

## TLG Unicode Proposal (draft).

### 1. Signs not covered by Unicode, or covered with arguable semantic differences.

Beta	Sign	Count	Definition	Comment	Pre-existing Unicode	Name
<i>Modern Editorial Punctuation</i>						
%15	⋮	2025 instances, 27 authors	Prominent in use in Pindar and a few other texts, indicates line breaks in (papyrological) source text.	Short vertical bar; used as punctuation. The short vertical bar presumably has wide applicability in various contexts, and should be considered in other fields as well.		TOP HALF VERTICAL BAR
[14	⋮	732 instances, 1 author	Encloses the hymnal refrain in Romanus Melodus.	Intended to resemble U+1d106, U+1d107: musical repeat signs. If the musical signs can be intermingled with text, there may be no real need for this as a separate codepoint.		LEFT REFRAIN BRACKET, RIGHT REFRAIN BRACKET

### *Metrical*

Symbols which constitute editorial reuse of established symbols elsewhere are not proposed separately. Thus, the open circle used by Maas to denote anacalasis, and by West to denote "two positions of which at least one must be long" is regarded as being a reuse of 00b0 DEGREE SIGN or 2218 RING OPERATOR; West's "beginning or end of composition" (rendering the Ancient coronis) is a reuse of 2297 CIRCLED TIMES, and so on. Other symbols may be obtained by straightforward combinations: long with ictus is merely 02c9 0300, contracted biceps is 02c9 0308 (a sign already used in other scholarly domains), and long syllable in anceps position is METRICAL ANCEPS 0304 (if ANCEPS is accepted) or 00d7 0304 (if not.)

%42	⋮	55 instances, 13 authors	A part of the foot which may consist of either a long or two shorts; Maas' (1962:25) <i>biceps</i> . (The two shorts are more frequent than the long.)			METRICAL TWO SHORTS OVER LONG
%44	⋮	158 instances, 20 authors	A usually short anceps (Maas 1962:28)		02d8 0304	METRICAL LONG OVER SHORT

%45	∩	111 instances, 26 authors	A usually long anceps (Maas 1962:28)		02c9 0306	METRICAL SHORT OVER LONG
%43	×	1642 instances, 31 authors	Denotes a syllable ambiguous between long and short. (Maas 1962:24)	Arguably simply a reuse of 00d7. The diacritic version's glyph already exists in Unicode as 033d COMBINING X ABOVE.	00d7	METRICAL ANCEPS
%46	∩∩	156 instances, 13 authors	A part of the foot which may consist of either a long or two shorts; Maas' (1962:25) <i>biceps</i> . (The long is more frequent than the two shorts.)			METRICAL LONG OVER TWO SHORTS
%47	=	10 instances, 1 author		May be regarded as U+02c9 U+0304	003d	METRICAL LONG OVER LONG
%48	∪∪	11 instances, 2 authors		May be regarded as U+02d8 U+0306		METRICAL SHORT OVER SHORT
%49	∪∪∪	3 instances, 1 author				METRICAL TRIPLE SHORT
%140	≡	3 instances, 1 author			2261	METRICAL TRIPLE LONG
%141	∪	8 instances, 1 author				METRICAL TWO SHORTS JOINED
%144	∩	1 instance, 1 author	The final syllable of a metre, "made prosodically long by the presence of a pause after it". (Maas 1962:29)			METRICAL BREVE IN LONGO
#563	┌	57 instances, 1 author	Musical three beats (short-long)			METRICAL SHORT-LONG TRISEME
	└	0 instances	Musical three beats (long-short); included in West (1982:xi). The distinction between the two kinds of trisemes is West's, and not Ancient; he exploits the fact that the two are glyph variants in antiquity, the foregoing being Bellerman's Anonymous (included in the			METRICAL LONG-SHORT TRISEME

			TLG corpus), while this is in the Seikilos inscription (not in the TLG.)			
#564		4 instances, 1 author	Four beats (long + long)			METRICAL TETRASEME

*Archaic Letters*

#711		4 instances, 3 authors	The archaic letter; appears in discussions of horse branding (SAMFO/RAS). In 0008, 0088, rendered as lunate sigma. For discussion, see Gartdhausen (1913:II 39).	Various glyph variants of the archaic letter <i>san</i> . This letter would also be required by epigraphists. The letter survives as the numeral sampi (U+03e1), but their identity is only historical, just as is the case for digamma and stigma (U+03dd, U+03db).		GREEK LETTER SAN
*S3	C	1470 instances, 50 authors		Capital lunate sigma (uppercase version of 03f2)		GREEK CAPITAL LETTER LUNATE SIGMA, GREEK SMALL LETTER LUNATE SIGMA

*Ancient Editorial/Punctuation*

%11		57 instances, 5 authors	Aristarchean editorial sign in 0012 and 0013, presumably also 0533. Sentential punctuation ( <i>überliefertes Satzzeichen</i> ) in 1804. Mathematical symbol in 5022.		2022	GREEK ARISTARCHEAN DOT
%93		1 instance, 1 author	Unglossed papyrological editorial symbol. According to McNamee (1992:18) a "ghost" of the dotted obelus (#523), which is likelier to be an acute or grave marked with dots ([ 9 ] 9) "to draw attention to a diacritical mark he was adding or to expunge an erroneous one."			GREEK DOT BACKSLASH DOT DIACRITIC

