

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

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

Please read Principles and Procedures Document (P & P) from <http://www.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://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

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

**A. Administrative**

1. Title:	<b>A proposal for encoding the hentaigana characters</b>		
2. Requester's name:	Jeroen Ruijgrok van der Werven		
3. Requester type (Member body/Liaison/Individual contribution):	Individual contribution		
4. Submission date:	2009-02-15		
5. Requester's reference (if applicable):			
6. Choose one of the following:			
This is a complete proposal:	<input checked="" type="checkbox"/>		
(or) More information will be provided later:	<input type="checkbox"/>		

**B. Technical – General**

1. Choose one of the following:			
a. This proposal is for a new script (set of characters):			
Proposed name of script:			
b. The proposal is for addition of character(s) to an existing block:			
Name of the existing block:	Historic Kana (U+1B000 – U+1B0FF)		
2. Number of characters in proposal:	TBD		
3. Proposed category (select one from below - see section 2.2 of P&P document):			
A-Contemporary	<input checked="" type="checkbox"/>	B.1-Specialized (small collection)	<input checked="" type="checkbox"/>
C-Major extinct	<input type="checkbox"/>	D-Attested extinct	<input 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. Proposed Level of Implementation (1, 2 or 3) (see Annex K in P&P document):	3		
Is a rationale provided for the choice?	<input checked="" type="checkbox"/>		
If Yes, reference:	Follows hiragana		
5. Is a repertoire including character names provided?	YES		
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	TBD		
b. Are the character shapes attached in a legible form suitable for review?	<input type="checkbox"/>		
6. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?			
If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:			
7. References:			
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	YES		
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	YES		
8. 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)?	YES		

Comment [JRW1]: Mojikyo has over 200, apparently.

Comment [JRW2]: Since they're sort of hiragana's predecessor they should just follow hiragana's level.

**9. 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 <http://www.unicode.org/Public/UNIDATA/UCD.html> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

<sup>1</sup> Form number: N3002-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)

### C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	NO
If YES explain	
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.)?	YES
If YES, with whom? Andrew West, Rick McGowan, Nozumo Katoo	
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?	
Reference: In discussions with various people, as well as based upon my own experiences, hentaigana is not gone from contemporary Japan. Shop signs (kisoba), magazines, newspapers, packaging materials, (dojo) certificates	
4. The context of use for the proposed characters (type of use; common or rare)	uncommon
Reference:	
5. Are the proposed characters in current use by the user community?	YES
If YES, where? Reference: Section TBD	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	
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)?	
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	YES
If YES, is a rationale for its inclusion provided?	
If YES, reference: Section TBD	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	NO
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?	YES
If YES, is a rationale for its inclusion provided?	
If YES, reference: Section TBD	
11. Does the proposal include use of combining characters and/or use of composite sequences?	NO
If YES, is a rationale for such use provided?	
If YES, reference:	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	
If YES, reference:	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	NO
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility character(s)?	NO
If YES, is the equivalent corresponding unified ideographic character(s) identified?	
If YES, reference:	

## Section 1 – Introduction

The Japanese language had for a long period no real written language. At one point Japanese scholars started to use Chinese grammar and characters (*kanji* – 漢字) along with diacritics to represent Japanese. This system is called *kanbun* (漢文).

Natural developments lead to using the phonetic rather than the semantic value of the *kanji* for representing Japanese. These phonetic values were taken from the Chinese reading of the *kanji*. This system is called *man'yōgana* (万葉仮名). *Man'yōgana* allowed for different *kanji* to be used to represent the same sound (mora). Often the choice of the *kanji* was made solely for stylistic purposes.

From *man'yōgana* ultimately evolved both *hiragana* (平仮名・ひらがな) and *katakana* (片仮名・カタカナ) as we know them today. Due to the many different *kanji* used for representing a specific sound there were many forms of *hiragana* at first. In 1900 Japan simplified the *hiragana* system to match one *hiragana* to a particular sound. The *hiragana* forms that were not selected are nowadays called *hentaigana* (変体仮名).

