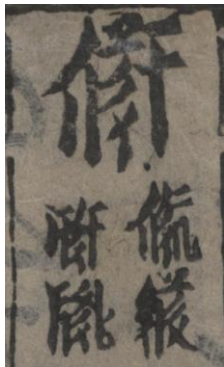


<i>Homophones A</i> 07B14	<i>Homophones B2</i> 08A52	<i>Homophones B5</i> 08A52	<i>Proverbs</i> 04A1	<i>Proverbs</i> 19A7
				






### 3.14 Tangut Ideograph 173C6

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+173C6 𐰽	3126 𐰽	1551 𐰽	0877/0922 𐰽	0404 𐰽	2052 𐰽	U+173C6 𐰽

In the Unicode 9.0 code charts, Tangut ideograph 173C6 𐰽 *xwân* (transliteration) is written with Component 436 𐰽 in the middle. This is a very common character, and in the great majority of Tangut texts it is written with Component 522 𐰽 in the middle. It is occasionally written with Component 436, for example in the manuscript copy of the *Thousand Names of the Buddha of the Present* shown below, but Component 522 is undoubtedly the correct form.

#### Evidence for U+173C6:

<i>Homophones A</i> 45B46	<i>Homophones B2</i> 46A37	<i>Sea of Writing I</i> 32.161	<i>Homonyms</i> 14A4.03	<i>Pearl in the Palm A</i> 19:3E
				

<i>Odes</i> 3:02B4	<i>Forest of Categories</i> 3:01A4	<i>Thousand Names of the Buddha of the Present</i> Or.12380/2288: 02	<i>Thousand Names of the Buddha of the Present</i> XX-2540: 03	<i>Thousand Names of the Buddha of the Present</i> B11.047: 18-9.06
				

### 3.15 Tangut Ideograph 173D5














Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+173D5 𐰇	5645 𐰇	2725 𐰇	2652/2756 𐰇	4087 𐰇	2774 𐰇	U+173D5 𐰇




In the Unicode 9.0 code charts, Tangut ideograph 173D5 𐰇 *rę* ‘weapon’ is written with Component 68 𐰇 on the left. This is a very rare character, only attested in *Homophones* and *Mixed Characters*, but both *Homophones* Editions A and B show that the left side component should be Component 147 𐰇.

#### Evidence for U+173D5:






<i>Homophones A</i> 48A76	<i>Homophones B1</i> 48B72	<i>Homophones B2</i> 48B72	<i>Mixed Characters</i> 22A1.03
			



### 3.16 Tangut Ideograph 174DF

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+174DF 	2007 	1091 	1134/1188 	0225 	4934 	U+174DF 
U+17943 	3509 	2980 	2184/2275 	0224 	2205 	no change

Tangut ideograph 174DF  *ngwə* ‘fourth’ is written with Component 75  over U+17943  *ldjə* ‘four’, but in the Unicode 9.0 code charts the positioning of the horizontal stroke is incorrect and needs to be modified to match U+19943. Original Tangut sources confirm that the horizontal stroke extends above the vertical stroke on the right.

#### Evidence for U+174DF:

Homophones A 21A68	Homophones B1 29A52	Homophones B2 29A52	Homophones B3 29A52	Homophones B4 29A52	Homophones B5 29A52
					




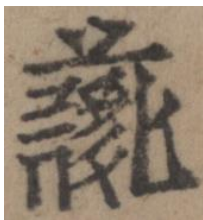

Sea of Writing I 87.252	Mixed Characters 15A1.02
	

### 3.17 Tangut Ideographs 17538 and 18111

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17538 𐰚	2052 𐰚	1151 𐰚	1215/1271 𐰚	4145 𐰚	4699 𐰚	U+17538 𐰚
U+18111 𐰚	4349 𐰚	3905 𐰚	4117/4258 𐰚	4144 𐰚	0757 𐰚	U+18111 𐰚

Tangut ideograph 17538 𐰚 *mba* (surname) is written with Component 75 𐰚 on the top, and U+18111 𐰚 *mba* ‘to help’ as a phonetic on the bottom, but the middle component of the two characters is written slightly differently in each character. U+17538 is written with Component 691 𐰚, whereas U+18111 is written with Component 644 𐰚. Original Tangut sources (in particular *Homophones* Edition B) show that the component used for both U+17538 and U+18111 is actually Component 690 𐰚. Component 690 is used in eleven other Tangut ideographs, whereas Component 644 is only used in U+18111, so Component 690 is undoubtedly correct. This is further confirmed by U+1810D 𐰚 *mba* (transliteration) which is written with Component 690.

#### Evidence for U+17538 and U+18111:

<i>Homophones A</i> 07A14–15	<i>Homophones B2</i> 07B61–62	<i>Homophones B5</i> 07B61–62	<i>Three Generations</i> 10B4	<i>Odes</i> 5:07B6
				
U+18111 U+17538	U+18111 U+17538	U+18111 U+17538	U+17538	U+18111

### 3.18 Tangut Ideographs 1753F and 17540

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1753F 𐰚	2181 𐰚	1187 𐰚	1226/1282 𐰚	3808 𐰚	5412 𐰚	U+1753F 𐰚
U+17540 𐰛	2187 𐰛	1186 𐰛	1227/1283 𐰛	1094 𐰛	5294 𐰛	U+17540 𐰛

In the Unicode 9.0 code charts, Tangut ideograph 1753F 𐰚 *lwə* ‘ceremony’ is written with Component 76 𐰚 on the left, and Component 47 𐰚 in the middle, but original Tangut sources show that Component 76 should overhang the middle component.

Tangut ideograph 17540 𐰛 *·o* ‘kind of grass’ is written with Component 76 𐰚 on the left and Component 260 𐰚 on the right, but original Tangut sources show that Component 76 should overhang the right-side component.

#### Evidence for U+1753F:

<i>Homophones A</i> 48B56	<i>Homophones B1</i> 49A45	<i>Homophones B2</i> 49A45	<i>Mixed Characters</i> 15B2.05	<i>Proverbs</i> 09B5
				

**Evidence for U+17540:**



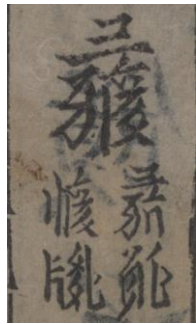
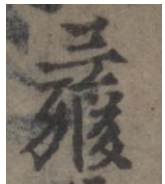
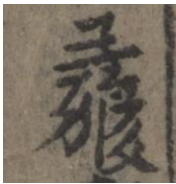
<i>Homophones A</i> 44B41	<i>Homophones B2</i> 45A32	<i>Mixed Characters</i> 08A4.01
		

### 3.19 Tangut Ideograph 1756E

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1756E 	4415 	1390 	1272/1329 	3292 	1361 	U+1756E 

U+1756E 𐰚 *tshie* ‘to pull’ is written incorrectly in all modern sources except Sofronov 1968. Based on the original Tangut sources, the lower right component should be written with Component 680 𐰚 not as 𐰚 (a combination that is not found in any other Tangut character).

