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## Proposal to encode Kawi

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December 2020

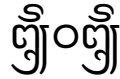
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ကဝိဗျာဇာပဒေသနာပဒေသနာပဒေသနာ

ဗျာဇာ

*upanyāsa lilīroniṅ kawiśāstra, tinatā deniṅ Aditya Bayu Perdana  
kālīh Ilham Nurwansah, i masehiwarṣā 2020, riṅ wulan dwidaśa*



## 1. Introduction

The Kawi script is a historical Brahmi-based script found in various inscriptions and artefacts produced between the 8<sup>th</sup> and the 16<sup>th</sup> century in insular Southeast Asia. A large portion of its corpus is found in Java, but Kawi materials have also been found in Sumatra, the Malay Peninsula, Bali, and the Philippines. The script is frequently associated with the Old Javanese language, but materials written in the Sanskrit, Old Malay, Old Balinese, and Old Sundanese languages have also been found in the Kawi script. From the mid-8<sup>th</sup> century, simple, functional Kawi was widely used to record land grants, royal edicts, and similar chancery documents. Towards the end of the first millennium, the script became increasingly decorative and calligraphic due to its use as the main vehicle of Old Javanese literary language, with a long-lasting legacy in the literary tradition of the modern Javanese and Balinese languages. Later Kawi shows many variations over a wide geographic distribution. Over time, these variants have evolved (directly or indirectly) into the many modern Brahmic scripts of insular SE Asia, such as Balinese, Batak, Javanese, Lontara, etc.

While the active use of Kawi script has been replaced by other scripts since the 16<sup>th</sup> century, there are a number of modern-day enthusiasts and communities who use the script today for other purposes than ancient reproduction, for example to chat in social applications and create image posts. In this revival type of use, the Kawi script may be used to write languages that are not found in the 'authentic' Kawi corpus, such as the modern Javanese language or the Indonesian language. As Kawi has not been encoded in Unicode yet, the community usually resorts to appropriating and hacking other Unicode blocks to create usable fonts.

### 1.1. Proposal History

#### **[L2/12-125 Preliminary Proposal to Encode the Kawi Script](#)**

A preliminary proposal for Kawi written by Anshuman Pandey was submitted to the UTC in 2012, in which many aspects of the script were yet to be considered.

#### **[L2/20-256 Preliminary Proposal to Encode Kawi in the UCS](#)**

Another proposal for Kawi, written by the same authors of this document, was submitted in September 2020 with the aim to fill in the gaps of L2/12-125A as well as providing more information and attestations regarding the script.

#### **L2/20-284 Proposal to Encode Kawi (this document)**

Notable changes and additions from L2/20-256 includes:

- Added information on a visually distinct form of independent vowel LETTER AU and reserved a code point for it.
- Added rationale in using the name EU to represent mid central vowel /ə/.
- Changed the Indic syllabic category of *repha* into Consonant\_Preceding\_Repha.
- Changed the font into a normalized version of 'standard' early Kawi.

## 2. Styles

The Kawi script was used over a span of 800 years, and within that period a wide range of styles is attested. The Kawi script evolved gradually from the earlier Pallava script with some overlap between late Pallava and early Kawi. Compared to the preceding script, which is lithic and monumental in style, the Kawi script shows evidence of palm-leaf writing techniques and is more cursive in nature. The oldest record in the early form of Kawi is the stele of Plumpungan located near Salatiga, Central Java, dated to c. 750 CE. The 'standard' form of early Kawi is exemplified in the stone and copper plate inscriptions of the rulers Kayuwangi (856–882) and Balitung (899–910) (de Casparis 1975: 33). Later forms of Kawi first emerged in East Java which de Casparis (1975: 38) categorized into four styles: Kawi from the reign Daksa (c. 910–950), Airlangga (c. 1019–1042), and finally the 'normal' and decorative 'Quadrate

script' from the Kadiri period (c.1100–1220). Other variations of later Kawi can also be found in locations such as Sumatra, the Malay Peninsula, Bali, and the Philippines.

Naming conventions and definitions for the styles of Kawi are a subject of continual refinement from scholars of the field until this day. For example, Titi (2017) noted that while authors often associate the Quadrate style with the 12<sup>th</sup> century Kadiri period, there are numerous Quadrate samples preceding this period, and its sole association with Kadiri is somewhat erroneous.<sup>1</sup> Another example is a particular style of Kawi common in *gebang*<sup>2</sup> manuscripts from 14<sup>th</sup> to 16<sup>th</sup> century West Java, which is referred to, confusingly, as “Quadrate Old Javanese” (Holle 1877: 14-16), “Bold Semi-cursive Script of West Java” (Pigeaud 1968:94, 1980:247), “Old (West) Javanese Quadratic” (Acri 2011:120), and “Buda” (van der Molen 1983:115-116).

Even though the Kawi script has a wide range of disparate styles, the underlying structure is coherent enough to be represented as a single script. Encoding ‘Early Kawi’, ‘Late Kawi’, etc would be redundant, and a change of font is sufficient to render the many styles of Kawi. There are however some variant aspects that need to be encoded separately, as will be explained in the following sections.






### 3. Font

The main font used in this proposal is based on various early Kawi inscription such as Mantyasih, Jurungan (figure 7), and the Laguna Copperplate Inscription (figure 5) which have been normalized. The font was made by Aditya Bayu Perdana with the help of Arif Budiarto. Several glyphs are reconstructed from attestations dating from the late Kawi period but are made to resemble early Kawi. The glyphs of this font are meant to be illustrative but not the sole representation of the wide variety of attested Kawi styles.

### 4. Character names

Many Kawi characters have direct cognates in modern Javanese and Balinese. Currently, Kawi characters are often referred to by scholars with the name of their modern cognates in their native languages or associated fields of study. For example, the Kawi sign ANUSVARA may be identified as *cecak* based on the name of its modern-day Javanese/Balinese/Sundanese cognate. However not all names are shared across studies, the sign VISARGA for example is known as *wignyana* in Javanese, *bisah* in Balinese, and *pangwisad* in Sundanese. Because of this, the characters in Kawi script do not have a single, standardized naming scheme, and so far no historic native naming scheme has been extensively studied. The proposed characters therefore have Indic based names that are meant to be generic and descriptive.






One character in particular, the vowel sign used to represent mid central vowel /ə/, may be worth noting. Cognates of the vowel /-ə/ sign are present in almost all modern Indonesian scripts descended from Kawi. However, in script blocks that do not use proper names for these signs, the vowel name has been rendered inconsistently (see table below). Part of this confusion probably arose from the fact that common contemporary Indonesian orthography uses the letter [e] for both /e/ and /ə/ sounds, even though both sounds are not interchangeable in most Indonesian languages (including Indonesian itself) and are often differentiated in more careful orthographies with diacritics. Since letters with diacritics can't be used as names of Unicode characters, we have chosen the digraph [EU] to represent /ə/, as the digraph is often used to represent the similar sounding /i/ vowel in the Sundanese language, which is known in Indonesian through several loanwords.<sup>3</sup>

	KAWI	BATAK	BUGIS	SUNDANESE	
/e/					
	VOWEL SIGN E	VOWEL SIGN EE U+1BE9	VOWEL SIGN E U+1A19	VOWEL SIGN PANAE LAENG U+1BA6	LETTER AE U+1B86

<sup>1</sup> Griffiths (2012:203-204) suggested that the term 'Quadrate' should only be used for highly ornate Kawi, but also noted that writers on the subject tend to use the term loosely and de Casparis himself only *implied* that it should be used for highly ornamental samples.

<sup>2</sup> *Gebang* is a writing medium made from the leaves of *Corypha gebanga* or similar palm species. Unlike *lontar* manuscripts, which are written with knife incisions and blackened with soot, *gebang* manuscripts from West Java are written with pen and ink. This material is often referred as *nipah*, but recent scholarship considers *nipah* as a misnomer (see Gunawan, 2015).

















<sup>3</sup> For example, *peuyeu* /pijim/ and *geulis* /giilis/.

/ə/					
	VOWEL SIGN EU	VOWEL SIGN E U+1BE7	VOWEL SIGN AE U+1A1B	VOWEL SIGN PAMEPET U+1BA8	LETTER E U+1B88

## 5. Structure

### 5.1. Independent Vowel Letters







The following independent vowel letters are used in the available materials:

Glyph	Character names	Glyph	Character names
	KAWI LETTER A		KAWI LETTER AA
	KAWI LETTER I		KAWI LETTER II
	KAWI LETTER U		KAWI LETTER UU
	KAWI LETTER VOCALIC R		KAWI LETTER VOCALIC RR
	KAWI LETTER VOCALIC L		KAWI LETTER VOCALIC LL
	KAWI LETTER E		KAWI LETTER AI
	KAWI LETTER O		KAWI LETTER AU
	KAWI LETTER EU		KAWI LETTER EUU

Dependent vowel signs and other signs such as VISARGA and ANUSVARA can be attached to independent vowel letters.

The glyphs for the independent vowels LETTER AA, II, and UU vary throughout the history of Kawi. Some attestations are visually distinct, while some use composite shapes consisting of LETTER A, I, and U + VOWEL SIGN AA respectively (figure 11). There is evidence of a visually distinct LETTER AU in one known late Kawi manuscript,<sup>4</sup> however the nature of this letter needs further analysis as all other sources known to us thus far only use the composite form of LETTER AU (figure 12). A code point for this character is reserved for the time being.

The LETTER EU and EUU are only attested in composite forms and are not given an atomic codepoint.

	Visually distinct	Composite	Sequence
AA			= 
II			= 

<sup>4</sup> The letter is found in the 14<sup>th</sup> century *Tanjung Tanah* manuscript, which has been transliterated by Uli Kozok (2015). We thank Iain Sinclair for bringing this glyph and reference to our attention.

UU	ꦱꦸ	ꦱꦸꦲ	=	ꦱꦸꦲꦺ
AU	ꦱꦸꦠꦺ	ꦱꦸꦠꦺꦲ	=	ꦱꦸꦠꦺꦲꦺ
EU	(unattested)	ꦱꦺꦴ	=	ꦱꦺꦴꦺ
EUU	(unattested)	ꦱꦺꦴꦲ	=	ꦱꦺꦴꦲꦺ

### 5.1.1. Vowel Letter Conjuncts

KAWI LETTER VOCALIC R has two distinct dependent forms: a conjunct and a vowel sign.<sup>5</sup> Both of these forms are attested to co-occur in later Kawi texts (figure 13, 14). The vowel sign of this letter is encoded atomically, while its conjunct counterpart can be encoded indirectly by the sequence of SUBJOINER + LETTER VOCALIC R.

KAWI LETTER VOCALIC L has been observed to have a single dependent form (figure 14). However, it is unclear whether this dependent form should be treated as an atomic vowel sign or a conjunct (encodable using SUBJOINER + LETTER VOCALIC L sequence). We propose to treat this dependent form as an atomic vowel sign.

	Base gyph	Vowel sign	Conjunct
VOCALIC R	ꦱꦸ	ꦱꦸꦺ	ꦱꦸꦺꦲ
VOCALIC L	ꦱꦸꦠꦺ	ꦱꦸꦠꦺꦺ	-

### 5.2. Consonant Letters

Consonant letters represent a syllable with inherent vowel /a/. Attested letters are as follow:

base	conj	character names	base	conj	character names	base	conj	character names
ꦏ	ꦏꦺ	KAWI LETTER KA	ꦢ	ꦢꦺ	KAWI LETTER DDA	ꦩ	ꦩꦺ	KAWI LETTER MA
ꦏꦲ	ꦏꦲꦺ	KAWI LETTER KHA	ꦢꦲ	ꦢꦲꦺ	KAWI LETTER DDHA	ꦪ	ꦪꦺ	KAWI LETTER YA
ꦏꦠ	ꦏꦠꦺ	KAWI LETTER GA	ꦤ	ꦤꦺ	KAWI LETTER NNA	ꦫ	ꦫꦺ	KAWI LETTER RA
ꦏꦠꦺ	ꦏꦠꦺꦺ	KAWI LETTER GHA	ꦠ	ꦠꦺ	KAWI LETTER TA	ꦭ	ꦭꦺ	KAWI LETTER LA
ꦏꦠꦺꦴ	ꦏꦠꦺꦴꦺ	KAWI LETTER NGA	ꦠꦲ	ꦠꦲꦺ	KAWI LETTER THA	ꦮ	ꦮꦺ	KAWI LETTER WA

<sup>5</sup> We assume that this distinction is similar in function to its modern Javanese/Balinese counterparts; the vowel sign is used word-internally, while the conjunct form is used immediately following a morpheme boundary or a phonetic syllable boundary (see L2/19-004 [Properties of U+A9BD JAVANESE CONSONANT SIGN KERET](#) for the modern Javanese case).

