

UC Berkeley

Proposals from the Script Encoding Initiative

Title

Proposal to add Medievalist punctuation characters to the UCS

Permalink

<https://escholarship.org/uc/item/6p88k38r>

Authors

Everson, Michael
Baker, Peter
Grammel, Florian
et al.

Publication Date

2016-01-25

Peer reviewed

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 add Medievalist punctuation characters to the UCS

Source: UC Berkeley Script Encoding Initiative (Universal Scripts Project)

Authors: Michael Everson (editor), Peter Baker, Florian Grammel, Odd Einar Haugen

Status: Liaison Contribution

Action: For consideration by JTC1/SC2/WG2 and UTC

Date: 2016-01-25

Replaces: N3193 (L2/07-004) 2007-01-09

1. Introduction. A set of characters used by specialists in medieval European philology, palaeography, and linguistics has long been absent from the Universal Character Set. This proposal requests 21 punctuation characters be added for support of medieval European linguistic and literary research and publication. If this proposal is accepted, the following characters will be encoded:



2E45 PARAGRAPHUS MARK



2E46 POSITURA MARK



2E47 COLON WITH SIDEWAYS REVERSED RAISED COMMA



2E48 COLON WITH RAISED POSITURA MARK



2E49 TWO DOTS OVER COMMA



2E4A PUNCTUS ELEVATUS MARK



2E4B SIDEWAYS REVERSED MIDDLE COMMA



2E4C PUNCTUS FLEXUS MARK
















2E4D PUNCTUS VERSUS MARK



2E4E LOW PUNCTUS VERSUS MARK



2E4F PUNCTUS INTERROGATIVUS MARK

	2E50	PUNCTUS EXCLAMATIVUS MARK
	2E51	MEDIEVAL COMMA
	2E52	HIGH DOT
	2E53	SIMPLEX DUCTUS MARK
	2E54	DOTTED SOLIDUS
	2E55	SIGNE DE RENVOI
	2E56	MIDDLE COMMA
	2E57	TILDE WITH DOT ABOVE AND DOT BELOW
	2E58	VERTICAL FIVE DOTS
	2E59	TRIPLE DAGGER
	0078	LATIN SMALL LETTER X
	0070	LATIN SMALL LETTER P
	0062	LATIN SMALL LETTER P

2. Functions of Medieval punctuation. Modern European punctuation comprises a set of named marks which are used with relatively well-established usages. Medieval punctuation was based on discursive functions; in some areas and at some times different configurations of dots were used to express those functions. Unification of those configurations according to the functions would not really satisfy medievalists, who need to make use of the configurations in use in the documents they study in terms of the time and place of those documents. Nevertheless, the right way to establish what configurations are needed, and what configurations can be built up out of sequences of existing or new characters, is to look first at the functions the punctuation marks serve.

One of the best studies of the history of punctuation is M. B. Parkes' 1993 *Pause and effect: an introduction to the history of punctuation in the West*. He describes the development from the very neutral *scriptio continua*, in which neither punctuation nor word spacing was used, towards what we would consider more legible and meaningful text. The development of vernacular writing in Ireland was an important stage in this process: Latin letters having different phonemic values in Irish, for instance, were marked to distinguish them from their Latin uses. Syntactic punctuation innovation followed.

2.1. Paragraphus. The beginning of a paragraph, a section, a stanza, or proposition was marked with a symbol such as γ , Γ , P , § , or § . Later this function was replaced by the *paraph*, where $//$, ¶ , or ¶ were typical marks. One character is proposed for encoding here, P PARAGRAPHUS MARK. See Figures 1, 2, 21.

2.2. Positura. The end of a section of text was marked by a *positura*—the opposite of the *paraphus*. A wide variety of marks came to fulfil this function: , , , : : ; and ; . Some of these can be sequenced with existing characters and some cannot. Four characters are proposed for encoding here: , POSITURA MARK, : COLON WITH SIDEWAYS REVERSED RAISED COMMA, : COLON WITH RAISED POSITURA MARK, and ; TWO DOTS OVER COMMA. The others can be composed:

$$\text{,} = \text{.} + \text{,} \quad \text{:} = \text{.} + \text{:} \quad \text{:} = \text{.} + \text{:} + \text{,}$$

Note that the angular , POSITURA MARK is not identical to the modern comma. The origin of the modern comma was the MEDIEVAL COMMA, for which see 2.3 below. A number of other indicators of *positura* came to acquire specific meanings and are discussed in 2.2.1–2.2.5 below. See Figures 3, 4, 5 (,); 5, 6, 8 (:); 5, 7 (:); 5, 9 (;). Note that COLON WITH SIDEWAYS REVERSED RAISED COMMA looks as though it could be composed; there are handwritten glyph variants which look like : (really :) and : (see figures 6, 8). But scholars typically represent this with the : SIDEWAYS REVERSED RAISED COMMA, which does not appear to be used on its own. If : must be composed, : SIDEWAYS REVERSED RAISED COMMA must be added to the UCS.

2.2.1. Punctus elevatus. This was in origin an indicator of *positura* (ending a section) but which came to be used to indicate a major medial pause “where the sense is complete but the meaning is not” (Parkes p. 306). It is the ancestor of our modern colon. The typical shape for this is formed of a dot with a sideways reversed middle comma above and slightly to the right of it, though a form , with a diagonal line rather than a comma can be found as a glyph variant. In the Wycliffe Bible translation, the two-part character is contrasted with a similar sign lacking the lower dot, indicating a lesser pause. Two characters, : PUNCTUS ELEVATUS MARK, and : SIDEWAYS REVERSED MIDDLE COMMA, have been proposed here for encoding. See Figures 7, 10, 11, 12, 13, 14, 15, 16 (:); 12, 13, (:).

2.2.2. Punctus flexus. This was in origin an indicator of *positura* but which came to be used to indicate a minor medial pause where the sense is incomplete. It is used after a *comma* (not our punctuation mark “,”; see 2.3 below) or at the *flexa* (“the inflexion of the voice at a minor medial pause which deviates to a pitch below that adopted as the recitation tone”—Parkes p. 304). One character, : PUNCTUS FLEXUS MARK, has been proposed here for encoding. See Figures 7, 14, 15.

2.2.3. Punctus versus. In origin this indicated *positura* but came to indicate the *terminatio* of a psalm verse, or the completion of a *sententia* or *periodus*. Two characters are commonly seen to represent this function, one with the angular POSITURA MARK with a dot over it, and the other with a sideways comma below a baseline dot. Two characters, : PUNCTUS VERSUS MARK and : LOW PUNCTUS VERSUS MARK have been proposed here for encoding. See Figures 7, 16 (:); 14 (:).

2.2.4. Punctus interrogativus. This originally indicated *positura* but came to indicate a question requiring an answer. This is the origin of the modern ? QUESTION MARK and ! INVERTED QUESTION MARK. The glyph for this character is sometimes angular with one to three hooks , and is typically slanted toward the right; the vertical form we know today dates to the late 15th century. One character, ! PUNCTUS INTERROGATIVUS MARK has been proposed here for encoding. A related function, the *punctus percontativus*, indicated a rhetorical question and is represented by U+2E2E ? REVERSED QUESTION MARK. See Figures 7, 13, 15, 16, 18, 21.

2.2.5. Punctus exclamativus. Yet another original indicator of *positura* is also known as *punctus admirativus*. This is the origin of the modern exclamation mark and reversed exclamation mark. A glyph variant ! stands upright. One character, ! PUNCTUS EXCLAMATIVUS MARK has been proposed here for encoding. See Figures 17, 18.

2.3. Comma. Functionally, the *comma* is “a division of a *colon*... usually short and rhythmically incomplete, followed by a minor disjunction of the sense where it may be necessary to pause” (Parkes p. 302). The punctuation sign which came to bear the same name was employed to show a disjunction of sense, or a minor medial pause at the end of a *comma*. This was the ꝛ MEDIEVAL COMMA proposed here. It was most commonly used by Italian scribes in the 14th century, and is the ancestor of our modern comma, whose modern form appeared in the first typefaces. See Figures 7, 19.

2.4. Distinctiones. This system of punctuation places marks at different heights in an ascending order of importance. A low point indicating a minor medial pause is called *subdistinctio*, a mid-height mark indicating a major medial pause is called *media distinctio*, and a high mark, called *distinctio*, indicates a final pause where the *sententia* or *period* (the thought or opinion) is finished. Distinctiones were not only represented by the height of the marks:

, „ ”” . : ∴ . : ∴

Note that ,, ,,, and .., should be encoded as sequences. Care should be taken in implementations not to linebreak these. Note too that ∴ is the Georgian paragraph separator; no “generic” punctuation mark for that has been encoded (perhaps one should be). Distinctiones which are encoded according to characters at different heights are:

.

The first set here is encoded as FULL STOP, RAISED DOT, and MIDDLE DOT (drawn a little low in this font; it should be the height of the high dot in the colon :). The second set is encoded as FULL STOP, MIDDLE DOT, and HIGH DOT. This last character is proposed here. See Figure 21.

2.5. Simplex ductus. This was originally a critical sign used to separate matters erroneously run together. One character, ꝛ SIMPLEX DUCTUS MARK has been proposed here for encoding. See Figure 22.

2.6. Virgula suspensiva. The *virgula suspensiva* (what we know as the / SOLIDUS) was used to mark the briefest pause or hesitation in a text. When doubled // it was an indication of *paraph* (See 2.1 above). Humanist writers of the 14th century made a distinction whereby ꝛ indicated a break greater than that indicated by / but less than that indicated by ∴ PUNCTUS ELEVATUS MARK. One character, ꝛ DOTTED SOLIDUS has been proposed here for encoding. See Figure 23.

2.7. SIGNE DE RENVOI ꝛ is used to associate matter in the text with material added in the margin, and especially a passage omitted from the text by the original copyist. It was later used as a quire mark by printers. See Figure 24.