#### Evidence for U+1756E:

<i>Homophones A</i> 38B74	<i>Homophones B2</i> 39A65	<i>Sea of Writing I</i> 19.222	<i>Sea of Writing I</i> 19.222	<i>Sea of Writing I</i> 74.271
				

<i>Proverbs</i> 12A4	<i>Three Generations</i> 36A1
	

### 3.20 Tangut Ideograph 17712



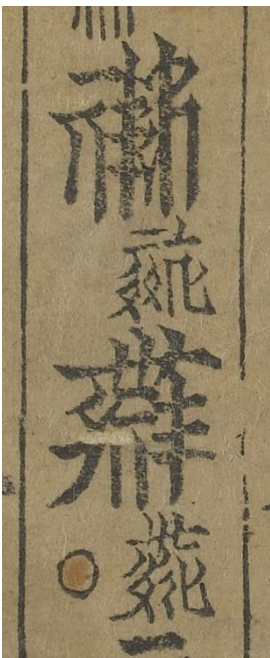

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17712 𐰪	0908 𐰪	2409 𐰪	1614/1711 𐰪	0454 𐰪	4201 𐰪	U+17712 𐰪



In the Unicode 9.0 code charts, Tangut ideograph 17712 𐰪 *kha* ‘casket’ is written with Component 47 𐰪 in the bottom centre. U+17712 is a rare character, and we only know of three attestations in original Tangut texts, once in *Homophones*, once in *Pearl in the Palm*, and once in *Homonyms*. In *Homophones* Edition B and *Pearl in the Palm*, the character is written with Component 99 𐰪 in the bottom centre, but *Homophones* Edition A and *Homonyms* both show Component 47.

U+17712 *kha* ‘casket’ is evidently constructed using the left and middle components of U+1765D 𐰪 *kha* ‘sound’ as a phonetic. Both characters are read *kha*, and U+1765D is the character immediately preceding U+17712 in *Homophones*. In the A edition both U+1765D and U+17712 are written with the 𐰪 component, whereas in the B edition both characters are written with the 𐰪 component, indicating that in both characters the component is written the same.

U+1765D *kha* 𐰪 ‘sound’ is constructed using the left side of U+1764F 𐰪 ‘*êi* ‘sound’ as a semantic, and the middle and right components of U+186CB 𐰪 *kha* ‘bitter lettuce’ as a phonetic, which indicates that the left side component of U+1765D must be 𐰪, as shown in the B edition of *Homophones*. As U+17712 uses the left and middle components of U+1765D 𐰪 as its phonetic, this clearly demonstrates that the lower middle component of U+17712 𐰪 must also correctly be written as 𐰪 rather than 𐰪.

**Evidence for U+17712:**

<i>Homophones A</i> 27A13-14	<i>Homophones B1</i> 27B35-36	<i>Homophones B2</i> 27B35-36	<i>Homophones B5</i> 27B35-36
			
U+1765D U+17712	U+1765D U+17712	U+1765D U+17712	U+1765D U+17712





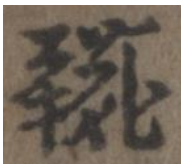
<i>Homonyms</i> 11B5.01	<i>Pearl in the Palm A</i> 24:2A
	

### 3.21 Tangut Ideograph 17CFC

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17CFC 	5429 	1979 	3118/3235 	4351 	0397 	U+17CFC 

In the Unicode 9.0 code charts, Tangut ideograph 17CFC 𐞪 *gieu* ‘to fall’ is written with Component 412 𐞩 in the centre, but *Homophones* Editions A and B show that it is written with Component 301 𐞨. The character does not survive as a head character in *Sea of Writing*, but in definitions in *Sea of Writing* it is also written with Component 301.

#### Evidence for U+17CFC:

<i>Homophones A</i> 24B37	<i>Homophones B1</i> 25B15	<i>Homophones B2</i> 25B15	<i>Homophones B5</i> 25B15	<i>Sea of Writing I</i> 6.162
				



### 3.22 Tangut Ideograph 17D15

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17D15 𐰄	3075 𐰄	3598 𐰄	3141/3259 𐰄	5557 𐰄	2531 𐰄	U+17D15 𐰄
U+1734E 𐰄	0646 𐰄	1245 𐰄	0772/0814 𐰄	5558 𐰄	0537 𐰄	no change
U+17358 𐰄		1249 𐰄	0775/0817 𐰄	5559 𐰄	0538 𐰄	no change

The three Tangut ideographs 17D15 𐰄 *pa* ‘respect’, 1734E 𐰄 *pa* ‘deep blue and green’ and 17358 𐰄 *pa* ‘butterfly’ all have the same right side component (Component 97 𐰃 joined with Component 10 𐰁), but the first stroke of Component 97 in U+17D15 is written as a slanting stroke rather than a horizontal stroke that U+1734E and U+17358 both have.

In the original Tangut sources, *Homophones* Editions A and B consistently show a horizontal stroke for all three characters, whereas in *Sea of Writing* the stroke appears to be slightly slanting. However, the slant of this stroke is the same as seen in the horizontal first stroke of Component 𐰃 in U+1734E and U+17358 in *Sea of Writing*, so it can be considered to be nominally a horizontal stroke. For consistency, the glyph for U+17D15 should be changed to match those of U+1734E and U+17358.

#### Evidence for U+17D15:

<i>Homophones A</i> 05A65	<i>Homophones B5</i> 06A57	<i>Sea of Writing I</i> 27.252
		

### 3.23 Tangut ideograph 17D36

U+17D36 𪛗 is a variant of U+17D69 𪛗 *ldwon* ‘lined jacket’ that is used in Nishida Tatsuo’s 1966 dictionary of Tangut characters. The code chart glyph is slightly wrong, using the Component 301 𪛗 on the bottom right instead of Component 412 𪛗 as shown in Nishida’s dictionary (see Fig. 47).




Fig. 47: Nishida 1966 p. 335

18-083


𪛗 \*lofi «上衣」：流風音類，小類42(49A2)，注(左) 𪛗  
 \*ku «外衣」：文字要素 𪛗，𪛗，𪛗に分析できる(B<sub>2</sub>)。






U+17D36 occurs in the A edition of *Homophones*, and U+17D69 occurs in the B edition of *Homophones*. Examining the original printed editions of *Homophones* it can be seen that the bottom right component is the same in both characters, and U+17D36 should indeed be written as shown by Nishida.

#### Evidence for U+17D36 and U+17D69:





<i>Homophones A</i> 49A28	<i>Homophones B1</i> 49B21	<i>Homophones B2</i> 49B21
		
U+17D36	U+17D69	U+17D69




### 3.24 Tangut Ideograph 17D9F

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+17D9F 	4826 	4221 	3286/3406 	0049 	0906 	U+17D9F 

In the Unicode 9.0 code charts, Tangut ideograph 17D9F  *mbu* ‘etiquette’ is written with Component 191  on the upper left, but original Tangut sources show that it should be Component 186 . Of the modern sources, only Sofronov and Han Xiaomang give the correct glyph form. Compare U+180A8  *mbai* (surname) which has U+17D9F as its right hand component, but is correctly written with  in the code charts.

#### Evidence for U+17D9F:

<i>Homophones A</i> 07B47	<i>Homophones B1</i> 10A37	<i>Homophones B2</i> 10A37	<i>Homophones B5</i> 10A37
			



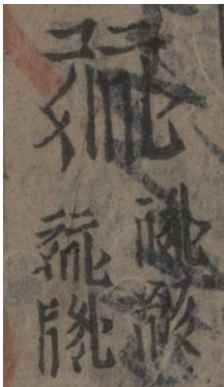
<i>Sea of Writing I</i> 11.121	<i>Pearl in the Palm A</i> 29:1B	<i>Odes</i> 5:02A5
		




### 3.25 Tangut Ideograph 1814A

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+1814A 	4715 	4405 	4915/5080 	3806 	0273 	U+1814A 

In the Unicode 9.0 code charts, Tangut ideograph 1814A 𐰽 lei (surname) is written with Component 316 𐰽 on the left, but original Tangut sources show that it should be Component 454 𐰽. That this is the correct glyph form for U+1814A is confirmed by *Sea of Writing*, which gives the character construction as the middle of U+1737E 𐰽 v̌ei (surname) (i.e. 𐰽) and the right side of U+17873 𐰽 lei ‘beautiful’. Of the modern sources, only Han Xiaomang gives the correct glyph form.