%95		5 instances, 4 authors	Unglossed papyrological editorial symbol. According to McNamee (1992:18) a "ghost" of the dotted obelus (#523), which is likelier to be an acute or grave marked with dots ([ 9 ]9) "to draw attention to a diacritical mark he was adding or to expunge an erroneous one."			GREEK DOT SLASH DOT DIACRITIC
%96		9 instances, 4 authors	Symbol used in papyri (with no spacing between words) to denote that the letters it encompassed were all part of the same word, and there was no word break at that point.	Ancient word joiner; is routinely resolved in modern editions. see also #531	2282	GREEK PAPHYROLOGICAL HYPHEN
#6		3525 instances, 61 authors	Ancient editorial sign, indicating new paragraph, new stanza, or speaker change. Du Cange: " <i>ponitur ad separandas res a rebus quae in connexu concurrunt, quemadmodum in catalogo loca a locis, &amp; regiones a regionibus, in agone praemia a praemiis, certamina a diversis certaminibus separantur</i> " (i.e. used as a comma, to separate entities.) This is not reflected in our texts.	A non-spacing underline (or overbar, the way the TLG encodes it); used as a section delimiter. see also #1516	2014?	GREEK PARAGRAPHOS
#8		212 instances, 8 authors	In 1128.001, is somehow associated with quotations (perhaps a diple qua quotation mark next to a paragraphos?) In 0643.001, it delimits chapters (" <i>capitis clausula</i> "). Seems to denote subsections in 1429.001; the editor explicitly calls it a paragraphos. Denotes stanza in 0033.002. All these are the functions of a paragraphos, and this sign should thus be taken as a variant of a paragraphos (its function does not correspond to that of the diple obelismene, #452.) In some instances, this may be a modern	Like the paragraphos (#6) it is a modification of, this glyph is sublinear. By contrast, #452 is a variant of the obelus (#12), and thus appears at the same height as normal lowercase.		GREEK PARAGRAPHOS WITH DIPLE

			editorial replacement for an Ancient coronis.			
#10, #114, #512	Ϟ	22 instances, 11 authors	<p>Ancient editorial sign. In 1312.003, the ancient equivalent of a footnote marker to a marginalium where the scribe queries a form in the text. In the Aristarcheian system (Homer), indicates corruptions (cf. %, Crux.)</p> <p>In Du Cange: "<i>ponitur ad eos versus quorum ordo permutandum est, sicut &amp; in antiquis auctoribus positum invenitur</i>" (placed by those verses whose order is to be changed, as may be found proposed in the ancient authors).</p> <p>According to <i>Anecdota Romanum</i> (Gardthausen 1913:II 412), TO\ DE\ A)NTISI/GMA KAQ' E (AUTO\ PRO\S TOU\S E)NHLLAGME/NOUS TO/POUS KAI\ A)PA/ DONTAS.</p> <p>McNamee (1992:14): "The antisigma and a handful of lunate signs possibly intended for antisigmas were the appropriate marks for introducing textual revisions, especially variants and textual comments. ... An antisigma beside the text may be matched by a similar sign beside the revision. Typically, then, the sign was a sort of localized reference mark, guiding the reader's eye elsewhere in the vicinity of the column. ... As for the ancora, the work of the antisigma extended beyond the flagging of textual variants. It sometimes accompanies errors or corrections or even informational notes, and at least once (in <i>P. Oxy.</i> 1.12) it marks factual errors ... Where it can be</p>	Greek script version of 0186, reverse lunate sigma. Distinction between editorial mark, abbreviation marker, weight (hemiobolon) and musical sign is a matter of markup.	0186	GREEK ANTISIGMA

			explained, the antisigma of papyri clearly has only a tenuous relation (namely shape and an association with textual problems) to the Aristarchan antisigma described in scholia and ancient testimonia, although the sources are in conflict even of that sign."			
#11	⊖	2 instances, 1 author	<p>Ancient editorial sign. The antisigma periestigmenon indicates tautologies in the Aristarchean system. In Du Cange, "<i>ponitur in iis locis ubi in eodem sensu duplices versus sunt, &amp; dubitatur qui potius eligendus sit</i>" (placed where two verses duplicate the same sense, and it is uncertain which is to be selected) (i.e. variant readings) According to <i>Anecdota Romanum</i> (Gardthausen 1913:II 412), ΤΟ\ ΔΕ\ Α)ΝΤΙΣΙ/ΓΜΑ ΠΕΡΙΕΣΤΙΓΜΕ/ΝΟΝ ΠΑΡΑΤΙ/ΩΕΤΑΙ, Ο( /ΤΑΝ ΤΑΥΤΟΛΟΓΗ=  ΚΑΙ\ ΤΗ\Ν ΑΥ)ΤΗ\Ν ΔΙΑ/ΝΟΙΑΝ ΔΕΥ/ΤΕΡΟΝ ΛΕ/ΓΗ  .</p> <p>Abbreviation marker in the codex in 0057 and 5022, appearing in print only because it is unresolved in both cases. On the use of a symbol like the antisigma (or <i>spiritus lenis</i>) for abbreviation, cf. Avi-Yonah (1974 [1940]:39)</p>			GREEK ANTISTIGMA PERIESTIGMENON
#12	—	524 instances, 1 author	<p>Ancient editorial sign indicating editorial deletion. In Origen's <i>Hexapla</i>, denoted a line present in the Septuagint but absent in the Hebrew original, which Origen therefore rejected. In the Aristarchean system, indicated editorial deletions (lines regarded as spurious).</p>	see also #704, #1514. Appears as a marginal sign, should not be conflated typographically with punctuation dashes.	2014	GREEK OBELUS