ᄀ		KAWI LETTER CA	ᄁ		KAWI LETTER DA	ᄂ		KAWI LETTER SHA
ᄃ		KAWI LETTER CHA	ᄄ		KAWI LETTER DHA	ᄅ		KAWI LETTER SSA
ᄆ		KAWI LETTER JA	ᄇ		KAWI LETTER NA	ᄈ		KAWI LETTER SA
ᄉ		KAWI LETTER JHA	ᄊ		KAWI LETTER PA	ᄋ		KAWI LETTER HA
ᄌ		KAWI LETTER NYA	ᄍ		KAWI LETTER PHA			
ᄎ		KAWI LETTER TTA	ᄏ		KAWI LETTER BA			
ᄐ		KAWI LETTER TTHA	ᄑ		KAWI LETTER BHA			

### 5.2.1. Killer and Subjoiner

Glyph	Character names
	KAWI SIGN KILLER
	KAWI SUBJOINER

The inherent vowel of a consonant letter is “killed” by a KILLER sign. A consonant letter preceded by the SUBJOINER becomes a conjunct form which is joined below or after the preceding base letter.

$$\begin{aligned}
 \text{ᄑ} + \text{ᄑ} + \text{ᄒ} + \text{ᄑ} &= \text{ᄑᄒᄑ} \quad \text{tat ta} \\
 \text{ᄑ} + \text{ᄑ} + \text{ᄑ} + \text{ᄑ} &= \text{ᄑᄑᄑ} \quad \text{tatta}
 \end{aligned}$$

Some conjuncts can either have below or after base forms depending on the style of the inscription, most notably the conjunct of KAWI LETTER SSA and HA. While most inscriptions only use one form, some inscriptions may have both (figure 15). These alternate forms do not seem to have contextual significance and are merely scribal variants. Below base forms may be occasionally used to save space in a text that otherwise uses after base forms, after base forms may be occasionally used akin to scribal flourish in a text that otherwise uses below base forms. Font designers may wish to make provision for these alternate glyphs if they wish to support facsimile reproduction of texts that require them.

below base	after base	below base	after base
	‘standard’	‘standard’	
	-ṣa	-ha	

### 5.2.2. Conjunct Ra and Repha

KAWI LETTER RA has two distinct conjunct forms. When used as an initial r- in a consonant stack, the letter usually takes the form of a sign above the following letter, commonly known as *repha*. When used elsewhere in a consonant stack, the letter takes the form of a semi-circular swash that partially wraps the bottom to left part of the previous letter, which is called *cakra* in modern Javanese and *gungung* in modern Balinese (figure 16).

$$\begin{array}{l} \boxed{\text{S}}+\text{M} = \text{ᮊ} \quad rka \\ \text{M}+\boxed{\text{Q}}+\text{T} = \text{ᮊ} \quad kra \end{array}$$

The shape of *repha* and *cakra/gungung* may change to accommodate glyph stacks and constrained spaces. Compare the previous example with the following:

$$\begin{array}{l} \boxed{\text{S}}+\text{M}+\text{O} = \text{ᮊ} \quad rki \\ \text{M}+\boxed{\text{Q}}+\text{M}+\boxed{\text{Q}}+\text{T} = \text{ᮊ} \quad kkra \end{array}$$

There are exceptional cases in which initial r- sound uses RA +conjunct combination instead of the expected *repha*. A common example is the Kawi word *rwa* (figure 26)

$$\begin{array}{l} \text{T}+\boxed{\text{Q}}+\text{O} = \text{ᮊ} \quad rwa \\ \boxed{\text{S}}+\text{O} = \text{ᮊ} \quad sarwa \end{array}$$

While the *repha* glyph originally represented initial r-, modern descendants of the Kawi script have reanalyzed it as a final -r sign. The original initial r- *repha* function is used in most Kawi texts, but the final -r function started appearing in some late varieties of Kawi, for example in *gebang* manuscripts from West Java and *lontar* manuscripts from the Merapi-Merbabu region of Central Java. Simultaneous use of identical *repha* glyph for initial r- and final -r is also attested (figure 26).<sup>6</sup>

Glyph	Character names
	KAWI SIGN REPHA

Due to its varying use over time, we propose to encode KAWI REPHA as a single code point similar to how modern cognates<sup>7</sup> of this character are encoded in the Balinese, Javanese, and Sundanese scripts.<sup>8</sup> Deriving *repha* from an initial consonant-subjoiner combination is unsuitable because of exceptional cases such as *rwa*, while encoding *repha* and final -r separately would likely cause confusion as there's no visual difference between them.

'Standard' Kawi behavior	= <i>warṅna</i>	Used as repha
	= <i>hañjur niṅ</i>	

<sup>6</sup> A cursory survey of *gebang* manuscripts from West Java indicate that the language of a text might correlate to how the *repha* glyph is used: Old Sundanese texts tend to use the *repha* glyph as final -r consistently, while Old Javanese texts tend to use *repha* as both initial -r and final -r in a rather arbitrary manner. However, Central Javanese Merapi-Merbabu manuscripts with Old Javanese language exclusively used the *repha* glyph as final -r.

<sup>7</sup> Which are U+1B03 BALINESE SIGN SURANG, U+A982, JAVANESE SIGN LAYAR, and U+1B81 SUNDANESE SIGN PANGLAYAR.

<sup>8</sup> See L2/20-150 [Syllabic category of Balinese Surang, Javanese Layar, and Sundanese Panglayar](#).

Gebang Kawi behavior		=		warṇa	Used as repha
		=		catur	Used as final -r
		=		hañjur niḥ	Used as final -r

We propose that the Kawi repha uses the Indic syllabic category Consonant\_Preceding\_Repha. The Kawi repha, unlike its modern counterparts, is used as a repha most of the time; the use as a final consonant is only attested in specific (but notable) late Kawi varieties. Consonant\_Preceding\_Repha puts the character in the phonetically correct position in the syllable when it's used as repha. It also appears to be slightly better supported in rendering than Consonant\_Succeeding\_Repha – the latter is currently treated like Consonant\_Final in the Universal Shaping Engine, while Consonant\_Preceding\_Repha is correctly specified, and correctly implemented in HarfBuzz. As the category is already used by two other scripts handled by the Universal Shaping Engine, Masaram Gondi and Dives Akuru, there's also a better chance that other implementations will be fixed.<sup>9</sup>

### 5.2.3. Depth of Conjuncts

Kawi conjunct stacks may contain up to three or four consonants cluster (the former being more common), especially in words containing liquid consonants (figure 17). Some examples include:

<i>sukṣma</i>	<i>rakryan</i>	<i>indrapura</i>	<i>mpwangarjja</i>	<i>tamblīnan</i>	<i>mantrya</i>

Note that conjunct clusters may be attached with below-base vowel signs which further deepens the depth of the glyph stack. The deepest stack attested so far is the word *hantlū* (figure 18):



### 5.2.4. Exceptional Consonant Letters

Glyph	Character names
	KAWI LETTER JNYA

KAWI LETTER JNYA is a graphic simplification of the consonant cluster *jña* (LETTER JA + SUBJOINER + NYA), in which the conjunct form NYA is reduced in form. It is attested in some texts (figure 19) and has direct cognates in modern Javanese and Balinese scripts: the JAVANESE LETTER NYA MURDA U+A998, which has been encoded in the UCS, and BALINESE LETTER ARCHAIC JNYA U+1B4C, which has been accepted for a future version of the standard.<sup>10</sup>

Another exceptional letter is the Kawi letter *ro*, which replaces LETTER RA + VOWEL SIGN O combination with the glyph of KAWI DIGIT TWO, so far exclusively found in West Javanese *gebang* manuscripts (section 5.5. Numerals).















## 5.3. Vowel Signs

<sup>9</sup> For background on repha representations, see L2/20-283 [Repha representation for Kawi](#).

<sup>10</sup> The direct cognate grapheme of KAWI LETTER JNYA is still taught in contemporary Javanese practice, but often omitted in contemporary Balinese, even though the letter can be found in various Balinese palm leaf manuscripts (see L2/19-259 [Proposal to Encode Balinese Archaic Jnya](#)).



The following dependent vowel signs are used in the available materials:

Glyph	Character names	Glyph	Character names
	KAWI VOWEL SIGN AA		KAWI VOWEL SIGN ALTERNATE AA
	KAWI VOWEL SIGN I		KAWI VOWEL SIGN II
	KAWI VOWEL SIGN U		KAWI VOWEL SIGN UU
	KAWI VOWEL SIGN VOCALIC R		
	KAWI VOWEL SIGN VOCALIC L		
	KAWI VOWEL SIGN E		KAWI VOWEL SIGN AI
	KAWI VOWEL SIGN O		KAWI VOWEL SIGN AU
	KAWI VOWEL SIGN EU		KAWI VOWEL SIGN EUU

VOWEL SIGN O, AU, and EUU are diacritics that can be decomposed into a sequence of dependent signs, and we propose that they will be encoded as such sequences, similar to the encoding model for the Javanese script. This differs from the encoding model for the Balinese script, which encodes such characters atomically (with decompositions) to align with the traditional Sanskrit phonetic analysis.

Dependent vowel sign counterparts for independent LETTER VOCALIC RR and VOCALIC LL are presumed to exist, but this is still being investigated. Code points for them are reserved for the time being.

VOWEL SIGN EU is not derived from a Brahmi or Pallavan precursor, but an innovative sign used to represent the mid central vowel /ə/, commonly transcribed as [ĕ] in Kawi scholarship. The long counterpart of this sign (often used for metrical purposes in verses but with uncertain pronunciation) is formed by adding VOWEL SIGN AA and is commonly transcribed as [ö].

### 5.3.1. Alternate Vowel Sign -aa

VOWEL SIGN AA may be replaced with ALTERNATE AA to disambiguate confusable glyph combinations, whether alone or as multiple-part vowel sign. However, what constitutes as “confusable glyph” varies considerably in different styles of Kawi and may not be applied consistently in a single text. The use of the alternate shape may also be influenced by aesthetic considerations, and its exact shape depends on the base letter and the style of Kawi in question. For example, LETTER PA and NGA combinations almost always used VOWEL SIGN ALTERNATE AA to disambiguate them from LETTER HA and NYA. However, LETTER TTA combination (which is confusable with NGA) is observed to use both ‘standard’ and alternate form of VOWEL SIGN AA in a single text (figure 23). We propose to encode a single VOWEL SIGN ALTERNATE AA in addition to the standard VOWEL SIGN AA, so that users can choose between the standard form and one alternate form due to its orthographical disambiguating properties. This function is similar to U+102B MYANMAR VOWEL SIGN TALL AA. Additional shapes of alternate -aa can be supported as font-dependent stylistic variants.

$pā$     𑀧+𑀭    →    𑀧𑀭    (confusable with *ha* 𑀧𑀭)    →    𑀧𑀭

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$nā$     𑀭+𑀭    →    𑀭𑀭    (confusable with *nā* 𑀭𑀭)    →    𑀭𑀭 or 𑀭𑀭

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$tā$     𑀭+𑀭    →    𑀭𑀭    (confusable with *nā* 𑀭𑀭)    →    𑀭𑀭 or 𑀭𑀭    however, 𑀭𑀭 is also attested

If ALTERNATE AA were not encoded, vowel sign alternates would have to be handled at the font level, with contextual rules to select the appropriate glyph. ZERO WIDTH NON JOINER could then be used between the consonant and VOWEL SIGN AA to “force” the standard shape vowel sign if encountered.

### 5.3.2. Vowel Sign -aa as Consonant Reduplicator

VOWEL SIGN AA is known to be repurposed as consonant reduplicator in West Javanese *gebang* manuscripts. The base glyph that uses VOWEL SIGN AA as a reduplicator may further hold other vowel signs (figure 25).

𑀭+𑀭    =    𑀭𑀭𑀭𑀭    *alunna*göng

𑀭+𑀭+𑀭    =    𑀭𑀭𑀭𑀭𑀭𑀭    *gēnēppi*ṭu

### 5.3.3. Vowel Sign -i and -u Combination as Cancellation Mark

VOWEL SIGN I and U are known to be used together in a single cluster to mark that the cluster in question is cancelled and not meant to be read (figure 25).<sup>11</sup> This cancellation strategy is also known from later Javanese and Balinese manuscripts.

𑀭+(𑀭+𑀭)    =    𑀭𑀭𑀭    *ka*~~ta~~

In later Balinese practice, the cancellation mark may occur over a consonant letter that *already* has other diacritics attached, or even over independent vowel letters. We assume that this also possible for Kawi, though no documentation is known to us thus far for confirmation.

𑀭+𑀭+(𑀭+𑀭)+𑀭    =    𑀭𑀭𑀭    𑀭

𑀭+(𑀭+𑀭)    =    𑀭𑀭    𑀭

### 5.3.4. Alternate Vowel Sign -ai and -au

Distinct alternate forms of VOWEL SIGN AI and AU are attested in some inscriptions (figure 22).<sup>12</sup> These forms can be supported as font-dependent stylistic variants.

'standard'	alternate	'standard'	alternate
𑀭𑀭	𑀭𑀭	𑀭𑀭	𑀭𑀭
<i>dai</i>		<i>dau</i>	

<sup>11</sup> Other correction and cancellation methods are attested as well, but we only mention this particular method due to its relevance with the vowel signs.  
<sup>12</sup> This alternate form is most often encountered in Sumatran inscriptions (see Amogaphasa Statue Inscription), but Javanese samples are also attested (see Ra Mwi/Ngabean VI inscription).

## 5.4. Various Signs

Glyph	Character names
◌̣	KAWI SIGN CANDRABINDU
◌̣̣	KAWI SIGN ANUSVARA
◌̣̣̣	KAWI SIGN VISARGA

The CANDRABINDU is used for indicating nasalization in specific words such as 'Om'. ANUSVARA is used to represent final -ṅ, while VISARGA represents final -h.