2.8. MIDDLE COMMA ꝛ as a punctuation mark is used to indicate a variety of abbreviation. With long s, for instance, ꝛ is an abbreviation for *sed* ‘but’. It is also used sequenced alongside MIDDLE DOT ꝛ as an indicator of *positura*. See Figure 20, 25.

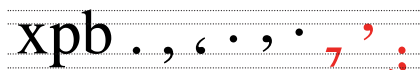
2.9. TILDE WITH DOT ABOVE AND DOT BELOW ꝛ is another *nota* or abbreviation mark, typically indicating Latin *est* ‘is’. There is a math operator U+223B HOMOTHETIC, but this is not suitable for use as a *nota*. Compare U+2A6A ~ TILDE OPERATOR WITH DOT ABOVE and the punctuation character U+2E1E ~ TILDE WITH DOT ABOVE. There are several glyph variants for this: ꝛ ꝛ ꝛ ꝛ are common. Historically a cursive form of this is the ancestor of U+A76B ꝛ LATIN SMALL LETTER ET. See Figures 6, 8, 20.

2.10. VERTICAL FIVE DOTS ∴ completes the set of vertical dots in the UCS. We have U+003A : COLON, U+205D ∴ TRICOLON, U+205E ∴ VERTICAL FOUR DOTS, and U+2E3D ∴ VERTICAL SIX DOTS. Discussion in Glasgow in July 2015 with specialists in Old Italic and North Italic indicated that five vertical dots were certainly a configuration known to be attested. They have also been attested in Runic. See Figure 26.

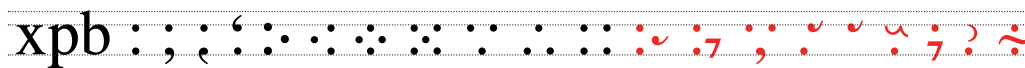
2.11. TRIPLE DAGGER ‡ is similar in use to U+2020 † DAGGER and U+2021 ‡ DOUBLE DAGGER. It indicates another level of notation. See Figures 27, 28.

3. Typography of medieval punctuation. The core definition of “generic” punctuation is based on the typical shapes and sizes of punctuation as used in the Latin, Greek, and Cyrillic traditions; Georgian may be added to this list. When such punctuation is used in other scripts, such as the scripts of India or Southeast Asia, they are often modified to suit the ductus and letterforms of those scripts, but nevertheless the core definitions are based in the habits of European typography. An examination of the height of the modern : COLON U+003A, along with the size of its dots, is perhaps the best way to compare the existing set of punctuation characters and to determine how specialist needs can be met by filling out gaps or by defining characters within the context of the set of punctuation characters already encoded in the UCS.

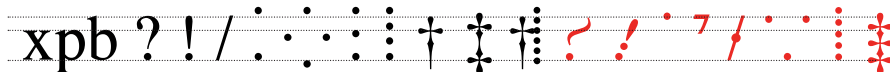
3.1. Low and raised punctuation. The characters U+002C , COMMA and U+002E . FULL STOP form the basis for the system. To this are added U+2E32 ¸ TURNED COMMA, U+2E33 · RAISED DOT, U+2E34 ¸ RAISED COMMA, U+00B7 MIDDLE DOT, and the new characters proposed here, U+2E46 7 POSITURA MARK, and U+2E56 ¸ MIDDLE COMMA, and 2E4E ; LOW PUNCTUS VERSUS MARK:



3.2. Middle or x-height punctuation. The characters : U+003A COLON and ; U+003B SEMICOLON define the basic height for most inline generic punctuation dots. Conforming to this configuration are U+204F ; REVERSED SEMICOLON, U+2E35 ¸ TURNED SEMICOLON, ∴ U+10FB GEORGIAN PARAGRAPH SEPARATOR, U+2056 ∴ THREE DOT PUNCTUATION, U+2058 ∴ FOUR DOT PUNCTUATION, U+2059 ∴ FIVE DOT PUNCTUATION, U+2E2A ∴ TWO DOTS OVER ONE DOT PUNCTUATION, U+2E2B ∴ ONE DOT OVER DOTS PUNCTUATION, U+2E2C ∴ SQUARED FOUR DOT PUNCTUATION, as well as the characters proposed here, U+ 2E47 ∴ COLON WITH SIDEWAYS REVERSED RAISED COMMA, U+2E48 ∴ COLON WITH RAISED POSITURA MARK, U+2E49 ∴ TWO DOTS OVER COMMA, U+2E4A ∴ PUNCTUS ELEVATUS MARK, U+2E4B ∴ SIDEWAYS REVERSED MIDDLE COMMA, U+2E4C ∴ PUNCTUS FLEXUS MARK, U+2E4D ; PUNCTUS VERSUS MARK, U+2E51 ? MEDIEVAL COMMA, and 2E57 TILDE WITH DOT ABOVE AND DOT BELOW:



3.3. High or tall punctuation. The characters U+003F ? QUESTION MARK, U+0021 ! EXCLAMATION MARK, U+002F / SOLIDUS, U+205A ∴ TWO DOT PUNCTUATION, U+205B ∴ FOUR DOT MARK, U+205D ∴ TRICOLON, U+205E ∴ VERTICAL FOUR DOTS, and U+2E3D ∴ VERTICAL SIX DOTS all extend from baseline or just below it to caps height, as do 2E4F ? PUNCTUS INTERROGATIVUS MARK, 2E50 ! PUNCTUS EXCLAMATIVUS MARK, 2E52 ∴ HIGH DOT, 2E53 7 SIMPLEX DUCTUS MARK, 2E54 / DOTTED SOLIDUS, 2E55 ∴ SIGNE DE RENVOI, 2E58 ∴ VERTICAL FIVE DOTS and 2E98 ‡ TRIPLE DAGGER proposed here:



4. Linebreaking. Line-breaking properties for these are suggested as follows. UTC recommendations are gladly accepted, if similarity to the ASCII characters ! or / is a problem.

- Like ¶ U+204B REVERSED PILCROW SIGN (AL (Alphabetic)): 2E45
- Like ∴ U+2058 TURNED SEMICOLON (BA (Break After)): 2E46..2E4E, 2E51..2E58
- Like ! U+0021 EXCLAMATION MARK (EX (Exclamation)): 2E4F..2E50
- Like † U+2020 DAGGER (AI (Ambiguous)): 2E59

5. Unicode Character Properties. Character properties are proposed here.

```
2E45;PARAGRAPHUS MARK;Po;0;ON;;;;;N;;;;;
2E46;POSITURA MARK;Po;0;ON;;;;;N;;;;;
```

2E47; COLON WITH SIDEWAYS REVERSED RAISED COMMA; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E48; COLON WITH RAISED POSITURA MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E49; TWO DOTS OVER COMMA; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4A; PUNCTUS ELEVATUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4B; SIDEWAYS REVERSED MIDDLE COMMA; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4C; PUNCTUS FLEXUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4D; PUNCTUS VERSUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4E; LOW PUNCTUS VERSUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E4F; PUNCTUS INTERROGATIVUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E50; PUNCTUS EXCLAMATIVUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E51; MEDIEVAL COMMA; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E52; HIGH DOT; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E53; SIMPLEX DUCTUS MARK; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E54; DOTTED SOLIDUS; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E55; SIGNE DE RENVOI; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E56; MIDDLE COMMA; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E57; TILDE WITH DOT ABOVE AND DOT BELOW; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E58; VERTICAL FIVE DOTS; Po; 0; ON; ; ; ; ; N; ; ; ; ;
 2E59; TRIPLE DAGGER; Po; 0; ON; ; ; ; ; N; ; ; ; ;

6. Bibliography.

- Cappelli, A. 1952. *Dizionario di Abbreviature latine ed italiane*. Milano: Ulrico Hoepli.
- Farley, A. (Ed.). 1783. *Domesday Book: seu liber censualis Wilhelmi primi Regis Angliæ, inter archivos regni in domo capitulari Westmonasterii asservatus: jubente rege... Georgio Tertio prælo mandatus typis*. [London].
- Guðvarður Már Gunnlaugsson, ed. 2001. *Konungsbók Eddukvæða. Codex Regius. Stofnun Árna Magnússonar á Íslandi. Gl. Kgl. Sml. 2365 4to*. (Íslensk miðaldahandrit, 3) Reykjavík: Lögberg. ISBN: 997932161-X.
- Loew, E A. 1914. *The Beneventan Script. A history of the South Italian minuscule*. 1999 special edition. London: Clarendon Press ISBN 0-19-924015-9.
- Núñez Contreras, Luis. *Manual de paleografía: fundamentos e historia de la escritura latina hasta el siglo VIII*. Madrid: Cátedra. ISBN 84-376-1245-4.
- Ouy, Gilbert. 1987. “Ortographe et ponctuation dans les manuscrits autographes des humanistes français des XIVe et XVe siècles”, in Alfonso Maierù (ed.) *Grafia e interpunzione del Latino nel medioevo, Seminario Internazionale (Roma, 27-29 settembre 1984)*. Roma: Edizioni dell’Ateneo. p. 167–206.
- Owen, Olwyn, & John McKinnell. 1989. “A Runic inscription from Tuquoy, Westray, Orkney”. in *Medieval Archaeology* 33:53–59.
- Parkes, M. B. 1993. *Pause and effect: an introduction to the history of punctuation in the West*. Berkeley & Los Angeles: University of California Press. ISBN 0-520-07941-8.
- Tertullian, Quintus Septimus Florens. [1493]. *Apologeticus adversus gentes*. Venetiis: B. Benalius.
- Thompson, Edward Maunde. 1912. *An introduction to Greek and Latin palaeography*. Oxford: Clarendon Press. ISBN 0-19-925650-0.
- Virgile. 1509. *Opera com. de Servius*. Milano: Leonardo Pachel.
- Wright, C. E. 1960. *English vernacular hands from the twelfth to the fifteenth centuries*. Oxford: Clarendon Press.

