

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

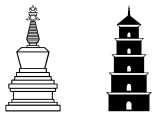
Doc Type: Working Group Document
Title: Proposal to encode five religious and cultural symbols
Source: Andrew West
Status: Individual Contribution
Action: For consideration by JTC1/SC2/WG2 and UTC
Date: 2015-01-11

1. Background

The document "Emoji and Symbol Additions - Religious Symbols and Structures" (L2/14-235) proposes the encoding of eight characters representing religious symbols and religious structures, with the intention of filling in gaps in the current Unicode coverage of symbols relevant to the world's major belief systems. We applaud this effort, but believe that a number of additional widely-used religious and cultural symbols should also be encoded. This document proposes the encoding of five such symbols.

2. Proposed Characters

2.1 Stupa and Pagoda Symbols



Symbols representing two Buddhist structures are proposed for encoding. The stupa is a widely used symbol of Buddhism, especially in Tibet and other regions influenced by Tibetan Buddhism. The pagoda is a type of multi-storey stupa that is found in Buddhist temples throughout East Asia. Pagoda and stupa symbols are often used as symbols of Buddhism or to represent a Buddhist temple on maps (see figs. 1, 2, 3 and 4).

2.2 Fish Symbols



The Ichthys (alternatively spelled Ichthus) symbol is a stylized image of the profile of a fish that is widely used as a symbol of Christianity, especially evangelical Christianity. The fish was an early symbol of Christianity, and the simple Ichthys symbol was revived as a Christian emblem during the latter part of the 20th century. The symbol may optionally enclose the Greek acronym ΙΧΘΥΣ (Ichthus) representing Ἰησοῦς Χριστός, Θεοῦ Υἱός, Σωτήρ (Jesus Christ, Son of God, Saviour), or the name "JESUS". The proposed representative glyph does not enclose any text.








The Darwin Fish is an evolution of the Christian Ichthys symbol in which the fish has grown legs, resembling the Devonian period transitional fossil tetrapod *Ichthyostega*. This symbol is used to represent the scientific theory of evolution, as opposed to Christian creationism. The symbol may optionally enclose the name "DARWIN" in contrast to the "JESUS" in the Ichthys symbol, although Christian supporters of evolutionary creationism have adopted the Darwin Fish symbol with "JESUS" enclosed within it. The proposed representative glyph does not enclose any text.

2.3 Indalo Symbol



The Indalo is a prehistoric symbol shaped like a man holding a rainbow over his head that was discovered in 1868 in a cave in the Las Velez mountains of Almeria province, Spain (see figs. 5, 6, 7 and 8). Since its discovery the symbol has been adopted as the symbol of Almeria, and is widely used both within and beyond Almeria. A variant "running man" form of the Indalo symbol is sometimes found, but this is not proposed for separate encoding.

3. List of Characters

| Codepoint | Glyph | Character Name |
|-----------|---|----------------|
| 1FXXX |  | STUPA |
| 1FXXX |  | PAGODA |
| 1FXXX |  | ICHTHYS |
| 1FXXX |  | DARWIN FISH |
| 1FXXX |  | INDALO |

4. Character Properties

1F5XX;STUPA;So;0;ON;;;;N;;;;

1F5XX;PAGODA;So;0;ON;;;;N;;;;