#### Evidence for U+1814A:

<i>Homophones A</i> 50A68	<i>Homophones B2</i> 50B58	<i>Sea of Writing I</i> 43.151
		

<i>Pearl in the Palm A</i> 11:2A	<i>Homonyms</i> 12A2.08	<i>Mixed Characters</i> 12B5.01
		

### 3.26 Tangut Ideograph 181B2

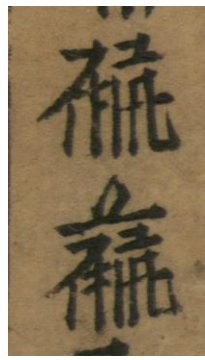
Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+174F3 𐰪	2092 𐰪	1078 𐰪	1154/1210 𐰪	5179 𐰪	4336 𐰪	no change
U+181B2 𐰪	5234 𐰪	4059 𐰪	4261/4408 𐰪	5171 𐰪	0984 𐰪	U+181B2 𐰪


According to the *Sea of Writing* U+174F3 𐰪 *na* ‘fat’ is constructed from the top part of U+174F0 𐰪 *na* ‘deep’ and the whole of U+181B2 𐰪 *tshwu* ‘fat’ (𐰪𐰪𐰪𐰪). Therefore the bottom part of U+174F3 should be identical to the whole of U+181B2. However, this is not the case in Li Fanwen’s 2008 *Tangut-Chinese Dictionary*, and therefore in the ISO/IEC 10646 and Unicode code charts, where the middle vertical stroke is different in the two characters. Modern sources are inconsistent in the way that these two characters are written:




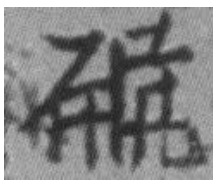
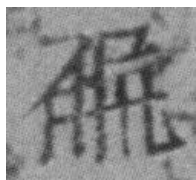
Original Tangut sources also show a mixture of glyph forms with long and short middle vertical strokes for U+174F3 and U+181B2 (see next page for examples). However, within a single source the two characters are written the same. *Sea of Writing*, *Homophones* Edition B, *Mixed Characters*, and *Proverbs* show a short vertical stroke for both characters; whereas only *Homophones* Edition A shows a long a vertical stroke for both characters. In texts that only have U+181B2, *Pearl in the Palm* consistently writes it with a short middle vertical stroke, but *Odes* consistently writes it with a long middle vertical stroke.

It seems that both ways of writing the characters (with a long or a short middle vertical stroke) are acceptable, but the two characters should be written consistently with respect to each other. As *Sea of Writing*, *Homophones* Edition B, *Mixed Characters*, *Proverbs*, and *Pearl in the Palm* all write U+181B2 with a short middle vertical stroke, the glyph for U+181B2 should be changed to match U+174F3, as shown above.

**Evidence for U+181B2 and U+174F3:**








<i>Sea of Writing I</i> 22.261	<i>Sea of Writing I</i> 06.261	<i>Mixed Characters</i> 17A3.03	<i>Proverbs</i> 15B7	<i>Proverbs</i> 26A1
				
U+174F3	U+181B2	U+181B2 U+174F3	U+181B2 U+174F3	U+181B2

<i>Homophones A</i> 12A31	<i>Homophones B2</i> 13A21	<i>Homophones B5</i> 13A21	<i>Homophones A</i> 33A77	<i>Homophones B2</i> 35B24
				
U+174F3 U+181B2	U+174F3 U+181B2	U+174F3 U+181B2	U+181B2 U+174F3	U+181B2 U+174F3




<i>Pearl in the Palm A</i> 13:1D	<i>Pearl in the Palm A</i> 17:3B	<i>Pearl in the Palm A</i> 22:5D	<i>Odes</i> 3:04A5	<i>Odes</i> 4:03A6
				

### 3.27 Tangut Ideograph 181C0

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+181C0 	5203 	4079 	4275/4422 -4423 	0586 	0525 	U+181C0 

U+181C0  *tshjo* ‘shaft of a cart or carriage’ is an uncommon character that only occurs in a very few Tangut sources. The Unicode 9.0 code chart glyph does not exactly match the form given in any original Tangut source, as the right hand component is different. Li Fanwen’s 2008 *Tangut-Chinese Dictionary* has Component 256  on the right side, whereas Tangut sources either have Component 328  or Component 322 . As  is attested in two sources (*Homophones B* and *Odes No. 3*) and  in only one source (*Homophones A*), the glyph for U+181C0 should be changed to have  on the right side.

#### Evidence for U+181C0:





<i>Homophones A</i> 36A33	<i>Homophones B2</i> 36B63	<i>Odes</i> 3:04A3
		

### 3.28 Tangut Ideograph 182E6

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+182E6 	2626 	4649 	4560/4712 	1578 	5617 	U+182E6 

In the Unicode 9.0 code charts, Tangut ideograph 182E6 𐰪𐰺 *zâu* ‘to exert’ is written with Component 412 𐰪 on the left, but original Tangut sources all show that this should be Component 301 𐰪.

#### Evidence for U+182E6:




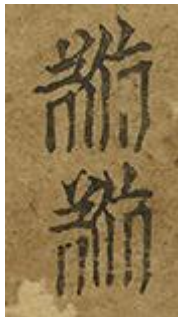
<i>Homophones A</i> 55A64	<i>Homonyms</i> 11B1.01	<i>Three Generations</i> 07A1	<i>Odes</i> 2:01A4
			

### 3.29 Tangut Ideograph 18380

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18380 𐰇	2491 𐰇	4963 𐰇		0781 𐰇	5527 𐰇	U+18380 𐰇

In the Unicode 9.0 code charts, Tangut ideograph 18380 𐰇 ṣá ‘kind of bird’ is written with Component 177 𐰇 on the right. There are very few sources for this character, but both the A and B editions of *Homophones* have Component 285 𐰇 on the right side. The only source we have found which shows Component 177 for U+18380 is one edition of *Mixed Characters*, however another edition of *Mixed Characters* held at the British Library has Component 155 𐰇 instead. As *Homophones* is the most reliable primary source, the default glyph for U+18380 should use Component 285 𐰇. The other two glyph forms should be represented as IVS variants.

#### Evidence for U+18380:




<i>Homophones A</i> 40B57	<i>Homophones B2</i> 41A33	<i>Mixed Characters</i> 09B6.05	<i>Mixed Characters</i> Or.12380/1843 (J)
			

### 3.30 Tangut Ideograph 18438

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18438 	2669 	4821 	4831/4989 	1526 	5483 	U+18438 







In the Unicode 9.0 code charts, Tangut ideograph 18438 𐰚𐰢𐰆 ‘to continue’ is written with Component 106 𐰢 above Component 32 𐰆 on the right. There are very few occurrences of this character in original Tangut sources, but both the A and B editions of *Homophones* show that the right side should be written with Component 106 𐰢 above Component 6 𐰆.

#### Evidence for U+18438:



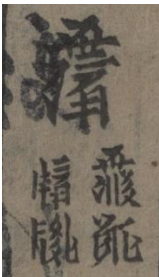


<i>Homophones A</i> 50B41	<i>Homophones B1</i> 51A35	<i>Homophones B2</i> 51A35
		

### 3.31 Tangut Ideograph 18488

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18488 	5185 	4119 	4237/4384 	1295 	1510 	U+18488 

In the Unicode 9.0 code charts, U+18488  ·u ‘healthy’ is written with Component 458  plus 7 additional strokes, following Li Fanwen 2008 and Kychanov 2006, whereas it should be Component 325  plus 8 strokes, as shown in Han Xiaomang 2004. Tangut sources all show that the bottom right component should be Component 479 , and *Sea of Writing* gives the character construction as the surrounding part of U+18192  ·u ‘to exchange’ and the right side of U+17E61  *kjē* ‘brave’, which confirms the structure of the character.