			Du Cange: " <i>apponitur in rebus vel sententiis superflue iteratis, sive in iis locis ubi lectio aliqua falsitate notata est, ut quasi sagitta jugulet supervacua, atque falsa confodat.</i> " (Placed by things or sentences redundantly repeated, or in places where another false reading is noted, so that it may slay the redundant like an arrow (O) /BELOS), and pierce through the false." According to <i>Anecdota Romanum</i> (Gardthausen 1913:II 411), O( DE\ O)BELO\S PRO\S TA\ A)QETOU/MENA E)PI\ TOU= POIHTOU=, H)/GOUN NENOQEUME/NA H)\ U(POEBLHME/NA. In combination with the asteriskos, indicated lines Aristarchus regarded as transposed.			
#14	∨̣	299 instances, 2 authors	In the Aristarchean system (Homer), indicated corrections owed to Zenodotus. Du Cange (Isidore): " <i>Hanc antiqui iis apponebant, quae Zenodotus Ephesius non recte adjecerat, aut detraxerat, aut permutaverat. In iis nostri ea usi sunt.</i> " According to <i>Anecdota Romanum</i> (Gardthausen 1913:II 411), H( DE\ PERIESTIGME/NH DIPLH= PRO\S TA\S GRAFA\S TA\S *ZHNODOTEI/OUS KAI\ KRA/THTOS KAI\ AU)TOU= * )ARISTA/RXOU KAI\ TA\S DIORQW/SEIS AU)TOU=.			GREEK DIPLE PERIESTIGMENE
#15, #1512	>	5203 instances, 14 authors	Ancient editorial sign; also called diple aperistiktos (undotted). In the Aristarchean system, indicated sundry points of interest: hapax legomena,	Is an editorial, marginal sign; while it looks just like GREATER THAN, it is by no means a	003e	GREEK DIPLE

			<p>figures of speech, and points of disagreements in interpretation. ("a general-purpose symbol indicating that a line contained some noteworthy point—linguistic, historical, or otherwise"—usually cross-referencing to a hypomnema: McNamee 1992:8-11.) According to <i>Anecdota Romanum</i> (Gardthausen 1913:II 411), H( ME\N OU)=N DIPLH= A)PERI/STIKTOS PARATI/QETAI PRO\S TOU\S GLWSSOGRA/FOUS H)\ E(TERODO/CWS E)KDECAME/NOUS TA\ TOU= POIHTOU= KAI\ MH\ KALW=S: H)\ PRO\S TA\S A(/PAC EI)RHME/NAS LE/CEIS, H)\ PRO\S TA\ E)NANTI/A KAI\ MAXO/MENA, KAI\ E(/TERA SXH/MATA PA/MPOLLA KAI\ ZHTH/MATA. In Theological texts, a quotation marker (Gardthausen 1913:II 406); Du Cange: "<i>hanc Scriptores nostri apponunt in libris Ecclesiasticorum virorum, ad separanda vel demonstranda testimonia sanctuarum Scripturarum</i>" (this our scribes place in book of churchmen, to separate or point out the testimony of the Holy Scriptures.) In 2102.001, a single dipole denotes a line with a biblical citation, and a double dipole the lemma actually under discussion. Similarly in the Platonic commentary in 1128.001. McNamee (1992:15) believes the dipole in non-Homeric texts "were used in much the same way that Aristarchus used the dipole, namely to indicate</p>	<p>mathematical operator. The distinction between the dipole proper and the line-filler is a matter of markup; indeed, in most markup the line-filler would not even be treated as a textual character.</p>		
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			<p>something worthy of comment in a line." However, papyri "do provide abundant evidence for the use of the diple as a punctuator marking new sections in texts of prose as well as poetry. Presumably the rightward point of the usual form made it a convenient divider. It was also the standard symbol for marking quotations, and when so used appears at the left of each line quoted. Once or twice, like antisigma, it marks erroneous text. Occasionally it introduces or concludes a marginal note, and there it may reflect the punctuation of the source-commentary. In one or two papyri finally, there is concrete evidence to support Turner's suggestion that it served as a reference mark to hypomnemata." (McNamee 1992:16-17) McNamee (1992:24-25) and Wattenbach (1895:120) also notes the tendency in Herculaneum to use diplai where Egyptian scribes used paragrafhoi. Also used as a line-filler.</p>			
#18, #323	<	981 instances, 6 authors	<p>Ancient editorial sign; see #15. Named by Hephaestion DIPLH= E) / SW NENEUKUI=A or BLE/POUSA, in contrast to #15 E) / CW NENEUKUI=A; McNamee (1992:16), however, finds the siglum is extremely infrequent in use, and suspects it to have often been written in error for the normal diple. Also used as line-filler. In 1559 001 app. crit. notes final verse left out by scribe. The function appears to be primarily as a line filler (so Gardthausen 1913:II 406);</p>	<p>Is an editorial, marginal sign; while it looks just like LESS THAN, it is by no means a mathematical operator. The distinction between the reverse diple proper and the line-filler is a matter of markup; indeed, in most markup the line-filler would not even be treated as a textual character.</p>	003c	GREEK REVERSE DIPLE