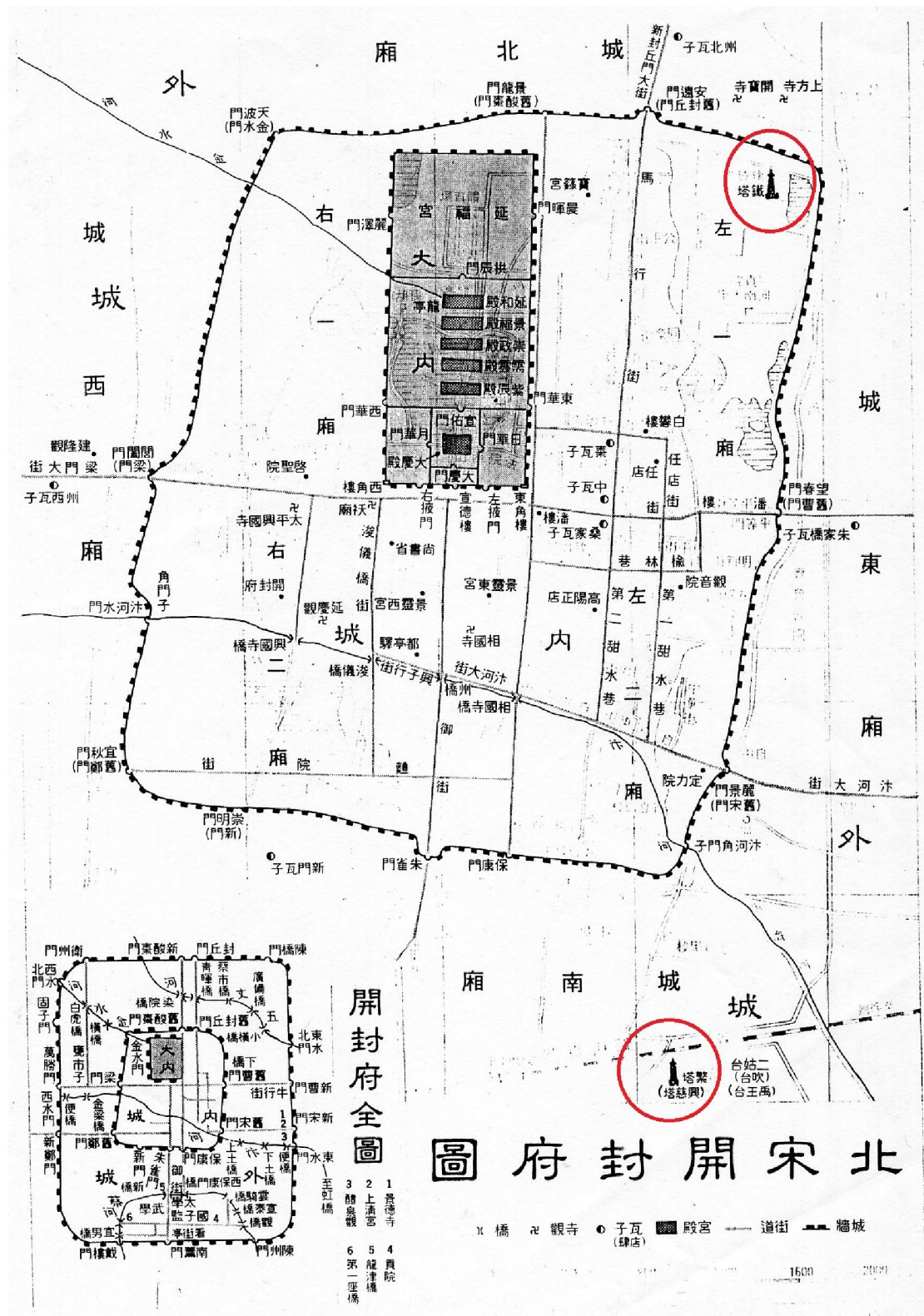
1FXXX;ICHTHYS;So;0;ON;;;;N;;;;

1FXXX;DARWIN FISH;So;0;ON;;;;N;;;;

1FXXX;INDALO;So;0;ON;;;;N;;;;