7. Acknowledgements

This project was made possible in part by a grant from the U.S. National Endowment for the Humanities, which funded the Universal Scripts Project (part of the Script Encoding Initiative at UC Berkeley). Any views, findings, conclusions or recommendations expressed in this publication do not necessarily reflect those of the National Endowment for the Humanities.

Examples

Radulf⁹ ten de Wilto *WANTELEI*. Bricmar tenuit
 de Azor . 7 azor de Heraldo. Tē se defd̄ p̄ . iiii . hid
 7 dim̄ . Modo p̄ nichilo . Tra . ē . ii . car̄ . In dñio . ē una .
 7 ii . uilli . 7 ii . bord̄ cū dim̄ car̄ . Ibi . ii . ferui . 7 ii .
 molin̄ de . xx . denar̄ . 7 x . ac̄ p̄ti . ¶ *WEND.*
 T . R . E . 7 post . ualb̄ . xl . fol . Modo . xxii . fol . *WENDEHÄ*
 Idē Radulf⁹ ten de Wilto in Ovelei dimid hid .
 Aluuiñ tenuit de Azor 7 tē defd̄ se p̄ dim̄ hida .

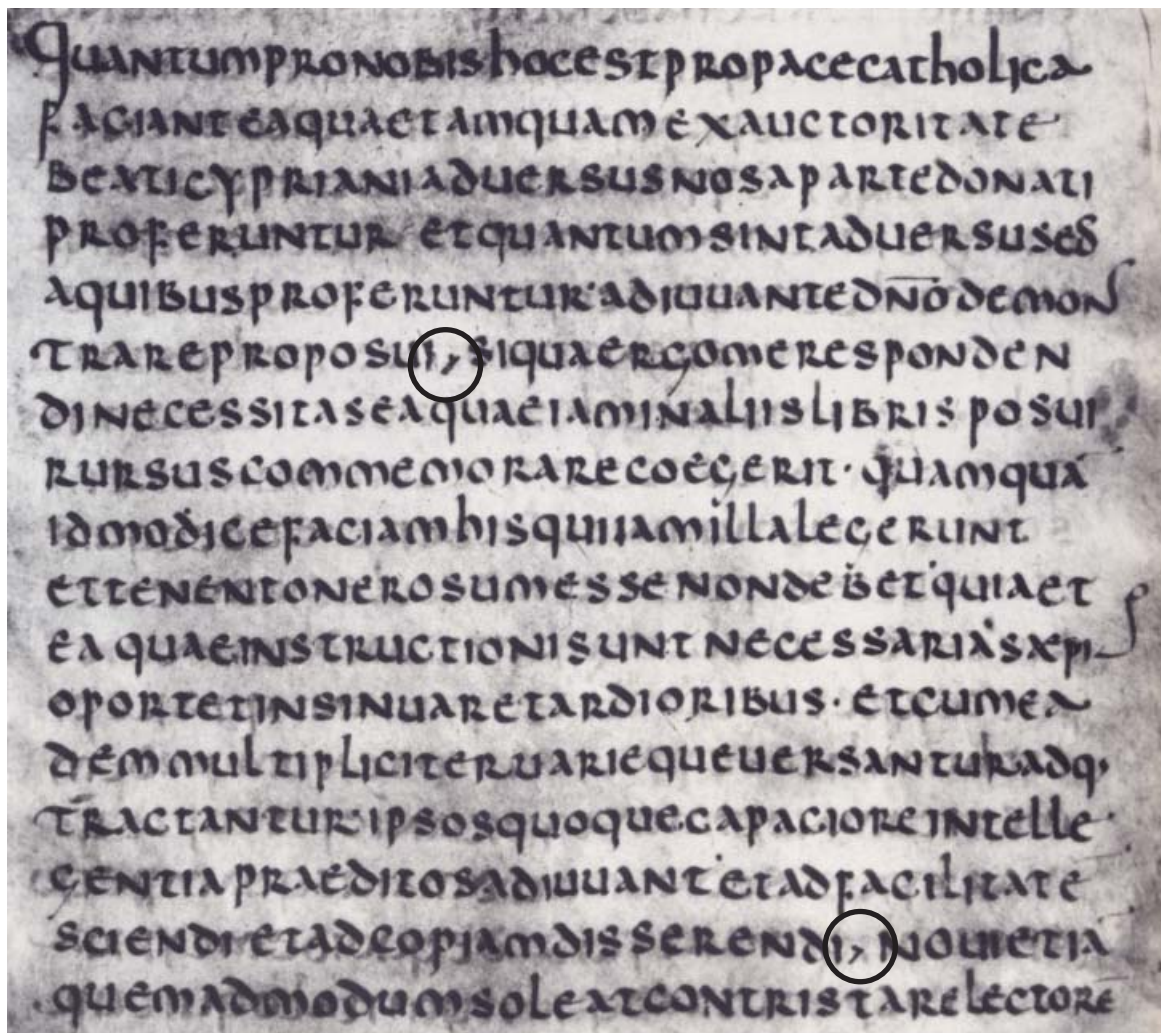
Figure 1. Sample from Farley 1783, showing PARAGRAPHUS MARK.

Siciliā: qđ nunc Megara dī ul' loc⁹ iattica ubi Hybla
 optimū mel nascit̄ & posuit spēm pro genere .
 ¶ Depasta florē . depastū florē hñt . ¶ Salictis
 uirgulti genus eo qđ salit & surgit cito . Salictū Salictū
 ubi sunt multae falices . ¶ Saep̄ susurro leui dul
 ci murmur̄ hic uocat rusticū ad dulcia qđ sūt in
 reb⁹ quibus delectat . ¶ Somnū inire . i . dormire .
 ¶ Frōdator . i . rustic⁹ uel dial qđ frōdib⁹ uescit̄
 Nā tria gn̄ a sūt frōdatog . ¶ Frōdator qđ arbo
 res āputat & frōdibus manipulos facit hyemis
 tpe aialib⁹ ad pastū offerēdos : & qđ manibus ui
 tiū folia auellit quo ardor solis uua maturiorē
 reddat : aut auis qđ i frōdib⁹ hitat : & his uescit̄ :
 uel ēc palūbes qđ i frōdib⁹ nidificant . Ad auras
 i . i . d . e . ¶ Pauca . βραχυλα . i . brūgidæ Palū
 bes colube : qđ uulg⁹ tetas uocat & ñ dī latine :
 sed multorū auctoritas latinum facit . ¶ Cicero
 i elegia qđ thalemastis scribit̄ . Iā mā tyrrihenū
 lōge p̄itus : palūbes . Reliat . ¶ Gemes : cāeres
 Gemes

Figure 2. Sample from Virgile 1509, showing PARAGRAPHUS MARK.

¶ Ha que sunt : p̄p̄sū
 facta sunt . illa autem s̄
 que anatura p̄p̄na non
 recedunt . i . que concor
 dant omnipotentie di
 uinitatis . 7

Figure 3. Sample from Parkes 1993:202, showing POSITURA MARK sequenced after FULL STOP.



QUANTUM PRO NOBIS HOC EST PRO PACE CATHOLICA | FACIANT EA QUAE TAMQUAM EX AUCTORITATE | BEATI CYPRIANI ADUERSUS NOS A PARTE DONATI | PROFERUNTUR ET QUANTUM SINT ADUERSUS EOS | A QUIBUS PROFERUNTUR | ADIUVANTE DOMINO DEMONSTRARE PROPOSUI | SI QUAE ERGO ME RESPONDENDI NECESSITAS EA QUAE IAM IN ALIIS LIBRIS POSUI | RURSUS COMMEMORARE COEGERIT | QUAMQUAM | ID MODICE FACIAM HIS QUI IAM ILLA LEGERUNT |

ET TENENT ONEROSUM ESSE NON DEBET QUIA | ET | EA QUAE INSTRUCTIONI SUNT NECESSARIA SAEPIUS | OPORTET INSINUARE TARDIORIBUS | ET CUM EA IDEM MULTPLICITER UARIEQUE UERSANTUR ADQUE | TRACTANTUR | IPSOS QUOQUE CAPACIORE INTELLIGENTIA PRAEDITOS ADIUVANT ET AD FACILITATEM | SCIENDI ET AD COPIAM DISSERENDI | NOUI ETIAM | QUEM AD MODUM SOLEAT CONTRISTARE LECTOREM

How much those arguments lend support to us that is to universal peace which are cited as though on the authority of the blessed Cyprian on the side of Donatus against us and how much they are against those by whom they are cited · I propose to demonstrate with the help of the Lord, If therefore the necessity of responding compels me to go over again those arguments which I have already set down in other books · although I shall do so as little as possible for those

who have already read them and hold to them it ought not to be burdensome since not only must those things which are necessary for instruction be instilled often into those who are rather slow · but when those same things are turned over and treated in many and various ways · they also help those endowed with more capacious understanding both to learn with facility and to discourse with fluency, For I know how much it discourages a reader | . . .

Figure 4. Sample from Parkes 1993:242, showing POSITURA MARK written at the ends of the discursive periods; the middle dot is used at the ends of the discursive *cola*.

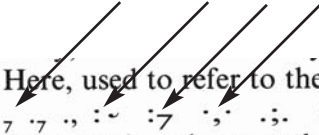
Here, used to refer to the base of a 'tick'-shaped stroke.  Originally a critical sign (or *nota*, q.v.), subsequently a punctuation symbol which indicated the end of a section of text; the opposite of a *paragraphus*. For variants see plates 25, 47. :~ was employed by insular scribes at the end of a paragraph in a series of paragraphs or texts (e.g. annals) to imply that some continuation was to be expected to complete this series.

Figure 5. Description of various *positurae* from Parkes 1993, showing POSITURA MARK, COLON WITH SIDWAYS REVERSED RAISED COMMA, COLON WITH RAISED POSITURA MARK, and TWO DOTS OVER COMMA.