			see also #15. McNamee (1992:25) lists among the space-fillers of Herculaneum chi, the asteriscus, and the dotted diplo."			
#55	∴	0 instances		Papyrological: information required		GREEK QUINCUNX
#70	▪	0 instances		Information required.		GREEK LOW PUNCTUS
#71	•	0 instances		Information required.		GREEK MID PUNCTUS
#72	·	0 instances		Information required.		GREEK HIGH PUNCTUS
#73	∴	25 instances, 7 authors	As papyrological punctuation, distinct from Modern dicolon (§10) in ill-defined manner (see Gardthausen 1913:II 400.) In 1738.003, a musical or editorial marginal symbol.	Semantics is presumably not that of the modern colon. Information required.	003a	GREEK DIPUNCT
#74	∴	1138 instances, 11 authors		Information required.		GREEK TRIPUNCT
#306	≡	3 instances, 3 authors	In 0232 this double paragraphos marks a new strophe, with a single paragraphos marking a sub-division every three lines; in 1471 the fragment is too short to tell.	Distinct from #6 (so used in Archilocus)		GREEK DOUBLE PARAGRAPHOS
#452	⸮	77 instances, 15 authors	Interlineal sign is a paragraphos, indicating a change of speaker. Du Cange (Isidore on Origen): " <i>interponitur ad separandas in Comoediis vel tragoediis periodos</i> ".	See note to #8.		GREEK DIPLE OBELISMENE
#453	⸮	3 instances, 2 authors	Cf. #452.			GREEK REVERSED DIPLE OBELISMENE
#454	⸮	17 instances, 5 authors	In 5026.001 (9 instances, grouped in one particular section) this critical sign appears to mark a quotation from the Iliad. In the other texts, it perhaps functions as a paragraphos.	Sublinear.		GREEK FORKED PARAGRAPHOS

#455		0 instances		Sublinear. Information required: is this sign actually used anywhere?		GREEK REVERSED FORKED PARAGRAPHOS
#457		1 instance, 1 author	A plain paragraphos is 14 lines below this mark in the fragment where it occurs uniquely.	Sublinear.		GREEK PARAGRAPHOS WITH STROKE ABOVE
#506		2 instances, 2 authors	Editorial sign. "At 48 a marginal 'anchor' sign indicated an omitted verse, perhaps supplied at the foot". Du Cange (Isidore): " <i>A)/GKURA superior ponitur, ubi aliqua res magne omnino est. A)/GKURA inferiot, ubi aliquid vilissime aut inconvenientius denuntiatum est.</i> " McNamee (1992:11): "The ancora ... was used almost exclusively to mark a place where text had been omitted and (or) to draw attention to the necessary restoration in the top or bottom margin. It may appear with a diagonal penstroke, particularly to mark the two lines between which an omission has occurred. ... Interestingly, although the sign may strike the eye as having the shape of an arrow, its "business end"—the directional pointer—was normally the open part of its central shaft. Thus  typically served as a pointer upward,  down. ... Nor did the conventional role of the symbol as a caret mark keep scribes from dragooning it for other purposes when they saw a parallel need. Thus ancorae occasionally mark errors and variant readings."			GREEK ANCORA

#507	✓	135 instances, 1 author	Editorial sign. Du Cange (Isidore): "ponitur quoties multi versus improbantur, nec per singulos obelantur." According to <i>Anecdotalum Romanum</i> (Gardthausen 1913:II 412), TO\ DE\ KERAU/NION E)STI\ ME\N TW=N SPANI/WS PARATIQEME/NWN, DHLOI= DE\ KAI\ AU)TO\ POLLA\ ZHTH/SEIS PRO\S TAI=S PROEIRHME/NAIS. Has been misapplied in the past for #109.			GREEK KERAUNION
#523	⋄	154 instances, 9 authors	Normally used as E)STI/ abbreviation. Explication of the abbreviation in 7051.001. In 0738.002, #523%17 is expanded in app. crit. to E)STIN O)BOLOI\. Part of unresolved abbreviation in 5022.001. Editorial sign in antiquity (0019.016, 0383.001, 0461.004); termed by McNamee (1992:18) a dotted obelus. Used in 5014 to indicate a scholion linked to the text it refers to by a footnote marker or number, rather than as a marginalium. Used in 1147.003 to note problematic accent in papyrus: "TA\UTA Pap., den Akzent scheint #523 am Rand als fraglich bezeichnen." According to McNamee (1992:18), "its meaning is unclear in the majority of cases ... there are indications, not individually persuasive but suggestive in combination, that it too served as a reference mark linking commentaries and literary texts." The diacritic equivalent is %95.	Proposed here as an editorial sign, rather than as an abbreviation for <i>esti</i> (cf. #1317, #1318)	cf. music al 1d10e	GREEK INCLINED DOTTED OBELUS

#532	)	9 instances, 3 authors	Used as word separator in running text; normally resolved in modern editions. Used as such (it seems) in 0521.			GREEK PAPHYROLOGICAL HYPODIASSTOLE
#700	⋮	8 instances, 1 author	Papyrological punctuation; cf. #53.	Information required.		GREEK QUADRUPLE INTERPUNCT

*Ancient Numeric*

Acrophonic numerals are not included in this proposal, as a proposal has been made independently.