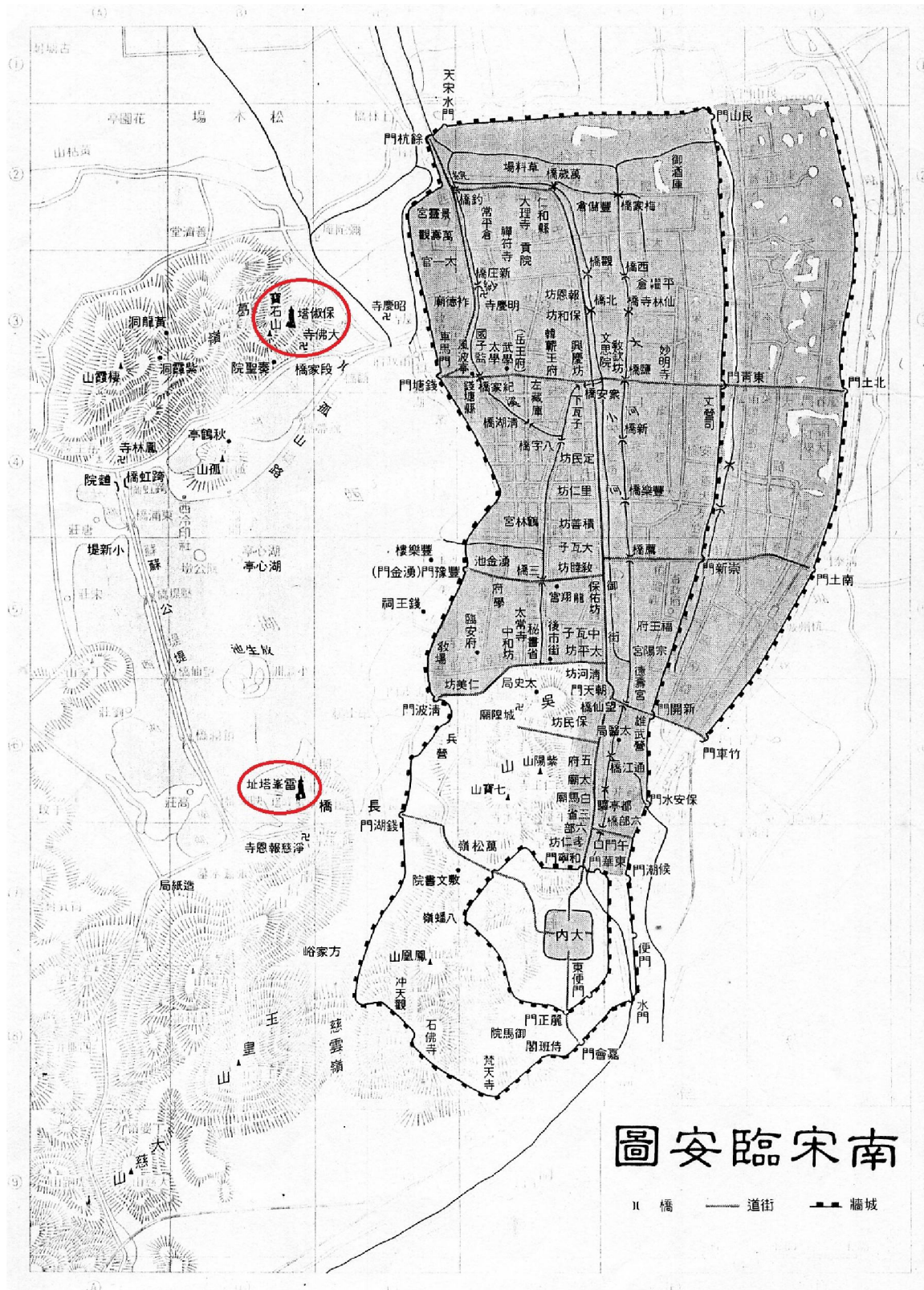
5. Figures

Fig. 1: Plan of Kaifeng during the Northern Song



Pagoda symbols marked in red

Fig. 2: Plan of Lin'an during the Southern Song

