

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

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Title: Request to discuss how to handle seven unencoded Gongche characters for Kunqu Opera
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This document provides the explanations and evidences of seven unencoded Gongche characters. The reason why this issue needs to be discussed in IRG meeting is that the differences between these seven characters and the common ideographs, and there are so many Gongche characters which has been included in Unicode as CJK Unified Ideographs.

I request IRG members and experts for discussing how to handle these seven characters shown as below.

If IRG treats them as ideographs, I will request UTC to submit them as UTC-Source characters in future.

If IRG doesn't treat them as ideographs, I will request UTC to create a new block to include them. The possible new block will be called as **Gongche**.

1. Introduction

Gongche notation (工尺谱/工尺譜) is a traditional musical notation method, once popular in ancient China, and now it's also used in Chinese local operas, especially Kunqu Opera (昆曲/崑曲), Peking Opera (京剧/京劇), Yueju Opera (粤剧/粵劇) and so on. It uses the characters like Chinese ideographs to represent musical notes. It was named after two of the Chinese ideographs that were used to represent musical notes, namely "工" gōng and "尺" chě.

Many characters for Gongche Notation have the same appearances with Chinese ideographs exactly, so the vast majority of them could be used isomorphic ideographs to indicate. Hong Kong SARG once submitted two ideographs which are just used in the lyrics of Yueju Opera as UNCs in [IRGN1405R](#). Please see Fig. 1. And UTC has submitted two ideographs which are used in the lyrics of Kunqu Opera and traditional Gongche Notation to WS2017. Please see Fig. 2.

Fig. 1 H-87D2 & H-87D6 in IRGN1405R

2	𢇛	H-87D2	0365.211	𢇛	4	𢇛𢇛	Chinese character used in the lyrics of Cantonese opera (粵曲曲譜字符). Sample is shown in Annex III. Cantonese opera is regarded as a cultural heritage of the People's Republic of China (see http://www.gov.cn/zwgk/2006-06/02/content_297946.htm).
3	𢇛	H-87D6	0365.211	𢇛	4	𢇛𢇛	- Ditto -

Fig. 2 UTC-02976(01240) & UTC-02977(01242) in WS2017

60.0	𢇛					𢇛
3	𢇛	6				UTC-02976
60.0	𢇛					𢇛
3	𢇛	6				UTC-02977

However, some characters' appearances do not conform to the general principles of writing Chinese ideographs. The end strokes of "𢇛", "𢇛", "𢇛", "𢇛", "𢇛", "𢇛", "𢇛" are extended by a tiny slash downward.

According to Fig. 3, when these 7 characters and UTC-02976, UTC-02977 would be included in Unicode, we can get the table for Gongche Notation like this:

Table 1 Characters for Gongche Notation

N/A	N/A	N/A	N/A	𢇛	𢇛	𢇛
1	2	3	4	5	6	7
𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
1	2	3	4	5	6	7
𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
1	2	3	4	5	6	7
𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
1	2	3	4	5	6	7
𢇛	𢇛	𢇛	𢇛	𢇛	𢇛	𢇛
1	2	3	4	5	6	7

We have two ways to encode them, which one is to submit them as all the CJKUIs to the IRG working set in future, the other is to encode them in a new block named Gongche. I request IRG members and experts for discussing which way is better.

If the better way is to treat them as the non-CJKUIs, please see or review Sections 2 and 3.

If the better way is to treat them as the common or special CJKUIs, please see or review Sections 4 and 5.

2. Proposed Characters as Non-Ideographs

The ordering of these seven Gongche characters is based on the original natural ordering of the musical scale.

合 << 四 << 一 << 上 << 尺 << 工 << 凡
(合=5, 四=6, 一=7, 上=1, 尺=2, 工=3, 凡=4)

There is a character like kana の(U+306E) and a character like kana の(U+306E) by a tiny slash downward in the evidences, but, in fact, they are same with 四(U+56DB) and 四(U+56DB) by a tiny slash downward. Kana の(U+306E) looks like cursive form of 四(U+56DB). Notice that the kana の is from 乃(U+4E43) not 四(U+56DB), and the corresponding hentaigana letter is 乃(U+1B099).