#20	∟	7861 instances, 24 authors	Sign for the fraction 1/2 (Gardthausen 1913:II 373).	Has abundant glyph variants: #21, #24, #25, #161, #172, #689. These will not be differentiated unless there is clear evidence that there exist texts in which they can be differentiated (e.g. numeral versus unit—as implied by DuCagne for #21 as a measure.)	2220	GREEK HALF SIGN
#130	ο	991 instances, 3 authors	In 2032, contrast between RP = 180 degrees and #130 implies this is zero. In 2033, editor explicitly has made it zero. According to Gardthausen (1913:II 377), O stands for OU) DEMI / A MOI=RA.	Though arguably this is merely an abbreviation, it is rendered so multifariously (degree sign, Arabic zero, small case omicron), and at such risk of conflation with other signs, that it should be assigned its own codepoint.	00b0	GREEK DIGIT ZERO
#131	Ϟ	81 instances, 4 authors		Glyph variants: #132, #133		GREEK TWO THIRDS SIGN
#165	Ϟ	198 instances, 1 author	1/x; e.g. Q#165 = 1/9.			GREEK FRACTION SIGN

#166	↗	623 instances, 2 authors				GREEK DIOPHANTINE MINUS SIGN
#171	∪	18 instances, 1 author	Means one half plus the number following: #171D = $\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$ . Cf. Gardthausen (1913:II 373).	Not a variant of #20, since it acts as a premodifier	25e1	GREEK CUP-LIKE HALF SIGN
#1513	§	2329 instances, 2 authors	Mathematical sign indicating the variable to be found, equivalent to Western use of $x$ .	Glyph looks identical to #25 in one text, but has distinct meaning; in the other text, it looks different. (Since both texts are derived from the same codex—text and marginal commentary—the discrepancy in glyph is puzzling, and may reflect editorial convenience in the latter case.)		GREEK DIOPHANTINE VARIABLE SIGN

*Ancient Abbreviations*

These glyphs may not fall under the scope of Unicode.

#87	⚭	1 instance, 1 author	Abbreviation for 'so-and-so'.			GREEK DEINA ABBREVIATION SIGN
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*Ancient Measures*

Many of these measures have variant glyphs, listed separately in Appendix B.

#100	÷	269 instances, 3 authors	See Pauly, s.v. <i>sigla</i> .		00f7	GREEK ARTABE SIGN
#101	<	11872 instances, 19 authors	Can also be Artabe (Kenyon 1899:129)	Provisionally, this is kept distinct from the Diple, which is a marginal sign. Has glyph variant #129 (which the diple does not.).	003c	GREEK DRACHMA SIGN
#106	Γ̅	4048 instances, 22 authors		Strictly speaking a gamma-omicron ligature, in which the gamma can be capital or lower-case. Has		GREEK OUNCE SIGN

				extremely frequently in the TLG corpus been 'spelled out' as *GO, GO or G<O>. see also #104		
#109	◊ K	78 instances, 10 authors				GREEK KOTYLE SIGN
#111	K	17 instances, 3 authors				GREEK KERATION SIGN
#112	Γ <sup>ρ</sup>	18 instances, 1 author	Gramma = Two oboli.	see also #128		GREEK GRAMMA SIGN
#115	Ϝ	2 instances, 1 author		The trublion is properly represented by #115 followed by an upsilon		GREEK TRUBLION SIGN
#116	˘	3 instances, 3 authors	Obolos. Also Artabe (Pauly <i>s.v. sigla</i> p. 2306).	see also #113, #123. Has glyph variants quite unlike tilde.	007e	GREEK OBOLOS SIGN
#117	Ϸ	686 instances, 3 authors		see also #103, #118, #127		GREEK LITRE SIGN
#121	Ϸ	430 instances, 8 authors		see also #105, #515, #517		GREEK SEXTARY SIGN
#122	≈	2 instances, 2 authors	Two oboli.	see also #119		GREEK DIOBOLON SIGN
#125	K <sup>υ</sup>	68 instances, 3 authors		see also #102		GREEK KYATHOS SIGN
#133	χ <sup>ο</sup>	6 instances, 1 author		Strictly speaking chi-omicron ligature		GREEK CHOUS SIGN
#136	∫	46 instances, 1 author	Can also be Drachma (Kenyon 1899:129)	Actual canonical shape (as opposed to typographically convenient shape) should be investigated.	222b	GREEK STATER SIGN
#1337	<	3 instances, 2 authors		Should not be conflated with Reverse Diple; see Drachma.	003c	GREEK HALF DRACHMA SIGN

#1338	┘	1 instance, 1 author	Three oboli.			GREEK TRIOBOLON SIGN
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### Ancient Musical

Many of these overlap with existing letters or signs, but they form a set, so that provisionally the existing letters have been kept here. Note that only two of the three major surviving musical theoretical tractates have been entered at the TLG; the third (Alypius) should be scrutinized before any final proposal.

The names of the symbols are taken from Alypius (although archaic letter names have been normalized, e.g. OU becomes OMICRON.) The signs as attested in the manuscripts are often confused, and inconsistent with the names; we are following the editorial normalized forms of the symbols, rather than what is actually attested in the individual manuscripts.

In the following listing, canonical Greek letters are included for completeness, but will not be included in any final Unicode proposal; they should be considered unified with the normal Greek alphabetic letters.

