

Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation internationale de normalisation
Международная организация по стандартизации

Doc Type: Working Group Document**Title: Proposal to encode four religious characters in the Tibetan block of the UCS****Source: Michael Everson, Chris Fynn, Peter Scharf, Andrew West****Status: Individual Contribution****Action: For consideration by JTC1/SC2/WG2 and UTC****Date: 2007-05-09**

The characters proposed here are widely-used sacred symbols in Hinduism, Buddhism, and Jainism and are often imprinted on religious texts, marriage invitations, decorations etc. They are missing from the UCS. Hindus often decorate the base symbol with a dot in each quadrant. The symbols are used to mark religious flags in Jainism and to mark Buddhist temples in Asia. While the characters are employed by users of a number of scripts, it seems appropriate to encode them in the Tibetan block alongside similar religious symbols.

Two characters which were derived from these symbols have been encoded in the CJK block, at U+534D and U+5350 respectively. The former has a reading *wán*. We propose to disunify these symbols from the CJK characters. The two CJK ideographs have been given a Unicode script property of “Han”, which indicates that they are only intended for use in a Han ideographic context, as Han ideographs. Because users of other scripts have a legitimate claim to the use of these characters, this script property is inappropriate. Perhaps the property could be changed to “Common”, but that would mean that out of the 70,000+ CJK ideographs currently encoded, U+534D and U+5350 alone would have a different property. Although this character has the name TIBETAN SYMBOL, we propose that it be given the “Common” property.

The characters also have the “Letter other” property, though it is only in CJK that they are letter-like. The use of these characters in India and Tibet is simply as a symbol. The glyphs for the ideographic characters are often drawn in an ideographic style which is not generally suitable for non-Han usage. The symbol as such may have glyph variants; it may be drawn black ཨྩ ཨྪ ཨྫ ཨྫྷ or hollow ཨྩྭ ཨྪྭ ཨྫྭ ཨྫྷྭ, for instance. That variation does not apply to the CJK characters. The location of U+534D and U+5350 quite effectively hides them amongst the thousands of anonymous CJK ideographs, where users will certainly not be able to find them if they do not already know where to look.

Further, those two characters alone are not enough. As noted above, the dotted characters are quite commonly used, and have no CJK equivalents.

It should also be noted that these were proposed by the Chinese, Irish, and UK National Bodies in N1660 (1997-12-08) as *U+0FED TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR (*yung-drung chi khor*) and *U+0FEE TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR (*yung-drung nang khor*)



TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR is proposed for U+0FD5. (Figure 1)




TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR is proposed for U+0FD6. (Figure 2)



TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR BZHI MIG CAN is proposed for U+0FD7. (Figure 3)



TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR BZHI MIG CAN is proposed for U+0FD8. (Figure 4)

























































































































































































































This character is *not* the same character as the symbol used by former National Socialist German Workers' Party's. That character is typically drawn in a thick Grotesque style and is rotated 45° thus . That character has not been encoded in the UCS and its encoding is not proposed here.