We can know the variant form for 凡(U+51E1) is 凡(U+51E2) by UniHan Database, and some evidences show the glyph is 凡(U+51E2) by a tiny slash downward. According to Fig. 3, 凡(U+51E2) by a tiny slash downward and 凡(U+51E1) by a tiny slash downward are the same character.

These two characters should be normalized to be "四" and "凡". Please see Table 4 as well.

一 can't be unified with 一(U+31D6) or 一(U+4E5B).

On the other hand, there are also seven characters which are “合”, “四”, “一”, “上”, “尺”, “工”, “凡” with double tiny slashes downward in Figs. 3 & 4. Mr. Wang Xiaolei, Ms. Hou Le and I have checked so many books on Gongche notation. We can confirm those characters are uncommon, so there is no need to encode them at present.

Table 2 Proposed Gongche Characters

UCS	Representative Glyphs	Proposed Character Name	Evidence
U+19BF0	𠂇	GONGCHE CHARACTER HE BY A TINY SLASH DOWNWARD	Fig. 3, 4, 28
U+19BF1	𠂈	GONGCHE CHARACTER SI BY A TINY SLASH DOWNWARD	Figs. 3, 4, 15, 22, 23
U+19BF2	𠂉	GONGCHE CHARACTER YI BY A TINY SLASH DOWNWARD	Figs. 3, 4, 17, 21
U+19BF3	𠂊	GONGCHE CHARACTER SHANG BY A TINY SLASH DOWNWARD	Figs. 3, 4, 5, 7, 9, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27, 29
U+19BF4	𠂋	GONGCHE CHARACTER CHE BY A TINY SLASH DOWNWARD	Figs. 3, 4, 5, 7, 8, 9, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27, 28, 29
U+19BF5	𠂌	GONGCHE CHARACTER GONG BY A TINY SLASH DOWNWARD	Figs. 3 through 29
U+19BF6	𠂍	GONGCHE CHARACTER FAN BY A TINY SLASH DOWNWARD	Figs. 3, 4, 7, 8, 11, 12, 13, 17, 21, 24, 28, 29

3. Unicode Properties as Non-Ideographs

19BF0;GONGCHE CHARACTER HE BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF1;GONGCHE CHARACTER SI BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF2;GONGCHE CHARACTER YI BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF3;GONGCHE CHARACTER SHANG BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF4;GONGCHE CHARACTER CHE BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF5;GONGCHE CHARACTER GONG BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

19BF6;GONGCHE CHARACTER FAN BY A TINY SLASH
DOWNWARD;Lo;0;L;;;;N;;;;;

Script=Common

4. Proposed Characters as Ideographs

The following is the information for these seven characters in UAX #45.

UTC-03160;X;U+5408;30.3;0174.241;合[合];UTCDoc L2/17-087

UTC-03161;X;U+56DB;31.2;0216.221;四[四];UTCDoc L2/17-087

UTC-03162;X;U+4E00;1.0;0075.011;一[一];UTCDoc L2/17-087

UTC-03163;X;U+4E0A;1.2;0076.071;上[上];UTCDoc L2/17-087

UTC-03164;X;U+5C3A;44.1;0299.321;尺[尺];UTCDoc L2/17-087

UTC-03165;X;U+5DE5;48.0;0325.011;工[工];UTCDoc L2/17-087

UTC-03166;X;U+51E1;16.1;0134.021;凡[凡];UTCDoc L2/17-087

And the following table shows their references, glyphs, IDSes and so on.

