1. Introduction. This document requests the addition to the UCS of a new script used for the Osage language.

1.1. Background. A variety of ad-hoc Latin orthographies and transcriptions have been used for the Osage language over the past 210 years, having been devised by people for reasons such as bible verse translation, language documentation, and study. Most of the writing systems were prepared by second-language Osage speakers. One of the earliest sources is dated circa 1851, attributed to Father Ponziglione, a Jesuit priest who ministered to the Osage.

2. The development of the contemporary Osage orthography. In 2004, the 31st Council of the Osage Nation passed a resolution initiating the Osage Language Program. Soon after, Herman Mongrain Lookout—known as “Mogri”—was hired as the director, and was afforded office space in downtown Pawhuska, Oklahoma. At that time no standard orthography existed for Osage, and students were exhorted to “spell it like you hear it”, which, naturally, led to conflicting conventions differing from student to student and lacking linguistic robustness. Mogri developed a Latin-based orthography which used all capitals: SHOinox ‘dog’, TSI ‘house’, TA ‘deer’, KE ‘turtle’. It soon became felt that students’ knowledge of the English orthographic values of these letters interfered with good pronunciation of Osage, and by 2006, working with advanced learners, a practical orthography had been designed whose letters were in origin modifications or fusions of Latin letters, but which users consider to be a separate script. The words above were written šonox̂ sòke ‘dog’, ἅτζο tsi ‘house’, ἅτζο ta ‘deer’, ἅτζο ke ‘turtle’ with these new letters.

The new Osage orthography was taken up with alacrity by students and teachers, and has been consistently and regularly used throughout the Osage Nation since 2006. In 2012 a number of linguists and speakers of the language raised some issues about the repertoire of characters employed, on the basis of their experience using it. Cameron Pratt and Dylan Herrick produced some documents analysing the use of the orthography and outlining questions which they felt should be examined and addressed.

At the same time graphic artist Ryan RedCorn and more recently Jessica Harjo had explored Osage typography and noticed a number of features which they felt to be somewhat problematic. Issues of character encoding and of orthographic reform began to be discussed with Michael Everson late in 2012 and early in 2013, and finally a three-day working seminar was hosted by the Osage Language Department on 12–14 February 2014, at which questions of linguistic issues, graphic design and
fonts, and character encoding were discussed at length. Participants in the seminars included Mogri
Lookout (who devised the orthography), linguist Cameron Pratt, teachers and curriculum developers
Janice Carpenter and Stephanie Rapp, graphic designers Jessica Harjo and Ryan RedCorn, govern-
mental representative Geoffrey StandingBear, and other members of the Osage community.

3. Osage consonants. The table below shows the relation between Osage consonantal phonology.
The first column for each consonant is the transcription used in Quintero 2009, the second IPA
transcription, and the third Osage orthography.

<table>
<thead>
<tr>
<th></th>
<th>Labial</th>
<th>Dental</th>
<th>Palatal-alveolar</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glottalized stops</td>
<td>pˀ, p’</td>
<td>cˀ, ts’</td>
<td>kˀ, k’</td>
<td>(ʔ)(ʔ)–</td>
<td></td>
</tr>
<tr>
<td>Lax voiceless stops</td>
<td>p, p</td>
<td>t, t</td>
<td>č, tʃ</td>
<td>k</td>
<td>k’</td>
</tr>
<tr>
<td>Affricates</td>
<td>c, ts’</td>
<td>hč, tʃ</td>
<td>k’</td>
<td>k’</td>
<td></td>
</tr>
<tr>
<td>voiceless stops</td>
<td>hp, ʰp</td>
<td>ht, ʰt</td>
<td>k’</td>
<td>k’</td>
<td></td>
</tr>
<tr>
<td>Voiced stops</td>
<td>br</td>
<td>bɹ</td>
<td>kʃ</td>
<td>kʃ</td>
<td></td>
</tr>
<tr>
<td>Voiceless/tense fric.</td>
<td>s, s</td>
<td>c, č</td>
<td>s, s</td>
<td>x, x</td>
<td>h, h</td>
</tr>
<tr>
<td>Voiceless/lax fricatives</td>
<td>z, z</td>
<td>z, z</td>
<td>y, y</td>
<td>j</td>
<td></td>
</tr>
<tr>
<td>Palatalized Nasals</td>
<td>m, m</td>
<td>w</td>
<td>k’</td>
<td>k’</td>
<td></td>
</tr>
<tr>
<td>Approximants</td>
<td>w, w</td>
<td>l</td>
<td>l</td>
<td>l</td>
<td></td>
</tr>
</tbody>
</table>