Unicode Character Properties. Character properties are proposed here.

```
0FD5;TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR;So;0;L;;;;;N;;;;;
0FD6;TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR;So;0;L;;;;;N;;;;;
0FD7;TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR BZHI MIG CAN;So;0;L;;;;;N;;;;;
0FD8;TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR BZHI MIG CAN;So;0;L;;;;;N;;;;;
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Acknowledgements

This project was made possible by grants from the U.S. National Science Foundation, which funded the International Digital Sanskrit Library Integration Project (at Brown University, grant no. 0535207). Any opinions, findings, and conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the National Science Foundation or the National Endowment for the Humanities.

| | 0F0 | 0F1 | 0F2 | 0F3 | 0F4 | 0F5 | 0F6 | 0F7 | 0F8 | 0F9 | 0FA | 0FB | 0FC | 0FD | 0FE | 0FF |
|---|---|---|---|---|---|---|---|---|---|--|---|---|---|---|-----|-----|
| 0 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 2 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 3 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 4 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 5 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 6 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 7 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 8 |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | |
| 9 |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| A |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| B |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| C |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| D |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| E |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |
| F |  |  |  |  |  |  |  |  |  |  |  |  |  | | | |

Figures.

Figure 1. TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR .



Figure 1a shows the sign as depicted by HME Publishing's Online *Encyclopedia of Western Signs and Ideograms*, <http://www.symbols.com/encyclopedia/13/131.html>. See also <http://www.symbols.com/encyclopedia/13/index.html>.



Figure 1b shows the sign in an Indus Valley Inscription (in the centre of the top inscription). <http://www.hindunet.org/saraswati/signs/script7.htm>.



Figure 1c shows a Faience button seal (H99-3814/8756-01) with found on the floor of Room 202 (Trench 43) at a Harappan site. <http://www.harappa.com/indus4/315.html>



Figure 1d shows a postcard utilizing the ancient good-luck symbol in 1907. The text on the back of the postcard states: “GOOD LUCK EMBLEM. The Swastika is the oldest cross and emblem in the world. It forms a combination of four L's standing for Luck, Light, Love and Life. It has been found in ancient Rome, excavations in Grecian cities, on Buddhist idols, on Chinese coins dated 315 B.C., and our own Southwest Indians use it as an amulet. It is claimed that the Mound Builders and Cliff Dwellers of Mexico, Central America consider ‘The Swastika’ a charm to drive away evil and bring good luck, long life and prosperity to the possessor.” <http://www.luckymojo.com/swastika.html>

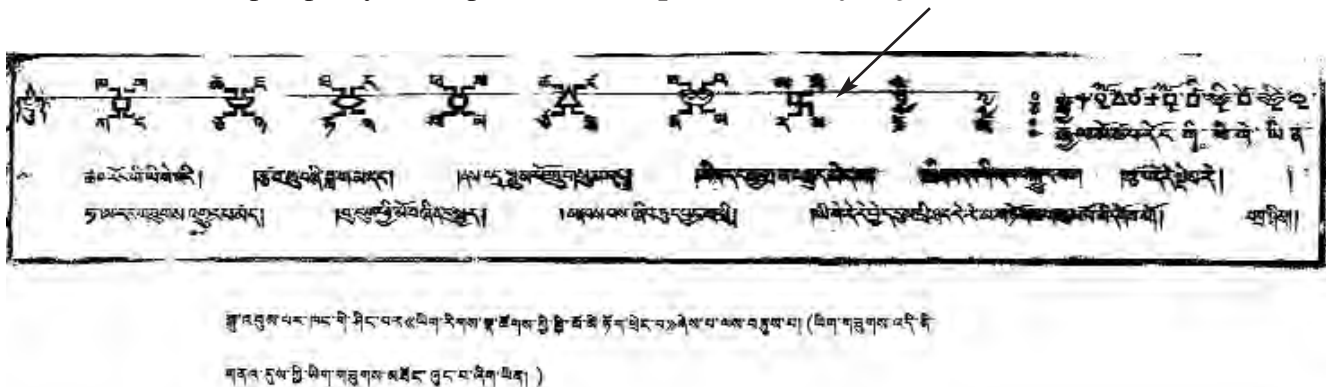


Figure 1e shows the character alongside some other symbols in a Tibetan calligraphy manual.

Figure 2. TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR.



Figure 2a shows the sign as depicted by HME Publishing’s Online *Encyclopedia of Western Signs and Ideograms*, <http://www.symbols.com/encyclopedia/13/133.html>. See also <http://www.symbols.com/encyclopedia/13/index.html>.



Figure 2b shows the sign in modern signage in Taiwan; this was taken from the Wikipedia entry at <http://en.wikipedia.org/wiki/Swastika> with the legend “On maps in the Taipei subway system a *manji* is employed to indicate a temple, next to a cross indicating a Christian church.”

| 記号 | 意味 | 記号 | 意味 | 記号 | 意味 | 記号 | 意味 | 記号 | 意味 |
|----|---------|----|--------|----|-------|----|-------|----|----------|
| 1 | 舗装国道 | 16 | トンネル | 31 | 温泉 | 46 | 紅葉 | 61 | 電信電話局 |
| 2 | 未舗装国道 | 17 | ロープウェイ | 32 | 名勝地 | 47 | 発電所 | 62 | 病院 |
| 3 | 自動車専用国道 | 18 | 新幹線 | 33 | 展望良 | 48 | ダム | 63 | 教会 |
| 4 | 有料国道 | 19 | 国鉄 | 34 | 空港 | 49 | 山頂 | 64 | 御陵 |