Table 3 Attributes for UTC-03160 through UTC-03166

U Ref.	Glyph	IDS	RS	FS	T/S	Var.	Evidence
UTC-03160	合	合[合]	30.3	3	0	N/A	Fig. 3, 4, 28
UTC-03161	四	四[四]	31.2	3	0	N/A	Figs. 3, 4, 15, 22, 23
UTC-03162	一	一[一]	1.0	1	0	N/A	Figs. 3, 4, 17, 21
UTC-03163	上	上[上]	1.2	2	0	N/A	Figs. 3, 4, 5, 7, 9, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27, 29
UTC-03164	尺	尺[尺]	44.1	4	0	N/A	Figs. 3, 4, 5, 7, 8, 9, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27, 28, 29
UTC-03165	工	工[工]	48.0	1	0	N/A	Figs. 3 through 29
UTC-03166	凡	凡[凡]	16.1	4	0	N/A	Figs. 3, 4, 7, 8, 11, 12, 13, 17, 21, 24, 28, 29

5. Unicode Properties as Ideographs





















The properties for these seven characters are showed as below if they been treated as CJKUIs. “3xxxx” means the code point(s) in the future extension.

```
3xxxx;CJK UNIFIED IDEOGRAPH-3xxxx;Lo;0;L;;;;N;;;;;
```

```
Script=Han
```

6. Gongche Characters Mapping

Table 4 Unified Gongche Characters Mapping

UCS	Glyph 1	Glyph 2	Zhao	Chen	WLi	WLiu	Yu	Gu	Zheng	BK
19BF0	合	合	合	合	absent	absent	absent	absent		absent
19BF1	四	四	四	四	absent		absent		absent	absent
19BF2	一	一	一	一	absent			absent	absent	absent
19BF3	上	上	上	上	上				absent	上
19BF4	尺	尺	尺	尺	尺					尺
19BF5	工	工	工	工	工					工
19BF6	凡	凡	凡	凡	凡					凡

Zhao is for 赵晓楠, Chen is for 陈根方, WLi is for 王锡纯 & 李秀云, WLiu is for 王季烈 & 刘富梁, Yu is for 俞振飞, Gu is for 顾铁华, Zheng is for 郑剑西, BK is for 《中国百科大词典》. Please see the full name of these books in Section 8.

7. Evidences

Fig. 3

赵晓楠: 《工尺谱常识与视唱》, 北京:人民音乐出版社 (Beijing: People's Music Publishing House), 2014, ISBN 978-7-103-04558-9, P. 3

工尺谱字	上 _ˊ	尺 _ˊ	工 _ˊ	凡 _ˊ	合	四	一
简谱音高	1̣	2̣	3̣	4̣	5̣	6̣	7̣
工尺谱字	上	尺	工	凡	合	四	一
简谱音高	1̣	2̣	3̣	4̣	5̣	6̣	7̣
工尺谱字	上	尺	工	凡	六	五	乙
简谱音高	1	2	3	4	5	6	7
工尺谱字	仕	伋	仵	伋	伋	伍	亿
简谱音高	1̣	2̣	3̣	4̣	5̣	6̣	7̣
工尺谱字	𠂔上	𠂔尺	𠂔工	𠂔凡	𠂔六	𠂔五	𠂔乙
简谱音高	1̣	2̣	3̣	4̣	5̣	6̣	7̣

Fig. 4

陈根方: 《中国工尺谱的数字实现研究》 (*Research on Digitization of Chinese Gongche Notation*), 上海大学博士学位论文 (Shanghai University Doctoral Dissertation), 2011, P. 6

降低八度的方法就是在每个基本谱字的最后一个笔划上加向左下方向的尾巴笔画, 降低一个八度加一个尾巴笔画, 降低两个八度加两个尾巴笔画, 尾巴笔画都和谱字的最后一个笔画相连。如表 1.3 所示。

表 1.3 基本谱字和降低一个和二个八度后的谱字

基本谱字	合	四	一	上	尺	工	凡
降低一个八度谱字	合	四	一	上	尺	工	凡
降低二个八度谱字	合	四	一	上	尺	工	凡

Figs. 5 through 6

王锡纯, 李秀云: 《遏云阁曲谱·牡丹亭》, 遏云阁, 1870, Folio 1

隨步名園是個然 娘回轉幽閨窈窕地教人見那些

朝曉個人無伴怎遊園 畫廊前深深幕見銜泥燕

惜花賺何意嬋娟 小立在垂花樹邊 小姐你纔

遏雲閣曲譜 夢 牡丹亭

線恰便是花似人心向好處牽 飛懸睡茶藤抓住裙袂

來粉畫垣元來春心無處不飛懸睡茶藤抓住裙袂

懶畫眉最撩人春色是今年少甚麼低就高

夢 牡丹亭

Fig. 7

王锡纯, 李秀云: 《遏云阁曲谱·长生殿》, 遏云阁, 1870, Folio 9

遏云閣曲譜

九

長生殿

是在翠閣中不免進去且唱
 又招轉關兒心腸難料貼白吓娘
 夾白清早起來不見娘想
 彼邀却怎生劣雲頭只思別岫飄將他來假做抗上
 兒串就裝圈套故將咱瞞的手他似怕我焦只休將