4. Osage vowels. Oral and nasal vowels are distinguished by means of a diacritic dot:

This diacritic dot is an existing a combining mark, U+0358 COMBINING DOT ABOVE RIGHT. Three
diphthongs use a similar dot inside the character (this is not a combining character and these are
encoded as unitary characters); there is also one oral diphthong:

Long vowels are indicated by means of U+0304 COMBINING MACRON ABOVE:

Where pitch accent needs to be indicated U+0301 COMBINING ACUTE ACCENT is used:

Where pitch accent needs to be indicated in conjunction with vowel length, U+030B COMBINING
DOUBLE ACUTE ACCENT is used:

5. Reforms of previous orthography. Five reforms were agreed at the February 2014 meeting,
which have been implemented in the present proposal. The first of these was the introduction of case
pairs. The examples of the introduction of case into Old Hungarian by young learners, and of the
ramifications of the re-introduction of case into the existing Cherokee encoding were discussed at
considerable length, and during the February meetings everyone including Mogri Lookout and the
two graphic designers was quite certain that the orthography was mature enough to acquire and
implement case, in order to offer a robust new typographic tradition. In particular the experience of the Cherokees changing the encoding model was taken quite seriously; the Osage accepted that any changes made now needed to be permanent and stable.

Another reform was in the special representation of the “pre-aspirate” consonant class. These consonants represent original geminates in proto-Dhegiha, and are either pronounced as geminates, or as pre-aspirated consonants. The original representation was either ʰp, ʰt, ʰc, ʰk, or ʰp, ʰt, ʰc, ʰk; the reform replaced these with unitary characters p, t, c, k. The alternation of geminate/pre-aspirate is better represented by a single character than by a prefixed h or ʰ, which could be misleading to learners who prefer the geminate pronunciation.

The third reform involved the abolition of two ligatures (sts for s-ts and sk for s-k). Two other characters which represent palatalized (but evidently not phonemic) consonants ʰ[hp] and ʰ[k] have been retained as h y and k ky.

The fourth reform was in the representation of nasality. Instead of representing nasality in the nasal vowels Á q, Ñ i, Ô q differently from its representation in nasal diphthongs Æ a i, Ù e i, Ò o i, an intrinsic dot, to the top left or internally, is now used for all of them: q, i, q, a i, e i, o i.

The final reform was modification of the glyph for y and splitting it into two characters ʰ x and a new y. Compare ḋ x,e ce ‘cedar’ with ḋ y, e ce ‘sloppy’.

While the community was confident in the reforms agreed, in February they understood the permanency of the UCS encoding process and have taken the intervening months to test out the reforms following this preliminary proposal for encoding. It has been recognized that the reforms respond appropriately to criticisms and queries about the orthography.

6. Ordering. The following is a specification for ordering Osage orthography. Nasal vowels are treated as separate letters from oral vowels. Accented vowels are treated as variants of their base letter. Prespirate/geminates and palatalized letters are treated as separate letters from non-aspirate letters.
7. Encoding model. The proposals in N4548 and N4587 discussed alternative encodings for Osage orthography. Essentially the choice came down to whether the orthography should be treated as a set of extensions to Latin (reflecting the typographic aspirations of the user community and the historical development of the characters) or as a unique self-contained script like Cherokee, participating in the Latin typographic tradition but nevertheless being treated separately from Latin. Technically, either approach would work. If Osage were to be unified with Latin, most Osage characters would be extensions, and the overlap with Latin would be small:

\[
\begin{align*}
O &= U+004F \text{ LATIN CAPITAL LETTER O} & o &= U+006F \text{ LATIN SMALL LETTER O} \\
U &= U+0055 \text{ LATIN CAPITAL LETTER U} & u &= U+0075 \text{ LATIN SMALL LETTER U} \\
\Lambda &= U+0245 \text{ LATIN CAPITAL LETTER TURNED V} & \lambda &= U+02BC \text{ LATIN SMALL LETTER TURNED V}
\end{align*}
\]

Although there are cases to be made for both approaches, members of the UTC at a meeting held on 2014-08-07 felt that it would be less problematic to consider Osage as a unique script, embedded (as Cherokee is) in a Latin typographic world, behaving like Latin in terms of casing and glyph design, but nevertheless encoded separately from Latin. One obvious (even if minor) advantage would be that a default sorting order for Osage would simply work without special tailoring of the position of \(\Lambda\alpha\) at the beginning of the alphabet rather than towards the end where it is in the default table for Latin.