## Section 2 – Current use

Nowadays *hentaigana* are considered obsolete. There are, however, still current uses of *hentaigana* in daily life. Such examples include signs of shops (most notably *kisoba* shops), print on packaging materials, logos, official certificates (typically from a martial arts dojo), calligraphers, history and/or literature scholars, and possibly others. In Japan the use of *hentaigana* already led to encoding many glyphs in at least three separate projects, to name: Koin, Mojikyo, and TRON. As such there is a strong case to be made to encode *hentaigana* within Unicode.

## Section 3 – JIS X 0213:2000 on hentaigana

In the Japanese standard JIS X 0213:2000, section 4.5.5, the inclusion of a *hentaigana* repertoire was discussed and dropped. (Note: The JISC website has the JIS X 0213:2000 standard available for download in PDF, but for some reason it seems to end at page 505.) Suzuki-san was kind enough to send me a scan of a paper copy of page 512 of this standard which explains the rationale (in Japanese). I reproduce it here verbatim inline

along with the translation into English (courtesy of Tom Donahue). Any errors in the Japanese text are most likely my mistake in typing when trying to reproduce it.

**4.5.5 変体仮名** 変体仮名は、少数例ながら、書道の教科書などから採取され、採録の要望も出されていた。しかしながら、文字セットとしての変体仮名のレパートリの確定が非常に困難であると判断されたこと。採取例などに基づき、いくつかの変体仮名を追加することを想定した場合でも、“図形文字として十分に同定可能な安定した字形を示すこと”、“変体仮名とそのもととなった漢字の草書体とを明確に区別すること”などが困難であり、採録規準を満たせないと判断されたことから、変体仮名は、採録しないこととした。

**4.5.5 Hentaigana** Requests were received to include hentaigana, accompanied by a few examples taken from sources such as calligraphy textbooks. However, the [committee] decided not to include hentaigana because it was judged to be extremely difficult to finalize a repertoire of hentaigana as a character set. A further reason for rejection was that, even if the addition of a certain number of hentaigana were to be considered based on the examples that were collected and submitted to the committee, it was judged that it would be difficult to satisfy the requirements for addition that stipulate that “glyphs must be stable and readily identifiable as the same graphic characters”, and “it must be possible to clearly distinguish hentaigana from the cursive kanji upon which they are based.”

## Section 4 – Technical Notes

Since hentaigana are sōsho (草書; cursive script) representation characters of certain kanji, it makes sense to encode various hentaigana variants of the same kanji as variation characters. These variation characters are not different in a semantic way, but they are different in their representation form and are needed to provide a proper means of reproducing existing materials. Admittedly they could, largely, be mapped directly as variation characters of the existing hiragana characters, but doing so would ignore the semantic separation between hiragana and hentaigana that took place in Japan around 1900.

## Section 7 – Glyphs

Codepoint	Character name	Hentaigana reference glyph	Variant hentaigana glyph forms	Kanji derivation	Corresponding hiragana
U+1B0XX		あ		安	あ
U+1B0XX		阿		阿	あ
U+1B0XX		悪		悪	あ
U+1B0XX		以		以	い
U+1B0XX		意		意	い
U+1B0XX		伊		伊	い
U+1B0XX		移		移	い
U+1B0XX		宇		宇	う
U+1B0XX		有		有	う
U+1B0XX		雲		雲	う
U+1B0XX		江		江	え
U+1B0XX		要		要	え
U+1B0XX		盈		盈	え
U+1B0XX		於	お	於	お
U+1B0XX		加		加	か
U+1B0XX		閑		閑	か
U+1B0XX		可		可	か
U+1B0XX		我		我	か
U+1B0XX		駕		駕	か
U+1B0XX		賀		賀	か

U+1B0XX		歌		歌	か
U+1B0XX		哥		哥	か
U+1B0XX		支	𠂇	支	き
U+1B0XX		𠂇		幾	き
U+1B0XX		𠂇		幾	き
U+1B0XX		起		起	き
U+1B0XX		𠂇		貴	き
U+1B0XX		𠂇		喜	き
U+1B0XX		久		久	く
U+1B0XX		俱		俱	く
U+1B0XX		具		具	く
U+1B0XX		𠂇		求	く
U+1B0XX		介		介	け
U+1B0XX		計		計	け
U+1B0XX		遣		遣	け
U+1B0XX		氣		氣	け
U+1B0XX		希		希	け
U+1B0XX		己		己	こ
U+1B0XX		許	𠂇	許	こ
U+1B0XX		故		故	こ
U+1B0XX		古		古	こ
U+1B0XX		佐	𠂇	佐	さ