王锡纯, 李秀云: 《遏云阁曲谱·长生殿》, 遏云阁, 1870, Folio 10

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Fig. 9

王锡纯, 李秀云: 《遏云阁曲谱·邯郸梦》, 遏云阁, 1870, Folio 4

邯鄲夢	四	雲陽法場	遏雲閣曲譜
<p>天來大怎泣奏當今變金馬<small>先生白</small>阿呀這事從何而起唱喜遇鸞</p> <p>走的來風馳電發走的來風馳電發半空中沒個根</p> <p>也罷待俺面聖去外閉上朝門了先生吓閉上朝門了原應老生阿呀爭</p>			

Figs. 10 through 11

王錫純, 李秀云: 《過雲閣曲譜·邯鄲夢》, 過雲閣, 1870, Folio 5

<p>人 吓 頓 不 喇 自 裁 刮 同 頓 不 喇 自 裁 刮 正旦 怕 相 公 不 可 如 此</p> <p>外聖上有旨不許自裁要明正典刑哩 正旦 阿呀要明正典刑呢 老生 吓是吓想</p> <p>爲大臣者生也明白死也明白夫人你領了這班孽種向午門叫冤去 正旦 是孩</p> <p>兒們隨我來 小生 點走吓</p> <p>下老生 俺赴市曹去也 唱</p> <p>遲和疾剛刀一下 外夾不要違了聖旨 老生</p>	<p>過雲閣曲譜 法 雲 場 五 邯鄲夢</p>
<p>也麼差著俺當朝攔駕 咳 省 可 的 慢 打 商 量 咱 且 退</p> <p>衙 外 白 奉聖旨不許退衙 老生 又不容俺退衙 正旦 吓夫人俺家本山東</p> <p>有良田數頃足可以禦寒餒何苦求祿而今及此思復衣短裘乘青驢而行 邯鄲</p> <p>道中不可得矣吓夫人取俺的佩劍過來 正旦 相公要佩劍何用吓 老生 阿呀夫</p>	<p>過雲閣曲譜 法 雲 場 五 邯鄲夢</p>

Fig. 12

王锡纯, 李秀云: 《遏云阁曲谱·南柯梦》, 遏云阁, 1870, Folio 3

遏云閣曲譜

南柯夢

三

奇哉恁待喝采小宮腰控著獅蠻帶粉將軍把旗勢

擺白吩咐城上起鼓是曉城上起鼓呀且呀唱

上將臺他望眼孩哈

貼白喝上前答話來也吓哈妙吓真乃楊妃再

王锡纯, 李秀云: 《遏云阁曲谱·南柯梦》, 遏云阁, 1870, Folio 4

16

Fig. 14

王季烈, 刘富梁: 《集成曲谱金集卷五·金雀记》, 上海: 商务印书馆, 1925, Folio 6

前行欲借寶庵宿一宵明日就行的(貼)呀果是女娘的聲音待我開門看來呀
原來是位檀越(旦)小師父(貼)檀越請檀越稽首(旦)小師父有禮輕造寶庵幸恕
唐突(貼)好說請問檀越從那里來(旦)遠從洛陽至此偶遭風雨多蒙相留(貼)十
方所在何出此言管家請到外廂土地堂安歇了罷(旦)是(下貼)
吓檀越請禪堂少坐待小尼去取茶來(旦)不消(貼)這位姐姐隨
我來(梅)是(同下旦)看這所觀音庵好莊嚴佛像只索禮拜一番
(三郎神) (六調)