## 5.5. Numerals

Numerals are attested in many materials. Kawi uses a decimal system with 10 digits:

Glyph	Character names	Glyph	Character names
○	KAWI DIGIT ZERO	ꦱ	KAWI DIGIT FIVE
①	KAWI DIGIT ONE	ꦱꦶ	KAWI DIGIT SIX
②	KAWI DIGIT TWO	ꦱꦺ	KAWI DIGIT SEVEN
③	KAWI DIGIT THREE	ꦱꦺꦴ	KAWI DIGIT EIGHT
④	KAWI DIGIT FOUR	ꦱꦺꦴꦴ	KAWI DIGIT NINE










KAWI DIGIT TWO has a special property in West Javanese *gebang* manuscripts where it may also be used as a letter with the value of *ro*, replacing LETTER RA + VOWEL SIGN O combination (figure 20, 21).<sup>13</sup> When used as the syllable *ro*, dependent signs such as ANUSVARA may be attached to this letter/numeral (figure 21).

## 5.6. Punctuation

Kawi materials use several punctuations characters and symbols to divide text into sections. Unfortunately, these characters are often neglected in paleographic studies and glyph tables, making it harder to categorize and document them conclusively. Attested punctuation marks that we propose are as follows:

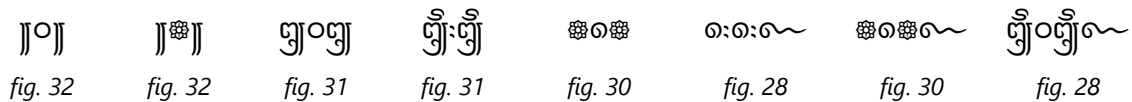
Glyph	Character names	Glyph	Character names
]	KAWI DANDA	∴	KAWI PUNCTUATION DOUBLE DOT
]]	KAWI DOUBLE DANDA	∴∴	KAWI PUNCTUATION TRIPLE DOT

<sup>13</sup> So far, this property has only been attested in manuscripts using the Old Sundanese language. Dániel Balogh and Arlo Griffiths' [Transliteration Guide for Members of the DHARMA Project](#) gave the following treatment for transliterating this letter/numeral: "when the numeral 2 is used in Old Sundanese to represent the phonemes /ro/, transliterate it strictly as 2 (without adding numeral markup), but use *ro* in loose transliteration."

	KAWI PUNCTUATION SECTION MARKER		KAWI PUNCTUATION CIRCLE
	KAWI PUNCTUATION ALTERNATE SECTION MARKER		KAWI PUNCTUATION FILLED CIRCLE
	KAWI PUNCTUATION FLOWER		KAWI PUNCTUATION SPIRAL
	KAWI PUNCTUATION SPACE FILLER		KAWI PUNCTUATION CLOSING SPIRAL
	KAWI PUNCTUATION DOT		

PUNCTUATION SPACE FILLER is used to justify texts or to fill gaps that are too small to fit another letter at the middle or end of a line (figure 35).

PUNCTUATION SECTION MARKER, ALTERNATE SECTION MARKER, SPIRAL, and CLOSING SPIRAL are similar in function to the *siddham* sign, which is encoded in various other scripts,<sup>14</sup> and which is generally used as an invocation at the beginning of texts. The Kawi analogues to the *siddham* sign have several distinct variants, which are often used in combination with other punctuation marks to indicate opening, closing, and major breaks in a text. There are no standard combinations or sequences, as texts may use several partly decorative sequences to indicate hierarchy (figure 28 to 34). Several attested sequences include:



## 6. Text Layout

Kawi script is written with no spaces between words, and line breaks may occur after every orthographic syllable. While most Kawi materials are written horizontally left-to-right, several decorative objects and inscriptions are written in an unusual direction: vertically bottom-to-top, where each letterform with corresponding diacritics are rotated into diagonal position (figure 36). Objects with vertical writing direction usually only contain short texts and are often rendered in decorative quadrate form.

## 7. Ordering

This proposal arranges Kawi in the standard Brahmic ordering, based on the native abecedarium of Kawi, which is attested in several texts (figure 37, 38). Note that the exceptional consonant letter *JNYA* is sorted along with its non-exceptional counterpart as *JA-NYA*. *Repha* needs to be reordered to the end of the cluster when it is used as final -r. When *KAWI DIGIT TWO* is used as the syllable *ro*, the numeral/letter should be sorted as *RA-O*.

अ a > आ ā > इ i > ई ī > उ u > ऊ ū > ए e > ऐ ai > ओ o >

क ka > ख kha > ग ga > घ gha > ङ ṅa > च ca > छ cha > ज ja > झ jña > ञ jha > ण ṇa > ट ṭa > ठ ṭha > ड ḍa > ढ ḍha >

ण ṇa > त ta > थ tha > द da > ध dha > न na > प pa > फ pha > ब ba > भ bha > म ma > य ya > र ra > (२ ro >) ल la >

व wa > श śa > ष ṣa > स sa > ह ha >

<sup>14</sup> Such as U+A8FC DEVANAGARI SIGN SIDDHAM, U+111DB SHARADA SIGN SIDDHAM, U+115C1 SIDDHAM SIGN SIDDHAM, and U+0C77 TELUGU SIGN SIDDHAM.

ᱠ -ā > ᱡ -ā > ᱢ -i > ᱣ -ī > ᱤ -u > ᱥ -ū > ᱦ -r > ᱧ -l > ᱨ -e > ᱩ -ai > ᱪ -o > ᱫ -au > ᱬ -ë > ᱭ -ō

## 8. Unicode Character Data

This proposal uses a six-column block starting at 11F00. We're currently reserving code points for KAWI LETTER AU, KAWI VOWEL SIGN VOCALIC RR, and KAWI VOWEL SIGN VOCALIC LL in case attestations for them can be found. Canonical combining classes are intentionally set to 0 for all characters except for virama-like characters, where 9 is used for compatibility with software and Unicode documentation that assumes a correspondence of that value with virama-likeness. The order of marks within a cluster shall be derived according to the rules of the Universal Shaping Engine.

UnicodeData.txt:

```

11F00;KAWI SIGN CANDRABINDU;Mn;0;NSM;;;;;N;;;;;
11F01;KAWI SIGN ANUSVARA;Mn;0;NSM;;;;;N;;;;;
11F02;KAWI SIGN REPHA;Lo;0;L;;;;;N;;;;;
11F03;KAWI SIGN VISARGA;Mc;0;L;;;;;N;;;;;

11F04;KAWI LETTER A;Lo;0;L;;;;;N;;;;;
11F05;KAWI LETTER AA;Lo;0;L;;;;;N;;;;;
11F06;KAWI LETTER I;Lo;0;L;;;;;N;;;;;
11F07;KAWI LETTER II;Lo;0;L;;;;;N;;;;;
11F08;KAWI LETTER U;Lo;0;L;;;;;N;;;;;
11F09;KAWI LETTER UU;Lo;0;L;;;;;N;;;;;
11F0A;KAWI LETTER VOCALIC R;Lo;0;L;;;;;N;;;;;
11F0B;KAWI LETTER VOCALIC RR;Lo;0;L;;;;;N;;;;;
11F0C;KAWI LETTER VOCALIC L;Lo;0;L;;;;;N;;;;;
11F0D;KAWI LETTER VOCALIC LL;Lo;0;L;;;;;N;;;;;
11F0E;KAWI LETTER E;Lo;0;L;;;;;N;;;;;
11F0F;KAWI LETTER AI;Lo;0;L;;;;;N;;;;;
11F10;KAWI LETTER O;Lo;0;L;;;;;N;;;;;
# 11F11; reserved for KAWI LETTER AU

11F12;KAWI LETTER KA;Lo;0;L;;;;;N;;;;;
11F13;KAWI LETTER KHA;Lo;0;L;;;;;N;;;;;
11F14;KAWI LETTER GA;Lo;0;L;;;;;N;;;;;
11F15;KAWI LETTER GHA;Lo;0;L;;;;;N;;;;;
11F16;KAWI LETTER NGA;Lo;0;L;;;;;N;;;;;
11F17;KAWI LETTER CA;Lo;0;L;;;;;N;;;;;
11F18;KAWI LETTER CHA;Lo;0;L;;;;;N;;;;;
11F19;KAWI LETTER JA;Lo;0;L;;;;;N;;;;;
11F1A;KAWI LETTER JHA;Lo;0;L;;;;;N;;;;;
11F1B;KAWI LETTER NYA;Lo;0;L;;;;;N;;;;;
11F1C;KAWI LETTER TTA;Lo;0;L;;;;;N;;;;;
11F1D;KAWI LETTER TTHA;Lo;0;L;;;;;N;;;;;
11F1E;KAWI LETTER DDA;Lo;0;L;;;;;N;;;;;
11F1F;KAWI LETTER DDHA;Lo;0;L;;;;;N;;;;;
11F20;KAWI LETTER NNA;Lo;0;L;;;;;N;;;;;
11F21;KAWI LETTER TA;Lo;0;L;;;;;N;;;;;
11F22;KAWI LETTER THA;Lo;0;L;;;;;N;;;;;
11F23;KAWI LETTER DA;Lo;0;L;;;;;N;;;;;
11F24;KAWI LETTER DHA;Lo;0;L;;;;;N;;;;;
11F25;KAWI LETTER NA;Lo;0;L;;;;;N;;;;;
11F26;KAWI LETTER PA;Lo;0;L;;;;;N;;;;;
11F27;KAWI LETTER PHA;Lo;0;L;;;;;N;;;;;
11F28;KAWI LETTER BA;Lo;0;L;;;;;N;;;;;
11F29;KAWI LETTER BHA;Lo;0;L;;;;;N;;;;;
11F2A;KAWI LETTER MA;Lo;0;L;;;;;N;;;;;
11F2B;KAWI LETTER YA;Lo;0;L;;;;;N;;;;;
11F2C;KAWI LETTER RA;Lo;0;L;;;;;N;;;;;
11F2D;KAWI LETTER LA;Lo;0;L;;;;;N;;;;;
11F2E;KAWI LETTER WA;Lo;0;L;;;;;N;;;;;
11F2F;KAWI LETTER SHA;Lo;0;L;;;;;N;;;;;
11F30;KAWI LETTER SSA;Lo;0;L;;;;;N;;;;;
11F31;KAWI LETTER SA;Lo;0;L;;;;;N;;;;;
11F32;KAWI LETTER HA;Lo;0;L;;;;;N;;;;;
11F33;KAWI LETTER JNYA;Lo;0;L;;;;;N;;;;;

11F34;KAWI VOWEL SIGN AA;Mc;0;L;;;;;N;;;;;
11F35;KAWI VOWEL SIGN ALTERNATE AA;Mc;0;L;;;;;N;;;;;
11F36;KAWI VOWEL SIGN I;Mn;0;NSM;;;;;N;;;;;
11F37;KAWI VOWEL SIGN II;Mn;0;NSM;;;;;N;;;;;
11F38;KAWI VOWEL SIGN U;Mn;0;NSM;;;;;N;;;;;
11F39;KAWI VOWEL SIGN UU;Mn;0;NSM;;;;;N;;;;;
11F3A;KAWI VOWEL SIGN VOCALIC R;Mn;0;NSM;;;;;N;;;;;
# 11F3B; reserved for KAWI VOWEL SIGN VOCALIC RR
11F3C;KAWI VOWEL SIGN VOCALIC L;Mn;0;NSM;;;;;N;;;;;
# 11F4D; reserved for KAWI VOWEL SIGN VOCALIC LL
11F3E;KAWI VOWEL SIGN E;Mc;0;L;;;;;N;;;;;
11F3F;KAWI VOWEL SIGN AI;Mc;0;L;;;;;N;;;;;
11F40;KAWI VOWEL SIGN EU;Mn;0;NSM;;;;;N;;;;;

```

```

11F41;KAWI SIGN KILLER;Mc;9;L;;;N;;;
11F42;KAWI SUBJOINER;Mn;9;NSM;;;N;;;

11F43;KAWI DANDA;Po;0;L;;;N;;;
11F44;KAWI DOUBLE DANDA;Po;0;L;;;N;;;
11F45;KAWI PUNCTUATION SECTION MARKER;Po;0;L;;;N;;;
11F46;KAWI PUNCTUATION ALTERNATE SECTION MARKER;Po;0;L;;;N;;;
11F47;KAWI PUNCTUATION FLOWER;Po;0;L;;;N;;;
11F48;KAWI PUNCTUATION SPACE FILLER;Po;0;L;;;N;;;
11F49;KAWI PUNCTUATION DOT;Po;0;L;;;N;;;
11F4A;KAWI PUNCTUATION DOUBLE DOT;Po;0;L;;;N;;;
11F4B;KAWI PUNCTUATION TRIPLE DOT;Po;0;L;;;N;;;
11F4C;KAWI PUNCTUATION CIRCLE;Po;0;L;;;N;;;
11F4D;KAWI PUNCTUATION FILLED CIRCLE;Po;0;L;;;N;;;
11F4E;KAWI PUNCTUATION SPIRAL;Po;0;L;;;N;;;
11F4F;KAWI PUNCTUATION CLOSING SPIRAL;Po;0;L;;;N;;;

11F50;KAWI DIGIT ZERO;Nd;0;L;;0;0;N;;;
11F51;KAWI DIGIT ONE;Nd;0;L;;1;1;N;;;
11F52;KAWI DIGIT TWO;Nd;0;L;;2;2;N;;;
11F53;KAWI DIGIT THREE;Nd;0;L;;3;3;N;;;
11F54;KAWI DIGIT FOUR;Nd;0;L;;4;4;N;;;
11F55;KAWI DIGIT FIVE;Nd;0;L;;5;5;N;;;
11F56;KAWI DIGIT SIX;Nd;0;L;;6;6;N;;;
11F57;KAWI DIGIT SEVEN;Nd;0;L;;7;7;N;;;
11F58;KAWI DIGIT EIGHT;Nd;0;L;;8;8;N;;;
11F59;KAWI DIGIT NINE;Nd;0;L;;9;9;N;;;