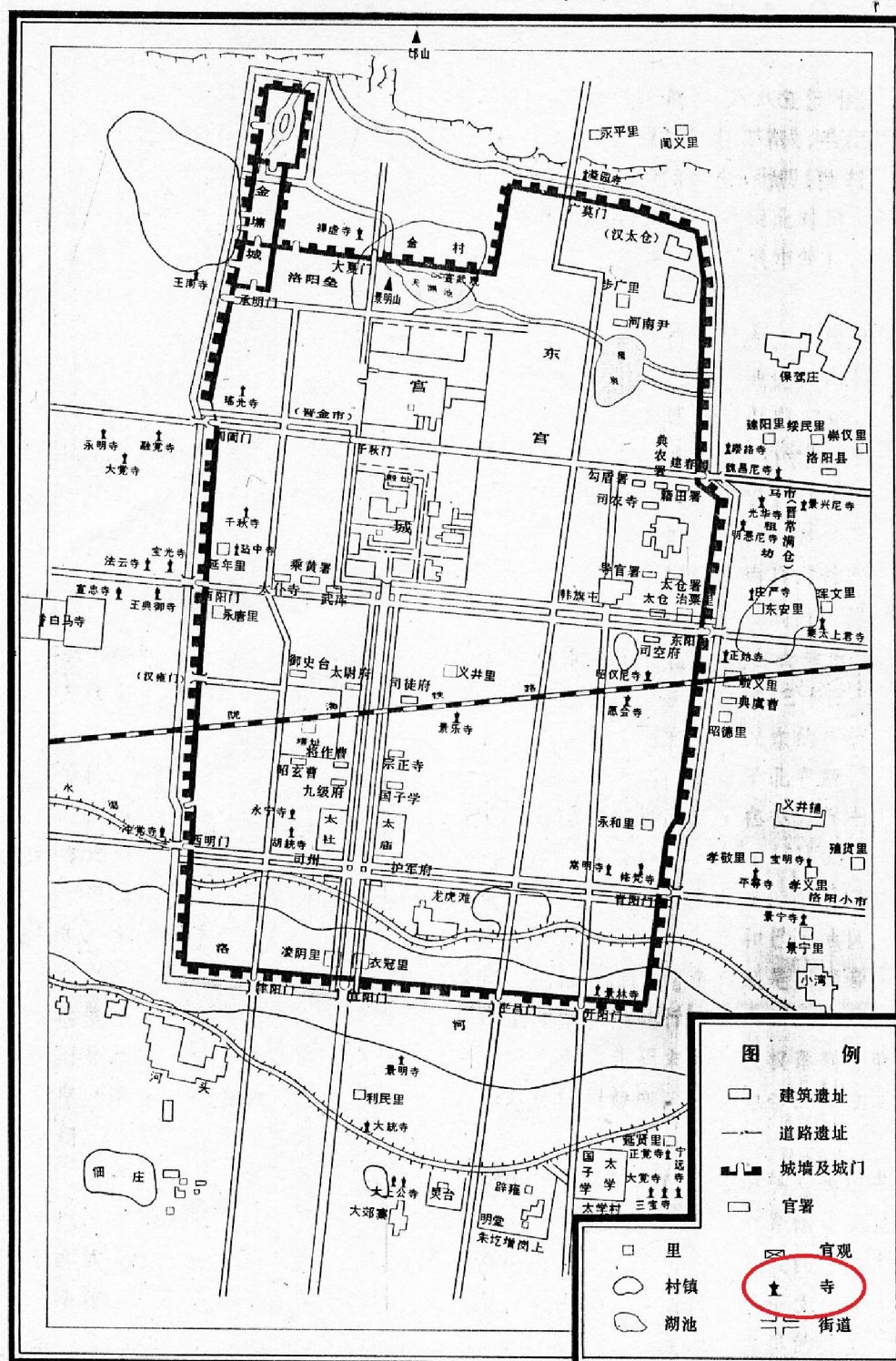


Pagoda symbols marked in red

Fig. 3: Plan of Luoyang during the Northern Wei

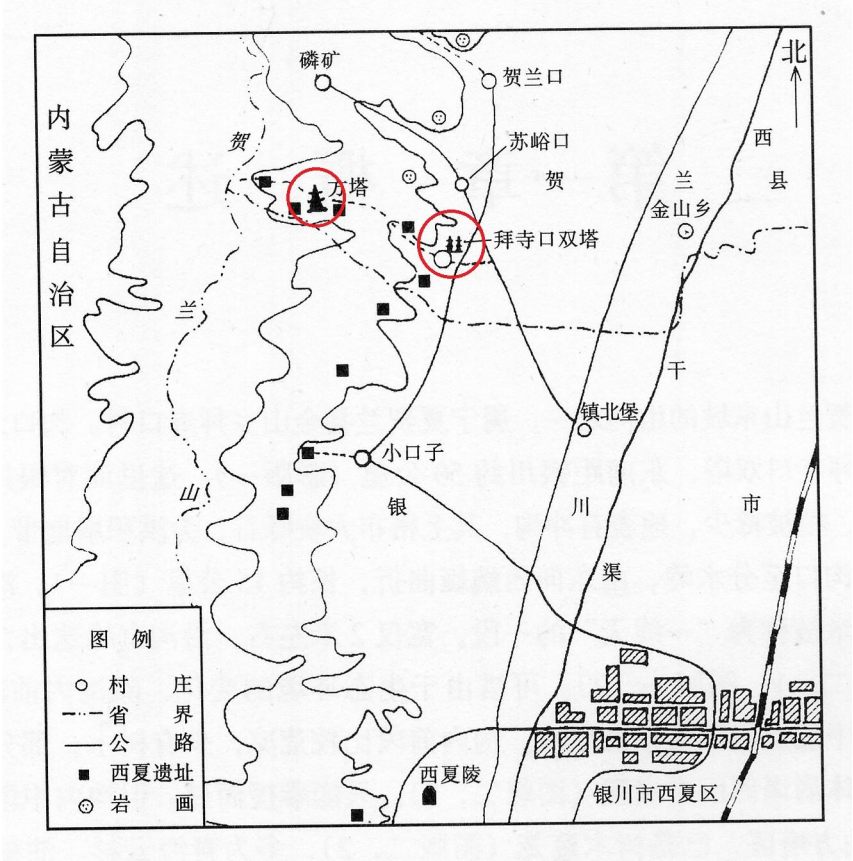
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北魏洛阳图