U+1B0XX		為		散	さ
U+1B0XX		斜		斜	さ
U+1B0XX		志		志	し
U+1B0XX		四		四	し
U+1B0XX		之		之	し
U+1B0XX		新		新	し
U+1B0XX		事		事	し
U+1B0XX		寸		寸	す
U+1B0XX		春		春	す
U+1B0XX		須	以	須	す
U+1B0XX		数		数	す
U+1B0XX		壽		壽	す
U+1B0XX		世		世	せ
U+1B0XX		勢		勢	せ
U+1B0XX		聲		聲	せ
U+1B0XX		曾	了	曾	そ
U+1B0XX		所	心	所	そ
U+1B0XX		楚		楚	そ
U+1B0XX		處		處	そ
U+1B0XX		當		當	た
U+1B0XX		堂		堂	た
U+1B0XX		多	丿	多	た

U+1B0XX		𠂇	𠂈	𠂉	ち
U+1B0XX		𠂊		知	ち
U+1B0XX		𠂋		地	ち
U+1B0XX		𠂌		遲	ち
U+1B0XX		𠂍		川	つ
U+1B0XX		𠂎		徒	つ
U+1B0XX		𠂏		都	つ
U+1B0XX		𠂐		津	つ
U+1B0XX		𠂑		天	て
U+1B0XX		𠂒		停	て
U+1B0XX		𠂓		亭	て
U+1B0XX		𠂔		轉	て
U+1B0XX		𠂕		𠂖	て
U+1B0XX		𠂗		東	と
U+1B0XX		𠂘	𠂙	登	と
U+1B0XX		𠂚		度	と
U+1B0XX		𠂛		等	と
U+1B0XX		𠂜		斗	と
U+1B0XX		𠂝	𠂞	奈	な
U+1B0XX		𠂟	𠂠	那	な
U+1B0XX		𠂡		難	な
U+1B0XX		𠂢		仁	に



U+1B0XX		尔	𠂇	爾	に
U+1B0XX		耳		耳	に
U+1B0XX		二		二	に
U+1B0XX		兒		兒	に
U+1B0XX		怒		怒	ぬ
U+1B0XX		努		努	ぬ
U+1B0XX		禰		禰	ね
U+1B0XX		年		年	ね
U+1B0XX		乃		乃	の
U+1B0XX		能	𠂇𠂇	能	の
U+1B0XX		濃		濃	の
U+1B0XX		農		農	の
U+1B0XX		迺		迺	の
U+1B0XX		者	𠂇	者	は
U+1B0XX		波		波	は
U+1B0XX		盤		盤	は
U+1B0XX		𠂇		盤	は
U+1B0XX		半		半	は
U+1B0XX		八		八	は
U+1B0XX		葉		葉	は
U+1B0XX		頗		頗	は
U+1B0XX		比		比	ひ

U+1B0XX		日		日	ひ
U+1B0XX		飛	ひ	飛	ひ
U+1B0XX		悲		悲	ひ
U+1B0XX		非		非	ひ
U+1B0XX		ふ		不	ふ
U+1B0XX		婦		婦	ふ
U+1B0XX		布		布	ふ
U+1B0XX		へ		「部」の 旁	へ
U+1B0XX		倍		倍	へ
U+1B0XX		遍		遍	へ
U+1B0XX		弊		弊	へ
U+1B0XX		邊		邊	へ
U+1B0XX		寶		寶	ほ
U+1B0XX		保	ほ	保	ほ
U+1B0XX		本	ほん	本	ほ
U+1B0XX		報		報	ほ
U+1B0XX		末	ま	末	ま
U+1B0XX		万		万	ま
U+1B0XX		満		満	ま
U+1B0XX		萬		萬	ま
U+1B0XX		真		真	ま