真如境看朵朵曇花靚色嬌正玉宇無塵香篆裊金
爐不斷光明燈焰沖霄何幸今宵瞻聖表
來的女娘舉止
端方必非小戶
(貼暗上界)方纔

金集卷五第六 葉

Fig. 15

王季烈, 刘富梁: 《集成曲谱金集卷八·醉菩提》, 上海: 商务印书馆, 1925, Folio 76

佛圖 (外上)

閑看彌勒空中戲問向毘盧頂上眠撒手便能欺十聖低頭端不顧三賢貧僧
乃淨慈寺住持是也今乃濟公百日火化之期龕子已發在虎跑寺前松林之
內你看他一生德行教那十六所朝臣二十四路太尉一十八行財主多來拈
香弔送(內開導眾唱外)聽唱導之聲想
有官府來了正是人生自古誰無死留 (凡調)
此奇聞萬古傳(下眾唱末小生上全)勝如花愁思苦秋氣涼正
值山頽安仰聽嘹嘹雁影離群苦滴滴朋情悲愴 (末)

醉菩提

Fig. 16

王季烈, 刘富梁: 《集成曲谱玉集卷六·烂柯山》, 上海: 商务印书馆, 1925, Folio 36

會稽太守特到他家報喜再沒處問望大娘子指引(正旦)叮他家麼不住在這
裡了(生末)住在那裡(正旦)哪哪哪住在前面爛柯山下(生末)叮爛柯山下多謝
了我們走吓(正旦)爛柯山下叮原來朱買臣果然做了官咳崔氏吓崔氏你
當初若沒有這節事做出來哪哪哪方纔
報喜的到來沒何等歡喜何等快活這夫
人穩穩是我做的我如今總然要去見他(鎖南枝)只是形齷齪身
且住我想他也不是
負心的人又道一夜
遺遺衣衫襤褸把人唬殺
夫妻百夜恩哩
畢竟還想
枕邊情不說眼前話好似出園菜做了落樹花我細

玉集卷六第三十六葉

Fig. 17

王季烈, 刘富梁: 《集成曲谱玉集卷七·长生殿》, 上海: 商务印书馆, 1925, Folio 45

在裏面
做些甚
麼
愛清幽
西閣暫息
昏朝偃龍牀
靜養神疲守

玉戶不容人到
我進去麼
這
個奴婢怎敢
唱只因親奉君王命
量奴

婢敢行違拗
吓
喜遷鶯
休得把虛脾來掉
休得把

虛脾來掉
吓
嘴喳喳
弄鬼粧
妖焦也波焦急

長生殿
絮閣

Fig. 18

王季烈, 刘富梁: 《集成曲谱玉集卷七·长生殿》, 上海: 商务印书馆, 1925, Folio 62

久亦蓋

上掃相見。那得心情送巧來。你看星河之下。隱隱香煙一縷。搖颺騰空。却是何處。是唐天子的貴妃楊玉環。在宮中乞巧哩。生受他一片誠心。仙郎。我和你到彼一看。與他證盟則個。不告有理。全請。合唱。天