#### Evidence for U+18488:

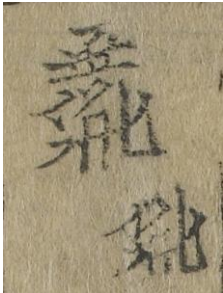





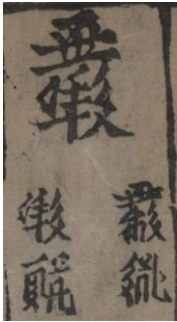
<i>Homophones A</i> 41B34	<i>Homophones B2</i> 42A45	<i>Sea of Writing I</i> 10.252	<i>Sea of Writing I</i> 76.251	<i>Sea of Writing I</i> 79.231
				

### 3.32 Tangut Ideograph 18493

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+18493 𐰇	5167 𐰇	5076 𐰇	4932/5097 𐰇	3927 𐰇	0975 𐰇	U+18493 𐰇

In the Unicode 9.0 code charts, Tangut ideograph 18493 𐰇 *pə* ‘to congeal, to scar’ has Component 458 𐰇 at the top, but it is written slightly differently to other ideographs with Component 458, apparently following the form given in *Sea of Writing*. However, the character construction given in *Sea of Writing* indicates that the top component derives from the top part of U+18496 𐰇 *low* ‘to gather’, and U+18496 is written with the normal form of Component 458 in both *Sea of Writing* and *Homophones*.

#### Evidence for U+18493 and U+18496:

	<i>Homophones A</i>	<i>Homophones B</i>	<i>Homophones B</i>	<i>Sea of Writing</i>	<i>Mixed Characters</i>
U+18493 𐰇	 08B41	 B2 09A68	 B5 09A68	 I 84.231	 17A8.02
U+18496 𐰇	 47B51	 B1 48A42	 B2 48A42	 I 58.251	

### 3.33 Tangut Ideograph 187B0

Original Glyph	Sofronov 1968	Li Fanwen 1986	Han Xiaomang 2004	Kychanov 2006	Li Fanwen 2008	Corrected Glyph
U+187B0 𐰇𐰚	2616 𐰇𐰚	5750 𐰇𐰚	5657/5843 𐰇𐰚	2104 𐰇𐰚	5761 𐰇𐰚	U+187B0 𐰇𐰚

In the Unicode 9.0 code charts, Tangut ideograph 187B0 𐰇𐰚 *lie* (surname) is written with Component 719 𐰇 on the left, but original Tangut sources show that this should be Component 691 𐰇.

#### Evidence for U+187B0:

<i>Homophones A</i> 49B14	<i>Homophones B1</i> 49B73	<i>Homophones B2</i> 49B73	<i>Mixed Characters</i> 12B5.01
			

#### 4. Technical Documents

- N4588R2.** Andrew West, Viacheslav Zaytsev, Sun Bojun, Michael Everson. *Tangut glyph corrections*. ISO/IEC JTC1/SC2/WG2 N4588R2 (L2/14-209R). 2014-10-01. <http://www.unicode.org/L2/L2014/14209r-n4588.pdf>
- N4723.** Andrew West, Viacheslav Zaytsev, Sun Bojun. *Glyph Corrections for 3 Tangut ideographs*. ISO/IEC JTC1/SC2/WG2 N4723 (L2/16-112). 2016-04-21. <http://www.unicode.org/L2/L2016/16112-n4723-tangut-glyph-corr.pdf>
- N4724.** Andrew West, Viacheslav Zaytsev, Sun Bojun. *Proposal to encode five additional Tangut ideographs*. ISO/IEC JTC1/SC2/WG2 N4724 (L2/16-095). 2016-04-21. <http://www.unicode.org/L2/L2016/16095-n4724-tangut.pdf>
- N4850.** Andrew West and Viacheslav Zaytsev. *Corrections for 31 Tangut ideographs and one Tangut component*. ISO/IEC JTC1/SC2/WG2 N4850 (L2/17-313). 2017-09-07. <http://www.unicode.org/L2/L2017/17313-n4850-tangut.pdf>
- N4851.** Andrew West and Viacheslav Zaytsev. *Proposal to encode six additional Tangut ideographs*. ISO/IEC JTC1/SC2/WG2 N4851 (L2/17-314). 2017-09-07. <http://www.unicode.org/L2/L2017/17314-n4851-tangut.pdf>
- N4896.** Andrew West, Viacheslav Zaytsev, Sun Bojun (18th Sub-project of the Project Chinese Characters Repertoire), and Jerry You. *Tangut Character Additions and Glyph Corrections*. ISO/IEC JTC1/SC2/WG2 N4896 (L2/17-360). 2017-09-22. <http://www.unicode.org/L2/L2017/17360-n4896-tangut-add-corr.pdf>
- N4957.** Andrew West. *Proposal to encode seven additional Tangut components*. ISO/IEC JTC1/SC2/WG2 N4957 (L2/18-194). 2018-06-01. <https://www.unicode.org/L2/L2018/18194-tangut-n4957.pdf>
- N5031.** Andrew West and Viacheslav Zaytsev. *Investigation of Tangut unification issues*. ISO/IEC JTC1/SC2/WG2 N5031 (L2/19-064). 2019-02-10. <http://www.unicode.org/L2/L2019/19064-tangut-n5031.pdf>
- N5064.** Andrew West, Viacheslav Zaytsev (Institute of Oriental Manuscripts, Russian Academy of Sciences), Jia Changye (Ningxia Academy of Social Sciences), Jing Yongshi (Beifang University of Nationalities), Sun Bojun (Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences). *Proposal to encode nine Tangut ideographs and six Tangut components*. ISO/IEC JTC1/SC2/WG2 N5064 (L2/19-207). 2019-05-27. <http://www.unicode.org/L2/L2019/19207-n5064-tangut.pdf>
- N5126.** Andrew West and Viacheslav Zaytsev. *Additional Tangut Glyph Corrections*. ISO/IEC JTC1/SC2/WG2 N5126 (L2/19-403). 2019-12-21. <http://www.unicode.org/L2/L2019/19403-n5126-tangut.pdf>

