Source:	TCA
Title:	Request to revise IRG PnP 2.2.1.d.2.e
Meeting:	IRG #52, Hong Kong
Status:	Member's Submission and Ideographic Experts
Actions required:	To be considered by IRG
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Medium:	Electronic
Page:	8
Appendix:	None

The clause IRG PnP 2.2.1.d.2.e (i.e., **Ideographs from ancient documents that are rare and not in general use, along with variants from tombstone carvings that are not in circulation nor used in printed form, should have an appropriate base character identified through the use of authoritative dictionaries and other references, then be submitted as IVSes to be registered in a new or existing IVD collection. See Section 2.2.1g.**) is often misunderstood by some reviewers, and some ideographs from ancient or modern dictionaries (including electronic forms) were interpreted as conforming to the conditions stated in the clause. That causes some unnecessary efforts for reviewing those ideographs. TCA suggests to revise the principle that non-printed fonts (such as mentioned in IRG PnP 2.2.1.d.2.e) cannot be coded, and the principle of inclusion should be clearly stated and the definition is more complete. TCA suggests revising the clause as following:

Ideographs directly collected from raw writing material (such as tombstone carvings, Bamboo and wooden slips) that are not reviewed by any ancient or modern philological expert or scholar and then compiled into a dictionary, should have an appropriate base character identified through the use of authoritative dictionaries and other references, then be submitted as IVSes to be registered in a new or existing IVD collection. See Section 2.2.1g.)

Rationale

First, TCA should point out that all ideographs in the character sets beginning from the CJK-B (maybe except for simplified ideographs and name-used ideographs) are

almost all came from ancient documents and they are rarely used or even extremely rare. Second, for the so-called ancient documents, before the invention of the movable type printing in the Song Dynasty, the ideographs were "writing in the bamboo rafts or carving on the metals or stones (箸於竹帛，鏤諸金石)" before they were circulated. There are simply divided into two aspects:

First, for the font aspect, the evolution of Ideographs from Oracle, Jinwen, Small Seal, Lishu to Kashu, Lishu plays an extremely important role in the evolution of the text. As a carrier of historical writing, Lishu process of re-construction retains the structure of the previous text, deeper affect the development of Ideographs later. Today's circulated books such as 《隸辨》 and 《漢隸字源》 have been organized into books, which have been developed and organized by ancient experts.
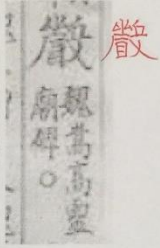
Second, the source of the font. How to save the inscription? Through the rubbing, it is like the ancient books such as 《金石文字辨異》. Another way is to spread the rumors through the past generations, such as 《廣碑別字》,《偏類碑別字》 and other books, or Dunhuang writing volumes (敦煌寫卷) and other forms. Those ideographs documented in those ancient books and classics were all the ideographs that have been developed by scholars of the past, and there are handwritings before they have the possibility of typography for future generations.

Most of the fonts submitted by TCA to the WS2017 working set are selected from the Taiwan MOE's "Dictionary of Chinese Character Variants". The dictionary is a collection of 62 ancient and modern calligraphy documents that have been researched and written by ancient scholars. The logography experts and scholars have compiled and compiled them one by one. Therefore, this MOE's dictionary is not only a practical tool for language, but also a printed text for practical use such as rubbings, libraries or handwriting.
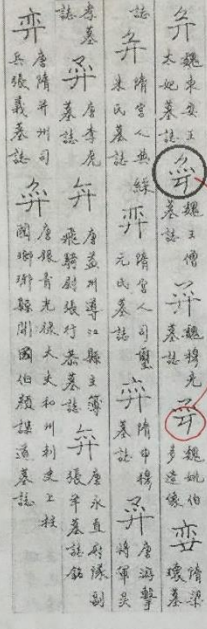
Starting with next page, there have been six cases showing how the philologists can determine ancient scripts in order to develop MOE's "Dictionary of Chinese Character Variants".

	字型	他國意見	圖證	詢問
1	𤈷 T13-3679	提問者認為圖證字型是篆書，需要提交定型的圖證		我能找到的定型字體如左圖圈起處，但不是很清晰……還有其他可能的出處嗎？

正字通

烈

本作𤈷，篆作𤈷，隸省

隸定作「𤈷」，影印此頁，即為定形圖證

《正字通》說明烈字的篆隸之變，並

#	字	說明			
		According to 《廣碑別字》嚴, the upper left component looks like 回屮上, lower left component looks like 回厂目, and the upper right component looks like 曰丿皿.			問老師有再清楚的圖證嗎？ 嚴規為高盧廟碑。
7	峉 T13-3B56 不改動歸部	此字歸部「屮」部，提問者舉恭、茶、苤、莽、葦、鞶等例，部首都是以下半部為主。所以詢問此字部首是否換為「山」部？	月二十二日《荀岳墓志》恭見元康五年(295)十歸山部。形似，因歸入屮部，而不或連筆作屮，與峉之共在八部、楷書變作屮，山部，其上所从為峉之與山典關，不宜改入下所从為恭，共峉為恭之異體，共		我認為有道理，但不確定此字是否可以改為山部？
8	峈 T13-3C26 改入石部	此字歸部「谷」部，提問者建議更換部首，改為「父」部	峈 A00823-068 部首筆畫 石 - 07 - 12 峈 A00823-048 部首筆畫 谷 - 09 - 16	易判定之「石」部本字「峈」歸入較據本字「峈」歸入谷部《廣碑別字》）。原谷為谷之形訛，又見》引唐〈小石橋碑〉峈見《碑別字新編	這是壑字異體，是否維持「谷」部？我認為改部的話，是否可改為「石」部？
9	壁 T13-3C35 不改動歸部	此字歸部「辛」部，提問者認為部首應改為「尸」部。	壁 A02606-003 部首筆畫 玉 - 11 - 16	所以主要不類玉部而歸入為玉部所从之形變，「辟」從以字辛部，璧均之形變。則壁字「辛」所从四部首各種形體歸納表《異典》三	這是璧字異體，其他此字異體大多以左下方為部首，所以此字是