Temples marked with a stupa symbol

Fig. 4: Map showing location of Baisigou Pagoda in Ningxia



Pagodas marked with pagoda or stupa symbol

Fig. 5: José Antonio García Ramos, *La Medicina Popular en Almería* (n.d.) p. 55



Fig. 6: Victoria Tweed, *Chickens, Mules and Two Old Fools* (Ant Press, 2014) p. 108

After about six weeks, Attila, Ginger and the others became bored with bullying her. They allowed her down into the coop for short intervals, then for longer periods until she finally integrated into the flock. She still wanted to join us in the garden but she had settled in at last.



To understand how we fell foul of another gift, I must provide a snippet of background history.

In 1868, the archeologist Antonio Gongorra Martinez made an important discovery. In the north of the province of Almería, he came upon some ancient caves. Remarkable bronze and stone age artefacts were unearthed.

One cave was decorated with archaic symbols, figures of archers, mountain goats and deer. But the most common and recurring theme was that of a man holding a rainbow. It is thought that the 'Indalo' or 'Rainbow Man' most likely represented a Shaman or God figure.

In the 1870's, local villagers took to daubing the symbol on their houses as a good luck charm, hoping to ward off evil.

After an earthquake had destroyed the villages of Mojácar and Vera, the surviving inhabitants were understandably nervous. They took to imitating their northern Almerían neighbours whose villages had escaped lightly, believing the Indalo must have protected them. They copied the practice and made sure the remaining and rebuilt houses of Mojácar and Vera displayed Rainbow Men, too.

And so the Rainbow Men marched across Almería. The prehistoric symbol was adopted as the logo for Almería, and a bringer of good luck. Today you will see the Indalo on car bumpers, statues, T-shirts, key-rings, shop fronts, everywhere.

En Mojácar, pueblo antiquísimo de la provincia de Almería, construido en un monte piramidal frente al mar Mediterráneo, es milenario el uso tradicional del Indalo como un símbolo de poderes benéficos. Mojácar ha sido habitado desde la Edad del Bronce, formando parte de la cultura argárica (2000 a. de C.).

Los iberos, habitantes del Levante español (siglos IV-II a. de C.) dieron nombre al Indalo; en su lengua la palabra *INDA* significa "fuerte", "poderoso" y "protector". En el vascuence, lengua descendiente del ibero, *indardun* significa poderoso. Indalo se relaciona con el nombre *INDA* romanizado con el sufijo *ecius* (mensajero). Indalecius, cuyo significado es "mensajero de los dioses". En griego *Indálimos* significa "hermoso", y la palabra *Indal-lomay* quiere decir "mostrarse". Asimismo, la sonoridad de Indalo se acerca a las palabras *indio* o *indígena* y a su significado de habitantes de la Tierra.

Hacia el año 1100 a. de C. vinieron los fenicios a Mojácar y posteriormente estuvo ocupada por los griegos, que la llamaron Murguis- Akra.