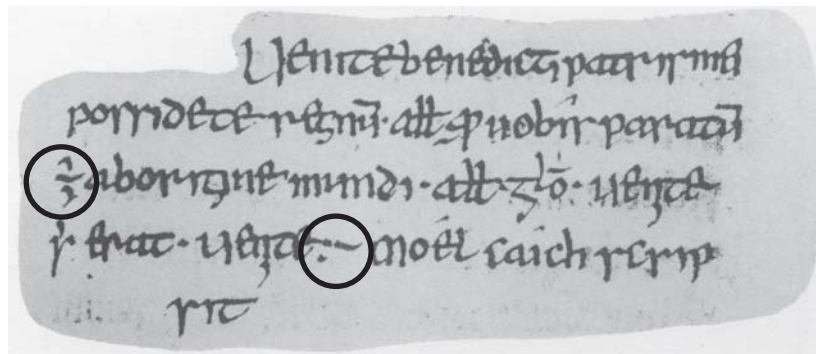


Figure 6. Sample from O'Neill 1984:64, showing TILDE WITH DOT ABOVE AND DOT BELOW and COLON WITH SIDWAYS REVERSED RAISED COMMA. The text reads:

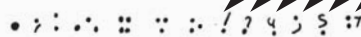
Uenite benedicti patris mei | possidete regnū all q uobis paratum |
 ≈ ab origine mundi · all glō · uenite | † erat · uenite:~

Venite benedicti patris mei possidete regnum alleluia quod vobis paratum
 est ab origine mundi · alleluia gloria · venite sicut erat · venite:~

‘Come ye blessed of my Father take possession of the Kingdom alleluia prepared for you from the foundation of the world alleluia glory be · come As it was · Come:~ Móel Cáich wrote this.’

Signos de puntuación en textos españoles

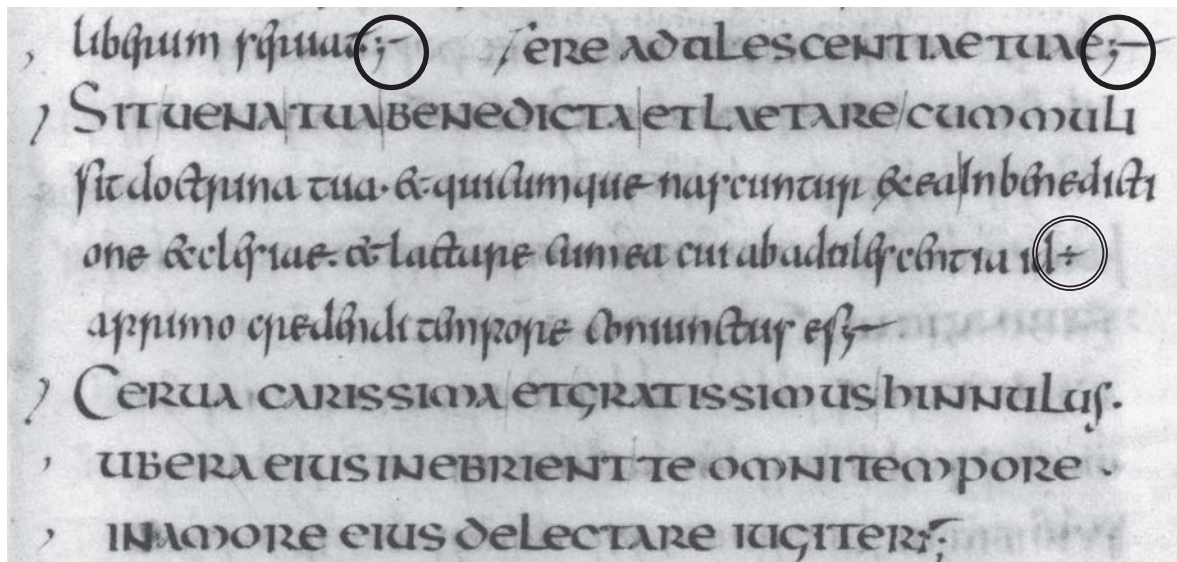
Los signos de puntuación en códices y documentos españoles de la Edad Media es muy irregular. Agustín Millares Carlo, uno de los más rigurosos especialistas en escritura visigótica, afirmó que «los signos en códices y documentos de escritura visigótica pertenecen a más de un sistema y su equivalencia respecto a los actuales no se deja precisar». Los signos son éstos:



A partir del siglo XII y en textos en escritura carolingia se empezó a regularizar el sistema de puntuación con notable mengua de los signos: casi en exclusiva se utilizaron para indicar las pausas el punto (.) en línea de escritura, y el punto con virgula sobrepuesta (;); la pausa final se indicó con un signo formado así: :. ; ~

En los documentos escritos en castellano en la baja Edad Media, la puntuación es muy irregular, adoptándose rayas y curvas acompañadas de puntos a veces para señalar y no con exactitud los periodos.

Figure 7. Sample from Núñez Contreras 1994 showing PUNCTUS VERSUS MARK, PUNCTUS ELEVATUS MARK, MEDIEVAL COMMA, PUNCTUS FLEXUS MARK, PUNCTUS INTERROGATIVUS MARK, and COLON WITH RAISED POSITURA MARK.



- > SIT UENA TUA BENEDICTA ET LAETARE CUM MULI//ERE ADULESCENTIAE TUAE :-
- > Sit doctrina tua . et quicumque nascuntur ea in benedictione ecclesiae . et laetare cum ea cui ab adolescentia id est | a primo credendi tempore coniunctus es :-
- > CERUA CARISSIMA ET GRATISSIMUS HINNULUS . | UBERA EIUS INEBRIENT TE OMNI TEMPORE | IN AMORE EIUS DELECTARE IUGITER :-

Cerua carissima siue grauissima ut quidam codices | habent . sancta est ecclesia . quae serpentinam solet odio habere et conterere doctrinam . gratissimus hinnulus | populus est eius uirtutum uarietate delectabilis | et eadem castae fidei semper aemulatione succensus . | Cuius uberibus inebriamur . Cum utriusque testamenti | paginis contra hereticorum fraudes instruimur . | Cuius pace et amore iugiter delectari magna est | exercendarum occasio uirtutum :-

- > LET YOUR FOUNTAINS BE BLESSED AND REJOICE WITH THE WIFE OF YOUR YOUTH :-
- > Let your teaching . and whoever is born from it be in the blessing of the church . and rejoice with her to whom from youth that is from the first time of believing you have been joined :-
- > AS A MOST BELOVED HIND AND A MOST PLEASANT DOE LET HER BREASTS INEBRIATE YOU AT ALL TIMES DELIGHT CONTINUALLY IN HER LOVE :-

The most beloved or as certain manuscripts have venerable hind . is holy church . which is accustomed to hate and crush the teachings of the serpent . the most pleasant doe is her people pleasing by variety of virtues . and always kindled by the same emulation of her chaste faith . By whose breasts we are inebriated . when by the pages of both testaments we are instructed against the deceptions of heretics . by whose peace and love to be continually captivated is a great occasion of exercising virtues :-

Figure 8. Sample from Parkes 1993: showing COLON WITH SIDWAYS REVERSED RAISED COMMA and TILDE WITH DOT ABOVE AND DOT BELOW. In the manuscript the glyph variant ;~ is shown for :-.

- Beneventan*
- (a) quāre .;
 - quīd hoc fecisti .;
 - ūnde estis .;
 - (b) sic respondes pontifici .;
 - nūmq̄uid reppulit dominus
 - populum sūum .;

Figure 9. Sample from Loew 1914:253, showing TWO DOTS OVER COMMA. Loew describes it as “the Beneventan period” (p. 269).