A disadvantage (for users of the UCS, though not for users of Osage) would be that \(\text{T}=\) would remain unencoded as Latin characters available for Unifon orthography, and \(\text{X}=\) would remain unencoded as Latin characters available for some Native American orthographies. But these could be encoded for Latin in due course.

At meetings held in Pawhuska with the stakeholders on 28–29 July 2014, it was determined that the Latin extensions option might be the most advantageous, but it was agreed there that advice from the UTC and WG2 could be taken if it were felt better for Osage to be encoded separately. In any case, the user community explicitly wishes to have their orthography participate in the full range of Latin typography and behaviour.

For the purpose of identifying potential confusables, note should be taken of letters which are similar to other Latin letters. In the code chart below on page 14 the names list contains cross-references to these characters.

\[
\begin{align*}
\Lambda &\neq \Lambda \ U+0245 \text{ LATIN CAPITAL LETTER TURNED V} & \Lambda &\neq \Lambda \ U+02BC \text{ LATIN SMALL LETTER TURNED V} \\
R &\neq R \ U+01A6 \text{ LETTER YR} & r &\neq r \ U+0280 \text{ LETTER SMALL CAPITAL R} \\
O &\neq O \ U+004F \text{ LATIN CAPITAL LETTER O} & o &\neq o \ U+006F \text{ LATIN SMALL LETTER O} \\
\Phi &\neq \Phi \ U+00DE \text{ CAPITAL LETTER THORN} & \phi &\neq \phi \ U+00FE \text{ SMALL LETTER THORN} \\
C &\neq C \ U+004F \text{ CAPITAL LETTER C} & c &\neq c \ U+006F \text{ SMALL LETTER C} \\
D &\neq D \ U+0044 \text{ CAPITAL LETTER D} & d &\neq d \ U+01D0 \text{ LETTER SMALL CAPITAL D} \\
\Theta &\neq \Theta \ U+00C8 \text{ CAPITAL LETTER PSI} & \theta &\neq \theta \ U+03C8 \text{ GREEK SMALL LETTER PSI} \\
\Upsilon &\neq \Upsilon \ U+03A8 \text{ GREEK CAPITAL LETTER PSI} & \upsilon &\neq \upsilon \ U+03C8 \text{ GREEK SMALL LETTER PSI} \\
\Xi &\neq \Xi \ U+0224 \text{ CAPITAL LETTER Z WITH HOOK} & \xi &\neq \xi \ U+0225 \text{ SMALL LETTER Z WITH HOOK} \\
\Xi &\neq \Xi \ U+2C6B \text{ CAPITAL LETTER Z WITH DESCENDER} & \xi &\neq \xi \ U+2C6C \text{ SMALL LETTER Z WITH DESCENDER}
\end{align*}
\]
Note that while in modern fonts the bowl of Latin Ʀ YR and þ THORN is based on the shape of upper-case P, the bowl of Osage ᱠ BRA, þ PA, and þ PA WITH STROKE is based on the bowl of lower-case b.