## 5. Bibliography

- Arakawa 2001.** Arakawa Shintarō 荒川慎太郎. “Seikashi no kyakuin ni mirareru inbo ni tsuite: ‘Sanze zoku meigen shū bun’ shoshū Seikagoshi” 西夏詩の脚韻に見られる韻母について: 『三世属明言集文』 所収西夏語詩 [About the rhymes in Tangut verses: Reanalysis of Tangut rhyming poetry in *San shi shu ming yan ji wen*]; *Kyōto daigaku gengogaku kenkyū* 京都大学言語学研究 = *Kyoto University Linguistic Research* vol. 20 (2001): 195–224.
- Drogön Chögyal Phagpa 2007.** 'gro mgon chos rgyal 'phags pa = Bāsibā 八思巴 [Drogön Chögyal Phagpa]. *sa skya bka' 'bum dpe bsdur ma las 'gro mgon chos rgyal 'phags pa'i gsung 'bum pod dang po bzhugs so* [Comparative Edition of the Collected Writings of Sakya: Collected Works of Drogön Chögyal Phagpa. Vol. 1] = *sa skya gong ma rnam lnga'i gsung 'bum dpe bsdur ma las 'gro mgon chos rgyal 'phags pa'i gsung pod dang po bzhugs* [Comparative Edition of the Collected Works of the Five Founding Fathers of Sakya: Works of Drogön Chögyal Phagpa. Vol. 1] = *Sàjiā wǔzǔ quánjí duìkān běn* 萨迦五祖全集对勘本 (17/25) [Comparative Edition of the Collected Works of the Five Founding Fathers of Sakya. Vol. 17/25]. Pe cin = Běijīng 北京: Krung go'i bod rig pa dpe skrun khang = Zhōngguó zàngxué chūbǎnshè 中国藏学出版社, 2007. (Mes po'i shul bzhag = Xiānzhe yíshū 先哲遗书; 19). ISBN 978-7-80057-846-5
- ECHW 7.** Shǐ Jīnbō 史金波, Wèi Tóngxián 魏同贤, and E. I. Kychanov (chief eds.). *É cáng Hēishuǐchéng wénxiàn* 俄藏黑水城文献 = *Памятники письменности из Хара-Хото хранящиеся в России* = *Heishuicheng Manuscripts Collected in Russia*. Vol. 7. Shànghǎi 上海: Shànghǎi gǔjí chūbǎnshè 上海古籍出版社, 1997. ISBN 7-5325-2213-X
- ECHW 9.** Shǐ Jīnbō 史金波, Wèi Tóngxián 魏同贤, and E. I. Kychanov (chief eds.). *É cáng Hēishuǐchéng wénxiàn* 俄藏黑水城文献 = *Памятники письменности из Хара-Хото хранящиеся в России* = *Heishuicheng Manuscripts Collected in Russia*. Vol. 9. Shànghǎi 上海: Shànghǎi gǔjí chūbǎnshè 上海古籍出版社, 1999. ISBN 7-5325-2628-3
- ECHW 10.** Shǐ Jīnbō 史金波, Wèi Tóngxián 魏同贤, and E. I. Kychanov (chief eds.). *É cáng Hēishuǐchéng wénxiàn* 俄藏黑水城文献 = *Памятники письменности из Хара-Хото хранящиеся в России* = *Heishuicheng Manuscripts Collected in Russia*. Vol. 10. Shànghǎi 上海: Shànghǎi gǔjí chūbǎnshè 上海古籍出版社, 1999. ISBN 7-5325-2648-8
- ECHW 11.** Shǐ Jīnbō 史金波, Wèi Tóngxián 魏同贤, and E. I. Kychanov (chief eds.). *É cáng Hēishuǐchéng wénxiàn* 俄藏黑水城文献 = *Памятники письменности из Хара-Хото хранящиеся в России* = *Heishuicheng Manuscripts Collected in Russia*. Vol. 11. Shànghǎi 上海: Shànghǎi gǔjí chūbǎnshè 上海古籍出版社, 1999. ISBN 7-5325-2653-4
- Han Xiaomang 2004.** Hán Xiǎománg 韩小忙. *Xīxiàwén zhèngzì yánjiū* 西夏文正字研究 [A Study on Xixia Orthography]. Ph.D. dissertation. Xī'ān 西安: Shǎnxī shīfàn dàxué 陕西师范大学, 2004. Advisor, Prof. Lǐ Fànwén 李范文.
- Ivanov 1923.** Yī Fènggé 伊鳳閣 [A. И. Иванов]. “Xīxià guóshū shuō” 西夏國書說 [The Language of Hsi-Hsia]; *Guólì Běijīng dàxué Guóxué jìkān* 國立北京大學國學季刊 = *The Kuo-Hsio Chi-K'an: A Journal of Sinological Studies* vol. 1 no. 4 (December 1923): 675–686.

- Ivanov 1924.** Ivanof, A. [А. И. Иванов]. “Yǔ Luó Jūnměi shū” 與羅君美書 [To Mr. Lo Chün Mei (i.e. Luo Fucheng)]; *Shinagaku* 支那學 = *Shina-gaku* (Sinology) vol. 3 no. 8 (July 1924): 73 (637).
- Kolokolov et al. 1966.** Колоколов, В. С. [V. S. Kolokolov] and Е. И. Кычанов [E. I. Kychanov] (preface, dictionary and indices). *Китайская классика в тангутском переводе (Лунь юй, Мэн цзы, Сяо цзин). Факсимиле текстов* [Chinese classics in Tangut translation (*Lun yu, Meng zi, Xiao jing*). Facsimile of the texts]. Москва [Moscow]: Издательство «Наука», Главная редакция восточной литературы [“Nauka” Publishing House, The Chief Editorial Office for Oriental Literature], 1966. (Памятники письменности Востока [Written Monuments of the Orient]; IV).
- Kychanov 1999.** Кычанов, Е. И. [E. I. Kychanov] (comp.); Нисида, Т. [Nishida Tatsuo 西田 龍雄] (introductory paper); Аракава, С. [Arakawa Shintarō 荒川 慎太郎] (publication preparation). *Каталог тангутских буддийских памятников Института востоковедения Российской Академии Наук* [Catalogue of Tangut Buddhist monuments at the Institute of Oriental Studies of the Russian Academy of Sciences]. [Kyoto]: Университет Киото [Kyoto University], 1999.
- Kychanov 2004.** Кычанов, Е. И. [E. I. Kychanov]. “Несколько предварительных замечаний по поводу тангутского текста «Собрание слов, передаваемых от одного к другому в трёх поколениях»” [Some Preliminary Remarks about the Tangut Text *The Collection of Words Transmitted through Three Generations from One Person to Another*]; *Письменные памятники Востока* = *Written Monuments of the Orient* no. 1 (2004, Spring-Summer): 147–159.
- Kychanov 2006.** Kychanov, E. I. (Е. И. Кычанов) (ed.) and Arakawa Shintarō 荒川慎太郎 (co-ed.). *Словарь тангутского (Си Ся) языка. Тангутско-русско-англо-китайский словарь* = *Tangut dictionary. Tangut-Russian-English-Chinese dictionary*. Kyoto: Faculty of Letters, Kyoto University, 2006.
- Li Fanwen 1986.** Lǐ Fànwén 李范文. *Tóngyīn yánjiū* 同音研究 [Study of the Homophones]. Yínchuān 银川: Níngxià rénmin chūbǎnshè 宁夏人民出版社, 1986.
- Li Fanwen 1997.** Lǐ Fànwén 李范文 (comp.). *Xià-Hàn zìdiǎn* 夏漢字典 [Tangut-Chinese Dictionary]. Běijīng 北京: Zhōngguó shèhuì kēxué chūbǎnshè 中國社會科學出版社, 1997. ISBN 7-5004-2113-3
- Li Fanwen 2008.** Lǐ Fànwén 李范文 (comp.) and Jiǎ Chángyè 賈常業 (rev. and exp.). *Xià-Hàn zìdiǎn* 夏漢字典 [Tangut-Chinese Dictionary (revised ed.)]. Běijīng 北京: Zhōngguó shèhuì kēxué chūbǎnshè 中國社會科學出版社, 2008. ISBN 978-7-5004-2113-9
- Li Fanwen 2012a.** Ли Фань-вэнь [Lǐ Fànwén 李范文]. “Е. И. Кычанов и изучение документов из Хара-Хото” [E. I. Kychanov and the study of documents from Khara-Khoto]. In Попова, И. Ф. [Irina Porova] (comp. and ed.), *Тангуты в Центральной Азии: Сборник статей в честь 80-летия профессора Е. И. Кычанова* [Tanguts in Central Asia: a collection of articles marking the 80th anniversary of Prof. E. I. Kychanov] pp. 206–212. Москва [Moscow]: Издательская фирма «Восточная литература» РАН [Publishing firm “Oriental Literature” of the RAS], 2012. ISBN 978-5-02-036505-6