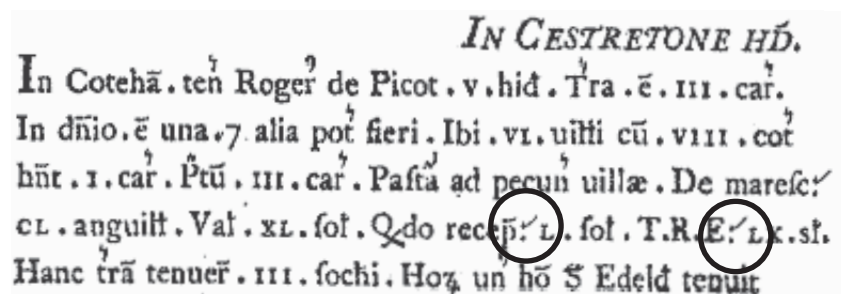
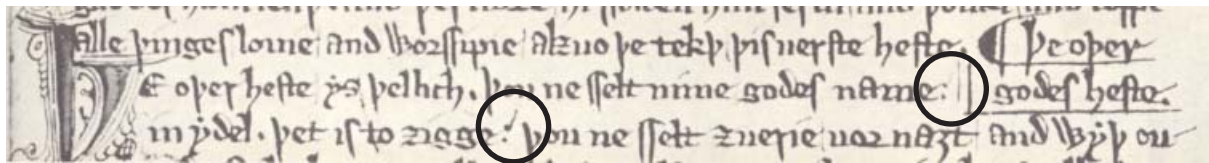
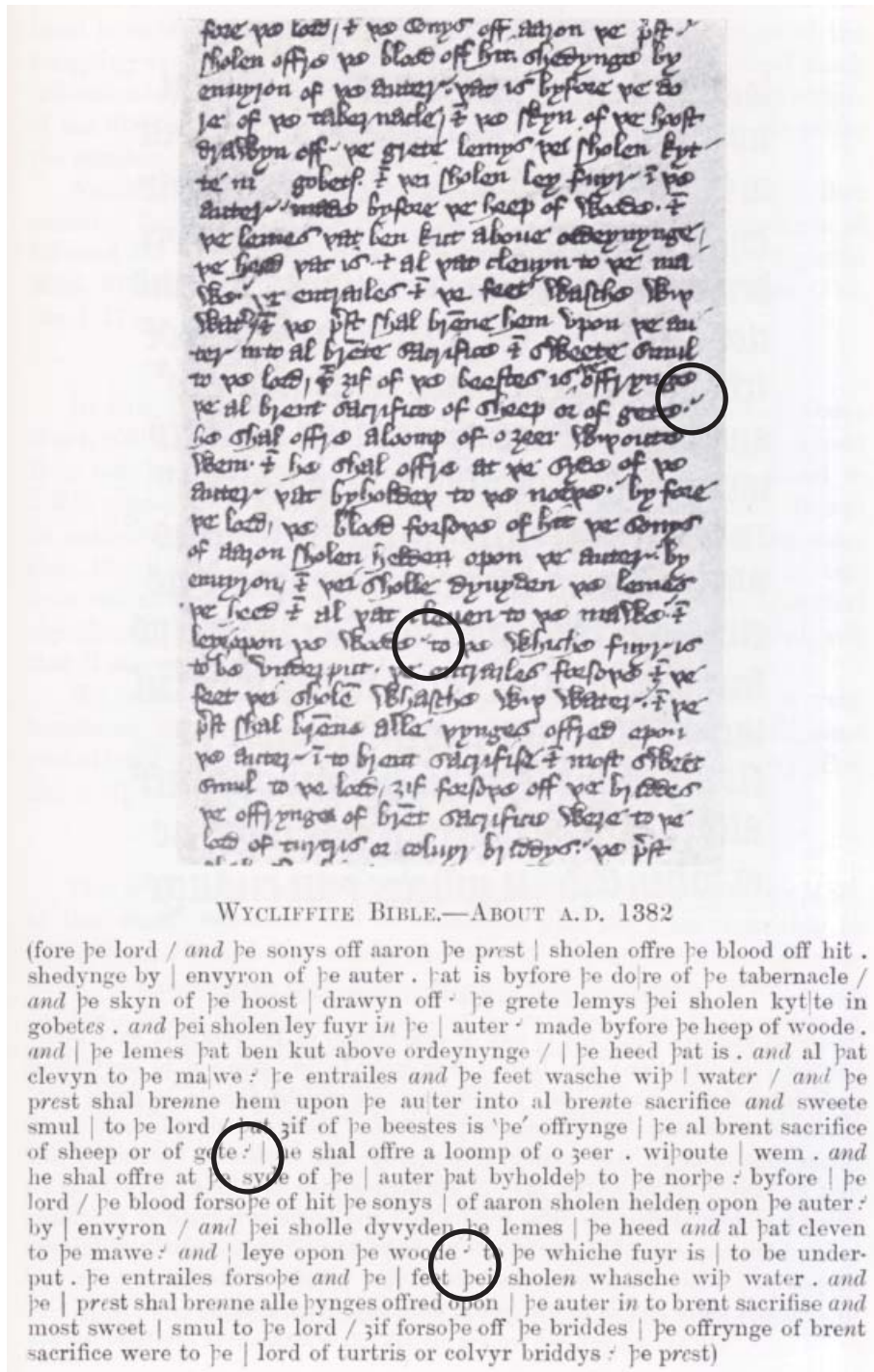


Figure 10. Sample from Farley 1783, showing PUNCTUS ELEVATUS MARK.



alle þinges | louie | and worssipie | alzu þe tekþ | þis uerste heste . ¶ Þe oper
 Þe oper heste | ys þelich . þu ne ssett nime | godes name : ¶ godes heste .
 in ydel . þet is to zigge : þu ne ssett zuerie | uor næzt | and wýþ ou

Figure 11. Sample from Wright 1960:12, showing PUNCTUS ELEVATUS MARK.



WYCLIFFITE BIBLE.—ABOUT A.D. 1382

(fore þe lord / and þe sonys off aaron þe prest | sholen offre þe blood off hit . shedyngge by | envyrion of þe auter . þat is byfore þe do're of þe tabernacle / and þe skyn of þe hoost | drawyn off . þe grete lemys þei sholen kytte in gobetes . and þei sholen ley fuyr in þe | auter . made byfore þe heep of woode . and | þe lemes þat ben kut above ordeynynge / | þe heed þat is . and al þat elevyn to þe mawe : þe entrailes and þe feet wasche wiþ | water / and þe prest shal brenne hem upon þe auter into al brente sacrifice and sweete smul | to þe lord / þat zif of þe beestes is 'þe' offryngge | þe al brent sacrifice of sheep or of gote : | þe shal offre a loomp of o zeer . wiþoute | wem . and he shal offre at þe syde of þe | auter þat byholdeþ to þe norþe : byfore | þe lord / þe blood forsoþe of hit þe sonys | of aaron sholen helden upon þe auter : by | envyrion / and þei sholle dyvyden þe lemes | þe heed and al þat clevyn to þe mawe : and | leye upon þe woode : to þe whiche fuyr is | to be underput . þe entrailes forsoþe and þe | feet þei sholen whasche wiþ water . and þe | prest shal brenne alle þynges offred upon | þe auter in to brent sacrifice and most sweet | smul to þe lord / zif forsoþe off þe briddes | þe offryngge of brent sacrifice were to þe | lord of turtris or colvyr briddys : þe prest)

Figure 12. Sample of Wycliffite Bible text from Thompson 1912 showing PUNCTUS ELEVATUS MARK and SIDEWAYS REVERSED MIDDLE COMMA.

sic et vos maneatis in eternum. quia talis est quisque qualis
 a dilectio. E; Terram diligis. terra eris; deum diligis.
 quid dicam. deus eris. Non audeo dicere ex me. scribatur
 audiamus. ego dixi dii estis. & filii excelsi omnes; si ergo
 vultis esse dii & filii altissimi. Nolite diligere mundum
 neque ea quae sunt in mundo; si quis dilexerit mundum
 non est caritas patris in illo. quia omnia quae sunt in
 mundo desiderium carnis est. & desiderium oculorum
 & ambitio saeculi. quae non est ex patre sed ex mundo est.

ST. AUGUSTINE.—A. D. 823

sic et vos maneatis in eternum. quia talis est quisque qualis | eius dilectio .
 est ; Terram diligis : terra eris ; deum diligis : | quid dicam . deus eris ? Non
 audeo dicere ex me . scribatur [as] | audiamus : ego dixi dii estis . et filii excelsi
 omnes ; si ergo | vultis esse dii et filii altissimi . nolite diligere mundum . |
 neque ea quae sunt in mundo . si quis dilexerit mundum | non est caritas
 patris in illo . quia omnia quae sunt in | mundo desiderium carnis est . et
 desiderium oculorum | et ambitio saeculi . quae non est ex patre sed ex
 mundo est .

Figure 13. Sample of Augustinian text from Thompson 1912 showing PUNCTUS ELEVATUS MARK and SIDEWAYS REVERSED MIDDLE COMMA. Also in the manuscript is the PUNCTUS INTERROGATIVUS MARK though in the transcription the QUESTION MARK has been used.

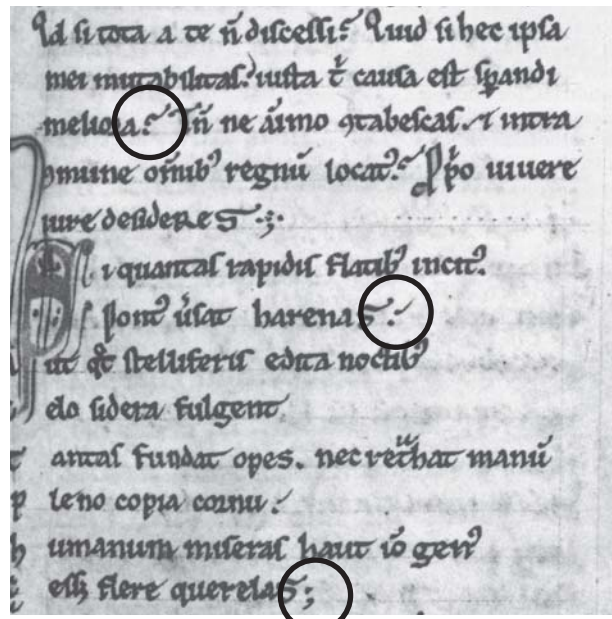
Contritio et infelicitas in uis eorum et uiam pacis non
 cognouerunt . non est timor dei ante oculos eorum ;

Figure 14. Sample from Parkes 1993: showing PUNCTUS FLEXUS MARK, PUNCTUS ELEVATUS MARK, and LOW PUNCTUS VERSUS MARK.

sed diu intrando & non exhauriendo mergit nauem. Quid est autem
 exhaurire. nisi bonis opibus agere. ne obruant
 peccata. gemendo. ieiunando. tribuendo. ignos-
 cendo. Hic autem huius saeculi molestum est. plenum
 est temptationibus. In rebus prosperis ne extollat. in

sed diu intrando | & non exhauriendo mergit nauem. Quid
 est autem | exhaurire . nisi bonis operibus agere . ne
 obruant | peccata . gemendo . ieiunando . tribuendo .
 ignos- | cendo . Hic autem huius saeculi molestum est .
 plenum | est temptationibus . In rebus prosperis ne extollat . in

Figure 15. Sample from Parkes 1993: showing PUNCTUS FLEXUS MARK, PUNCTUS INTERROGATIVUS MARK, and PUNCTUS ELEVATUS MARK.



Quid si uberius de bonorum parte sumpsisti . / Quid si tota a te non discessi . / Quid si hec ipsa mei mutabilitas . iusta tibi causa est sperandi | meliora . / Tamen ne animo conta-

bescas . et intra | commune omnibus regnum locatus | Proprio uiuere | iure desideres . ; .

Si quantas rapidis flatibus incitus .
 Pontus uersat harenas .
 Aut quot stelliferis edita noctibus
 Celo sidera fulgent
 Tantas fundat opes. nec retrahat manum
 Pleno copia cornu .
 Humanum miserat haurit ideo genus
 Cesset flere querelas ;

What if it turns out that you had a more generous share of good things . / What if it turns out that I have not wholly cut myself off from you . / What if it turns out that this very mutability of mine . gives you just cause for better hope . / Notwithstanding you eat your heart out . and situated within a realm common to all . / You should desire to live according to a law of your own . ; .