U+1B0XX		ミ		三	み
U+1B0XX		見		見	み
U+1B0XX		美	み	美	み
U+1B0XX		微		微	み
U+1B0XX		身		身	み
U+1B0XX		無		無	む
U+1B0XX		牟		牟	む
U+1B0XX		舞		舞	む
U+1B0XX		武		武	む
U+1B0XX		面		面	め
U+1B0XX		免		免	め
U+1B0XX		毛	毛	毛	も
U+1B0XX		母		母	も
U+1B0XX		裳		裳	も
U+1B0XX		茂		茂	も
U+1B0XX		耶		耶	や
U+1B0XX		夜		夜	や
U+1B0XX		屋		屋	や
U+1B0XX		由		由	ゆ
U+1B0XX		遊		遊	ゆ
U+1B0XX		游		游	ゆ
U+1B0XX		与	与	與	よ

U+1B0XX		代		代	よ
U+1B0XX		餘		餘	よ
U+1B0XX		余		余	よ
U+1B0XX		良		良	ら
U+1B0XX		羅		羅	ら
U+1B0XX		利	わ	利	り
U+1B0XX		李		梨	り
U+1B0XX		里		里	り
U+1B0XX		離		離	り
U+1B0XX		理		理	り
U+1B0XX		留		留	る
U+1B0XX		累		累	る
U+1B0XX		流		流	る
U+1B0XX		類		類	る
U+1B0XX		禮		禮	れ
U+1B0XX		連		連	れ
U+1B0XX		麗	麗	麗	れ
U+1B0XX		呂		呂	ろ
U+1B0XX		婁		婁	ろ
U+1B0XX		樓		樓	ろ
U+1B0XX		路		路	ろ
U+1B0XX		露		露	ろ



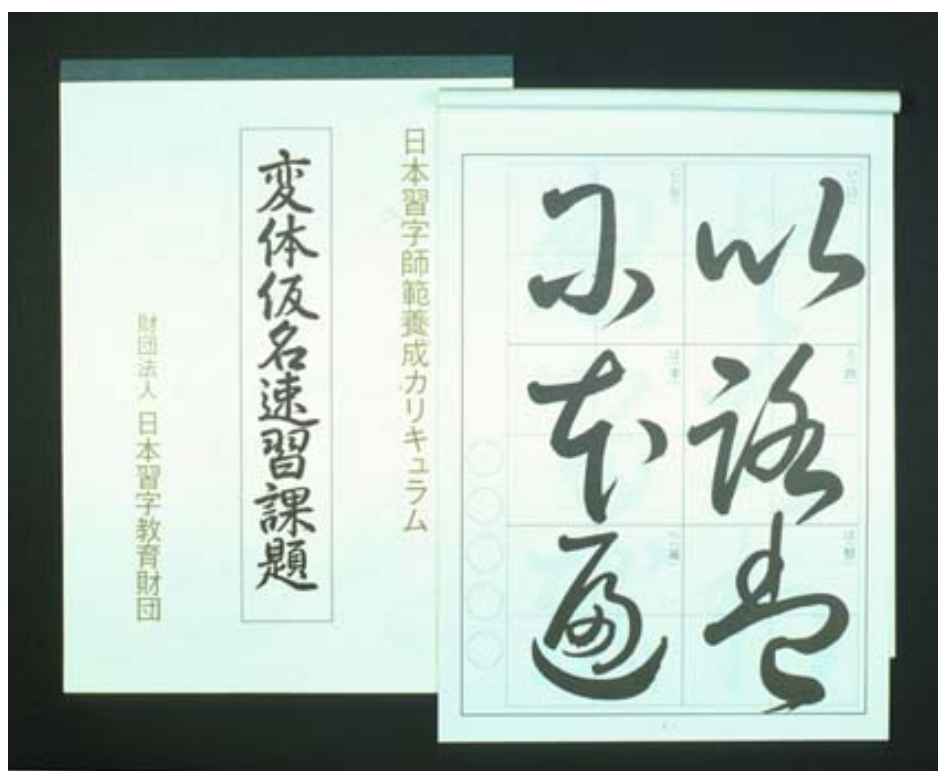
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;  
1b000;HENTAIGANA LETTER XXX;Lo;0;L;;;;N;;;;;