```

### IndicSyllabicCategory.txt:

```

11F00..11F01 ; Bindu # Mn [2] KAWI SIGN CANDRABINDU..KAWI SIGN ANUSVARA
11F02 ; Consonant_Preceding_Repha # Lo KAWI SIGN REPHA
11F03 ; Visarga # Mc KAWI SIGN VISARGA
11F04..11F10 ; Vowel_Independent # Lo [13] KAWI LETTER A..KAWI LETTER O
11F12..11F33 ; Consonant # Lo [35] KAWI LETTER KA..KAWI LETTER JNYA
11F34..11F35 ; Vowel_Dependent # Mc [2] KAWI VOWEL SIGN AA..KAWI VOWEL SIGN ALTERNATE AA
11F36..11F3A ; Vowel_Dependent # Mn [5] KAWI VOWEL SIGN I..KAWI VOWEL SIGN VOCALIC R
11F3C ; Vowel_Dependent # Mn KAWI VOWEL SIGN VOCALIC L
11F3E..11F3F ; Vowel_Dependent # Mc [2] KAWI VOWEL SIGN E..KAWI VOWEL SIGN AI
11F40 ; Vowel_Dependent # Mn KAWI VOWEL SIGN EU
11F41 ; Pure_Killer # Mc KAWI SIGN KILLER
11F42 ; Invisible_Stacker # Mn KAWI SUBJOINER
11F50..11F59 ; Number # Nd [10] KAWI DIGIT ZERO..KAWI DIGIT NINE

```

### IndicPositionalCategory.txt:

```

11F00..11F01 ; Top # Mn [2] KAWI SIGN CANDRABINDU..KAWI SIGN ANUSVARA
11F02 ; Top # Lo KAWI SIGN REPHA
11F03 ; Right # Mc KAWI SIGN VISARGA
11F34..11F35 ; Right # Mc [2] KAWI VOWEL SIGN AA..KAWI VOWEL SIGN ALTERNATE AA
11F36..11F37 ; Top # Mn [2] KAWI VOWEL SIGN I..KAWI VOWEL SIGN II
11F38..11F3A ; Bottom # Mn [3] KAWI VOWEL SIGN U..KAWI VOWEL SIGN VOCALIC R
11F3C ; Bottom # Mn KAWI VOWEL SIGN VOCALIC L
11F3E..11F3F ; Left # Mc [2] KAWI VOWEL SIGN E..KAWI VOWEL SIGN AI
11F40 ; Top # Mn KAWI VOWEL SIGN EU
11F41 ; Right # Mn KAWI SIGN KILLER

```

Classes in the Universal Shaping Engine, in the order in which they should appear in a cluster. BASE\_IND characters don't take any marks.

```

BASE_IND: 11F43..11F4F
REPHA: 11F02
BASE: 11F12..11F33, 11F04..11F10, 11F50..11F59
HALANT: 11F42
VOWEL_PRE: 11F3E..11F3F
VOWEL_ABOVE: 11F36..11F37, 11F40
VOWEL_BELOW: 11F38..11F3A, 11F3C
VOWEL_POST: 11F41, 11F34..11F35
VOWEL_MOD_ABOVE: 11F00..11F01
VOWEL_MOD_POST: 11F03

```

## 9. Acknowledgement

This project was made possible with the support of the Segajabung community in Yogyakarta and the PANDI domain registry in Tangerang. Kawi epigraphical notes and attestations were made with the help of Ida Bagus Komang Sudarma. Technical aspects of the encoding were made with the expertise of Norbert Lindenberg as well as input from the Unicode Script Ad Hoc Group.

၅၅၀၅၅

	11F0	11F1	11F2	11F3	11F4	11F5
0	ଁ 11F00	ꦱ 11F10	ꦲ 11F20	ꦱ 11F30	ꦱ 11F40	ꦱ 11F50
1	ꦱ 11F01		ꦱ 11F21	ꦱ 11F31	ꦱ 11F41	ꦱ 11F51
2	ꦱ 11F02	ꦱ 11F12	ꦱ 11F22	ꦱ 11F32	ꦱ 11F42	ꦱ 11F52
3	ꦱ 11F03	ꦱ 11F13	ꦱ 11F23	ꦱ 11F33	ꦱ 11F43	ꦱ 11F53
4	ꦱ 11F04	ꦱ 11F14	ꦱ 11F24	ꦱ 11F34	ꦱ 11F44	ꦱ 11F54
5	ꦱ 11F05	ꦱ 11F15	ꦱ 11F25	ꦱ 11F35	ꦱ 11F45	ꦱ 11F55
6	ꦱ 11F06	ꦱ 11F16	ꦱ 11F26	ꦱ 11F36	ꦱ 11F46	ꦱ 11F56
7	ꦱ 11F07	ꦱ 11F17	ꦱ 11F27	ꦱ 11F37	ꦱ 11F47	ꦱ 11F57
8	ꦱ 11F08	ꦱ 11F18	ꦱ 11F28	ꦱ 11F38	ꦱ 11F48	ꦱ 11F58
9	ꦱ 11F09	ꦱ 11F19	ꦱ 11F29	ꦱ 11F39	ꦱ 11F49	ꦱ 11F59
A	ꦱ 11F0A	ꦱ 11F1A	ꦱ 11F2A	ꦱ 11F3A	ꦱ 11F4A	
B	ꦱ 11F0B	ꦱ 11F1B	ꦱ 11F2B		ꦱ 11F4B	
C	ꦱ 11F0C	ꦱ 11F1C	ꦱ 11F2C	ꦱ 11F3C	ꦱ 11F4C	
D	ꦱ 11F0D	ꦱ 11F1D	ꦱ 11F2D		ꦱ 11F4D	
E	ꦱ 11F0E	ꦱ 11F1E	ꦱ 11F2E	ꦱ 11F3E	ꦱ 11F4E	
F	ꦱ 11F0F	ꦱ 11F1F	ꦱ 11F2F	ꦱ 11F3F	ꦱ 11F4F	



**Various signs**

11F00	◌̣	KAWI SIGN CANDRABINDU
11F01	◌̤	KAWI SIGN ANUSVARA
11F02	◌̥	KAWI SIGN REPHA • cluster-initial form of 11F2C ṭ • also used as final r
11F03	◌̦	KAWI SIGN VISARGA

**Independent vowels**

11F04	अ	KAWI LETTER A
11F05	आ	KAWI LETTER AA
11F06	इ	KAWI LETTER I
11F07	ई	KAWI LETTER II
11F08	उ	KAWI LETTER U
11F09	ऊ	KAWI LETTER UU
11F0A	ऋ	KAWI LETTER VOCALIC R
11F0B	ॠ	KAWI LETTER VOCALIC RR
11F0C	ऌ	KAWI LETTER VOCALIC L
11F0D	ॡ	KAWI LETTER VOCALIC LL
11F0E	ॐ	KAWI LETTER E
11F0F	ॐ	KAWI LETTER AI
11F10	ॐ	KAWI LETTER O
11F11		<reserved> • for KAWI LETTER AU if needed

**Consonants**

11F12	म	KAWI LETTER KA
11F13	न	KAWI LETTER KHA
11F14	ग	KAWI LETTER GA
11F15	घ	KAWI LETTER GHA
11F16	ङ	KAWI LETTER NGA
11F17	च	KAWI LETTER CA
11F18	छ	KAWI LETTER CHA
11F19	ज	KAWI LETTER JA
11F1A	झ	KAWI LETTER JHA
11F1B	ञ	KAWI LETTER NYA
11F1C	ट	KAWI LETTER TTA
11F1D	ठ	KAWI LETTER TTHA
11F1E	ड	KAWI LETTER DDA
11F1F	ड	KAWI LETTER DDHA
11F20	ण	KAWI LETTER NNA
11F21	त	KAWI LETTER TA
11F22	थ	KAWI LETTER THA
11F23	द	KAWI LETTER DA
11F24	ध	KAWI LETTER DHA
11F25	न	KAWI LETTER NA
11F26	प	KAWI LETTER PA
11F27	फ	KAWI LETTER PHA
11F28	ब	KAWI LETTER BA
11F29	भ	KAWI LETTER BHA
11F2A	म	KAWI LETTER MA
11F2B	य	KAWI LETTER YA
11F2C	र	KAWI LETTER RA
11F2D	ल	KAWI LETTER LA
11F2E	व	KAWI LETTER WA
11F2F	श	KAWI LETTER SHA
11F30	स	KAWI LETTER SSA

11F31	ः	KAWI LETTER SA
11F32	ः	KAWI LETTER HA
11F33	ः	KAWI LETTER JNYA

**Dependent vowel signs**

11F34	◌̇	KAWI VOWEL SIGN AA
11F35	◌̈	KAWI VOWEL SIGN ALTERNATE AA
11F36	◌̉	KAWI VOWEL SIGN I
11F37	◌̊	KAWI VOWEL SIGN II
11F38	◌̋	KAWI VOWEL SIGN U
11F39	◌̌	KAWI VOWEL SIGN UU
11F3A	◌̍	KAWI VOWEL SIGN VOCALIC R
11F3B		<reserved> • for KAWI VOWEL SIGN VOCALIC RR if needed
11F3C	◌̎	KAWI VOWEL SIGN VOCALIC L
11F3D		<reserved> • for KAWI VOWEL SIGN VOCALIC LL if needed
11F3E	◌̏	KAWI VOWEL SIGN E
11F3F	◌̐	KAWI VOWEL SIGN AI
11F40	◌̑	KAWI VOWEL SIGN EU = ø

**Virama**

11F41	◌̒	KAWI SIGN KILLER • vowel killer (always rendered visibly)
11F42	◌̓	KAWI SUBJOINER • used for producing below-base and post-base conjunct forms

**Punctuation**

11F43	।	KAWI DANDA
11F44	॥	KAWI DOUBLE DANDA
11F45	॥	KAWI PUNCTUATION SECTION MARKER
11F46	॥	KAWI PUNCTUATION ALTERNATE SECTION MARKER
11F47	❁	KAWI PUNCTUATION FLOWER
11F48	ॐ	KAWI PUNCTUATION SPACE FILLER
11F49	·	KAWI PUNCTUATION DOT
11F4A	∴	KAWI PUNCTUATION DOUBLE DOT
11F4B	∴	KAWI PUNCTUATION TRIPLE DOT
11F4C	○	KAWI PUNCTUATION CIRCLE
11F4D	◐	KAWI PUNCTUATION FILLED CIRCLE
11F4E	◑	KAWI PUNCTUATION SPIRAL
11F4F	∞	KAWI PUNCTUATION CLOSING SPIRAL

**Digits**

11F50	०	KAWI DIGIT ZERO
11F51	१	KAWI DIGIT ONE
11F52	२	KAWI DIGIT TWO • also used as letter ro
11F53	३	KAWI DIGIT THREE
11F54	४	KAWI DIGIT FOUR
11F55	५	KAWI DIGIT FIVE
11F56	६	KAWI DIGIT SIX
11F57	७	KAWI DIGIT SEVEN
11F58	८	KAWI DIGIT EIGHT
11F59	९	KAWI DIGIT NINE



Volgorde der Letters	B. NEDERLANDSCH INDIE																												[ OOST - JAVA ]														C. [ WEST - JAVA ]													
	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83															
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Minderdooder (Faten)																																																								

figure 1. Chart showing various glyph variations of the Kawi script, from Holle (1882).

	Pallawa 6-8 ce	Kawi 8-15 ce					Transitional 15-17 ce		Regional Scripts of Indonesia					
									Bali	Jawa	Batak (Karō)	Lampung	Lontara	Makassar
ka	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓	𑀓
ga	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔	𑀔
nga	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕	𑀕
ca	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖	𑀖
ja	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗	𑀗
nya	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘	𑀘
ta	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙	𑀙
da	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚	𑀚
na	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛	𑀛
pa	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜	𑀜
ba	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝	𑀝
ma	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞	𑀞
ya	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟	𑀟
ra	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠	𑀠
la	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡	𑀡
wa	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢	𑀢
sa	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣	𑀣
(h)a	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤	𑀤
	1400-600 (a)	862-882 (b)	1012 (c)	1315 (d)	1400 (e)	1500 (f)	<1753 (g)	1816 (h)						

Excerpt of Indonesian script evolution - Aditya Bayu Perdana 2020  
The shape of the glyphs are adapted from the following sources: (a) Ciurteu inscription (b) Jurungan (Polengan III) inscription (c) Pohsarang inscription (d) Mpu Mada (Singhasari) inscription (e) Sobhamrta copper charter Ind Ch 57 British Library collection (f) Sang Hyang Siksa Kanidra ng Karesian gebarang manuscript, documented by Sinta Ridwan (g) Lontar Fragment MS 3480 British Library collection (h) Raffles Paper vol III Add MS 45273 British Library collection

figure 2. Samples of selected consonant letters and its stylistic variations throughout the ages, compared to its modern Indonesian descendants.