If plenty with her abundant horn
 Did not withhold her hand . and distributed as many treasures
 As the sea churns up grains of sand
 Stirred by rapid gusts .
 Or as the stars that shine in the heavens
 Produced by star-bearing night .
 The human race would not on that account
 Cease to wail its wretched complaints;

Figure 16. Sample from Parkes 1993:293, showing PUNCTUS INTERROGATIVUS MARK, PUNCTUS ELEVATUS MARK, and PUNCTUS VERSUS MARK.

Il nous faut maintenant compléter l'exposé de Barzizza en signalant ses principales omissions.

J'ai déjà noté l'absence du point d'exclamation (*punctus admirativus*); il était, il est vrai, d'introduction toute récente, puisque le plus ancien exemple actuellement connu figure dans un manuscrit copié peu avant sa mort (1406) par Coluccio Salutati qui en fut peut-être l'inventeur; ce signe se présentait ainsi: !

Figure 17. Sample from Ouy 1987, showing PUNCTUS EXCLAMATIVUS MARK with its glyph variant ! as opposed to the usual !.

ul' e'ccarationis / aut artis industria prohibere? Ego temet et
 alios medicos / obtesto et rogo / respondete michi precor / quid
 sibi uult permixta medicaminum multitudo / nisi quia ne-
 scitis / quod magis proprie prodesse possit / et quoniam uobis occurrat
 multa quaeque perficere / quod in unius uirtute nequeas repe-
 rire. Sed quid multitudinem arguo. Quid respondebitis /
 cum medicamina uia de calidis in frigida / et denique de contra-
 riis in contraria commutatis. Nonne satis patet / uos non
 uti scientia / sed potius coniectura. Et ut ad prognostica ueni-

... Ego temet et alios medicos / obtesto et rogo / respon-
 dete michi precor. quid | sibi uult permixta medicaminum
 multitudo / nisi quia ne- | scitis / quod magis proprie prodesse
 possit. et quoniam uobis occurrat / multa quandoque perficere /
 quod in unius uirtute nequeas repe- | rire. Sed quid
 multitudinem arguo. Quid respondebitis / | cum medica-
 mina uestra de calidis in frigida / et denique de contrariis in
 contraria commutatis. Nonne satis patet / uos non | uti
 scientia / sed potius coniectura. Et ut ad prognostica ueni-

... I earnestly entreat you and other doctors / please reply to
 me. What's the purpose of this scrambled multitude of medi-
 cines / but that you are ignorant / of what is most specifically
 efficacious. and that you find / that many medicines often
 achieve / what you cannot hit upon in the properties of one.
 But why should I assail your large numbers. What will you
 reply / when you alter your treatment from hot to cold / and
 from one thing to its opposite. Isn't it sufficiently clear / that
 you employ not knowledge / but rather conjecture. Now

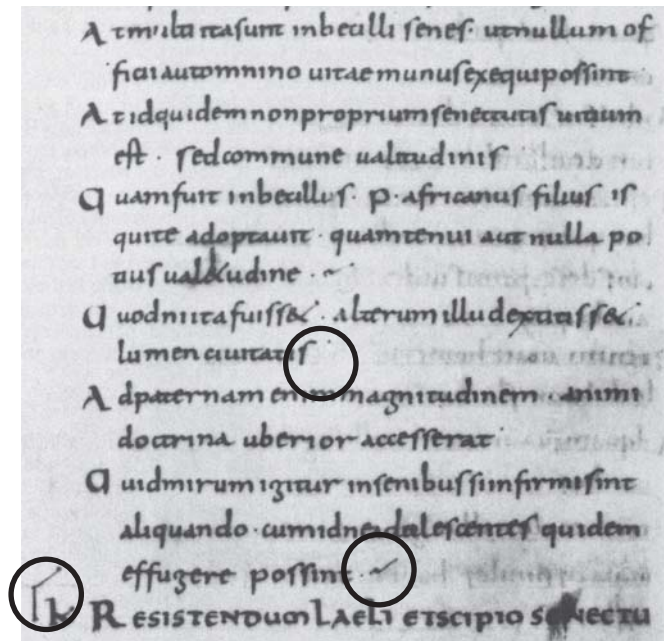
Figure 18. Sample from Parkes 1993, showing PUNCTUS EXCLAMATIVUS MARK and PUNCTUS INTERROGATIVUS MARK. Although the scan is not very clear, there are definitely two dots on the !.

ngar. Ganga xv. þolc vp aland þo er ifogn vt vii. þvfvn
 ðir. ligia her igrindom fyr gnipa lvndi brim ðyr bla fvot oc bvln
 gvlli. Þar er miclo mest mengi þeira mvna nv helgi hio:þing
 ðvlla? reni ra/cn bitlvþ til regin þinga en spó: vitnir at
 fpanaf heiði. Melnir oc mylnir til. myrc vþpar latþ engi Y an

Figure 19. Sample from Guðvarður Már Gunnlaugsson 2001, showing MEDIEVAL COMMA.

of Seville. An examination of the abbreviations of Monte
 Cassino 205 saec. xi suffices to convince us that many of them
 are not of the traditional Beneventan stock. The constant use
 of symbols like \ddot{h} = *enim*, γ = *et*, $\dot{\div}$ = *est*, \dot{h} = *hoc*, $\dot{\cdot}$ = *id est*,
 q = *quod*, f = *sed*, f = *secundum* and of the form $\text{n}\ddot{o}$ e = *nomine*
 speaks for Insular influence. By a fortunate coincidence the
 Insular origin of the archetype can be attested by other means.

Figure 20. Sample from Loew 1914, showing LONG S followed by MIDDLE COMMA with the reading *sed* 'but', and showing TILDE WITH DOT ABOVE AND DOT BELOW with the reading *est*. Apart from the symbol for *enim*, the other characters here have been encoded or can be composed. For *enim*, it is a bit of a question what is to be represented. Forms with middle dot ·n· occur, and in some hands an N or N can look like what is shown in the sample above. See Cappelli pp. 229–230. A character for *enim* is not requested in this proposal.

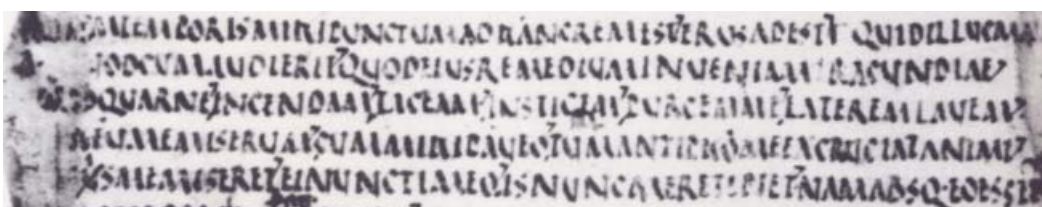


At multi ita sunt inbecilli senes . ut nullum officii aut omnino uitae munus exequi possint .
 At id quidem non proprium senectutis uitium est . sed commune ualitudinis .
 Quam fuit inbecillus P. africanus filius is qui te adoptauit . quam tenui aut nulla potius ualitudine .
 Quod ni ita fuisset . alterum illud extitisset lumen ciuitatis .
 Ad paternam enim magnitudinem . animi doctrina uberior accesserat .
 Quid mirum igitur in senibus si infirmi sint aliquando . cum id ne adulescentes quidem effugere possint .

RESISTENDUM LAELI ET SCIPIO SENECTU ||

Yet many old men are so feeble . that they can perform no function that duty or indeed life demands .
 But that failing is not peculiar to old age . it is a general characteristic of ill health .
 How weak was the son of P. Africanus who adopted you . what feeble health he had or rather no health at all .
 Were it not for this . he would have stood out as the second luminary of the state .
 For to his father's greatness . he had added a more abundant instruction of the intellect .
 What wonder therefore in old men if they are weak some times . when even the young cannot escape it .

Figure 21. Sample from Parkes 1993 showing HIGH DOT, PUNCTUS INTERROGATIVUS MARK and PARAGRAPHUS MARK.



A TUM TEMPORIS MIHI PUNCTUM AD HANC REM EST ERUS ADEST I QUID ILLUC MAL(IST)
 A <QU>OD CUM AUDIERIT QUOD EIUS REMEDIUM INUENIAM IRACUNDIAE
 <L>OQUARNE INCENDIAM TACEAM INSTIGEM PURGEM ME LATEREM LAVEM
 HEU ME MISERUM CUM MIHI PAURO TUM ANTIPHO ME EXCRUCIAT ANIMI
 <E>IUS ME MISERET EI NUNC TIMEO IS NUNC ME RETINET NAM ABSQUE EO ESSET

A There's only a moment for this business the governor is here I What's the matter there?
 A When he hears what charm shall I find against his temper?
 Tell him That will spark him off Say nothing That will stir him up Come clean Might as well fish in the air?
 Oh what a wretch I am I'm not scared just for myself Antipho torments my mind also?
 It's him I'm sorry for him I'm now scared for He's the one that keeps me here for without him?

Figure 22. Sample from Parkes 1993:164, showing many examples of SIMPLEX DUCTUS MARK.

By contrast Petrarch used the pointed *virgula* where an interpolated statement has a different relationship to other statements in the immediate context:

Numquam tam iuuenis / numquamque tam glorie cupidus / **ui** / quod interdum me fuisse non inficior. quin maluerim bonus esse quam doctus .⁹⁵

Never so young / and never so greedy for fame / have I been / **I** do not deny having been that occasionally. but that I have chosen to be good rather than learned.

