Title
Proposal to add Medievalist punctuation characters to the UCS

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

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, Ɣ, ⅟, or §. Later this function was replaced by the *paraph*, where //, ⸿, or ¶ were typical marks. One character is proposed for encoding here, Ɣ 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 *paragraphus*. 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:

$$\cdot_{\text{7}} \;=\; \cdot + {}_{\text{7}} \qquad\qquad \cdot_{\text{,}} \;=\; \cdot + {}_{\text{,}} \qquad\qquad \cdot\!\vdots\!\cdot \;=\; \cdot + \overset{\bullet\bullet}{;} + \cdot$$

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 ⸯ SIDEWAYS REVERSED MIDDLE COMMA, have been proposed here for encoding. See Figures 7, 10, 11, 12, 13, 14, 15, 16 (⸴); 12, 13, (ⸯ).

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 ⸴ 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:

<div align="center">

,   ,,   ,,,   ·   :   ∴   ·   :   ··,

</div>

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:

<div align="center">

·   ·   ·   ·   ·   ·

</div>

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, ⁊ 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 ⸍ indicated a break greater than that indicated by / but less than that indicated by ⸵ PUNCTUS ELEVATUS MARK. One character, ⸍ DOTTED SOLIDUS has been proposed here for encoding. See Figure 23.

2.7. SIGNE DE RENVOI ⸪ 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 ⸴ as a punctuation mark is used to indicate a variety of abbreviation. With long s, for instance, ſ⸴ is an abbreviation for _sed_ 'but'. It is also used sequenced alongside MIDDLE DOT ·⸴ as an indicator of _positura_. See Figure 20, 25.

2.9. TILDE WITH DOT ABOVE AND DOT BELOW ⸷ 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: ⸷ ⸷ ⸷ ⸷ are common. Historically a cursive form of this is the ancestor of U+A76B ꝫ 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 ˒ POSITURA MARK, and U+2E56 ˒ MIDDLE COMMA, and 2E4E ˒ LOW PUNCTUS VERSUS MARK:
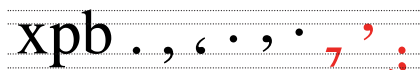
3.2. Middle or x-height punctuation. The characters : U+003A COLON and ; U+003B SEMICOLON define the basic height for most inline generic punctuation dots. Conforming to this configuration are U+204F ⁏ REVERSED SEMICOLON, U+2E35 ⁏ TURNED SEMICOLON, :· U+10FB GEORGIAN PARAGRAPH SEPARATOR, U+2056 ⁚ THREE 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 :ˇ COLON WITH SIDEWAYS REVERSED RAISED COMMA, U+2E48 :˒ COLON WITH RAISED POSITURA MARK, U+2E49 ·; TWO DOTS OVER COMMA, U+2E4A ·ˇ PUNCTUS ELEVATUS MARK, U+2E4B ˇ SIDEWAYS REVERSED MIDDLE COMMA, U+2E4C ·ˇ PUNCTUS FLEXUS MARK, U+2E4D ;˒ PUNCTUS VERSUS MARK, U+2E51 ? MEDIEVAL COMMA, and 2E57 ≈ TILDE WITH DOT ABOVE AND DOT BELOW:
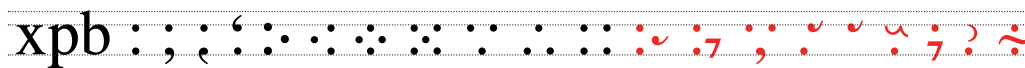
3.3. High or tall punctuation. The characters U+003F ? QUESTION MARK, U+0021 ! EXCLAMATION MARK, U+002F / SOLIDUS, U+205A ⁚ TWO DOT PUNCTUATION, U+205B ⁘ FOUR DOT MARK, U+205D ⁝ TRICOLON, U+205E ⁞ VERTICAL FOUR DOTS, and U+2E3D ⁞ VERTICAL SIX DOTS all extend from baseline or just below it to caps height, as do 2E4F ↗ PUNCTUS INTERROGATIVUS MARK, 2E50 ⫽ PUNCTUS EXCLAMATIVUS MARK, 2E52 ˙ HIGH DOT, 2E53 ⁊ SIMPLEX DUCTUS MARK, 2E54 ⫽ DOTTED SOLIDUS, 2E55 ·˙ SIGNE DE RENVOI, 2E58 ⁞ VERTICAL FIVE DOTS and 2E98 ‡ TRIPLE DAGGER proposed here:
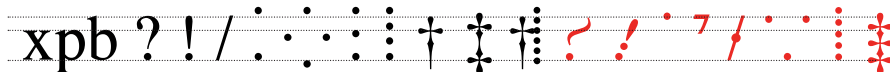
4. Linebreaking. Line-breaking properties for these are suggested as follows. UTC recommendations are gladly accepted, if similarity to the ASCII characters ! or / is a problem.