## Section 10 – References

<http://japan-studies.com/language/hiragana/hentaigana/>

<http://www.raccoonbend.com/languages/canna.html>

<http://www.csse.monash.edu.au/%7Ejwb/rose.jpg>



Taken from <http://www.kampo.co.jp/kampo-college/kccproducts/books-a2.htm> [retrieved 2008-01-13]

商品番号 BK-5660「変体仮名速習課題」比較的によく使用される、変体仮名 96 字について原字とともに観峰先生に手本を示していただいた教本で、要領よく学ぶことができます。



Taken from <http://fuemanapro.blog.drecom.jp/monthly/200407/> [retrieved 2008-01-13]

只今準備中のなかから…

『春琴抄』

表紙が漆塗り！ 本文は、変体仮名の草書体。



Taken from <http://fuemanapro.blog.drecom.jp/monthly/200407/> [Retrieved 2008-01-13]

『吉野葛』

表紙には、なんと、谷崎自身が吉野から集めてきた葛の葉が貼り込まれている。



Taken from <http://www.kashiwashobo.co.jp/pages2/rensai/r03-05.html> [Retrieved 2008-01-13]

そこで本物と二セ物の見分け方も伝授しておこう。写真上の「子犬の太刀のぼり」が本物で、下の「ふのりえでくいたらぬ」が二セ物である。後者の本物は「ふのりーは（一把）で」と書かれていたが、二セ物絵師は「は」の変体仮名が読めず、「一は」を一文字にまとめて「え」としてしまい、意味が通じなくなった。





Taken from [http://ja.wikipedia.org/wiki/画像:Hyakuninisshu\\_057.jpg](http://ja.wikipedia.org/wiki/画像:Hyakuninisshu_057.jpg) [Retrieved 2008-01-13]

[http://www.asahi-net.or.jp/~sg2h-ymst/yamatouta/sennin/100i\\_edo1.html](http://www.asahi-net.or.jp/~sg2h-ymst/yamatouta/sennin/100i_edo1.html)

[http://homepage2.nifty.com/Gat\\_Tin/kanji/kana.htm](http://homepage2.nifty.com/Gat_Tin/kanji/kana.htm)

<http://yonosk.at.infoseek.co.jp/rv06/nisemura.htm>

<http://d.hatena.ne.jp/mojiura/searchdiary?word=%5B%CA%D1%C2%CE%B2%BE%CC%BE%5D>

[http://www.asahi-net.or.jp/~qm4h-iim/ktb\\_s01.htm](http://www.asahi-net.or.jp/~qm4h-iim/ktb_s01.htm)

<http://www2s.biglobe.ne.jp/~tico/tokyo/kana/kana.html>

[http://oshiete1.goo.ne.jp/qa981586.html?ans\\_count\\_asc=2](http://oshiete1.goo.ne.jp/qa981586.html?ans_count_asc=2)

<http://stamp.shiga21.jp/eto2005/>

<http://homepage3.nifty.com/hungryhunter/hanafuda/index.html>

<http://www.syoyubooks-e.com/product/1716>

<http://blog.livedoor.jp/ookinawa/archives/15488034.html>

<http://esopo.fc2web.com/isoho/monji/monji.html>

<http://www.taishukan.co.jp/kanji/qa02.html>

<http://www.jia-tokai.org/sibu/architect/2007/09/sho.html>

<http://www.matsudaisoba.co.jp/syohin/m02.html>

[http://www.soba-udon.com/free\\_9\\_14.html](http://www.soba-udon.com/free_9_14.html)

<http://s-dog.net/archives/000355.html>

<http://www.asahi-net.or.jp/~AQ3A-IMI/syoko/org/hentaigana/hentaigana.html>

<http://www10.plala.or.jp/koin/koinhentaigana.html>





→ 店舗案内

→ お品書き

→ やぶそばの歴史・コラム (準備中)

採用情報

アクセス

リンク

お土産のご案内

English Page