Figure 23. Sample from Parkes 1993, showing DOTTED SOLIDUS.

signe de renvoi

Any sign used to associate matter in the text with material added in the margin, and especially a passage omitted from the text by the original copyist. ‘.’ was a sign used by printers.

Figure 24. Sample from Parkes 1993, showing SIGNE DE RENVOI.

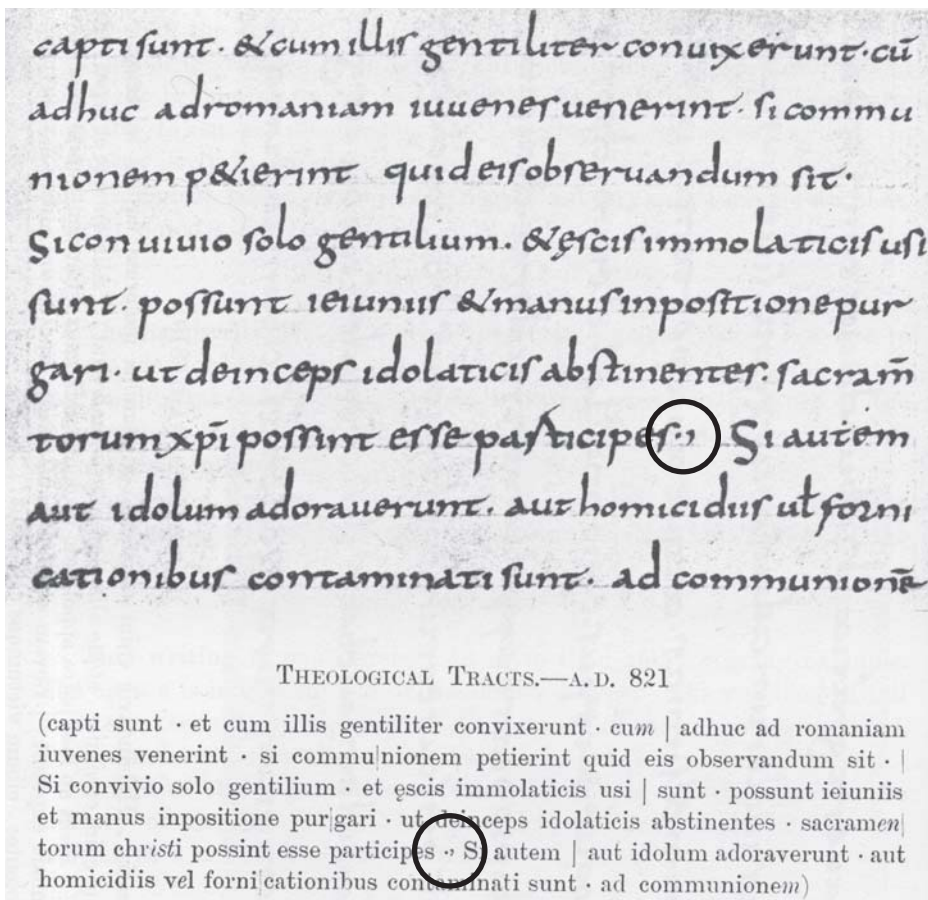


Figure 25. Sample from Thompson 1912:408, showing MIDDLE COMMA alongside MIDDLE DOT. The x-height here is low, but neither the dot nor comma rest on the baseline. (Compare the dots in the title THEOLOGICAL TRACTS.—A. D. 821.

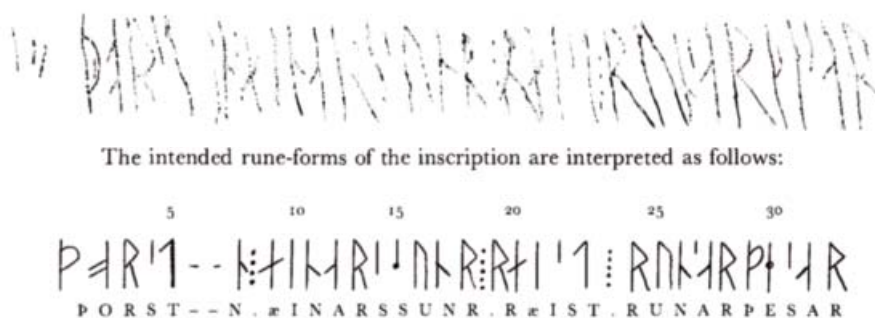





































Figure 26. Sample from Owen and McKinnell showing VERTICAL FOUR DOTS and VERTICAL FIVE DOTS.

Answere. I Answere, that it is no strange thing for the Servants of God to
 § Gen. 37. 8. meet with such hard measure, even for declaring of the truth; for
 10, 11. so was Joseph § dealt by even of his Father and Brethren: and so
 † 1 Sam. 17. was † David used for speaking for the Lord. And Paul you shall
 28. find was † scoffed at by the learned Athenians: And seeing that
 † Act. 17, 18. it hath alwayes bin so with Gods Servants, why should not I affirme
 † 1 Cor. 4. 3. with the * Apostle, not to passe to be judged of men, whatsoever
 they be, though godly, wise, learned; seeing that as the Apostle saith,
 † Gal. 2. 6. it makes no matter to me, God is no † accepter of persons:
 † 1 Sam. 17. And therefore I hold it a defence sufficient with David to say, † Is
 there not a Cause? seeing that there is none that I know of

Figure 27. Sample showing † TRIPLE DAGGER (circled) alongside † DAGGER and † DOUBLE DAGGER.
 Also shown in the last line is the ? PUNCTUS INTERROGATIVUS MARK.

Privy-Council-Board. He admitted none thither, but a com-
 pany of poore simple Fishermen. Those were his † Friends, to
 whom he did communicate and impart his counsels and secrets. As † Job. 15. 14.
 § Abraham being the † Friend of God, God said he would hide 15.
 nothing from him. No, nor from any of his true-bred seed. † The § Gen. 18. 17.
 secret of the Lord is with them that feare him; and he will shew them † Lam. 2. 23.
 his Covenant. They are either strangers in the world, as * Daniel † Psal. 25. 14.
 in Babylon: or exiles from the world, as † Iohn in the Ile of Pathmos; * Dan.
 or such as live sub Dio, in the wildernesse, as Iohn Baptist: or † Rev. 1.
 in a poore thatcht Cottage, or so, to whom the Lord

Figure 28. Sample showing † TRIPLE DAGGER alongside † DAGGER and † DOUBLE DAGGER.
 Also shown are other signs of notation, * ASTERISK and § SECTION SIGN.

	2E0	2E1	2E2	2E3	2E4	2E5	2E6	2E7
0	 2E00	 2E10	 2E20	 2E30	 2E40	 2E50		
1	 2E01	 2E11	 2E21	 2E31	 2E41	 2E51		
2	 2E02	 2E12	 2E22	 2E32	 2E42	 2E52		
3	 2E03	 2E13	 2E23	 2E33	 2E43	 2E53		
4	 2E04	 2E14	 2E24	 2E34	 2E44	 2E54		
5	 2E05	 2E15	 2E25	 2E35	 2E45	 2E55		
6	 2E06	 2E16	 2E26	 2E36	 2E46	 2E56		
7	 2E07	 2E17	 2E27	 2E37	 2E47	 2E57		
8	 2E08	 2E18	 2E28	 2E38	 2E48	 2E58		
9	 2E09	 2E19	 2E29	 2E39	 2E49	 2E59		
A	 2E0A	 2E1A	 2E2A	 2E3A	 2E4A			
B	 2E0B	 2E1B	 2E2B	 2E3B	 2E4B			
C	 2E0C	 2E1C	 2E2C	 2E3C	 2E4C			
D	 2E0D	 2E1D	 2E2D	 2E3D	 2E4D			
E	 2E0E	 2E1E	 2E2E	 2E3E	 2E4E			
F	 2E0F	 2E1F	 2E2F	 2E3F	 2E4F			

New Testament editorial symbols

2E00	┘	RIGHT ANGLE SUBSTITUTION MARKER → 231C ┘ top left corner
2E01	┘̇	RIGHT ANGLE DOTTED SUBSTITUTION MARKER
2E02	┘	LEFT SUBSTITUTION BRACKET
2E03	┘	RIGHT SUBSTITUTION BRACKET
2E04	┘̇	LEFT DOTTED SUBSTITUTION BRACKET
2E05	┘̇	RIGHT DOTTED SUBSTITUTION BRACKET
2E06	⏐	RAISED INTERPOLATION MARKER → 22A4 ⏐ down tack
2E07	⏐̇	RAISED DOTTED INTERPOLATION MARKER
2E08	↵	DOTTED TRANSPOSITION MARKER
2E09	↵	LEFT TRANSPOSITION BRACKET
2E0A	↵	RIGHT TRANSPOSITION BRACKET
2E0B	◻	RAISED SQUARE • used as an opening raised omission bracket
2E0C	⏏	LEFT RAISED OMISSION BRACKET • used as an opening or closing raised omission bracket
2E0D	⏏	RIGHT RAISED OMISSION BRACKET • used as a closing or opening raised omission bracket

Ancient Greek textual symbols

2E0E	Ⲁ	EDITORIAL CORONIS → 1FBD Ⲁ greek koronis
2E0F	—	PARAGRAPHOS
2E10	—	FORKED PARAGRAPHOS
2E11	—	REVERSED FORKED PARAGRAPHOS
2E12	Ⲁ	HYPODIASTOLE = ypodiastoli
2E13	Ⲁ	DOTTED OBELOS • glyph variants may look like ‘Ⲁ’ or ‘Ⲁ’ → 2052 Ⲁ commercial minus sign
2E14	↙	DOWNWARDS ANCORA • contrary to its formal name this symbol points upwards
2E15	↗	UPWARDS ANCORA • contrary to its formal name this symbol points downwards
2E16	Ⲁ	DOTTED RIGHT-POINTING ANGLE = diplo periestigmene

Ancient Near-Eastern linguistic symbol

2E17	≠	DOUBLE OBLIQUE HYPHEN • used in ancient Near-Eastern linguistics • hyphen in Fraktur text uses 002D - or 2010 - , but with a ‘≠’ glyph in Fraktur fonts → 002D - hyphen-minus → 003D = equals sign → 2010 - hyphen → 2E40 = double hyphen
------	---	---

General punctuation

2E18	◌	INVERTED INTERROBANG = gnaborretni → 203D ◌ interrobang
2E19	✎	PALM BRANCH • used as a separator

Dictionary punctuation

These punctuation marks are used mostly in German dictionaries, to indicate umlaut or case changes with abbreviated stems.