It has been proposed to encode all of these characters in a new block Osage in the SMP.


```
104B0;OSAGE CAPITAL LETTER A;Lu;1;L;;;;;N;;;;104D8;
104B1;OSAGE CAPITAL LETTER A;Lu;0;L;;;;;N;;;;104D9;
104B2;OSAGE CAPITAL LETTER AIN;Lu;0;L;;;;;N;;;;104DA;
104B3;OSAGE CAPITAL LETTER AH;Lu;0;L;;;;;N;;;;104DB;
104B4;OSAGE CAPITAL LETTER BRA;Lu;0;L;;;;;N;;;;104DC;
104B5;OSAGE CAPITAL LETTER CHA;Lu;0;L;;;;;N;;;;104DD;
104B6;OSAGE CAPITAL LETTER CHA;Lu;0;L;;;;;N;;;;104DE;
104B7;OSAGE CAPITAL LETTER E;Lu;0;L;;;;;N;;;;104DF;
104B8;OSAGE CAPITAL LETTER EIN;Lu;0;L;;;;;N;;;;104E0;
104B9;OSAGE CAPITAL LETTER EA;Lu;0;L;;;;;N;;;;104E1;
104BA;OSAGE CAPITAL LETTER E;Lu;0;L;;;;;N;;;;104E2;
104BB;OSAGE CAPITAL LETTER E;Lu;0;L;;;;;N;;;;104E3;
104BC;OSAGE CAPITAL LETTER EA;Lu;0;L;;;;;N;;;;104E4;
104BD;OSAGE CAPITAL LETTER EHKA;Lu;0;L;;;;;N;;;;104E5;
104BE;OSAGE CAPITAL LETTER E;Lu;0;L;;;;;N;;;;104E6;
104BF;OSAGE CAPITAL LETTER KA;Lu;0;L;;;;;N;;;;104E7;
104C0;OSAGE CAPITAL LETTER KA;Lu;0;L;;;;;N;;;;104E8;
104C1;OSAGE CAPITAL LETTER KA;Lu;0;L;;;;;N;;;;104E9;
104C2;OSAGE CAPITAL LETTER KHA;Lu;0;L;;;;;N;;;;104EA;
104C3;OSAGE CAPITAL LETTER EHKHA;Lu;0;L;;;;;N;;;;104EB;
104C4;OSAGE CAPITAL LETTER LA;Lu;0;L;;;;;N;;;;104EC;
104C5;OSAGE CAPITAL LETTER EHLA;Lu;0;L;;;;;N;;;;104ED;
104C6;OSAGE CAPITAL LETTER SA;Lu;0;L;;;;;N;;;;104EE;
104C7;OSAGE CAPITAL LETTER SHA;Lu;0;L;;;;;N;;;;104EF;
104C8;OSAGE CAPITAL LETTER TA;Lu;0;L;;;;;N;;;;104F0;
104C9;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F1;
104CA;OSAGE CAPITAL LETTER THA;Lu;0;L;;;;;N;;;;104F2;
104CB;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F3;
104CC;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F4;
104CD;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F5;
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104CF;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F7;
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104D1;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104F9;
104D2;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104FA;
104D3;OSAGE CAPITAL LETTER ETA;Lu;0;L;;;;;N;;;;104FB;
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104D6;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104B2;
104D7;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104B3;
104D8;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104B4;
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104DD;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104B9;
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104DF;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104BB;
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104E1;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104BD;
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104E7;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C3;
104E8;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C4;
104E9;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C5;
104EA;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C6;
104EB;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C7;
104EC;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C8;
104ED;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104C9;
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104EF;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104CB;
104F0;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104CC;
104F1;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104CD;
104F2;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104CE;
104F3;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104CF;
104F4;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D0;
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104F6;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D2;
104F7;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D3;
104F8;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D4;
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104FC;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D8;
104FD;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104D9;
104FE;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104DA;
104FF;OSAGE SMALL LETTER A;Ll;0;L;;;;;N;;;;104DB;
```

10. References.
Osage Nation Language Department. 𐓏𐒰.𐓓𐒰.𐓓𐒷 𐒻.𐒷 [WA.ŽA.ŽE I.E]: Osage Language Beginner Lessons.

11. Acknowledgements. This project was made possible in part by support from the organization Friends of Osage Language, Inc., and in part by support from the Language Department of the Osage Nation.
February 11, 2014

To Whom It May Concern:

As Principal Chief, I have sworn an oath to uphold and defend the Osage Nation Constitution and to respect the right of future generations to share the rich historic and natural heritage of our Osage people.

In accordance with Article XVI, Section 1 of the Constitution which mandates protection and promotion of the Osage language, I have designated Herman Lookout as the authority within the Osage Nation and I fully support him in his efforts in creating the Osage Orthography and submitting to Unicode Consortium for acceptance.

Sincerely,

Scott N. BigHorse
Principal Chief
Osage Nation

Figure 1. Letter from the Principal Chief of the Osage Nation detailing Herman Mongrain Lookout’s authority in the matter of Osage orthography and the UCS encoding.
Figure 2. Description of the earlier Osage orthography.
Figure 3. Example text from the beginning workbook for Osage language.

Figure 4a. Scheme for the first Osage keyboard layout.

Figure 4b. Scheme for the current Osage keyboard layout.
Figure 5. Exterior of the Osage Language Department showing the script in use. The text in red says Wažaže ie ‘Osage language’.

Figure 6. The Osage Language Department in Pawhuska, Oklahoma.
Figure 7. One of many drawings by children displayed in the Osage Language Department. Text reads: ᛂ毳 ᛃaddGroup ᛄ슾; in another font style ᛂ毳 ᛃaddGroup ᛄ슾.

Figure 8. More drawings by children displayed in the Osage Language Department.
Figure 9. Above, text in the original standard “Official Osage font”; below, examples of Jessica Harjo’s experiments in quite graceful Osage typography, using the original orthography. The text reads: HashCode HashCode Hours. I am addressing you all.