#562	—	5 instances, 1 author			2014	GREEK MUSICAL TWO BEATS
#565	⏏	6 instances, 2 authors	In 1127, a five-beat long marker ( <i>pentaseme</i> ).	There may be a call for distinguishing the duration marker from the musical note; however, Quintilian's is the only instance recorded, and the sign seems to have existed as a 5-beat indicator only in music theory.		GREEK MUSICAL EPSILON TETRAGONON ANESTRAMMENON
#566	⏏	61 instances, 2 authors				GREEK MUSICAL SIGMA ANESTRAMMENON
#567	⏏	149 instances, 2 authors			03dc	GREEK MUSICAL DIGAMMA*
#568	⏏	75 instances, 2 authors				GREEK MUSICAL PI KATHEILKUSMENON
#569	⏏	76 instances, 2 authors				GREEK MUSICAL LAMBDA PLAGION
#570	⏏	103 instances, 3 authors	Indicates " <i>semel duplex diastole</i> " (double rest) when preceded by #624:		03f2	GREEK MUSICAL LUNATE SIGMA*

			author 1738.			
#571	ϳ	1 instance, 1 author				GREEK MUSICAL SHORTENED PI
#572	ϴ	44 instances, 2 authors				GREEK MUSICAL TAU PLAGION
#573	ϵ	10 instances, 2 authors				GREEK MUSICAL ZETA ELLEIPES
#574	ϳ	58 instances, 2 authors			0393	GREEK MUSICAL GAMMA*
#575	ϳ	17 instances, 2 authors				GREEK MUSICAL GAMMA APESTRAMMENON
#576	ϴ	11 instances, 2 authors				GREEK MUSICAL BETA ELLEIPES
#577	ϴ	11 instances, 2 authors			03a6	GREEK MUSICAL PHI*
#578	ϳ	11 instances, 2 authors			03a1	GREEK MUSICAL RHO*
#579	ϳ	16 instances, 2 authors			039c	GREEK MUSICAL MU*
#580	ϳ	17 instances, 2 authors			0399	GREEK MUSICAL IOTA*
#581	ϴ	7 instances, 2 authors			0398	GREEK MUSICAL THETA*
#582	ϳ	18 instances, 2 authors				GREEK MUSICAL LAMBDA ANESTRAMMENON
#583	ϳ	13 instances, 2 authors			039d	GREEK MUSICAL NU*
#584	ϳ	15 instances, 2 authors				GREEK MUSICAL OMEGA TETRAGONON HUPTION
#585	ϳ	52 instances, 2 authors			0396	GREEK MUSICAL ZETA*

#586	Π	30 instances, 2 authors				GREEK MUSICAL PI PLAGION
#587	Ε	16 instances, 2 authors		Called "tetragonon" (square) because the default was uncial.	0395	GREEK MUSICAL EPSILON TETRAGONON*
#588	Π	41 instances, 2 authors				GREEK MUSICAL PI ANESTRAMMENON
#589	Φ	9 instances, 2 authors				GREEK MUSICAL PHI PLAGION
#590	Ζ	33 instances, 2 authors				GREEK MUSICAL PARTIAL REVERSED ETA
#591	Υ	5 instances, 2 authors				GREEK MUSICAL STRAIGHT UPSILON INVERTED
#592	λ	22 instances, 2 authors				GREEK MUSICAL INVERTED SMALL LAMBDA
#593	Λ	25 instances, 2 authors			039b	GREEK MUSICAL LAMBDA*
#594	Ϟ	3 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL KOPPA
#595	ϙ	2 instances, 1 author				GREEK MUSICAL DIGIT SIX
#596	Ϛ	2 instances, 1 author				GREEK MUSICAL DIGIT NINE
#597	ϛ	2 instances, 1 author				GREEK MUSICAL INVERTED GAMMA
#598	Ϝ	2 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL ALPHA
#599	∇	6 instances, 1 author				GREEK MUSICAL INVERTED DELTA

#600	Ε	6 instances, 1 author				GREEK MUSICAL EPSILON TETRAGONON APESTRAMMENON
#601	Ϟ	3 instances, 1 author				GREEK MUSICAL HORIZONTAL KOPPA
#602	Λ	9 instances, 1 author				GREEK MUSICAL LAMBDA PLAGION APESTRAMMENON
#603	Π	9 instances, 1 author			03a0	GREEK MUSICAL PI*
#604	Η	2 instances, 1 author		aka Eta Elleipes Huption (Alypius p. 385)		GREEK MUSICAL ETA ELLEIPES PLAGION
#605	Ϟ	5 instances, 1 author				GREEK MUSICAL HORIZONTAL SQUARE H
#606	Ϟ	1 instance, 1 author				GREEK MUSICAL INVERTED SQUARE H
#607	Ε	3 instances, 1 author			03f5	GREEK MUSICAL UNCIAL EPSILON*
#608	Ϟ	3 instances, 1 author			03f6	GREEK MUSICAL REVERSED UNCIAL EPSILON*
#609	Ι	3 instances, 1 author				GREEK MUSICAL IOTA WITH RIGHT STROKE
#610	Ι	2 instances, 1 author				GREEK MUSICAL IOTA WITH LEFT STROKE
#611	Ϟ	1 instance, 1 author				GREEK MUSICAL REVERSED HORIZONTAL OU LIGATURE
#612	Ϟ	3 instances, 1 author				GREEK MUSICAL REVERSED INVERTED SMALL LAMNDA
#613	Ϟ	1 instance, 1 author				GREEK MUSICAL REVERSED INVERTED SQUARE H
#614	Ϟ	1 instance, 1 author				GREEK MUSICAL HORIZONTAL OU LIGATURE