上留佳會。年年在斯。却笑他人。世情緣頃刻時。隨上生 引生丑

六調

二郎神。秋光淨碧。沈沈輕煙送暝雨。過梧桐微。做冷銀河宛轉。纖雲點綴。雙星順着風兒。還細聽。兩笑

密誓

長生殿

Fig. 19

俞振飞:《粟庐曲谱·牡丹亭》,上海:上海辞书出版社,1953,2011 reprint, Folio 141

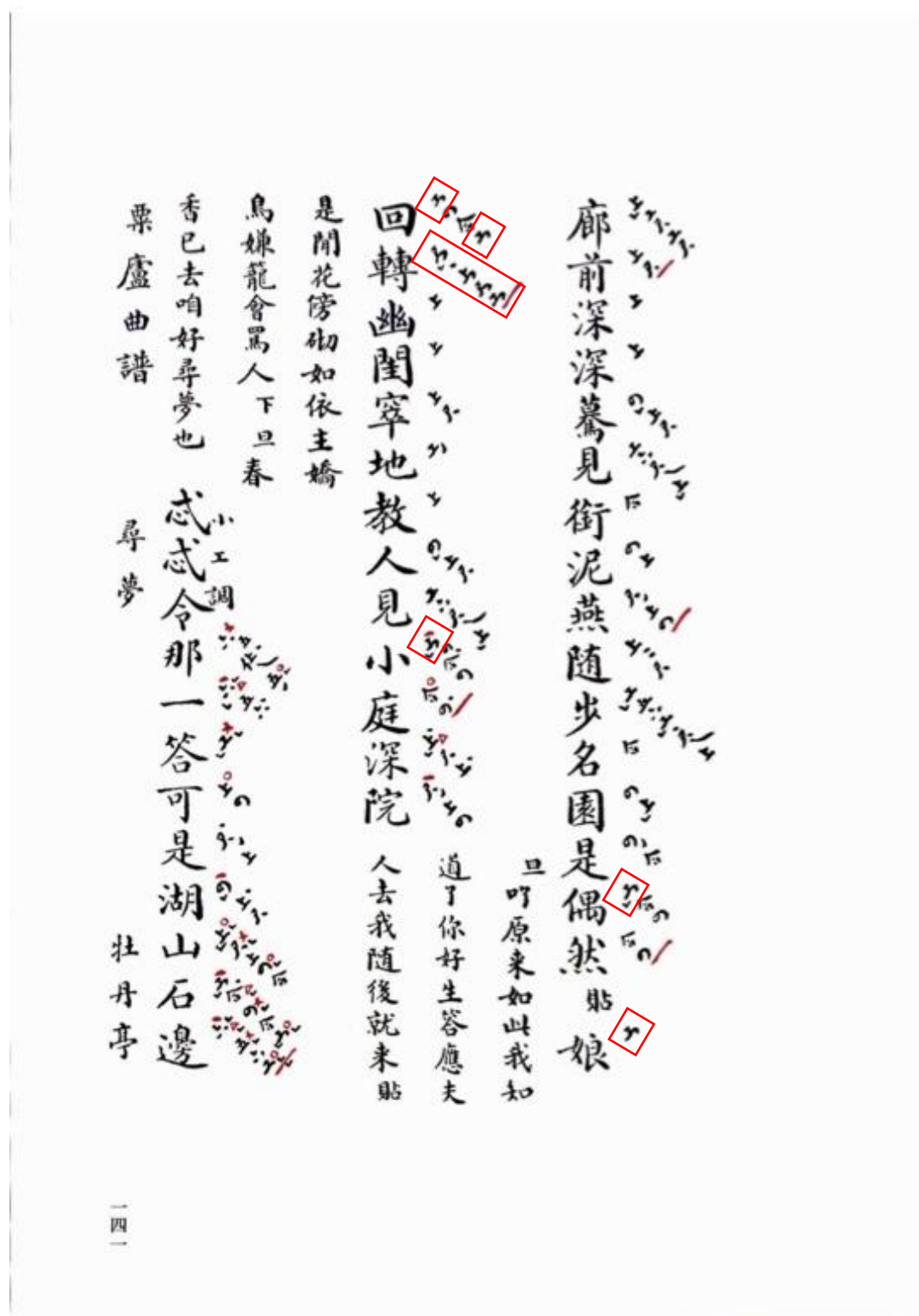


Fig. 20

俞振飞：《粟庐曲谱·西楼记》，上海：上海辞书出版社，1953, 2011 reprint, Folio 262

審夢何如我于鵲為想素徽只願一病而亡到決絕了這段姻緣
誰想癡魂不斷三日後心口還熱被父親教醒依舊相思如今半
生不死吓又悲傷起頭吓都因孽債未完那魔君還不肯饒我嘆
集 六字調