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.

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

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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;;;;;
```

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Examples

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

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

Figure 3. Sample from Parkes 1993:202, showing POSITURA MARK sequenced after FULL STOP.
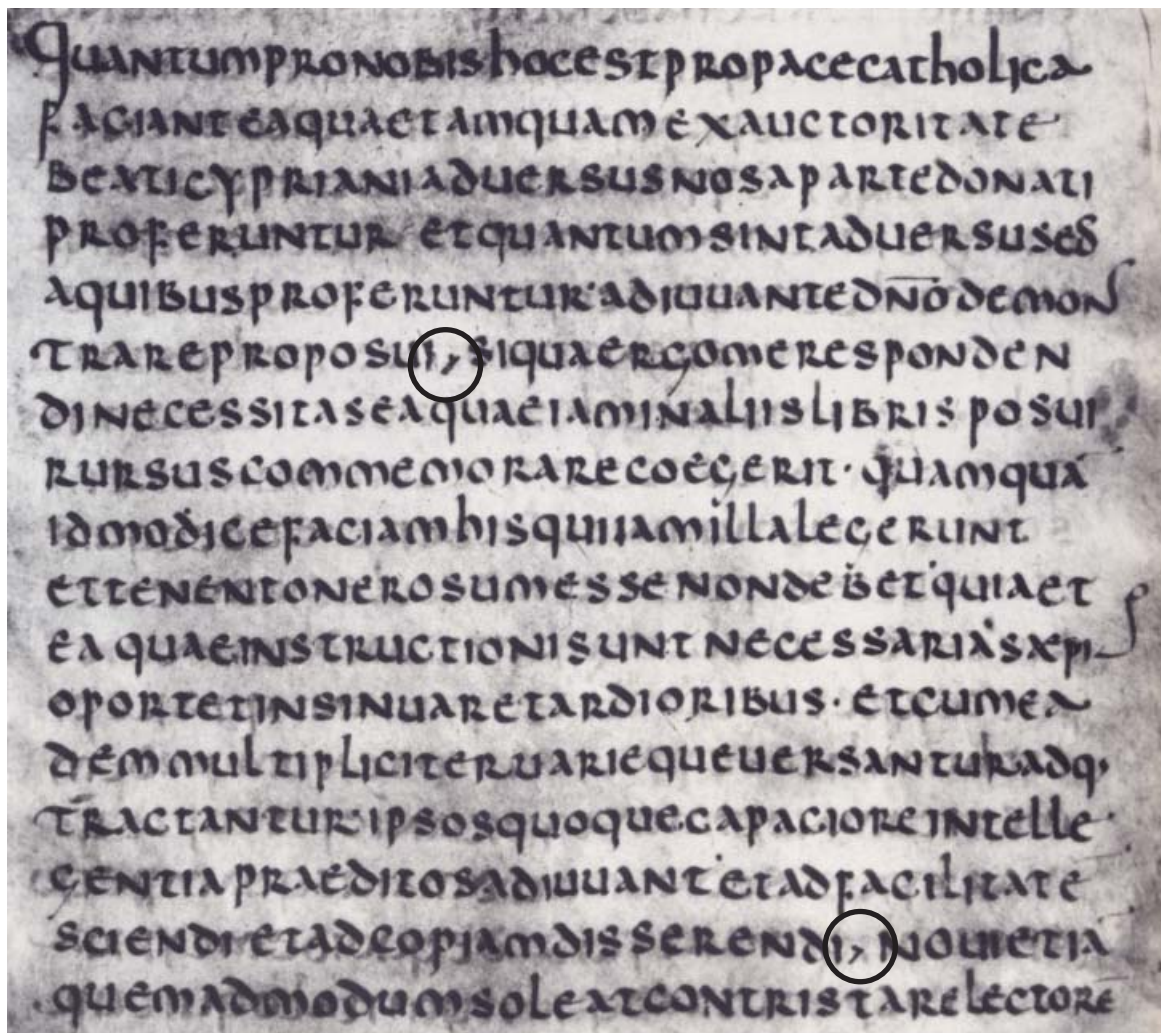
QUANTUM PRO NOBIS HOC EST PRO PACE CATH-
OLICA | FACIANT EA QUAE TAMQUAM EX AUC-
TORITATE | BEATI CYPRIANI ADUERSUS NOS A
PARTE DONATI | PROFERUNTUR ET QUANTUM
SINT ADUERSUS EOS | A QUIBUS PROFERUNTUR ·
ADIUUANTE DOMINO DEMONS|TRARE PROPO-
SUI, S| QUA ERGO ME RESPONDEN|DI NECESSIT-
AS EA QUAE IAM IN 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|DEM MULTIPLICITER UARIEQUE
UERSANTUR ADQUE | TRACTANTUR · IPSOS QUO-
QUE CAPACIORE INTELLE|GENTIA PRAEDITOS
ADIUUANT 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 there-
fore 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*.
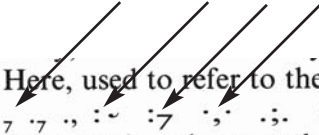
Figure 5. Description of various *positurae* from Parkes 1993, showing POSITURA MARK, COLON WITH SIDEWAYS REVERSED RAISED COMMA, COLON WITH RAISED POSITURA MARK, and TWO DOTS OVER COMMA.
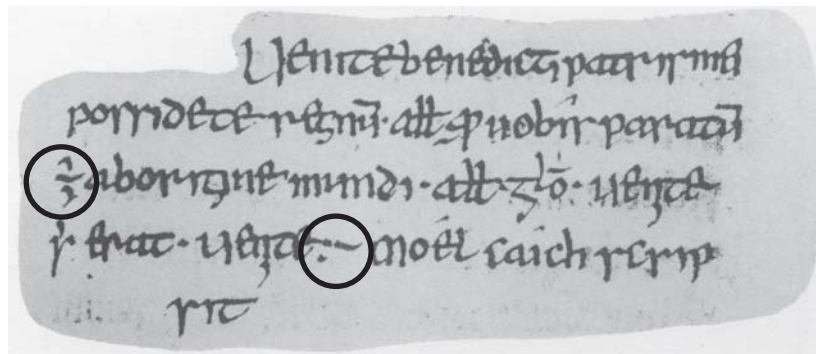
Figure 6. Sample from O'Neill 1984:64, showing TILDE WITH DOT ABOVE AND DOT BELOW and COLON WITH SIDEWAYS REVERSED RAISED COMMA. The text reads:
Ueniτe benedicτi paτρiρ mei | poρριdeτe ρeɜnū aᵗt ɋ uobiρ paρaτum |
÷ ab oρiɜine mundi · aᵗt ɜlō · ueniτe | ŗ eρaτ · ueniτe꞉~ móel cáich ρcρip|ρiτ
Venite benedicti patris mei possidete regnu*m* all*eluia* q*uod* vobis paratum
est ab origine mundi · all*eluia* glo*ria* · venite si*cut* erat · venite:~ móel cáich scripsit
'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.'

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.

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

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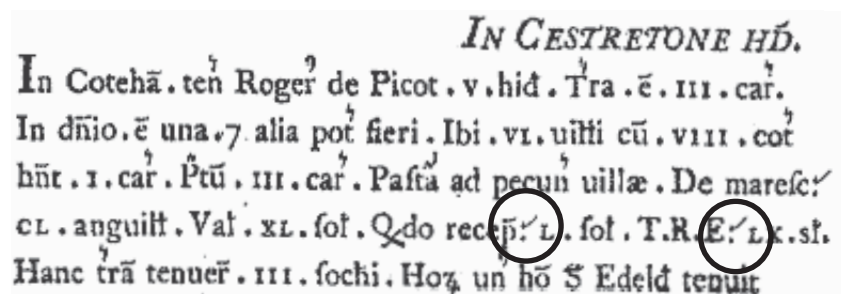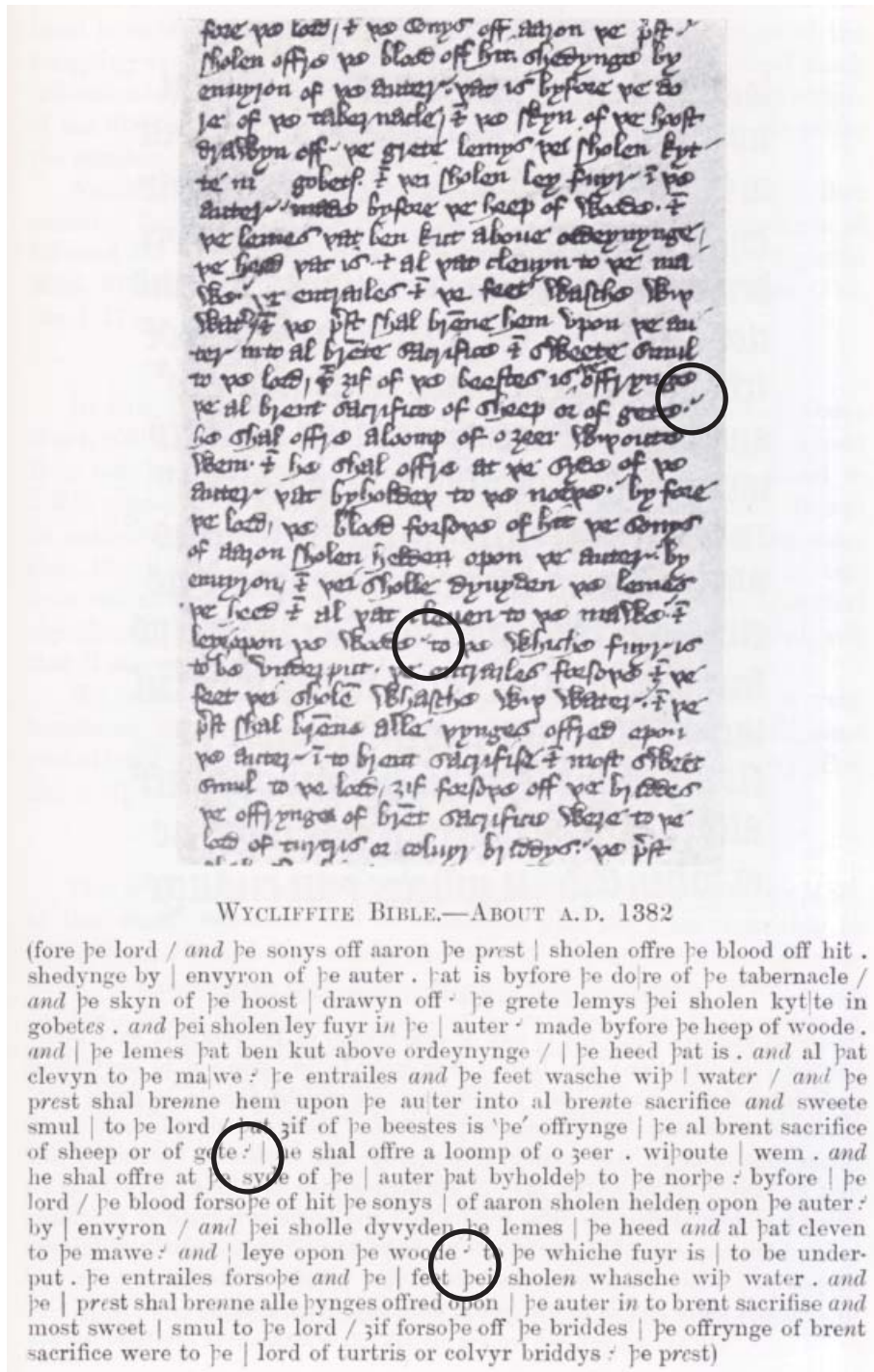

Figure 10. Sample from Farley 1783, showing PUNCTUS ELEVATUS MARK.
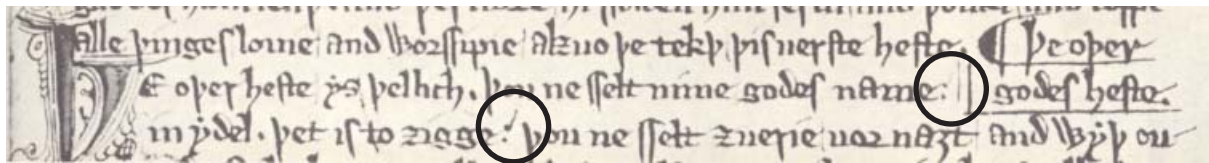
alle þinges | louíe | and worssípíe | alzuo þe tekþ | þis uerste heste . ❡ þe oþer

P e oþer heste | ýs þelhþ . þou ne sselt níme | godes name ∶ | godes heste .
in ýdel . þet ís to zígge ∶ þou ne sselt zueríe | uor naȝt | 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 .
shedynge by | envyron 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 kyt|te in
gobet*es* . 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
clevyn to þe ma|we ⸴ þe entrailes and þe feet wasche wiþ | water / and þe
prest shal brenne hem upon þe au|ter into al brente sacrifice and sweete
smul | to þe lord / þat ȝif of þe beestes is 'þe' offrynge | þe al brent sacrifice