- Li Fanwen 2012b.** Lǐ Fànwén 李範文 (comp.). *Jiǎnmíng Xià-Hàn zìdiǎn* 簡明夏漢字典 [Abridged Tangut-Chinese dictionary]. Běijīng 北京: Zhōngguó shèhuì kēxué chūbǎnshè 中國社會科學出版社, 2012. ISBN 978-7-5161-1544-2
- Li Ruoyu 2016.** Lǐ Ruòyú 李若愚. “Xǐ jīngāng xiànzhèng rúyì bǎo’: Yuán dìshī Bāsībā zhùzuò de Xīxià yìběn” 《喜金刚现证如意宝》: 元帝师八思巴著作的西夏译本 [Hevajra’s Ruyibao: A Tangut Version by Yuan Imperial Preceptor Ba Siba]; *Níngxìà Shèhuì Kēxué* 宁夏社会科学 [Social Sciences in Ningxia] No. 5 (September 2016): 206–212.
- Li Ruoyu 2017.** Lǐ Ruòyú 李若愚. *Xīxiàwén ‘Xǐ jīngāng xiànzhèng rúyì bǎo’ kǎoshì* 西夏文《喜金刚现证如意宝》考释 [Study of the Tangut version of Hevajra’s Wish-Fulfilling Gem of Abhisamaya]. Ph.D. dissertation. Běijīng 北京: Zhōngguó shèhuì kēxuéyuàn yánjiūshēng-yuàn 中国社会科学院研究生院 = Graduate School of Chinese Academy of Social Sciences, 2017. Advisor, Prof. Niè Hóngyīn 聂鸿音.
- Murata 1957.** Murata Jirō 村田治郎 (ed.), with contributions of Nagao Gajin 長尾雅人, Ashikaga Atsuuji 足利惇氏, Takata Osamu 高田修, Gō Minoru 江實, Ono Katsutoshi 小野勝年, Fujieda Akira 藤枝晃, Hibino Takeo 日比野丈夫, Kajiyama Yūichi 梶山雄一, Nishida Tatsuo 西田龍雄 and Murata Jirō 村田治郎. *Kyōyōkan* 居庸關 = *Chū-yung-kuan: the Buddhist arch of the fourteenth century A. D. at the pass of the Great Wall northwest of Peking*. Volume I: Text. [Kyōto]: Kyōto daigaku Kōgakubu 京都大學工學部 = Faculty of Engineering, Kyoto University, 1957.
- Nishida 1966.** Nishida Tatsuo 西田龍雄. *Seikamoji shōjiten* 西夏文字小字典 [Little Dictionary of Tangut Characters]. In *Seikago no kenkyū: Seikago no saikōsei to Seikamoji no kaidoku* 西夏語の研究: 西夏語の再構成と西夏文字の解讀 = *A Study of the Hsi-Hsia language: Reconstruction of the Hsi-Hsia language and decipherment of the Hsi-Hsia script*, vol. II pp. 303–507. Tōkyō 東京: Zayūhō kankōkai 座右宝刊行会, 1966.
- Samosyuk 2006.** Самосюк, К. Ф. (K. F. Samosyuk). *Буддийская живопись из Хара-Хото XII–XIV веков. Между Китаем и Тибетом. Коллекция П. К. Козлова* = *Buddhist Painting from Khara-Khoto. XII–XIVth centuries. Between China and Tibet. P. K. Kozlov’s Collection*. Санкт-Петербург = St. Petersburg: Издательство Государственного Эрмитажа = The State Hermitage Publishers, 2006. ISBN 5-93572-234-8
- Sofronov 1968.** Софронов, М. В. [M. V. Sofronov]. *Грамматика тангутского языка. Книга 2: Материалы для фонетической реконструкции* [Grammar of the Tangut Language. Volume 2: Materials for the Phonetic Reconstruction]. Москва [Moscow]: Издательство «Наука», Главная редакция восточной литературы [“Nauka” Publishing House, The Chief Editorial Office for Oriental Literature], 1968.
- Sun Bojun 2011.** Sūn Bójūn 孙伯君. “Yuándài báiyún zōng yìkān Xīxiàwén wénxiàn zōngkǎo” 元代白云宗译刊西夏文文献综考 [General study of Tangut documents translated and printed during the Yuan dynasty by the White Cloud sect]; *Wénxiàn* 文献 [Documents] No. 2 (2011): 146–157.
- Terentiev-Katansky et al. 2002.** Терентьев-Катанский, А. П. [A. P. Terentiev-Katansky] (introductory paper, trans. from Tangut) and М. В. Софронов [M. V. Sofronov] (trans. ed., text reconstruction, preface, study and commentary). *Смешанные знаки [трёх частей мироздания]: Факсимиле ксилографа* [Mixed Characters [of Three Parts of the Universe]: Facsimile of the blockprint]. Москва [Moscow]:

Издательская фирма «Восточная литература» РАН [Publishing firm “Oriental Literature” of the RAS], 2002. (Памятники письменности Востока [Written Monuments of the Orient]; CXXI). ISBN 5-02-018097-1

- Wang Jingru 1932.** Wáng Jìngrú 王靜如. “Xīxià guómíng kǎo” 西夏國名考 [On the Name Shishiah]. In Wáng Jìngrú 王靜如. *Xīxià yánjiū* 西夏研究 = *Shishiah Studies*, part 1 pp. 77–88. Běipíng 北平: Guólì Zhōngyāng yánjiūyuàn lìshǐ yǔyán yánjiūsuo 國立中央研究院歷史語言研究所 = Academia Sinica, The National Research Institute of History and Philology, 1932. (Guólì Zhōngyāng yánjiūyuàn lìshǐ yǔyán yánjiūsuo dān kān jiǎ zhǒng zhī bā 國立中央研究院歷史語言研究所單刊甲種之八 = Academia Sinica, The National Research Institute of History and Philology Monographs. Series A; No. 8).
- YCHW 3.** Xiè Yùjié 謝玉傑 and Frances Wood [Wú Fāngsī 吴芳思] (chief eds.). *Yīng cáng Hēishuǐchéng wénxiàn* 英藏黑水城文獻 = *Documents from Khara-Khoto in Britain* = *Yīngguó guójiā túshūguǎn cáng Hēishuǐchéng wénxiàn* 英國國家圖書館藏黑水城文獻 = *Documents from Khara-Khoto in the British Library*. Vol. 3. Shànghǎi 上海: Shànghǎi gǔjí chūbǎnshè 上海古籍出版社, 2005. ISBN 7-5325-4091-X
- ZCXW 4.** Shǐ Jīnbō 史金波 and Chén Yùníng 陈育宁 (chief eds.). *Zhōngguó cáng Xīxià wénxiàn* 中國藏西夏文獻 = *Tangut Manuscripts Collected in China*. Vol. 4. Lánzhōu 蘭州: Gānsù rénmin chūbǎnshè 甘肅人民出版社 = Gansu People’s Publishing House ; Dūnhuáng wényì chūbǎnshè 敦煌文藝出版社 = Dunhuang Literature and Art Publishing House, 2005. ISBN 7-80587-748-3 (第 1 編)
- ZCXW 5.** Shǐ Jīnbō 史金波 and Chén Yùníng 陈育宁 (chief eds.). *Zhōngguó cáng Xīxià wénxiàn* 中國藏西夏文獻 = *Tangut Manuscripts Collected in China*. Vol. 5. Lánzhōu 蘭州: Gānsù rénmin chūbǎnshè 甘肅人民出版社 = Gansu People’s Publishing House ; Dūnhuáng wényì chūbǎnshè 敦煌文藝出版社 = Dunhuang Literature and Art Publishing House, 2005. ISBN 7-80587-768-8 (第 2 編)
- ZCXW 6.** Shǐ Jīnbō 史金波 and Chén Yùníng 陈育宁 (chief eds.). *Zhōngguó cáng Xīxià wénxiàn* 中國藏西夏文獻 = *Tangut Manuscripts Collected in China*. Vol. 6. Lánzhōu 蘭州: Gānsù rénmin chūbǎnshè 甘肅人民出版社 = Gansu People’s Publishing House ; Dūnhuáng wényì chūbǎnshè 敦煌文藝出版社 = Dunhuang Literature and Art Publishing House, 2005. ISBN 7-80587-768-8 (第 2 編)

## 6. Tangut Sources

**Classic of Filial Piety.** *wə ngm* 𐰇𐰆𐰏 [Classic of Filial Piety = *Xiào jīng* 孝經]. Manuscript, 79 folios. IOM (Tangut fond): pressmark Tang 1, old inventory № 2627. In: Kolokolov et al. 1966, p. 133–211 (facsimile part); ECHW 11, p. 2–46.