Figure 10. Typographic explorations in a heavy display face by Ryan RedCorn.
Figure 11. Jessica Harjo and Ryan RedCorn on the third day of the seminars in February 2014. Text here is casing, and the lower-case letters have ascenders and descendents.

Figure 12. Participants in the third day of seminars in February 2014. From left to right are Stephanie Rapp, Janis Carpenter, Michael Everson, Mogri Lookout, Jessica Harjo, Cameron Pratt, and Ryan RedCorn.
An Old Man was going—he was going following a creek. He saw a Snake. The Snake said, “Walk over there.”

The Old Man said, “You, you walk over there. I’m going to kick you,” the Old Man told him.

The Snake said, “When you kick me, I will bite you.”

The Old Man said, “Then bite me,” and he kicked him. When he kicked, this snake bit him on the heel. When he bit him, the Old Man went on, and at a tree, he sat down there. As he sat, his whole foot was swelling.

The Old Man said, “Oo, I’m getting fat!” As he kept sitting, they say he was dying, and the Old Man died. His whole body was swelled up and he was dead.

Figure 13. Sample text in a number of font styles.
<table>
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<tr>
<th></th>
<th>104B</th>
<th>104C</th>
<th>104D</th>
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### Capital letters

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<td>拉丁字母 a</td>
</tr>
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<td>Osage capital letter ai</td>
<td>拉丁字母 ai</td>
</tr>
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<td>Osage capital letter ah</td>
<td>拉丁字母 ah</td>
</tr>
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<td>Osage capital letter bra</td>
<td>拉丁字母 bra</td>
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<td>Osage capital letter cha</td>
<td>拉丁字母 cha</td>
</tr>
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</tr>
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<td>Osage capital letter ein</td>
<td>拉丁字母 ein</td>
</tr>
<tr>
<td>104B9</td>
<td>Osage capital letter ha</td>
<td>拉丁字母 ha</td>
</tr>
<tr>
<td>104BA</td>
<td>Osage capital letter hya</td>
<td>拉丁字母 hya</td>
</tr>
<tr>
<td>104BB</td>
<td>Osage capital letter i</td>
<td>拉丁字母 i</td>
</tr>
<tr>
<td>104BC</td>
<td>Osage capital letter ka</td>
<td>拉丁字母 ka</td>
</tr>
<tr>
<td>104BD</td>
<td>Osage capital letter eka</td>
<td>拉丁字母 eka</td>
</tr>
<tr>
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<td>Osage capital letter la</td>
<td>拉丁字母 la</td>
</tr>
<tr>
<td>104BF</td>
<td>Osage capital letter ma</td>
<td>拉丁字母 ma</td>
</tr>
<tr>
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<td>Osage capital letter na</td>
<td>拉丁字母 na</td>
</tr>
<tr>
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<td>Osage capital letter o</td>
<td>拉丁字母 o</td>
</tr>
<tr>
<td>104C2</td>
<td>Osage capital letter o</td>
<td>拉丁字母 o with stroke</td>
</tr>
<tr>
<td>104C5</td>
<td>Osage capital letter eha</td>
<td>拉丁字母 eha with stroke</td>
</tr>
<tr>
<td>104C6</td>
<td>Osage capital letter sa</td>
<td>拉丁字母 sa</td>
</tr>
<tr>
<td>104C7</td>
<td>Osage capital letter sha</td>
<td>拉丁字母 sha</td>
</tr>
<tr>
<td>104C8</td>
<td>Osage capital letter ta</td>
<td>拉丁字母 ta</td>
</tr>
<tr>
<td>104C9</td>
<td>Osage capital letter eha</td>
<td>拉丁字母 eha with stroke</td>
</tr>
<tr>
<td>104CA</td>
<td>Osage capital letter tsa</td>
<td>拉丁字母 tsa</td>
</tr>
<tr>
<td>104CB</td>
<td>Osage capital letter ehta</td>
<td>拉丁字母 ehta</td>
</tr>
<tr>
<td>104CC</td>
<td>Osage capital letter tsha</td>
<td>拉丁字母 tsha</td>
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<tr>
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<td>Osage capital letter dha</td>
<td>拉丁字母 dha</td>
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<tr>
<td>104CE</td>
<td>Osage capital letter u</td>
<td>拉丁字母 u</td>
</tr>
<tr>
<td>104CF</td>
<td>Osage capital letter wa</td>
<td>拉丁字母 wa</td>
</tr>
<tr>
<td>104D0</td>
<td>Osage capital letter kha</td>
<td>拉丁字母 kha</td>
</tr>
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<td>Osage capital letter gha</td>
<td>拉丁字母 gha</td>
</tr>
<tr>
<td>104D2</td>
<td>Osage capital letter za</td>
<td>拉丁字母 za</td>
</tr>
<tr>
<td>104D3</td>
<td>Osage capital letter zha</td>
<td>拉丁字母 zha</td>
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### Small letters