of sheep or of go|te ⸴ | þe shal offre a loomp of o ȝeer . 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 opon þe auter ⸴
by | envyron / and þei sholle dyvyden þe lemes | þe heed and al þat cleven
to þe mawe ⸴ and | leye opon þe woode ⸴ to þe whiche fuyr is | to be under-
put . þe entrailes forsoþe and þe | fe|t þei sholen whasche wiþ water . and
þe | prest shal brenne alle þynges offred opon | þe auter *in* to brent sacrifise and
most sweet | smul to þe lord / ȝif forsoþe off þe briddes | þe offrynge of brent
sacrifice were to þe | lord of turtris or colvyr briddys ⸴ þe prest)

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

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 ⸴ scribtur[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 seculi · 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 uiis 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 operibus agere . ne
obruant | peccata ⸝ gemendo . ieiunando . tribuendo.
ignos- | cendo ⸴ Iter autem huius seculi molestum est ⸴
plenum | est temptationibus. In rebus prosperis ne extollat

hold ⸴ but by seeping in for a long time and not draining
away it sinks the ship . What to drain . if not to do good
works. lest sins overwhelm us ⸝ by sighing . fasting .
giving . forgiving ⸴ The way of this world is irksome ⸴ it i
filled with temptations . Let it not raise up in prosperous

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

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