**Dissected Rimes of the Five Sounds.** *ngwə ·əi we mbju* 𐰇𐰆𐰏𐰆𐰏𐰆 [Dissected Rimes of the Five Sounds = *Wǔyīn qiēyùn* 五音切韻]. Colophon dated 1173. Manuscript, 39 folios. IOM (Tangut fond): pressmark Tang 21/1, old inventory № 620. Published as Edition A (甲種本) in: ECHW 7, pp. 258–278.

**Forest of Categories.** *ndiē mbo* 𐰇𐰆𐰏 [Forest of Categories = *Lèilín* 類林]. Colophons dated 1181. Xylograph edition, folios 01–37 (vol. 3), 01–35 (vol. 4), 13–24 (vol. 5), 01–36 (vol. 6), 01–33 (vol. 7), 01–23 (vol. 8), 01–26 (vol. 9), 04–15 (vol. 10). IOM (Tangut fond): pressmark Tang 11/2, old inventory № 6444; Tang 11/3, old inventory № 2625; Tang 11/4, old inventory № 125; Tang 11/5, old inventory № 126; Tang 11/6, old inventory № 127; Tang 11/7, old inventory № 128; Tang 11/8(1), old inventory № 129; Tang 11/8(2), old inventory № 6686; Tang 11/9, old inventory № 130; Tang 11/10, old inventory № 131. In: ECHW 11, pp. 221–332.

**Grains of Gold.** *siēu siōw kei ndiā pīa tjei ·iwə* 𐰇𐰆𐰏𐰆𐰏𐰆 [Newly Collected Grains of Gold Placed in the Palm Text = *Xīnjí suījīn zhìzhǎngwén* 新集碎金置掌文]. Manuscript. IOM (Tangut fond): pressmark Tang 30/1, old inventory № 741. Published in: ECHW 10 pp. 108–114. Folios are numbered according to the numbers of the photographs in it.

**Hevajra's Abhisamaya.** *ngiwei ·iə nin mīuo ·ju tsin* 𐰇𐰆𐰏𐰆𐰏 [Hevajra's Wish-Fulfilling Gem of Abhisamaya [direct realization] = *Xī jīngāng xiànzhèng rúyì bǎo* 喜金剛現證如意寶]. Manuscript. Sold at the Spring 2017 Art Auction held by the Beijing Taihejiacheng Auction Company (Běijīng tài hé jiā chéng pāimài yǒuxiàn gōngsī 北京泰和嘉成拍卖有限公司) on 4 June 2017 (Lot 2368). Provenance and current owner unknown.

**Homonyms.** *tshi tsī ·ju ndai mje lew ndi ndza* 𐰇𐰆𐰏 [Essential Selection of Often-Transmitted Homonyms and Mixed Characters = *Zéyào Chángchuán Tóngmíng Zázì* 擇要常傳同名雜字]. Xylograph edition, folios 01–14. Sold at an auction of ancient documents held by the Beijing Debao International Auction Company (Běijīng débǎo guójì pāimài yǒuxiàn gōngsī 北京德宝国际拍卖有限公司) on 23 November 2014 (Lot 65). Provenance unknown. Now in private ownership.

**Homophones A.** *·əi lew* 𐰇𐰆 [Homophones = *Tóngyīn* 同音]. Edition A (only one exemplar of this edition exists). Final preface dated 1132. Xylograph edition, folios 01–56. IOM (Tangut fond): pressmark Tang 18/1, old inventory № 207. Published as Edition A (甲種本) in: ECHW 7 pp. 1–28.

**Homophones B1.** *·əi lew* 𐰇𐰆 [Homophones = *Tóngyīn* 同音]. Edition B Exemplar 1 (one of the exemplars making up ECHW Edition B). Xylograph edition, folios 01–04A, 10–12, 14–15, 20–31, 48–53A, 29 (2<sup>nd</sup> ex.), 51B (2<sup>nd</sup> ex.). IOM (Tangut fond): pressmark Tang 18/2, old inventory № 208. Published as Edition B (乙種本) in: ECHW 7 pp. 29–55.

**Homophones B2.** *·əi lew* 𐰇𐰆 [Homophones = *Tóngyīn* 同音]. Edition B Exemplar 2 (one of the exemplars making up ECHW Edition B). Xylograph edition, folios 07–51A, 52.

IOM (Tangut fond): pressmark Tang 18/3, old inventory № 209. Published as Edition B (乙種本) in: ECHW 7 pp. 29–55.

**Homophones B3.** ·êi leu 𐰇𐰣 [Homophones = *Tóngyīn* 同音]. Edition B Exemplar 3 (one of the exemplars making up ECHW Edition B). Xylograph edition, folios 07A, 09B, 16A, 17B, 18–24, 25A, 25B, 26A (2 ex.), 26B (2 ex.), 27A (2 ex.), 27B, 28A, 29. IOM (Tangut fond): pressmark Tang 18/7, old inventory № 4775. Published as Edition B (乙種本) in: ECHW 7 pp. 29–55.

**Homophones B4.** ·êi leu 𐰇𐰣 [Homophones = *Tóngyīn* 同音]. Edition B Exemplar 4 (corresponding to ECHW Edition C). Xylograph edition, folios 26B–31A. IOM (Tangut fond): pressmark Tang 18/4, old inventory № 2619. Published as Edition C (丙種本) in: ECHW 7 pp. 55–57.

**Homophones B5.** ·êi leu 𐰇𐰣 [Homophones = *Tóngyīn* 同音]. Edition B Exemplar 5 (corresponding to ECHW Edition D) with explanatory notes on the verso side [同音背隱音義]. Xylograph edition, folios 01–33. IOM (Tangut fond): pressmark Tang 18/15, old inventory № 8365. Published as Edition D (丁種本) in: ECHW 7 pp. 58–121.

**Homophones and Sea of Writing.** [*Combined Edition of Homophones and Sea of Writing* = *Tóngyīn Wénhǎi Bǎoyùn hébiān* 同音文海寶韻合編]. Manuscript. Edition A. IOM (Tangut fond): pressmark Tang 17/2, old inventory № 4153; Tang 17/12, old inventory № 4781; Tang 17/13, old inventory № 6685; Tang 17/14, old inventory № 8179. Published as Edition A (甲種本) in: ECHW 7 pp. 233–256. Folios are numbered according to the numbers of the photographs in it.

**Juyongguan.** Yuan dynasty Buddhist inscriptions on the walls of the Cloud Platform at Juyong Pass (*Jūyōngguān Yúntái* 居庸關雲臺), dated 1345. In: Murata 1957, rubbings 4 and 5.

**Mixed Characters.** [sə rjɛ] ndi ndza [𐰇𐰣] 𐰇𐰣 [Mixed Characters [of Three Parts of the Universe] = *Sāncái zázi* 三才雜字]. Colophon dated 1187. Xylograph edition, folios 03A–23A. IOM (Tangut fond): pressmark Tang 19/1, old inventory № 210. In: Terentiev-Katansky 2002 pp. 213–240.

**Mixed Characters.** [sə rjɛ] ndi ndza [𐰇𐰣] 𐰇𐰣 [Mixed Characters [of Three Parts of the Universe] = *Sāncái zázi* 三才雜字]. Xylograph edition, fragments. BL Or.12380/1004–1011, Or.12380/1843 (A–Z, AA–AJ), Or.12380/2236, Or.12380/2400, Or.12380/2401, Or.12380/2402 (A).