#615	Ⲛ	5 instances, 1 author				GREEK MUSICAL DIGAMMA APESTRAMMENON
#616	Ⲛ̄	4 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL PSI
#617	ⲛ	1 instance, 1 author				GREEK MUSICAL SERIFED U
#618	ⲛ̄	1 instance, 1 author				GREEK MUSICAL HORIZONTAL IOTA WITH STROKE ABOVE
#619	ⲛ̂	2 instances, 1 author				GREEK MUSICAL SMALL LAMBDA
#620	ⲛ̃	1 instance, 1 author				GREEK MUSICAL SLASH C
#621	ⲛ̅	7 instances, 1 author				GREEK MUSICAL TAU PLAGION APESTRAMMENON
#622	ⲛ̆	5 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL PSI
#623	ⲛ̇	1 instance, 1 author				GREEK MUSICAL SERIFED U
#624	ⲛ̈	13 instances, 2 authors	Indicates " <i>semel diastole</i> " (single rest) in 1738.	Can be conflated with Greek Antisigma		GREEK MUSICAL SIGMA APESTRAMMENON*
#625	ⲛ̉	1 instance, 1 author				GREEK MUSICAL HORIZONTAL IOTA WITH STROKE BELOW
#626	ⲛ̊	1 instance, 1 author				GREEK MUSICAL INVERTED SLASH C
#627	ⲛ̋	7 instances, 1 author				GREEK MUSICAL INVERTED ALPHA
#628	ⲛ̌	8 instances, 1 author			039f	GREEK MUSICAL OMICRON*
#629	ⲛ̍	5 instances, 1 author			039e	GREEK MUSICAL XI*
#630	ⲛ̎	6 instances, 1 author			0394	GREEK MUSICAL DELTA*

#631	Κ	13 instances, 1 author			039a	GREEK MUSICAL KAPPA*
#632	ϰ	8 instances, 1 author				GREEK MUSICAL KAPPA ANESTRAMMENON
#633	ϰ	6 instances, 1 author		Alypius p. 385 calls it Anestrammenon		GREEK MUSICAL KAPPA APESTRAMMENON
#634	Π	6 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL PI
#635	Ϡ	4 instances, 1 author				GREEK MUSICAL REVERSED SQUARE HORIZONTAL OMEGA
#636	Ϸ	3 instances, 1 author				GREEK MUSICAL HEMIPHI PLAGION APESTRAMMENON
#637	Ϻ	7 instances, 1 author				GREEK MUSICAL SIGMA DIPLOUN APESTRAMMENON
#638	ϻ	4 instances, 1 author				GREEK MUSICAL OMICRON KATO GRAMMEN ECHON
#639	ϼ	4 instances, 1 author				GREEK MUSICAL MU ANESTRAMMENON
#640	Ͻ	6 instances, 1 author				GREEK MUSICAL ETA ELLEIPES APESTRAMMENON
#641	Ω	4 instances, 1 author			03a9	GREEK MUSICAL OMEGA*
#642	Ϸ	11 instances, 1 author			0397	GREEK MUSICAL ETA*
#643	Ϡ	3 instances, 1 author				GREEK MUSICAL HORIZONTAL SQUARE OMEGA
#644	Ϸ	3 instances, 1 author				GREEK MUSICAL HEMIPHI PLAGION
#645	Ϻ	4 instances, 1 author				GREEK MUSICAL SIGMA DIPLOUN
#646	Ͻ	4 instances, 1 author				GREEK MUSICAL ETA ELLEIPES

#647	μ	4 instances, 1 author				GREEK MUSICAL INVERTED REVERSED ROUND H
#648	λ	5 instances, 1 author				GREEK MUSICAL HEMIDELTA KATHEILKUSMENON
#649	И	4 instances, 1 author				GREEK MUSICAL ANTINU
#650	\	9 instances, 1 author				GREEK MUSICAL BAREIA
#651	X	4 instances, 1 author			03a7	GREEK MUSICAL CHI*
#652	T	6 instances, 1 author			03a4	GREEK MUSICAL TAU*
#653	X	4 instances, 1 author				GREEK MUSICAL CHI DIEPHTHOROS
#654	⊥	6 instances, 1 author				GREEK MUSICAL TAU ANESTRAMMENON
#655	✕	4 instances, 1 author				GREEK MUSICAL CHI WITH HORIZONTAL BAR
#656	Α	4 instances, 1 author				GREEK MUSICAL PI DIPLOUN
#657	ϣ	4 instances, 1 author				GREEK MUSICAL INVERTED ROUND H
#658	τ	4 instances, 1 author				GREEK MUSICAL HEMIALPHA ARISTERON ANO NEUON
#659	τ	4 instances, 1 author				GREEK MUSICAL HEMIALPHA ARISTERON KATO NEUON
#660	A	6 instances, 1 author			0391	GREEK MUSICAL ALPHA*
#661	B	4 instances, 1 author			0392	GREEK MUSICAL BETA*