## COMPARISON of KAWI with MODERN JAVANESE & BALINESE

### INDEPENDENT VOWEL LETTERS

	Kawi	Javanese	Balinese		Kawi	Javanese	Balinese
A	ꦱ	ꦱ	ꦱ	AA	ꦱꦱ	ꦱꦱꦱ	ꦱꦱ
I	ꦲ	ꦲ	ꦲ	II	ꦲꦲ	ꦲꦲꦲ	ꦲꦲ
U	ꦸ	ꦸ	ꦸ	UU	ꦸꦸ	ꦸꦸꦸ	ꦸꦸ
VOC. R	ꦫ	ꦫ	ꦫ	VOC. RR	ꦫꦫ	ꦫꦫꦫ	ꦫꦫ
VOC. L	ꦭ	ꦭ	ꦭ	VOC. LL	ꦭꦭ	ꦭꦭꦭ	ꦭꦭ
E	ꦺ	ꦺ	ꦺ	AI	ꦺꦲ	ꦺꦲꦲ	ꦺꦲ
O	ꦺꦴ	ꦺꦴ	ꦺꦴ	AU	ꦺꦴꦲ	ꦺꦴꦲꦲꦲ	ꦺꦴꦲꦴ

### CONSONANT LETTERS

	Kawi	Javanese	Balinese		Kawi	Javanese	Balinese
KA	ꦏ	ꦏ	ꦏ	DHA	ꦢ	ꦢ	ꦢ
KHA	ꦏꦲ	ꦏꦲ	ꦏꦲ	NA	ꦤ	ꦤ	ꦤ
GA	ꦒ	ꦒ	ꦒ	PA	ꦥ	ꦥ	ꦥ
GHA	ꦒꦲ	ꦒꦲ	ꦒꦲ	PHA	ꦥꦲ	ꦥꦲ	ꦥꦲ
NGA	ꦤꦒ	ꦤꦒ	ꦤꦒ	BA	ꦧ	ꦧ	ꦧ
CA	ꦕ	ꦕ	ꦕ	BHA	ꦧꦲ	ꦧꦲ	ꦧꦲ
CHA	ꦕꦲ	ꦕꦲ	ꦕꦲ	MA	ꦩ	ꦩ	ꦩ
JA	ꦗ	ꦗ	ꦗ	YA	ꦪ	ꦪ	ꦪ
JHA	ꦗꦲ	ꦗꦲ	ꦗꦲ	RA	ꦫ	ꦫ	ꦫ
NYA	ꦤꦶ	ꦤꦶ	ꦤꦶ	LA	ꦭ	ꦭ	ꦭ
TTA	ꦠ	ꦠ	ꦠ	WA	ꦮ	ꦮ	ꦮ
TTHA	ꦠꦲ	ꦠꦲ	ꦠꦲ	SHA	ꦱ	ꦱ	ꦱ

DDA	ᮒ	ᮓ	ᮔ	SSA	ᮛ	ᮜ	ᮝ
DDHA	ᮒ	ᮕ	ᮖ	SA	ᮞ	ᮟ	ᮠ
NNA	ᮓ	ᮗ	ᮘ	HA	ᮙ	ᮚ	ᮛ
TA	ᮓ	ᮜ	ᮝ				
THA	ᮜ	ᮞ	ᮟ	JNYA	ᮟ	ᮠ	ᮡ
DA	ᮒ	ᮜ	ᮝ				

### DEPENDENT VOWEL SIGNS

	Kawi	Javanese	Balinese		Kawi	Javanese	Balinese
-	-	-	-	AA	ᮒᮓ	ᮒᮔ	ᮒᮕ
I	ᮒᮓ	ᮒᮓ	ᮒᮓ	II	ᮒᮓ	ᮒᮓ	ᮒᮓ
U	ᮒᮔ	ᮒᮔ	ᮒᮔ	UU	ᮒᮔ	ᮒᮔ	ᮒᮔ
VOC. R	ᮒᮓ	ᮒᮓ	ᮒᮓ	VOC. RR	-	ᮒᮔᮔ	ᮒᮔᮔ
VOC. L	ᮒᮓ	ᮒᮓ	ᮒᮓ	VOC. LL	-	ᮒᮓᮓ	ᮒᮓᮓ
E	ᮒᮓ	ᮒᮓ	ᮒᮓ	AI	ᮒᮓ	ᮒᮓ	ᮒᮓ
O	ᮒᮓ	ᮒᮓ	ᮒᮓ	AU	ᮒᮓ	ᮒᮓ	ᮒᮓ
EU	ᮒᮓ	ᮒᮓ	ᮒᮓ	EUU	ᮒᮓ	ᮒᮓ	ᮒᮓ

### OTHER SIGNS

	CANDRABINDU	ANUSVARA	VISARGA	REPHA*	KILLER
Kawi	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ
Javanese	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ
Balinese	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ	ᮒᮓ

\*Modern Javanese and Balinese script reanalyzed this character as final -r and no longer use it as *repha* except for rendering archaic texts.



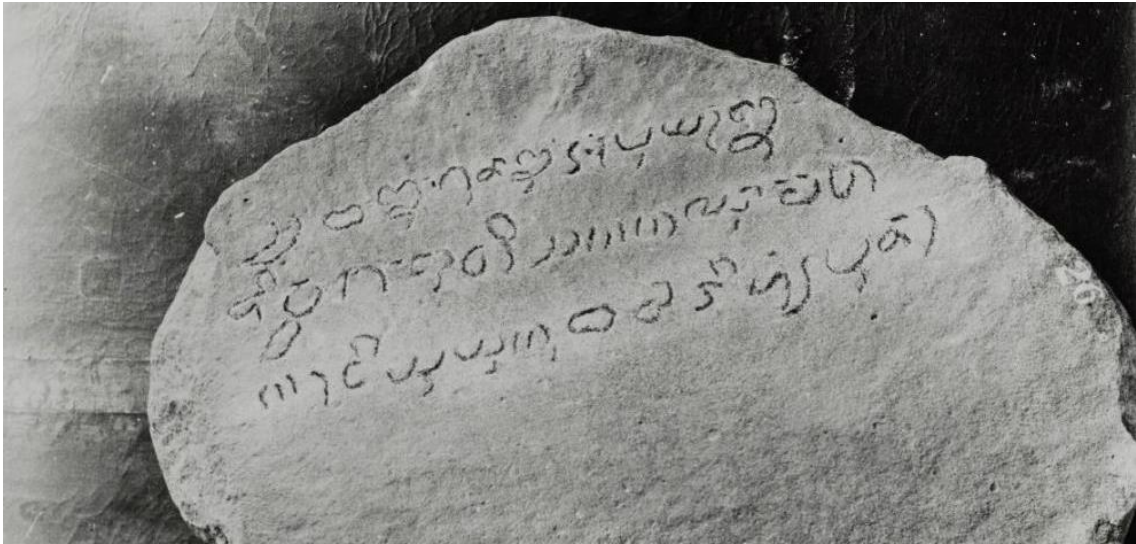


figure 6. Geger Hanjuang Inscription (1033 ŚE/1111 CE or 1333 ŚE/1411 CE), discovered in Tasikmalaya, West Java, now in the National Museum of Indonesia. The inscription uses Old Sundanese language.

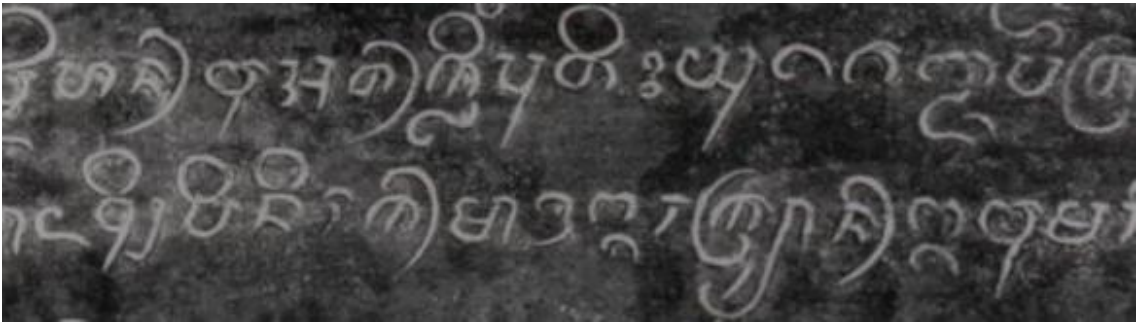


figure 7. Example of early Kawi, Jurungan Inscription (798 ŚE/876 CE).

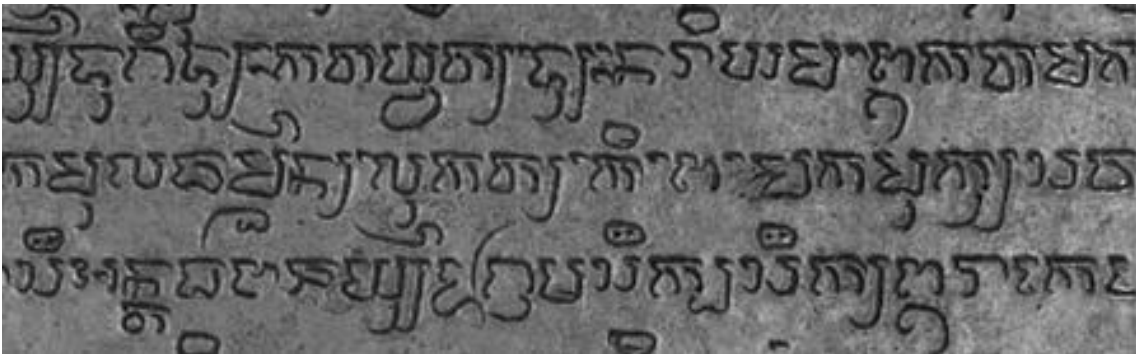


figure 8. Example of late Kawi, Paburuhan Inscription (14-15<sup>th</sup> century CE).





figure 9. Example of quadrate Kawi, Pohsarang Inscription (934 ŚE/1012 CE). Note PUNCTUATION SPIRAL at the beginning and end of text.



figure 10. Example of 'Buda' Kawi in gebang manuscript, Sang Hyang Raga Dewata MS (Sri Baduga Museum collection no. 07.106, documentation by Ilham Nurwansah).

	Visually Distinct	Composite
I		
II		

figure 11. Example of visually distinct and composite form of LETTER II (compared with the LETTER I) in the Gilikan Inscription (left) and Dharma Pātañjala gebang MS (right).

	Visually Distinct	Composite
AU		

figure 12. Visually distinct form of LETTER AU identified by Uli Kozok in the Tanjung Tanah MS (left) compared to composite form in the Tuhanyaru inscription (right). Visually distinct AU is known only in this instance, as other sources use the composite form. Note that the two vertical strokes in the Tanjung Tanah MS is a DOUBLE DANDA punctuation mark, not part of the vowel letter.





figure 13. LETTER VOCALIC R (left) compared with its conjunct form (right) in Tuhanyaru Inscription.

	Base glyph	Vowel sign	Conjunct
VOCALIC R			
VOCALIC L			

figure 14. Co-occurrence of dependent vowel sign and conjunct form of LETTER VOCALIC R in Tuhanyaru inscription. Dependent form of LETTER VOCALIC L is also found in this inscription. However, it is not entirely clear whether this form should be treated as vowel sign or as a conjunct. No other dependent form of LETTER VOCALIC L has been attested so far.

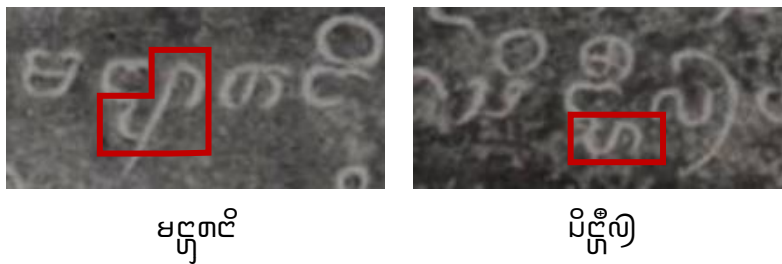


figure 15. Different form of LETTER HA conjunct in Jurungan Inscription.



figure 16. Three forms of LETTER RA (base glyph in 'rajā', repha in 'caryya', and conjunct in 'ugra') in Pabuharan inscription.