**Odes.** ndjo 𐰇 [Odes = *Shī* 詩]. Colophons dated 1185. Xylograph edition, five parts, folios 03B–04B (No. 1), 01–06 (No. 2), 01–06 (No. 3), 01–09 (No. 4), 01–08 (No. 5). IOM (Tangut fond): pressmark Tang 25/1, old inventory № 121. In: ECHW 10 pp. 267–282.

**Pearl in the Palm.** mi ʒa ngwu ndzie mbju pja ngu nje 𐰇𐰣 𐰇𐰣 𐰇𐰣 𐰇𐰣 𐰇𐰣 𐰇𐰣 = *Fān-Hàn héshí zhǎngzhōngzhū* 番漢合時掌中珠 [*Tangut-Chinese Timely Pearl in the Palm*]. Preface dated 1190. Xylograph edition, folios 01–37. IOM (Tangut fond): pressmark Tang 13 (Exemplar 1–3), old inventory № 214, 215, 216, 217, 218, 685, 4777. Published as Edition A (甲種本) = Ex 2, Edition B (乙種本) = Ex 1 and Edition C (丙種本) in: ECHW 10 pp. 1–37.

**Proverbs.** sjeu ʃjou kə pɕiou ndew lie 𐰇𐰣 𐰇𐰣 𐰇𐰣 𐰇𐰣 [Newly Collected Brocade Matching Proverbs = *Xīn jí jīn chéngduì yànyǔ* 新集錦成對諺語 or *Xīn jí jīn hécí* 新集錦合辭].

Colophon dated 1187. Xylograph edition, folios 01–31. IOM (Tangut fond): pressmark Tang 35/1, old inventory № 765.

**Repentance Dharma.** *nin vjū rai lhō dzīai rēu tsī* 𐰽𐰚𐰪𐰚𐰚𐰚𐰚𐰚𐰚 [Repentance Dharma of Kindness and Compassion in the Bodhimanda = *Cíbēi dào cháng chàn zuǐ fǎ* 慈悲道場懺罪法]. Xylograph, vols. 1, 3–10. NLC: B11.038–B11.046. Published in: ZCXW 4 pp. 87–366; ZCXW 5 pp. 3–186.

**Sea of Writing I.** *·iwə ngôn* 𐰽𐰚𐰚 [Sea of Writing = *Wénhǎi* 文海]. Xylograph edition, folios 04B–45A, 47B–93A. IOM (Tangut fond): pressmark Tang 14/1, old inventory № 211.

**Sea of Writing III.** *·iwə ngôn ndza ndjē* 𐰽𐰚𐰚𐰚 [Sea of Writing. Mixed Category = *Wénhǎi zálèi* 文海雜類]. Xylograph edition, folios 02A–08A, 09A–12A, 13B–16A, 17B–21A, 22A. IOM (Tangut fond): pressmark Tang 15, old inventory № 213. In: ECHW 7 pp. 166–176.

**Three Generations.** *sō sjei ndžwī swew ngwu sjiow ·iwə* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚𐰚 [Collected Writings of the Shining Speech of Three Generations = *Sānshìshǔ míngyán jíwén* 三世屬明言集文 or Collection of Words Transmitted From Person to Person through Three Generations = *Sāndài xiāngzhào yán wénjí* 三代相照言文集]. Movable type edition, folios 01–41. IOM (Tangut fond): pressmark Tang 27, old inventory № 4166.

**Thousand Names of the Buddha of the Past.** *vjā rā ldiu tshjē ka tū tha mjē lwə rai* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚𐰚 [Sutra of the Thousand Buddha Names of the Past Glorious Kalpa = *Guòqù zhuāngyánjié qiānfómíng jīng* 過去莊嚴劫千佛名經]. Xylograph, vol. 1 of 2. NLC: B11.052. Published in: ZCXW 6 pp. 3–59.

**Thousand Names of the Buddha of the Present.** *mjūo ndžjē me ka tū tha mjē lwə rai* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚𐰚 [Sutra of the Thousand Buddha Names of the Present Auspicious Kalpa = *Xiànzài xiánjié qiānfómíng jīng* 現在賢劫千佛名經]. Manuscript. BL: Or.12380/2288. Published in: YCHW 3 p. 61.

**Thousand Names of the Buddha of the Present.** *mjūo ndžjē me ka tū tha mjē lwə rai* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚𐰚 [Sutra of the Thousand Buddha Names of the Present Auspicious Kalpa = *Xiànzài xiánjié qiānfómíng jīng* 現在賢劫千佛名經]. Manuscript. Hermitage Museum: XX-2540. Published in: Samosyuk 2006 p. 128.

**Thousand Names of the Buddha of the Present.** *mjūo ndžjē me ka tū tha mjē lwə rai* 𐰽𐰚𐰚𐰚𐰚𐰚𐰚𐰚 [Sutra of the Thousand Buddha Names of the Present Auspicious Kalpa = *Xiànzài xiánjié qiānfómíng jīng* 現在賢劫千佛名經]. Xylograph, vols. 1–2. NLC: B11.047–B11.048. Published in: ZCXW 5 pp. 187–218.

**Vajrayana.** *mi ngwu ·jā nin ·u tshjē* 𐰽𐰚𐰚𐰚𐰚 [Root [downfalls] of Vajrayana in Tangut Language = *Fānyán Jīngāngwáng chénggēn* 番言金剛王乘根]. Manuscript. IOM (Tangut fond): pressmark Tang 293, old inventory № 4900.

## Abbreviations

**BL.** British Library (London, UK)

**IOM.** Institute of Oriental Manuscripts of the Russian Academy of Sciences (Saint Petersburg, Russia)

**NLC.** National Library of China = Guójiā túshūguǎn 國家圖書館 (Beijing, China)

### **Note on *Homophones (Tongyin)* editions**

There are two xylographic editions of *Homophones*, A and B. Edition A is only preserved as a single copy at the Institute of Oriental Manuscripts and a single small fragment at the British Library, but there are several different exemplars of Edition B printed from the same or different woodblocks (i.e. original or recarved woodblocks for the same edition). However, Chinese researchers divide *Homophones* into four editions, A, B, C and D (Chinese 甲種本, 乙種本, 丙種本, 丁種本), where Chinese Edition A corresponds to actual Edition A, and Chinese Editions B, C and D are different exemplars of actual Edition B (see ECHW 7). In our previous technical documents on encoding of Tangut script prepared for UTC and WG2 in 2008–2018, for compatibility with the Chinese scheme we referred to the exemplars of Edition B as Editions B, C and D. As the Chinese Edition B is actually a composite of three different exemplars (with different inventory numbers), we specified the exemplars corresponding to Chinese Edition B as B1, B2 and B3. Since 2019 we use a less confusing and more logical scheme of reference, with different exemplars of Edition B referred to as B1 (previously B1), B2 (previously B2), B3 (previously B3), B4 (previously C), B5 (previously D) etc.

### **Note on Tangut readings**

Tangut readings in this document are M. V. Sofronov's reconstructed pronunciations as given in E. I. Kychanov's Tangut dictionary (Kychanov 2006). Where there is no reading for a particular character in Kychanov's dictionary, we use the reading given in Sofronov 1968 if available, with the transcription modified to match the usage in Kychanov 2006.

## 7. *Acknowledgements*

The authors of this technical note would like to thank the following experts for identifying new Tangut ideographs and providing relevant source materials.

- Sūn Bójūn 孙伯君
- Jerry You (Yóu Chéngyǔ 游程宇)
- Lǐ Ruòyú 李若愚

## ***8. Version History***

<b>Version</b>	<b>Date</b>	<b>Notes</b>
1	2017-10-17	Initial version
2	2019-12-21	Additional glyph corrections for 42 Tangut ideographs and 4 Tangut components