與尸部典關，字的形構為从玉碎省聲，因此歸入辛部。

| 2 | 峃
T13-3664
岁
（紅字）建議修正字形上方作ㄆ，下方作丂 | 提問者認為圖證看起來，上方是作「ㄆ」，而非「ㄆ」 | **補充資料**
廣碑別字
奕 弈
（直排碑刻別字表，含各墓誌出處）
（書畫　Bing，hu）

（紅字）科學出版社），無法檢視原拓供參。及《魏晉南北朝墓誌集釋》（趙萬里‧一九五六‧）（趙超‧一九九○‧天津古籍，中研院史語所有書）因我手邊沒有《漢魏南北朝墓誌彙編》

（紅字）矢　矢 | 我覺得造字不用調整，但不知道該怎麼說明…… |
| 3 | 痕
T13-3761
㾊
（紅字）㾊或痕　✓　修正字形 | 提問者認為造字跟圖證不一致，且圖檔不清楚 | **玉篇**
疾　也才櫱切使　㾊
㾊
《玉篇》卷中‧十三（頁203）（广部一百四十八「」）

（紅字）正為广痕（㾊）或痕（㾊）。广，則古文當是从广从失，字形當修。《玉篇》同，因广部小篆作「广」，隸變為高七月中華書局，頁56）與《四庫全書本一四八「疾」下古文作「痕」（一九八七年澤存堂本《大廣益會玉篇》广部革

異典 | 異典所根據的版本有更清楚的嗎？因為我找到的《玉篇》版本字型不一樣。 |

		疒部第一百四十八 凡二百七 十二字 女尼切說文曰倚也人有疾 疒病也象倚箸之形又音林　疒 古病 皮命切疾甚也 疒文病 說文曰疾加也　疒〔痛〕 疒文病 說文　疒〔癢〕餘兩切 https://archive.org/stream/06079618.cn#page/n88/mode/2up 矢一矢 疒 《玉篇》《欽定四庫全書》本。	
4	狍	認為圖證上的字型不太清楚，要確認是「己」？還是「巳」？或是「已」？	古文四聲韻 狍　弗弗經　古 書　古尚 （聯韻）〔閂〕 義雲 章 弛亞弛弛 異典提供	《古文四聲韻》五同此作「狍」。國家圖書館藏宋刻本影印《新集古文四聲韻》更動。文中華再造善本據中國國圖右偏旁作「巳」、「巳」字形典須更動。《韻》卷五·入聲·物韻「弗」字古文據碧琳瑯館叢書本《古文四聲》	我找了另外版本的《古文四聲韻》，是作「巳」。所以這個字需確認是否有要修改？

另找版本：
https://archive.org/stream/06050656.cn#page/n18/mode/2up

| 5 | 歸 T13-387A 改歸巾部 不易判定從白 嚴 | 此字歸部為白部，提問者詢問看不出「白」，建議更換部首 愛者或從帚之所從歸省，省聲。聲符自訛 其形構為從止從帚 巾部：歸字歸部多歸止 部《說文》止帚析 | 聂 A02075-012 部首筆畫 巾 - 13 - 16 聂 A02075-060 部首筆畫 巾 - 14 - 17 聂 A02075-021 部首筆畫 巾 - 13 - 16 | 其他「歸」字之異體字，歸部不太一致。是否部首可以更換為「巾」部？ |
| 6 | 嚴 5筆 T13-3942 魏嵩高靈廟碑 | 提問者認為圖證不清楚，廣碑別字上，字型看起來跟造字不一致 The glyph shown in 《偏類碑別字》嚴 is unclear. | 嚴 廣碑別字 4筆 攵 目一目 丘改為丘 修正字形為嚴 | 異典提供三個出處：《廣碑別字》、《偏類碑別字》和《碑別字新編》 其中，《碑別字新編》圖證跟造字最接近。但圖證也是有點模糊，我找不到更清楚的圖證，想 |

		辟 A02606-013 部首筆畫　玉 - 13 - 17 辟 A02606-014 部首筆畫　玉 - 14 - 19		否可更換部首？ 改為「玉」部？
10	後 T13-3C40 後 後「字」古文 《說文・彳部》	圖證不清楚 正文「攵」為「夊」。 隸定字形作後。字形須修 後，段注本「後，古文從辵」 之篆體楷化字後，篆文作 《異典》引《異體字手冊》	 異體字手冊 后(後) hòu 後 遂 （六畫，P>1）	我找了《說文》 相關書籍，但找 不到可重新提交 的圖證。 字形即可 舉《說文》古文