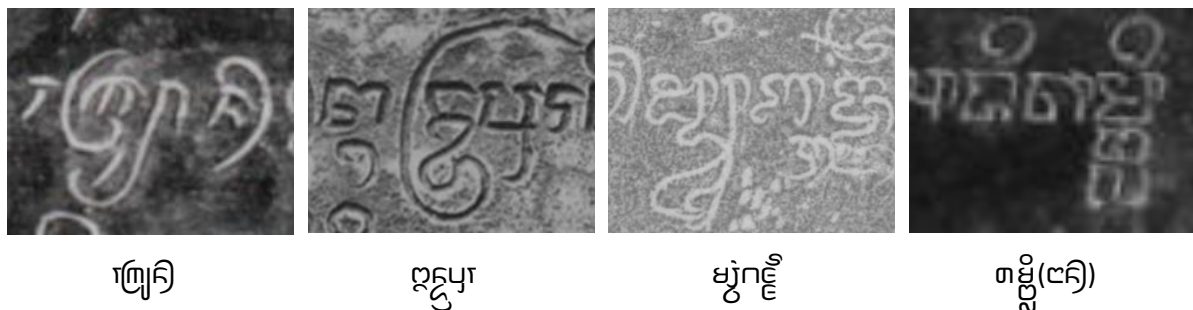
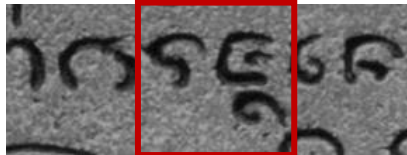


figure 17. Examples of glyph stacks in various inscriptions. From left to right: 'rakryan' in Jurungan Inscription, 'Indrapura' in Air Tabar B Inscription, 'mpwangarjja' in Patapan II Inscription, and 'tampli(nan)' in Tamblingan II Inscription.



𑀧𑀸𑀢𑀺

figure 18. The deepest glyph stack attested so far: 'hantlü' in Gilikan Inscription.

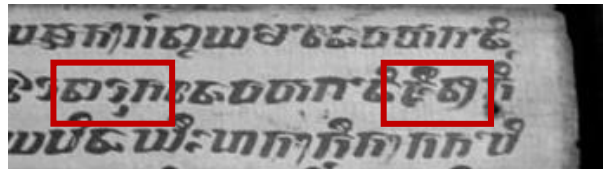


𑀲𑀸𑀢𑀺



𑀠𑀸𑀢𑀺

figure 19. The word 'rajña' with LETTER JNYA in Mpu Mada inscription. Compare with the word 'ajñā' in Air Tabar inscription which uses conjunct NYA instead.



𑀧𑀸𑀢𑀺 · 𑀲𑀸𑀢𑀺

figure 20. The word 'baruna' and 'jēro' in Sang Hyang Raga Dewata gebang MS. The latter word uses a distinct glyph for the syllable [ro]. Compare with the former word which uses standard LETTER RA + VOWEL SIGN U for the syllable [ru].

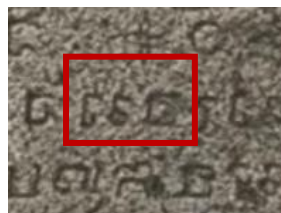


𑀧𑀸𑀢𑀺

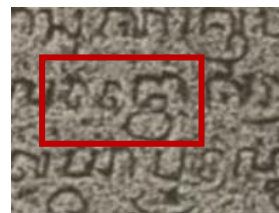


𑀲𑀸𑀢𑀺

figure 21. The word 'babaronjan' and 'baronken' with LETTER RO + ANUSVARA in Siksa Kandang Karësian MS (documentation by Aditia Gunawan).



𑀸𑀺



𑀸𑀻

figure 22. Alternate form of VOWEL SIGN AI and AU sign in Amoghapasa statue inscription.

	Base gyph	+VOWEL SIGN AA	+VOWEL SIGN ALTERNATE AA	font dependent alternate
NGA		x		
TTA				
PA		x		
HA			x	

figure 23. Contrasting use of VOWEL SIGN AA and ALTERNATE AA in Air Tabar B inscription to disambiguate certain letter combinations. The LETTER NGA has an additional form that is more decorative in nature, which can be supported as font-dependent stylistic variants.

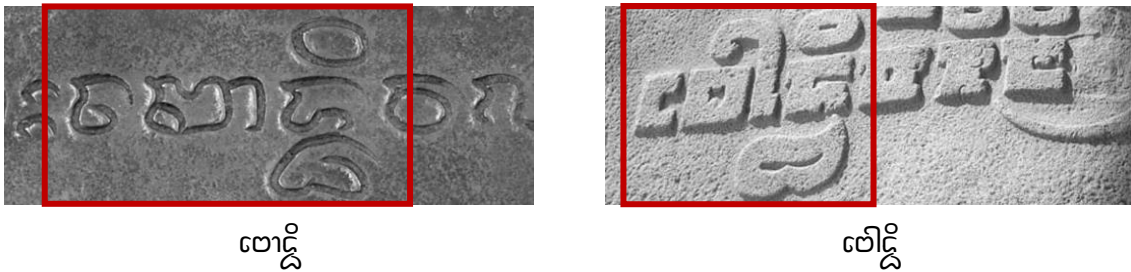


figure 24. VOWEL SIGN AA and ALTERNATE AA in the same word 'bodhi' on two inscriptions with different style and medium. Left: Paburuhan inscription. Right: Pohsarang inscription.



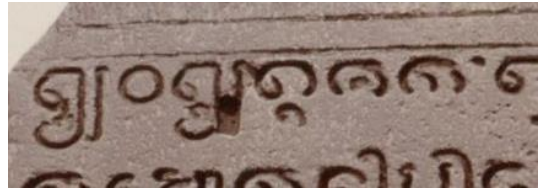
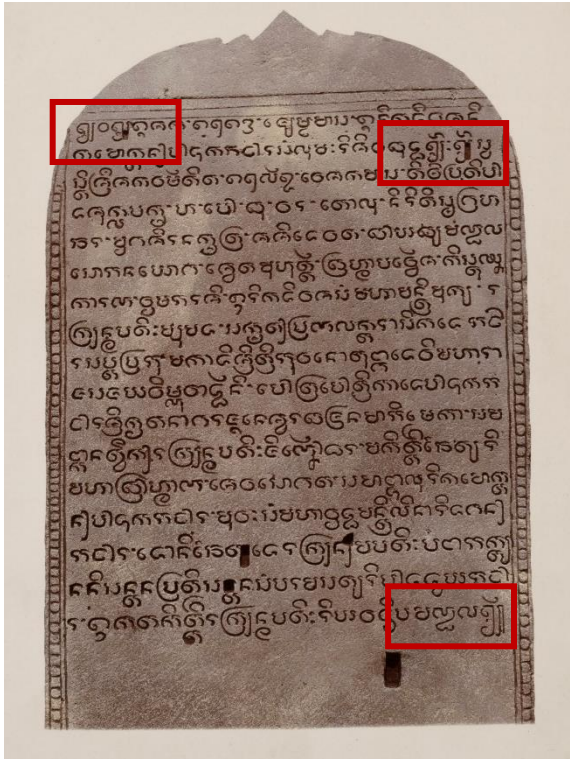
figure 25. Left: VOWEL SIGN I and U used together to mark a canceled letter in Nipah Kropak Ciburuy I. Right: VOWEL SIGN AA repurposed as consonant reduplicator with attaching VOWEL SIGN I in Siksa Kandang Karësian MS.



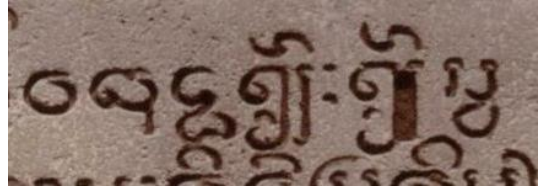
figure 26. Left: Simultaneous use of repha glyph as initial -r- and final -r- in Serat Catur Bumi gegang MS (documentation by the Lontar Foundation): 'warṇa' and 'catur'. Right: repha glyph repurposed solely as final -r- in Gita Sinangsaya lontar MS (documentation by Abimardha Kurniawan): 'sarwya' and 'hakarya' (among others).



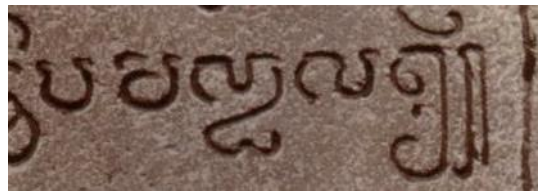




၅၀၅

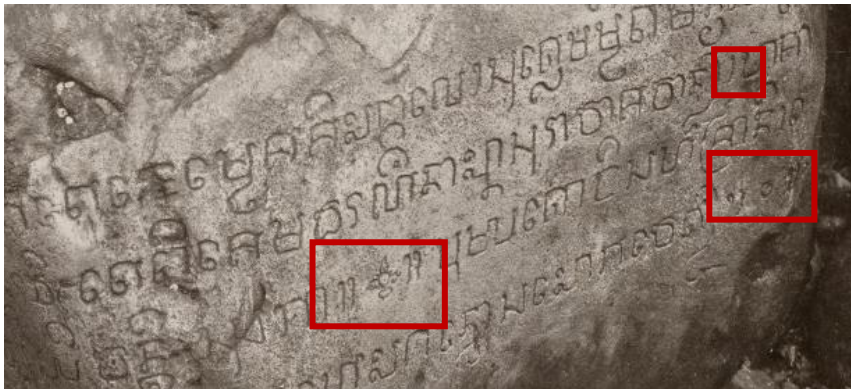


၅၁၅



၅၂၅

figure 31. Several arrangements of punctuations in different parts of the Mpu Mada inscription, which includes PUNCTUATION SECTION MARKER – ALTERNATIVE SECTION MARKER – CIRCLE – DOUBLE DOT – DANDA.



] · ၂၂၅၂ · ၂၂၅၂

figure 32. Surawasa I inscription. Text breaks are indicated with PUNCTUATION DANDA as well as sequences of DOUBLE DANDA – FLOWER – CIRCLE.

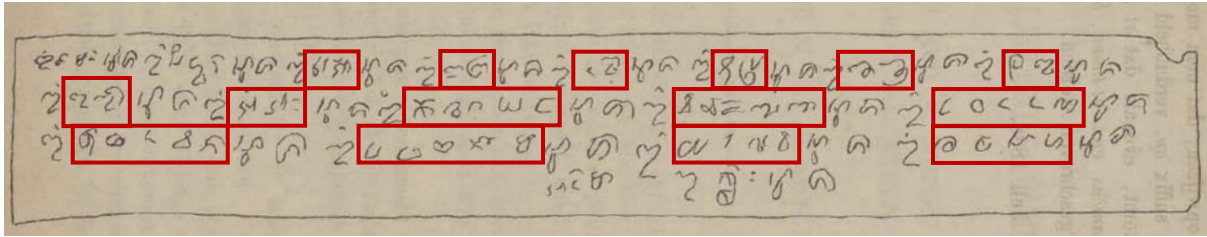


////////////////////

figure 33. Sequence of PUNCTUATION DANDA – SPACE FILLER – DOT in Serat Catur Bumi gebang MS.







𑀅𑀓𑀾𑀢 · 𑀓𑀲𑀢 · 𑀲𑀓𑀢 · 𑀢𑀲𑀢 · 𑀓𑀲𑀢  
 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢  
 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢 · 𑀓𑀲𑀢

figure 37. Tracing of Desa Jeruk Gold Plate discovered in Klaten, Yogyakarta in March 1888. The inscription contains a mantra made with the complete Kawi sequence of independent vowel and consonant letters in the Brahmic order. Tracing was published in *Tijdschrift voor Indische Taal-Land- en Volkenkunde deel XXXII (1889), p 441*. Notice that this abecedarium lists TTA, DDA, and DDHA but does not differentiate their glyphs.



𑀓𑀲𑀢𑀢𑀢𑀢𑀢  
 𑀓𑀲𑀢𑀢𑀢𑀢𑀢  
 𑀓𑀲𑀢𑀢𑀢𑀢𑀢  
 𑀓𑀲𑀢𑀢𑀢𑀢𑀢

figure 38. Sumberwatu Gold Plate discovered in Sleman, Yogyakarta (now kept by BPCP DIY, item BG.911) contains the complete 33 Kawi consonant letters set in the Brahmic order, written twice as a mantra.

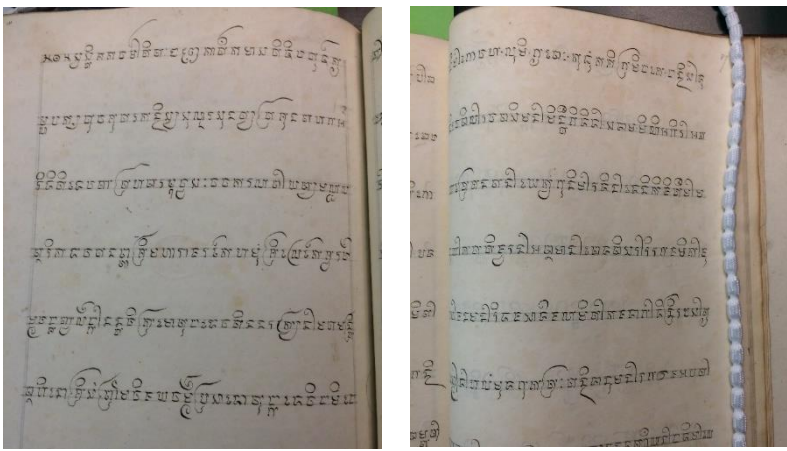


figure 39. Kawi transcription in a modern Javanese manuscript (British Library Add MS 12321), from the collection of John Crawford obtained during his official residence in Java, circa 1811-1815 (Documentation by Ben Mitchell). During this period, the Kawi script has been displaced from active use, and this sample is a copying attempt from an unidentified inscription.