賢賓只道愁魔病鬼朝露捐奈依舊纏綿祇剩
吁吁一線喘鎮黃昏兀首無言看風簾自捲鐙

二六二

俞振飞:《粟庐曲谱·长生殿》,上海:上海辞书出版社,1953,2011 reprint, Folio 285



Fig. 22

顾铁华:《粟庐曲谱外编·浣纱记》, Self Printed, 2002, Folio 156

清秋路黃葉飛同為甚登山涉水作旦只因他義

屬君臣外反教人分開父子作旦又未知何日歡

會外料團圓今生已稀作旦要重逢他年怎期外

一五六

Fig. 23

顾铁华:《粟庐曲谱外编·浣纱记》, Self Printed, 2002, Folio 157

浪打東西似浮萍無蒂作旦禁不住數行珠淚外

羨雙雙旅雁南歸作旦前腔我年還幼髮覆眉

膝下承顏有幾初還望落葉歸根誰道做浮花

粟廬曲譜外編 寄子 浣紗記 一五七




Fig. 24

顾铁华:《粟庐曲谱外编·长生殿》, Self Printed, 2002, Folio 504

天上清歌今日
沿門鼓板好不
顏氣人也唱 一枝花不限防餘年值亂離逼拶得
歧路遭窮敗受奔波風塵顏面黑歎凋殘霜雪
鬢鬚白今日個流落天涯只留得琵琶在揣羞

五〇四

Fig. 25

顾铁华: 《粟庐曲谱外编·长生殿》, Self Printed, 2002, Folio 505

臉上長街又過短街那裏是高漸離擊筑悲歌

呀呵倒倒做了伍子胥吹簫也那乞丐梁州第

七想當日奏清歌趨承金殿度新聲供應瑤階

粟廬曲譜外編 彈 詞 長生殿

五〇五

Fig. 26

顾铁华:《粟庐曲谱外编·长生殿》, Self Printed, 2002, Folio 510

只待撥繁絃傳幽怨翻別調寫愁煩慢慢的把

末天寶當年遺事好大題目也小生天寶
年間之事一時那裡唱得盡請先把貴妃
娘娘當時怎生進宮請唱來我們一聽老

天寶當年遺事彈

生聽者

衆請教

老生唱二轉想當初慶皇唐太平天下訪麗色把

五
一
〇

Fig. 27

顾铁华:《粟庐曲谱外编·长生殿》, Self Printed, 2002, Folio 511

蛾眉選刷有佳人生長在弘農楊氏家深閨內

端的是玉無瑕那君王一見了就歡無那把鈿

盒金釵親納評跋做昭陽第一花

票廬曲譜外編 彈詞

貼請問老大那貴
妃娘娘生得如何
淨可有咱家大姐

長生殿

五一一

Fig. 29

王伯恭:《中国百科大辞典》,北京:中国大百科全书出版社,1999,ISBN 7-5000-6212-5/Z·113, P. 1711

工尺谱 中国音乐传统记谱法的一种。广泛用于民间歌曲、器乐曲、说唱音乐和戏曲音乐的记谱方法。近代流行的工尺谱常用“合、四、一、上、尺、工、凡、六、五、乙”作为音名和唱名记录音高,它们相当于 sol、la、si、do、re、mi、fa、sol、la、si 或简谱的 5、6、7、1、2、3、4、5、6、7 等音。比“乙”高的加“亻”旁,如仕(î)、伋(î̇)、仨(î̈)等,比“合”低的写作“上(1̇)、尺(2̇)、工(3̇)、凡(4̇)”。板眼符号用“\”或“×、—”、或“L、O、●、△”等。明清以来通行的工尺谱是由唐代的“燕乐半字谱”及宋代的“俗字谱”等演变而来。

Notice that China once submitted 𠄎, & 𠄎, as G_BK100001 and G_BK100010 to CJK C1 and CJK D, but, as we know, they hadn't been included in the final version of CJK Ext. E.

Fig. 30 IRGN907 CJK C1 V 1.0, P. 1

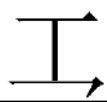
00005		
0076.141		
—	2 2	
China		
		BK100001

Fig. 31 IRGN907 CJK C1 V 1.0, P. 5


00285		
0080.151		
、	2 3	
China		
		BK100010

Fig. 32 IRGN1272 CJK D V 1.0, P. 1


00002			BK100001	
00005				
—				
2	2	0076.141		

Fig. 33 IRGN1272 CJK D V 1.0, P. 3

00100		凡	BK100010	
00263				
、				
2	3	0080.151		

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(End of Document)