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>104B8</td>
<td>Osage small letter a</td>
<td>拉丁小写字母 a</td>
</tr>
<tr>
<td>104B9</td>
<td>Osage small letter ai</td>
<td>拉丁小写字母 ai</td>
</tr>
<tr>
<td>104BA</td>
<td>Osage small letter ah</td>
<td>拉丁小写字母 ah</td>
</tr>
<tr>
<td>104BB</td>
<td>Osage small letter bra</td>
<td>拉丁小写字母 bra</td>
</tr>
<tr>
<td>104BC</td>
<td>Osage small letter cha</td>
<td>拉丁小写字母 cha</td>
</tr>
<tr>
<td>104BD</td>
<td>Osage small letter eha</td>
<td>拉丁小写字母 eha</td>
</tr>
<tr>
<td>104BE</td>
<td>Osage small letter e</td>
<td>拉丁小写字母 e</td>
</tr>
<tr>
<td>104BF</td>
<td>Osage small letter ein</td>
<td>拉丁小写字母 ein</td>
</tr>
<tr>
<td>104C8</td>
<td>Osage small letter ma</td>
<td>拉丁小写字母 ma</td>
</tr>
<tr>
<td>104C9</td>
<td>Osage small letter na</td>
<td>拉丁小写字母 na</td>
</tr>
<tr>
<td>104D8</td>
<td>Osage small letter bra</td>
<td>拉丁小写字母 bra</td>
</tr>
<tr>
<td>104D9</td>
<td>Osage small letter cha</td>
<td>拉丁小写字母 cha</td>
</tr>
<tr>
<td>104DE</td>
<td>Osage small letter eha</td>
<td>拉丁小写字母 eha</td>
</tr>
<tr>
<td>104DF</td>
<td>Osage small letter e</td>
<td>拉丁小写字母 e</td>
</tr>
</tbody>
</table>
A. Administrative

1. Title
   Final proposal to encode the Osage script in the UCS

2. Requester’s name
   Michael Everson, Herman Mongrain, Lookout, Cameron Pratt

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

4. Submission date
   2014-09-21

5. Requester’s reference (if applicable)
   

6. Choose one of the following:
   6a. This is a complete proposal
      No.
   6b. More information will be provided later
      Yes.

B. Technical – General

1. Choose one of the following:
   1a. This proposal is for a new script (set of characters)
      Yes.
   1b. Proposed name of script
      Osage.
   1c. The proposal is for addition of character(s) to an existing block
      No.
   1d. Name of the existing block
      
   2. Number of characters in proposal
      72.

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 A.

4. Is a repertoire including character names provided?
   Yes.

5. Are the character shapes attached in a legible form suitable for review?
   Yes.

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

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

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

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

10. 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.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.
   Yes., in N4548 and N4587

2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?
   Yes.
2b. If YES, with whom?
Members of Osage governmental and educational authorities, and others: Debra Atterberry, Janis Carpenter, Jessica Harjo, Mary Linn, Herman Lookout, Ted Moore, Terry Mason Moore, Veronica Pipestem, Cameron Pratt, Billy Proctor, Stephanie Rapp, Ryan RedCorn, Ed Shaw, Geoffrey StandingBear, Joe Tillman, David Webb.

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?

Osage speakers and writers.
4a. The context of use for the proposed characters (type of use; common or rare)
In modern use.
4b. Reference
5a. Are the proposed characters in current use by the user community?
Yes.
5b. If YES, where?
Various publications, many educational.
6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?
No.
6b. If YES, is a rationale provided?
6c. If YES, reference
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?
Yes.
8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?
No. The script derives from Latin, but is not unifiable with Latin.
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?
No.
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?
No.
10b. If YES, is a rationale for its inclusion provided?
10c. If YES, reference
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)?
Yes.
11b. If YES, is a rationale for such use provided?
No.
11c. If YES, reference
11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
Yes.
11e. If YES, reference
Existing combining characters are used with Osage vowels to indicate length and pitch accent.
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?