2E1A	¨	HYPHEN WITH DIAERESIS • indicates umlaut of the stem vowel of a plural form
2E1B	˜	TILDE WITH RING ABOVE • indicates change in case for derived form

Brackets

2E1C	⏏	LEFT LOW PARAPHRASE BRACKET
2E1D	⏏	RIGHT LOW PARAPHRASE BRACKET • used in N’Ko

Dictionary punctuation

2E1E	˙	TILDE WITH DOT ABOVE • indicates derived form changes to uppercase
2E1F	˘	TILDE WITH DOT BELOW • indicates derived form changes to lowercase

Brackets

2E20	┆	LEFT VERTICAL BAR WITH QUILL
2E21	┆	RIGHT VERTICAL BAR WITH QUILL

Half brackets

These form a set of four corner brackets and are used editorially. They are distinguished from mathematical floor and ceiling characters. Occasionally quine corners are substituted for half brackets.

2E22	┘	TOP LEFT HALF BRACKET → 2308 ┘ left ceiling → 231C ┘ top left corner → 300C ┘ left corner bracket
2E23	┘	TOP RIGHT HALF BRACKET
2E24	┘	BOTTOM LEFT HALF BRACKET
2E25	┘	BOTTOM RIGHT HALF BRACKET

Brackets

2E26	⏏	LEFT SIDEWAYS U BRACKET → 2282 ⏏ subset of
2E27	⏏	RIGHT SIDEWAYS U BRACKET → 2283 ⏏ superset of
2E28	⏏	LEFT DOUBLE PARENTHESIS → 2985 ⏏ left white parenthesis → FF5F ⏏ fullwidth left white parenthesis
2E29	⏏	RIGHT DOUBLE PARENTHESIS

Historic punctuation

2E2A	∴	TWO DOTS OVER ONE DOT PUNCTUATION
2E2B	∴	ONE DOT OVER TWO DOTS PUNCTUATION
2E2C	∴	SQUARED FOUR DOT PUNCTUATION
2E2D	∴	FIVE DOT MARK
2E2E	?	REVERSED QUESTION MARK = punctus percontativus → 003F ? question mark → 00BF ◌ inverted question mark → 061F ◌ arabic question mark
2E2F	˘	VERTICAL TILDE • used for Cyrillic yerik → 033E ◌ combining vertical tilde → A67F ◌ cyrillic payerok

- 2E30 ◦ RING POINT
 • used in Avestan
 → 2218 ◦ ring operator
 → 25E6 ◦ white bullet
- 2E31 · WORD SEPARATOR MIDDLE DOT
 • used in Avestan, Samaritan, ...
 → 00B7 · middle dot

Palaeotype transliteration symbol

- 2E32 ˘ TURNED COMMA
 • indicates nasalization
 → 060C ˘ arabic comma



Historic punctuation

- 2E33 ˙ RAISED DOT
 • glyph position intermediate between 002E ˙ and 00B7 ˙
 → 002E ˙ full stop
 → 00B7 ˙ middle dot
- 2E34 ˘ RAISED COMMA
 → 002C ˘ comma


Palaeotype transliteration symbols

- 2E35 ː TURNED SEMICOLON
 • indicates sudden glottal closure
 → 061B ː arabic semicolon
- 2E36 † DAGGER WITH LEFT GUARD
 • indicates retracted pronunciation
- 2E37 ‡ DAGGER WITH RIGHT GUARD
 • indicates advanced pronunciation
- 2E38 ‡ TURNED DAGGER
 • indicates retroflex pronunciation
 → 2020 ‡ dagger
- 2E39 § TOP HALF SECTION SIGN
 • indicates pronunciation on one side of the mouth only
 → 00A7 § section sign

Dashes

- 2E3A  TWO-EM DASH
 = omission dash
 → 2014 — em dash
- 2E3B  THREE-EM DASH

Alternate forms of punctuation

- 2E3C × STENOGRAPHIC FULL STOP
 • used in shorthands and stenographies
 → 002E ˙ full stop
 → 166E × canadian syllabics full stop
- 2E3D ⋮ VERTICAL SIX DOTS
 → 205E ⋮ vertical four dots
 → 2999 ⋮ dotted fence
- 2E3E  WIGGLY VERTICAL LINE
 → 2307 } wavy line
 → 299A † vertical zigzag line

Historic punctuation

- 2E3F ¶ CAPITULUM
 • ancestor of the pilcrow sign
 → 00B6 ¶ pilcrow sign

Double hyphen

The double hyphen is used in transcription of old German manuscripts, and occasionally as a non-standard punctuation mark. It is not intended for the representation of normal hyphens, whose doubled forms in Fraktur text are considered glyphic variants.

- 2E40 = DOUBLE HYPHEN
 → 003D = equals sign
 → 2010 - hyphen
 → 2E17 ≠ double oblique hyphen
 → 30A0 = katakana-hiragana double hyphen
 → A78A = modifier letter short equals sign

Reversed punctuation

- 2E41 ˘ REVERSED COMMA
 → 002C ˘ comma
 → 060C ˘ arabic comma
- 2E42 ˘ DOUBLE LOW-REVERSED-9 QUOTATION MARK
 → 201E ˘ double low-9 quotation mark

Punctuation marks

- 2E43 — DASH WITH LEFT UPTURN
- 2E44 ˘ DOUBLE SUSPENSION MARK

Medieval punctuation

- 2E45 ¶ PARAGRAPHUS MARK
 • indicates the beginning of a paragraph, section, stanza, or proposition
 → 00B6 ¶ pilcrow sign
 → 204B ¶ reversed pilcrow sign
 → 2E0F — paragraphos
 → 2E3F ¶ capitulum
- 2E46 ˘ POSITURA MARK
 • indicates the end of a section of text
 → 002C ˘ comma
- 2E47 ˘ COLON WITH SIDEWAYS REVERSED RAISED COMMA
 • indicates the end of a section of text
- 2E48 ˘ COLON WITH RAISED POSITURA MARK
 • indicates the end of a section of text
- 2E49 ˘ TWO DOTS OVER COMMA
 • indicates the end of a section of text
- 2E4A ˘ PUNCTUS ELEVATUS MARK
 • indicates a minor medial pause where the sense is complete but the meaning is not
- 2E4B ˘ SIDEWAYS REVERSED MIDDLE COMMA
 • indicates a brief medial pause
- 2E4C ˘ PUNCTUS FLEXUS MARK
 • indicates a minor medial pause where the sense is incomplete
- 2E4D ˘ PUNCTUS VERSUS MARK
 • indicates the melodic formula at the end of a psalm verse
 • indicates the completion of a single idea
- 2E4E ˘ LOW PUNCTUS VERSUS MARK
- 2E4F ˘ PUNCTUS INTERROGATIVUS MARK
 → 003F ? question mark
 → 00BF ˘ inverted question mark
 → 2E2E ˘ reversed question mark
 • indicates a non-rhetorical question

2E50	!	PUNCTUS EXCLAMATIVUS MARK = punctus admirativus • indicates an exclamation
2E51	∶	MEDIEVAL COMMA • indicates a minor medial pause or disjunction of sense
2E52	·	HIGH DOT • a “distinctio” which indicates a final pause in series with full stop and raised dot
2E53	⁷	SIMPLEX DUCTUS MARK • originally used to separate matters erroneously run together
2E54	/	DOTTED SOLIDUS • indicates a medial disjunction less than solidus but more than punctus elevatus = a form of virgula suspensiva
2E55	· ·	SIGNE DE RENVOI • associates the text with external notes → 205A · · two dot punctuation → 205B · · · · four dot mark
2E56	·	MIDDLE COMMA • used as an abbreviation sign → 00B7 · middle dot → 2E34 ∙ raised comma
2E57	≈	TILDE WITH DOT ABOVE AND DOT BELOW → 223B ≈ homothetic • used as an abbreviation sign for “est”
2E58	⋮	VERTICAL FIVE DOTS → 205D ⋮ tricolon → 205E ⋮ vertical four dots → 2E3D ⋮ vertical six dots
2E59	‡	TRIPLE DAGGER → 2020 † dagger → 2021 ‡ †double dagger

A. Administrative

1. Title

Proposal to add Medievalist punctuation characters to the UCS

2. Requester's name

Script Encoding Initiative

3. Requester type (Member body/Liaison/Individual contribution)

Liaison contribution.

4. Submission date

2016-01-25

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

No.

1b. Proposed name of script

1c. The proposal is for addition of character(s) to an existing block

Yes

1d. Name of the existing block

Supplementary Punctuation

2. Number of characters in proposal

21.

3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)

Category B.1.

4a. Is a repertoire including character names provided?

Yes.

4b. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?

Yes.

4c. Are the character shapes attached in a legible form suitable for review?

Yes.

5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Michael Everson.

5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. 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.

8. 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.

See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

Yes, some of the characters have. See N3193.

2a. 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.

2b. If YES, with whom?

The authors are members of the user community.

2c. 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?

Medievalists, Latinists, and other scholars.

4a. The context of use for the proposed characters (type of use; common or rare)

Used historically and in modern editions.

4b. Reference

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where?

Scholarly publications.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Accordance with the Roadmap. Keep with other punctuation characters.

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

No.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

Yes.

10b. If YES, is a rationale for its inclusion provided?

Yes.

10c. If YES, reference

Some characters are ancestors of modern characters.

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?