#662	Υ	3 instances, 1 author			03a5	GREEK MUSICAL UPSILON*
#663	Ψ	3 instances, 1 author			03a8	GREEK MUSICAL PSI*
#664	/	4 instances, 1 author				GREEK MUSICAL OXEIA
#665	Λ	4 instances, 1 author				GREEK MUSICAL HEMIDELTA HUPTION
#666	Ɔ	3 instances, 1 author		Alypius p. 376 calls it Anestrammenon, which is used for both rotation and inversion.		GREEK MUSICAL DIGAMMA HUPTION
#667	Ɑ	3 instances, 1 author				GREEK MUSICAL HORIZONTAL REVERSED INVERTED ROUND H
#668	Ɱ	3 instances, 1 author		Alypius p.396 has a Hemitheta Kato Neuron (pointing downwards) pointing up; presumably this is a typographical error.		GREEK MUSICAL HEMITHETA KATO NEUON
#669	Ϝ	3 instances, 1 author				GREEK MUSICAL XI DIPLOUN ANESTRAMMENON
#670	ϝ	3 instances, 1 author				GREEK MUSICAL RHO ANESTRAMMENON
#671	Ϟ	2 instances, 1 author				GREEK MUSICAL UPSILON KATO NEUON
#672	ϟ	3 instances, 1 author				GREEK MUSICAL PSI KATO NEUON

#673		3 instances, 1 author				GREEK MUSICAL PI DIPLOUN ANESTRAMMENON
#674		2 instances, 1 author				GREEK MUSICAL SIGMA DIPLOUN ANESTRAMMENON
#675		3 instances, 1 author				GREEK MUSICAL HEMIALPHA DEXION KATO NEUON
#676		3 instances, 1 author				GREEK MUSICAL HEMIALPHA DEXION ANO NEUON
#677		1 instance, 1 author				GREEK MUSICAL TRUNCATED SMALL MU
#678		2 instances, 1 author				GREEK MUSICAL HORIZONTAL UPSILON
#679		2 instances, 1 author				GREEK MUSICAL REVERSED HORIZONTAL UPSILON
#680		1 instance, 1 author				GREEK MUSICAL ANGULAR S
#681		1 instance, 1 author				GREEK MUSICAL HORIZONTAL SQUARE ALPHA
#682		1 instance, 1 author				GREEK MUSICAL REVERSED HORIZONTAL SQUARE ALPHA
#683		1 instance, 1 author				GREEK MUSICAL ASTERISK

#684		9 instances, 1 author				GREEK MUSICAL GAMMA ANESTRAMMENON
#685		1 instance, 1 author				GREEK MUSICAL REVERSED HORIZONTAL KAPPA
#686		1 instance, 1 author				GREEK MUSICAL HORIZONTAL ETA
#687		2 instances, 1 author				GREEK MUSICAL V PAREN

Signs outside Beta Code which may need to be assigned (further investigation required):

			Alypius, p. 369; same as "Greek Musical V Paren" in Aristides Quintilian?			GREEK MUSICAL ETA AMELETIKON KATHEILKUSMENON 1
			Alypius p. 370; same as "Greek Musical Partial Reversed Eta"?			GREEK MUSICAL ETA AMELETIKON KATHEILKUSMENON 2
			Alypius p. 372. Not the same as Inverted Delta.			GREEK MUSICAL DELTA ANESTRAMMENON
			Alypius, p. 377 (the manuscript calls it Hemidelta; presumably the editor disagrees, given the symbol used.)			GREEK MUSICAL DELTA HUPTION
			Alypius, p. 372; same as "Greek Musical V Paren" or "Greek Musical Inverted Round H"?			GREEK MUSICAL HEMIMU DEXION
			Alypius, p. 375; same as "Greek Musical Truncated Small Mu", "Greek Musical Inverted Reversed Round H", "Greek Musical Slash C"?	Hemimu dexion ("right half mu") and Hemimu aristeron ("left half mu") should be mirror images of each other; that they are		GREEK MUSICAL HEMIMU ARISTERON

				not is probably modern typographical slovenliness.		
	Ⲛ		Alypius p. 381; same as "Greek Musical Horizontal Reversed Inverted Round H"?			GREEK MUSICAL HEMIMU HUPTION
	—		Alypius p. 375; a musical note, distinct from "Greek Musical Two Beats", which is a duration sign.			GREEK MUSICAL IOTA PLAGION
	ⲅ		Alypius p. 384	Presumably the following stroke-modified signs should be decomposed to musical sign plus U+0338		GREEK MUSICAL ALPHA ANESTRAMMENON GRAMMEN ECHON
	Ⲉ		Alypius p. 384			GREEK MUSICAL DIGAMMA ANESTRAMMENON GRAMMEN ECHON
	Ⲋ		Alypius p. 384			GREEK MUSICAL PI GRAMMEN ECHON
	ⲋ		Alypius p. 384			GREEK MUSICAL SIGMA APESTRAMMENON GRAMMEN ECHON
	Ⲍ		Alypius p. 384			GREEK MUSICAL ETA GRAMMEN ECHON
	Ⲏ		Alypius p. 384			GREEK MUSICAL LAMBDA PLAGION APESTRAMMENON GRAMMEN ECHON
	ⲏ		Alypius p. 384			GREEK MUSICAL PI PLAGION APESTRAMMENON GRAMMEN ECHON
	Ⲑ		Alypius p. 387			GREEK MUSICAL DIGAMMA ANESTRAMMENON

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