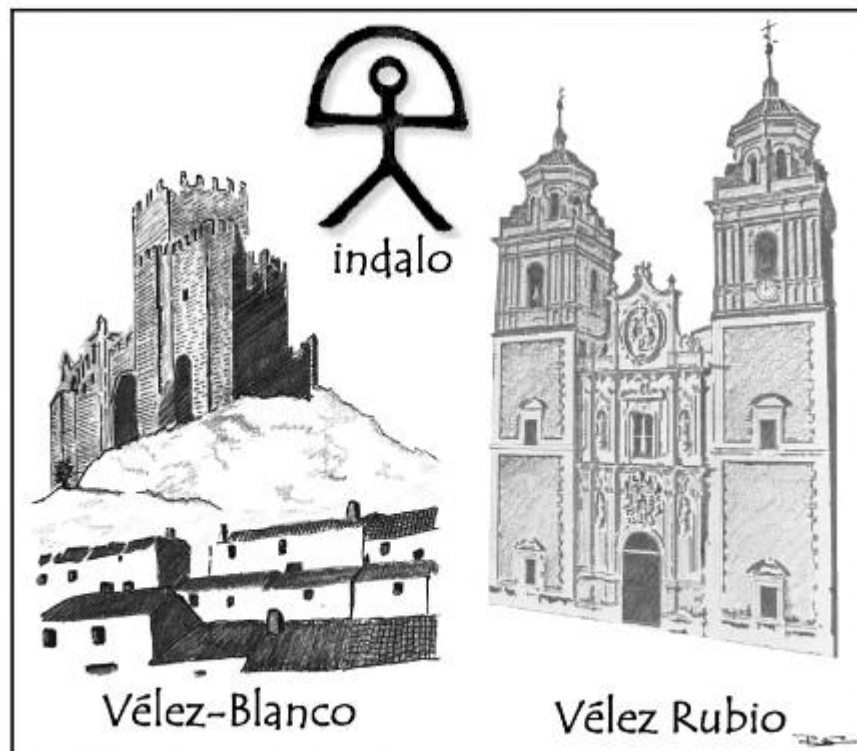
En el año 250 a. de C. los cartagineses tuvieron un importante asentamiento para extraer plata de la cercana Sierra Almagrera. En la antigua y próspera ciudad de Cartago, sus habitantes colocaban en sus barcos y monumentos un símbolo esquemático de Tanit, la diosa lunar,



Pesa cartaginesa con una representación de Tanit, diosa madre del Mediterráneo, que fue considerada un poderoso símbolo de protección y fertilidad.

Fig. 8: Robert Bovington, *Spanish Matters* (2009) p. 42

I promised myself that I would return to Los Vélez in the near future - not only to see the interior of the castle and the museum in 'Hospital Real' at Vélez Rubio but also to see the famous caves with their pre-historic paintings. The caves are yet another 'UNESCO World Heritage' site in this province. The most famous of cave paintings is 'el Indalo' that has become the symbol of the province.



**ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹**

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: | Proposal to encode five religious and cultural symbols | | |
| 2. Requester's name: | Andrew West | | |
| 3. Requester type (Member body/Liaison/Individual contribution): | Individual | | |
| 4. Submission date: | 2015-01-11 | | |
| 5. Requester's reference (if applicable): | | | |
| 6. Choose one of the following: | | | |
| This is a complete proposal: | Yes | | |
| (or) More information will be provided later: | | | |

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: | Yes | | |
| Name of the existing block: | Miscellaneous Symbols and Pictographs | | |
| 2. Number of characters in proposal: | 5 | | |
| 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) | B.2-Specialized (large collection) | | |
| C-Major extinct <input type="checkbox"/> D-Attested extinct | E-Minor extinct | | |
| F-Archaic Hieroglyphic or Ideographic <input type="checkbox"/> G-Obscure or questionable usage symbols | | | |
| 4. 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? | Yes | | |
| b. Are the character shapes attached in a legible form suitable for review? | Yes | | |
| 5. Fonts related: | | | |
| a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard? | Andrew West | | |
| b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.): | Andrew West | | |
| 6. References: | | | |
| a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? | No | | |
| b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached? | Yes | | |
| 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)? | No | | |

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.

¹ 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? | 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.)? | No |
| 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? | The internet |
| Reference: | |
| 4. The context of use for the proposed characters (type of use; common or rare) | Common |
| Reference: | |
| 5. Are the proposed characters in current use by the user community? | Yes |
| If YES, where? Reference: | |
| 6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? | 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)? | |
| 8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? | 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? | 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, or could be confused with, an existing character? | No |
| If YES, is a rationale for its inclusion provided? | |
| If YES, reference: | |
| 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 characters? | No |
| If YES, are the equivalent corresponding unified ideographic characters identified? | |
| If YES, reference: | |