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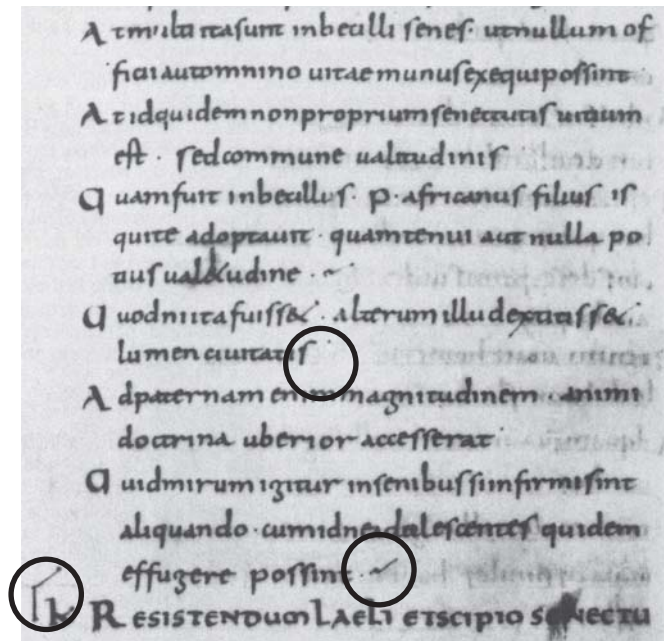with its glyph variant ! as opposed to the usual ⸮.

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 ⸮.

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

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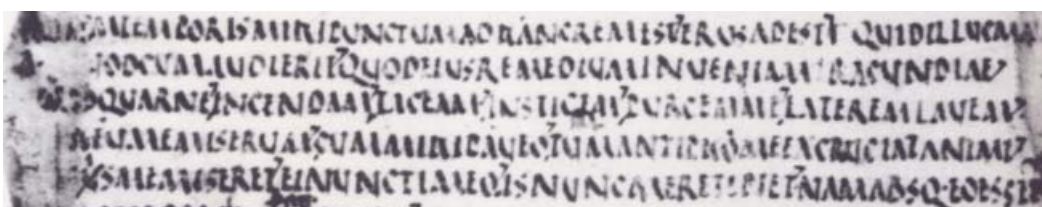
Figure 21. Sample from Parkes 1993 showing HIGH DOT, PUNCTUS INTERROGATIVUS MARK and PARAGRAPHUS MARK.

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 / fui / 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.

THEOLOGICAL TRACTS.—A. D. 821

(capti sunt · et cum illis gentiliter convixerunt · cum | adhuc ad romaniam iuvenes venerint · si commu|nionem petierint quid eis observandum sit · | Si convivio solo gentilium · et escis immolaticis usi | sunt · possunt ieiuniis et manus inpositione pur|gari · ut deinceps idolaticis abstinentes · sacramen| torum christi possint esse participes ·⟩ Si autem | aut idolum adoraverunt · aut homicidiis vel forni|cationibus contaminati sunt · ad communionem)

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.

The intended rune-forms of the inscription are interpreted as follows:

P O R S T — — N. æ I N A R S S U N R . R æ I S T . R U N A R P E S A R
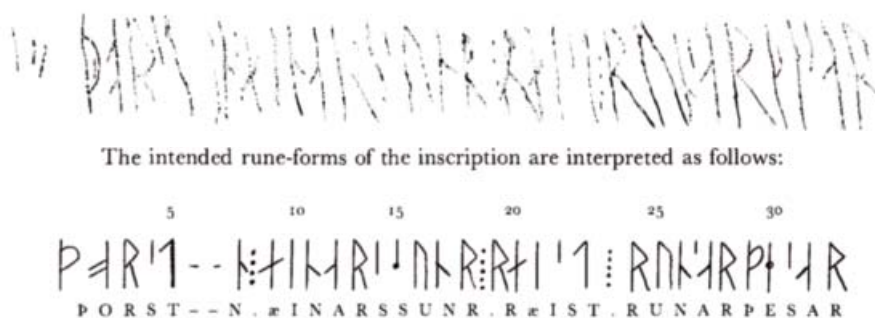
Figure 26. Sample from Owen and McKinnell showing VERTICAL FOUR DOTS and VERTICAL FIVE DOTS.

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

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	ε 2E41	❓ 2E51		
2	⌠ 2E02	ʾ 2E12	⌜ 2E22	ʿ 2E32	ʿʿ 2E42	· 2E52		