| 5 | 舗装主要道 | 20 | 私鉄 | 35 | 港 | 50 | 滝 | 65 | JAF施設 |
| 6 | 未舗装主要道 | 21 | 県境 | 36 | 海水浴場 | 51 | 植物園 | 66 | 記念碑 |
| 7 | 通行不能 | 22 | 市郡界 | 37 | 灯台 | 52 | ゴルフ場 | 67 | ガソリンスタンド |
| 8 | 地方道 | 23 | 航路 | 38 | 水族館 | 53 | つり場 | 68 | 標識・看板 |
| 9 | 有料道路 | 24 | 市街部 | 39 | 古戦場 | 54 | 遊園地 | 69 | バス停留所 |
| 10 | 有料林道 | 25 | 村落 | 40 | 城跡 | 55 | スキー場 | 70 | 駐車場 |
| 11 | 高速道路 | 26 | 都道府県庁 | 41 | 国民休暇村 | 56 | スケート場 | 71 | 工場 |
| 12 | 区間距離 | 27 | 区・市役所 | 42 | 国民宿舎 | 57 | 学校 | 72 | 鉱山 |
| 13 | 予定線 | 28 | 町村役場 | 43 | 山荘 | 58 | 警察署 | 73 | 牧場 |
| 14 | 徒歩道 | 29 | 神社 | 44 | キャンプ場 | 59 | 消防署 | | |
| 15 | トンネル | 30 | 寺院 | 45 | 花の名所 | 60 | 郵便局 | | |

Figure 2c shows a set of symbols used on Japanese maps, taken from *Kigō no jiten* (*The Encyclopaedia of Signs and Symbols*) ISBN 4-385-13257-7.



Figure 2d shows the character in a lotus blossom with TIBETAN SYMBOL RDO RJE RGYA GRAM at its centre. The Tibetan text at below reads *Om mani padme hum*.

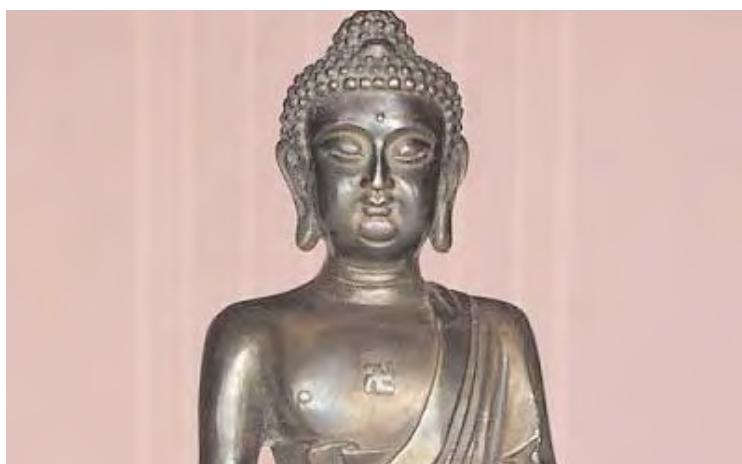


Figure 2e shows the symbol on a Tibetan statue of the Buddha.



Figure 2f shows the symbol in use above a lotus flower in a book printed in Malaysia.

Figure 3. TIBETAN SYMBOL GYUNG DRUNG NANG -KHOR BZHI MIG CAN.



Figure 3a shows the sign in Vidisha Priyanka's "Taking the Swastika Back," 2006-03-24.
http://www.tboblogs.com/index.php/entertainment/comments/taking_the_swastika_back/.



Figure 3b shows it depicted in "Die Verwendung der Swastika in alter Zeit."
<http://www.sabon.org/swastika/index.html>.



Figure 3c shows the sign carved on a gravestone at Tashilumpo Monastery in Tibet.



Figure 3d shows the character in a domestic shrine.

Figure 4. TIBETAN SYMBOL GYUNG DRUNG PHYI -KHOR BZHI MIG CAN



Figure 4 shows the character as depicted by HME Publishing's Online *Encyclopedia of Western Signs and Ideograms*, <http://www.symbols.com/encyclopedia/13/134.html>

A. Administrative

1. Title

Proposal to encode four religious characters in the Tibetan block of the UCS

2. Requester's name

Michael Everson, Chris Fynn, Peter Scharf, Andrew West

3. Requester type (Member body/Liaison/Individual contribution)

Individual contribution.

4. Submission date

2007-05-09

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

No.

1b. Proposed name of script

1c. The proposal is for addition of character(s) to an existing block

Yes

1d. Name of the existing block

Tibetan.

2. Number of characters in proposal

4.

3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)

Category B.1.

4a. Is a repertoire including character names provided?

Yes.

4b. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?

Yes.

4c. Are the character shapes attached in a legible form suitable for review?

Yes.

5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Michael Everson.

5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

No.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

Yes.

8. Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script.

See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

Yes, two of the characters have been proposed in N1660.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

Yes.

2b. If YES, with whom?

Michel Angot, R. Chandrashekar, Malcolm Hyman, Susan Rosenfield, B. V. Venkatakrishna Sastry, Michael Witzel (scholars working in the Vedic tradition)

2c. If YES, available relevant documents

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

Tibetans, Indologists, Indo-Europeanists, teachers, students, and practitioners of Vedic recitation, Buddhists, Hindus.

4a. The context of use for the proposed characters (type of use; common or rare)

Used historically and liturgically.

4b. Reference

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where?

Typically in religious publications but they are generic cultural symbols.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Accordance with the Roadmap. Keep with other Tibetan characters.

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

Yes.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

Yes.

10b. If YES, is a rationale for its inclusion provided?

Yes.

10c. If YES, reference

See discussion of the two CJK ideographs above.

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?