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## Source of Inscriptions

Object	alias	Documentation/ Current Location	Ref. number	Place of origin	Year	
					ŠE	CE
<a href="#">Airkali Inscription</a>		LEID UL	KERN E34	Malang, East Java	905	983
<a href="#">Air Tabar B Inscription</a>	Pandak Bandung	LEID UL	OD 3868~3874	Bali	905	983
<a href="#">Amoghapasa Statue</a>		LEID UL	OD 3780	Padangroco, West Sumatra	1208	1286
<a href="#">Baliwangan Inscription</a>		MNI	MNI D54	Malang, East Java	813	891
<a href="#">Bantiran I Inscription</a>		LEID UL	OD 3890	Sading, Bali	923	1001
Bronze mirror handle		LEID UL	OD 13250			
Bronze slit drum		LEID UL	P 023964	Galuh, West Java	1151	1229
Bronze slit drum		MMA NY	1987.142.31			13~14 century
Desa Jeruk Gold Plate		TVIT32 p. 455	TVIT32			
Dharma Pātāñjala Gebang MS	MS Schoemann I-21	GIS16/SBB	MS Sch. I-21	West Java		
<a href="#">Gandhakuti Inscription</a>		LEID UL	KERN E23a~E23d	Sidoarjo, East Java	964	1042
Geger Hanjuang Inscription		MNI	MNI D26	Tasikmalaya, West Java	1033 or 1333	1111 or 1411
<a href="#">Gilikan Inscription</a>	<a href="#">Bhatara i Glam</a>	LEID UL	OD 10024~10025		845	923
Gita Sinangsaya Lontar MS		PNRI	L 212	Merapi-Merbabu, Central Java		
<a href="#">Gold foil deposits</a>		LEID UL	KERN GD 02 137			
<a href="#">Jurungan Inscription</a>	Polengan III	LEID UL	OD 13695~13700	Karanganyar, Central Java	798	876
<a href="#">Kakurungan Inscription</a>	Majapahit I	LEID UL	KERN E22a~E22e	Mojokerto, East Java	945	1023
<a href="#">Kamban Inscription</a>	Pelem	LEID UL	KERN E21a~E21c	Mojokerto, East Java	863	941
Joko Dolog Statue		Taman Apsari, Surabaya	JDS	Trowulan, East Java		
<a href="#">Karmawibhanga Relief</a> from Candi Borobudur, panel 127		VG7 p. 155	VG7	Magelang, Central Java		±850
Laguna Copper Plate Inscription		PMP	LCPI	Laguna de Báý, Luzon, Phillipines	822	900
<a href="#">Mantyasih I Inscription</a>		LEID UL	OD 18736~18737	Magelang, Central Java	829	907
Mantyasih Statue from Candi Jago		AA68 p. 308	AA68	Malang, East Java	1265	1343
Manuscript copy of an unidentified inscription	Add MS 12321	BL	Add MS 12321			1811~ 1815
<a href="#">Mpu Mada Inscription</a> from Candi Singhasari	Singhasari	LEID UL	OD 741a	Malang, East Java	1214	1351
<a href="#">Mulak I Inscription</a>	Ngabean I	LEID UL	KERN E5a~E5d	Malang, East Java	800	878
<a href="#">Nipah, Kropak 24</a>	Sa Hya Hayu?	EAP BL	EAP280/1/2/5	Kabuyutan Ciburuy, West Java		15~17 century
<a href="#">Nipah, Kropak Ciburuy I</a>	Buana Pitu?	EAP BL	EAP280/1/2/1	Kabuyutan Ciburuy, West Java		15~17 century
<a href="#">Pabuharan Inscription</a>		BL	Ind Ch 57			10~15 century
<a href="#">Pakis Wetan Inscription</a>		LEID UL	OD 2155	Trowulan, East Java	1188	1266
<a href="#">Pamintihan Inscription</a>		LEID UL	OD 6376	Bojonegoro, East Java	1385	1463
<a href="#">Patapan II Inscription</a>	Surabaya XI	LEID UL	KERN E29	Surabaya, East Java	1340	1418
<a href="#">Pohsarang Inscription</a>	Luçem	Kediri, East Java		Kediri, East Java	934	1012

<a href="#">Ra Mwi Inscription</a>	Ngabean VI	LEID UL	KERN E10	Magelang, Central Java	804	882
Sang Hyang Raga Dewata Gebang MS		Sri Baduga Museum, Bandung	07.106	West Java		
<a href="#">Satyapura Inscription</a>		LEID UL	KERN E37	Tulungagung, East Java		
<a href="#">Serat Catur Bumi Gebang MS</a>	Sanghyang Hayu	PNRI	BR 634	West Java	1445	1523
Siksa Kandang Karésian Gebang MS	Siksa Kandañ Karsian	PNRI	L 630	West Java	1440	1518
<a href="#">Singhasari Inscription</a>		LEID UL	OD 740	Candi Singhasari, Malang, East Java		
<a href="#">Sobhāmṛta Inscription</a>		BL	MSS Jav 106	Sidoarjo, East Java	Majapahit era copy of a charter from 861 ŚE/939 CE	
<a href="#">Srokodan II Inscription</a>			SRK2		837	915
<a href="#">Sukamerta Inscription</a>		LEID UL	OD 14330	Mojokerto, East Java	1218	1296
<a href="#">Sumberwatu Gold Plate</a>		BPCB DIY	BG.911	Sleman, Yogyakarta		9~10 century
<a href="#">Surawasa I Inscription</a>	Suroaso I	LEID UL	OD 1647	Suroaso, Pagaruyung, West Sumatra	1296	1374
<a href="#">Taji Inscription</a>	Ponorogo II	LEID UL	KERN E12a~E12d	Ponorogo, East Java	823	901
Tamblingan I Inscription	Bañu Rara I	VBG66 pp. 7~13	OORKONDE A	Pura Batur, Buleleng, Bali	844~888	922~966
<a href="#">Tamblingan III Inscription</a>		LEID UL	OD 5496	Pura Batur, Buleleng, Bali	1320	1398
Tanjung Tanah MS		KOZ				14 century
Trunyan A1 Inscription		Pura Trunyan?	TRA1	Bali	813	901
<a href="#">Tuhanyaru Inscription</a>	Sidoteko/Sidateka	LEID UL	KERN E25a~E25k	Mojokerto, East Java	1245	1323
Unidentified Gebang MS in Old Sundanese		PNRI	L 1097	West Java		
<a href="#">Wukiran Inscription</a>	Pereng	LEID UL	P 024084	Yogyakarta	785	863

- AA68 : [Artibus Asiae, vol 68 no 2](#) "The Well-Known Javanese Statue in The Tropenmuseum, Amsterdam, and its Place in Javanese Sculpture" (Pauline Lunsingh Scheurleer, 2008)
- GIS16 : [Gonda Indological Studies, vol 16](#) "Dharma Pātañjala: A Śaiva Scripture from Ancient Java Studied in the Light of Related Old Javanese and Sanskrit Texts" (Andrea Aciri, 2011. Published as a book in 2018)
- BL : British Library
- BPCB DIY : Balai Pelestarian Cagar Budaya Daerah Istimewa Yogyakarta (Cultural Heritage Conservation Office of Yogyakarta)
- EAP BL : Endangered Archive Program, British Library
- KOZ : *A 14th century Malay code of laws: The Nitīsārasamuccaya*, (Uli Kozok-et al, 2015)
- LEID UL : Leiden University Library (photography collection)
- MMA NY : Metropolitan Museum of Art
- MNI : Museum Nasional Indonesia (The National Museum of Indonesia)
- PMP : Pambansang Museo ng Pilipinas (The National Museum of The Philippines)
- PNRI : Perpustakaan Nasional Republik Indonesia (The National Library of Indonesia)
- TVIT32 : [Tijdschrift voor Indische Taal-, Land- En Volkenkunde deel XXXII](#) "Een Oud-Javaansch Alphabet van Midden Java" (J.L.A. Brandes, 1889)
- SBB : Staatsbibliothek, Berlin
- VBG66 : *Verhandelingen van het Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen deel LXVI* "Epigraphia Balica I" (P.V. van Stein Callenfels, 1926)
- VG7 : [Verspreide Geschriften, Zevende deel](#) "Over de Bischriften op het Beeldhouwwerk van Boro-budur" (H. Kern, 1917)



**ISO/IEC JTC 1/SC 2/WG 2  
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS  
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646<sup>15</sup>**

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html>  
for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

**A. Administrative**

1. Title:	<i>Proposal to encode Kawi in the UCS</i>		
2. Requester's name:	<i>Aditya Bayu Perdana, Ilham Nurwansah</i>		
3. Requester type (Member body/Liaison/Individual contribution):	<i>Individual contribution</i>		
4. Submission date:			
5. Requester's reference (if applicable):			
6. Choose one of the following:			
This is a complete proposal:			<input type="checkbox"/>
(or) More information will be provided later:			<input checked="" type="checkbox"/>

**B. Technical – General**

1. Choose one of the following:			
a. This proposal is for a new script (set of characters):	<input checked="" type="checkbox"/>		
Proposed name of script:	<i>Kawi</i>		
b. The proposal is for addition of character(s) to an existing block:			
Name of the existing block:			
2. Number of characters in proposal:			
3. Proposed category (select one from below - see section 2.2 of P&P document):			
A-Contemporary	<input type="checkbox"/>	B.1-Specialized (small collection)	<input type="checkbox"/>
C-Major extinct	<input type="checkbox"/>	D-Attested extinct	<input checked="" type="checkbox"/>
F-Archaic Hieroglyphic or Ideographic	<input type="checkbox"/>	E-Minor extinct	<input type="checkbox"/>
		G-Obscure or questionable usage symbols	<input type="checkbox"/>
4. Is a repertoire including character names provided?			
			<i>yes</i>
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?			
	<i>yes</i>		
b. Are the character shapes attached in a legible form suitable for review?			
	<i>yes</i>		
5. Fonts related:			
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?			
	<i>Arif Budiarto and Aditya Bayu Perdana</i>		
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):			
6. References:			
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>yes</i>		
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>yes</i>		
7. Special encoding issues:			
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)?	<i>yes</i>		

8. Additional Information:

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. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database ( <http://www.unicode.org/reports/tr44/> ) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

<sup>15</sup> Form number: N4502-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

### C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	<input type="checkbox"/>	yes
If YES explain	<i>Preliminary version was made by Anshuman Pandey in 2012 (L2/12-125)</i>	
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?	<input type="checkbox"/>	yes
If YES, with whom?		
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?	<input type="checkbox"/>	yes
Reference:	<i>this document</i>	
4. The context of use for the proposed characters (type of use; common or rare)	<input type="checkbox"/>	
Reference:		
5. Are the proposed characters in current use by the user community?	<input type="checkbox"/>	yes
If YES, where? Reference:	<i>this document</i>	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	<input type="checkbox"/>	no
If YES, is a rationale provided?		
If YES, reference:		
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<input type="checkbox"/>	yes
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	<input type="checkbox"/>	no
If YES, is a rationale for its inclusion provided?		
If YES, reference:		
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	<input type="checkbox"/>	yes
If YES, is a rationale for its inclusion provided?	<input type="checkbox"/>	yes
If YES, reference:	<i>this document</i>	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character?	<input type="checkbox"/>	yes
If YES, is a rationale for its inclusion provided?	<input type="checkbox"/>	yes
If YES, reference:	<i>this document</i>	
11. Does the proposal include use of combining characters and/or use of composite sequences?	<input type="checkbox"/>	yes
If YES, is a rationale for such use provided?	<input type="checkbox"/>	yes
If YES, reference:	<i>this document</i>	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	<input type="checkbox"/>	yes
If YES, reference:	<i>this document</i>	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	<input type="checkbox"/>	no
If YES, describe in detail (include attachment if necessary)		
13. Does the proposal contain any Ideographic compatibility characters?	<input type="checkbox"/>	no
If YES, are the equivalent corresponding unified ideographic characters identified?		
If YES, reference:		


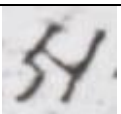
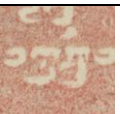
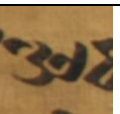
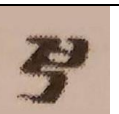
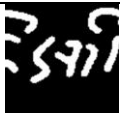
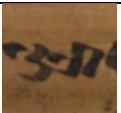

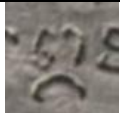
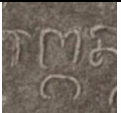
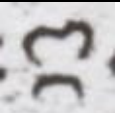






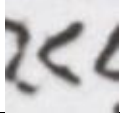

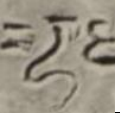

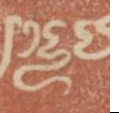
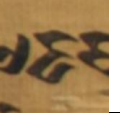


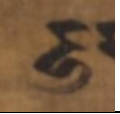
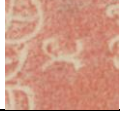
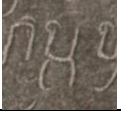





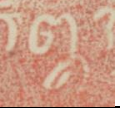
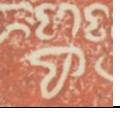