3	⌡ 2E03	⅟ 2E13	⌝ 2E23	· 2E33	⌐ 2E43	7 2E53		
4	⌠· 2E04	⌄ 2E14	⌞ 2E24	ʼ 2E34	ʹ 2E44	↯ 2E54		
5	⌐· 2E05	⌃ 2E15	⌟ 2E25	ʿ 2E35	⌈ 2E45	∶ 2E55		
6	⊤ 2E06	⍭ 2E16	⊆ 2E26	⊺ 2E36	7 2E46	˒ 2E56		
7	⊤· 2E07	≂ 2E17	⊃ 2E27	⊹ 2E37	∴ 2E47	∻ 2E57		
8	ʃ· 2E08	¿ 2E18	⦅ 2E28	⸸ 2E38	·7 2E48	⦙ 2E58		
9	ʃ 2E09	❧ 2E19	⦆ 2E29	৪ 2E39	∴ 2E49	⸙ 2E59		
A	⸊ 2E0A	⁚ 2E1A	∴ 2E2A	2M 2E3A	˯ 2E4A			
B	▢ 2E0B	⸛ 2E1B	∵ 2E2B	3M 2E3B	˰ 2E4B			
C	╲ 2E0C	⸜ 2E1C	∴ 2E2C	× 2E3C	᷍ 2E4C			
D	╱ 2E0D	⸝ 2E1D	⸬ 2E2D	⸽ 2E3D	∙7 2E4D			
E	⸎ 2E0E	⸞ 2E1E	⸮ 2E2E	⸾ 2E3E	·̇ 2E4E			
F	▬ 2E0F	⸟ 2E1F	ⸯ 2E2F	¢ 2E3F	ˀ 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 ⸎   EDITORIAL CORONIS
     → 1FBD ᾽   greek koronis
2E0F ⸏   PARAGRAPHOS
2E10 ⸐   FORKED PARAGRAPHOS
2E11 ⸑   REVERSED FORKED PARAGRAPHOS
2E12 ⸒   HYPODIASTOLE
     = ypodiastoli
2E13 ⸓   DOTTED OBELOS
     • glyph variants may look like '÷' or '∸'
     → 2052 ⁒   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 ⸖   DOTTED RIGHT-POINTING ANGLE
     = diple 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 ⸯ   VERTICAL TILDE
     • used for Cyrillic yerik
     → 033E ̾   combining vertical tilde
     → A67F ꙿ   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   ⁏   TURNED SEMICOLON
- indicates sudden glottal closure
→ 061B ؛ 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   ẞ   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   Ɣ   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	⸓	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?