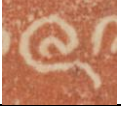


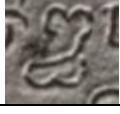




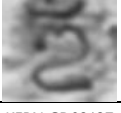

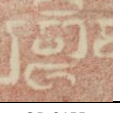

**APPENDIX  
KAWI GLYPH ATTESTATION**

**A. Independent Vowel Letters**


		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
A	𑀅							*
AA	𑀆							*
I	𑀇							*
II	𑀈							*
U	𑀉							*
UU	𑀊							*
VOCALIC R	𑀋							*
VOCALIC RR	𑀌							*
VOCALIC L	𑀍							*
VOCALIC LL	𑀎							
E	𑀏							*
AI	𑀐							*
O	𑀑							*
AU	𑀒							*



**Additional Attestations from Various Sources**

A	𑀓𑀡							
		LCPI	P 024084	OD 2155	EAP280/1/2/5	MS Sch. I-21		
AA	𑀓𑀡𑀓							
		LCPI	EAP280/1/2/5	MS Sch. I-21				
I	𑀓𑀢							
		OD 18736	OD 10024	P 024084	LCPI	EAP280/1/2/5	MS Sch. I-21	
II	𑀓𑀢𑀓							
		OD 18736	OD 10024	MS Sch. I-21				
U	𑀓𑀣							
		P 024084	LCPI	OD 3890	KERN E34	KERN E37	EAP280/1/2/5	
UU	𑀓𑀣𑀓							
		SRK2	TRA1	EAP280/1/2/5				
VOCALIC R	𑀓𑀤							
		KERN E19	OD 10024	KERN E34	KERN E25a			
VOCALIC RR	𑀓𑀤𑀓							
		KERN E19						
VOCALIC L	𑀓𑀥							
		KERN E19	OD 2155	KERN E34	KERN E37	KERN E23a		
E	𑀓𑀦							
		OD 18736	KERN E5a	EAP280/1/2/5	EAP280/1/2/1			
AI	𑀓𑀧							
		OD 18736	OD 10024	KERN E34	KERN E23a			
O	𑀓𑀨							
		KERN E25a	KERN GD02137	KERN E23a	OD 2155	MNI D54		

AU	အ							
		KERN E25a	KERN E37	EAP280/1/2/5	KOZ			

VOCALIC R CONJUNCT	့							
		KERN E25a						

ဤဤ



## B. Consonant Letters

		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
KA	ᱠ							
KHA	ᱡ							*
GA	ᱢ							
GHA	ᱣ							
NGA	ᱤ							

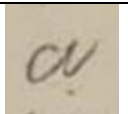

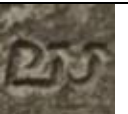
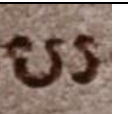


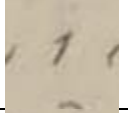

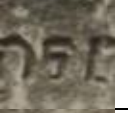



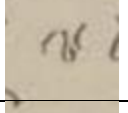
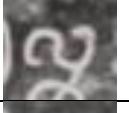
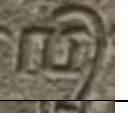
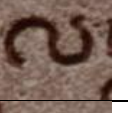
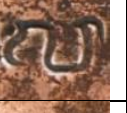

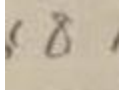

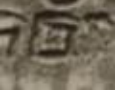



		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
CA	ᱦ							*
CHA	ᱧ							*
JA	ᱨ							
JHA	ᱩ							*
NYA	ᱪ							

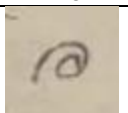





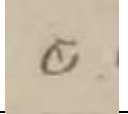

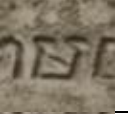
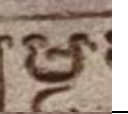


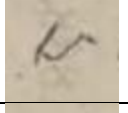

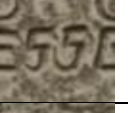
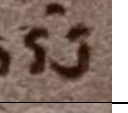


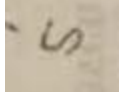

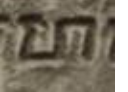
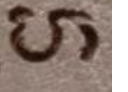


		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
TTA	ᱫ							
TTHA	ᱬ							*
DDA	ᱭ							

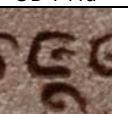

DDHA	ଢ							*
NNA	ନ							

		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
TA	ଟ							
THA	ଠ							
DA	ଢ							
DHA	ଢ							
NA	ନ							



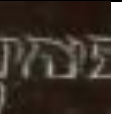

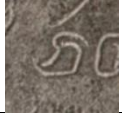





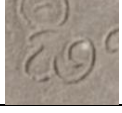



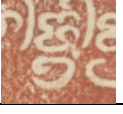




		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
PA	ପ							
PHA	ଫ							*
BA	ବ							
BHA	ଭ							
MA	ମ							

		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
YA	𑀘							
RA	𑀚							
LA	𑀜							
WA	𑀞							

		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
SHA	𑀭							
SSA	𑀮							
SA	𑀯							
HA	𑀰							

		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
JNYA	𑀛							*






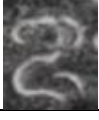




**Additional Attestations from Various Sources**


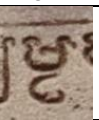

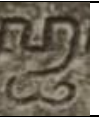
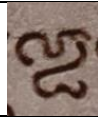


KHA	𑀓							
		LCPI	KERN E10	OORKONDE A	EAP280/1/2/5			
CA	𑀔							
		OD 10024						
CHA	𑀕							
		OD 10024	VG7					
JHA	𑀖							
		KERN E12a						
TTHA	𑀗							
		JDS						
DDHA	𑀘							
		AA68						
PHA	𑀙							
		OD 10024	KERN E25a	KERN E23a				
JNYA	𑀚							
		OD 2155	KERN E37	KERN E21a	EAP280/1/2/1			
RO	𑀛							
		07.106	PNRI L 630					

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### C. Consonant Conjunct

		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
KA	𑀓						
KHA	𑀔						
GA	𑀕						
GHA	𑀖						
NGA	𑀗						

		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
CA	𑀘						
CHA	𑀙						
JA	𑀚						
JHA	𑀛						
NYA	𑀜						


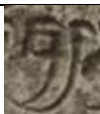
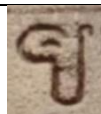








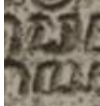



		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
TTA	𑀝						
TTHA	𑀞						*
DDA	𑀟						
DDHA	𑀠						

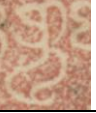









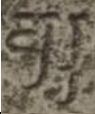



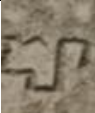

NNA	𑀢𑀺						
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		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
TA	𑀢𑀸						
THA	𑀢𑀹						
DA	𑀢𑀻						
DHA	𑀢𑀼						
NA	𑀢𑀽						


		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
PA	𑀢𑀾						
PHA	𑀢𑀿						
BA	𑀢𑀽						
BHA	𑀢𑀾						
MA	𑀢𑀻						

		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
YA	𑀢𑀺						
RA	𑀢𑀻						
LA	𑀢𑀼						

WA	◌ ဝ						
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		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
SHA	◌ ာ						
SSA	◌ ာ့						
SA	◌ ာ်						
HA	◌ ာ်း						

**Additional Attestation from Various Source**

TTHA	◌ ာ်း						
		JDS					




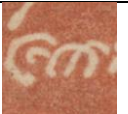

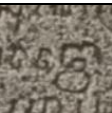
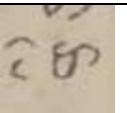
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### D. Dependent Vowel Signs

		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
SIGN AA	ॐ						
SIGN ALTERNATE AA	ी						
SIGN I	ॐ						
SIGN II	ॐ						
SIGN U	ॐ						
SIGN UU	ॐ						
SIGN VOC. R	ॐ						
SIGN VOC. RR							
SIGN VOC. L	ॐ						*
SIGN VOC. LL							
SIGN E	ॐ						
SIGN AI	ॐ						*
SIGN O	ॐ						
SIGN AU	ॐ						*
SIGN EU	ॐ						
SIGN EUU	ॐ						



**Additional Attestation from Various Source**

SIGN VOC. L	𑀮						
		KERN E25a					
SIGN AI	𑀹						
		OD 3780	LCPI	KERN E5a	KERN E10		
SIGN AU	𑀺						
		OD 3780	TVIT32				

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### E. Miscellaneous Signs


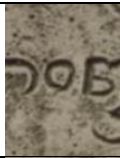




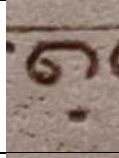




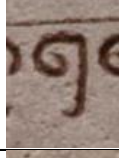

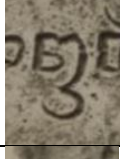
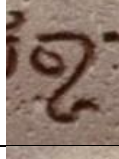



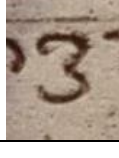


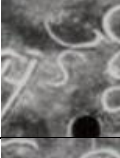
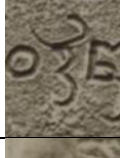

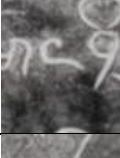



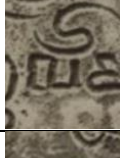


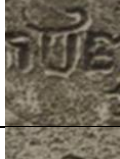



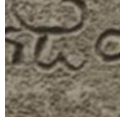
		TVIT32	OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
CANDRA BINDU	◌̣							*
ANUSVARA	◌̣̣							
VISARGA	◌̣̣̣							
VIRAMA	◌̣̣̣̣							
REPHA	◌̣̣̣̣̣							

#### Additional Attestation from Various Source

CANDRA BINDU	◌̣							
		KERN GD02137	OD 2155	MNI D54	KERN E37	KERN E25a	KERN E23a	

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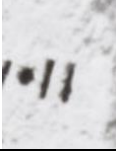



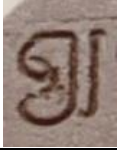



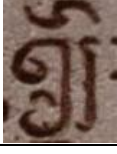
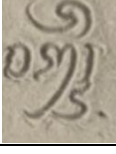








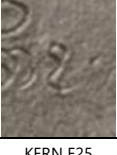


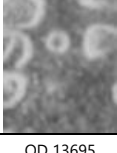



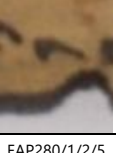
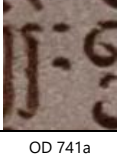


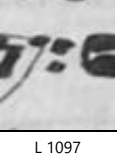



## F. Numerals

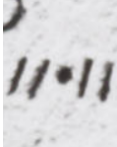
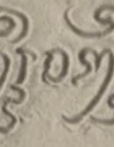
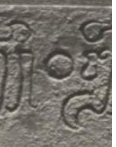

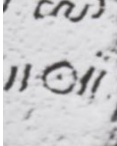


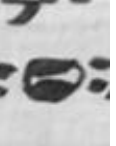
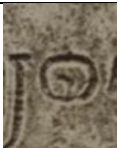




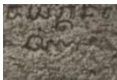




		OD 13695	OD 3871	OD 741a	MSS Jav 106	KERN E29	various
0	၀						
1	၁						*
2	၂						*
3	၃						*
4	၄						*
5	၅						*
6	၆						*
7	၇						*
8	၈						*
9	၉						*

**Additional Attestations from Various Sources**

1	၆						
		OD 2155	KERN E25a	OD 6376	EAP280/1/2/1		
2	၅						
		KERN E12a	KERN E5a	KERN E25a	EAP280/1/2/1		
3	၆						
		KERN E12a	KERN E5a	KERN E21a	OD 6376	EAP280/1/2/1	
4	၃						
		OD 2155	KERN E25a	EAP280/1/2/1			
5	၃						
		P 024084	KERN E25a	OD 6376	EAP280/1/2/1		
6	၆						
		OD 2155	EAP280/1/2/1				
7	၃						
		P 024084	EAP280/1/2/1				
8	၃						
		P 024084	OD 2155	KERN E21a	OD 6376	EAP280/1/2/1	
9	၆						
		KERN E23a	KERN E21a	EAP280/1/2/1			

## G. Punctuation

DANDA	]						
		OD 1647	BR 634				
DOUBLE DANDA	]]						
		OD 13695	P-024084	OD 1647	OD 18736	KERN E12a	
SECTION MARKER	᳚						
		OD 741a	OD 3871	KERN E10	KERN E22		
ALTERNATE SECTION MARKER	᳛						
		OD 741a	OD 5496	OD 6376	OD 14330	KERN E29	
FLOWER	᳜						
		D 198-6469	OD 1647	MSS Jav 106			
SPACE FILLER	᳝						
		OD 6376	KERN E21	KERN E25	MSS Jav 106	BR 634	
DOT	᳞						
		OD 13695	OD 3871	OD 741a	MSS Jav 106	EAP280/1/2/5	
DOUBLE DOT	᳟						
		OD 741a	OD 14330	KERN E23a	L 1097	EAP280/1/2/5	
TRIPLE DOT	᳠						
		L 1097	EAP280/1/2/5				

CIRCLE	○						
		P-024084	OD5496	OD 6376	KERN E12a		
FILLED CIRCLE	◉						
		P-024084	KERN E22	MSS Jav 106	L 1097		
SPIRAL	㉿						
		OD 3871	D 198-6469	OD 18736	KERN E23a	MSS Jav 106	
CLOSING SPIRAL	㉿						
		D 198-6469	KERN E29	KERN E10	KERN E23a	MSS Jav 106	

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