1. Introduction. The Cypro-Minoan syllabary is an undeciphered syllabic script which was used on the island of Cyprus during the Late Bronze Age (ca. 1550–1050 BCE). Arthur Evans coined the term “Cypro-Minoan” in 1909 based on its visual similarity to Linear A on Minoan Crete, from which Cypro-Minoan is thought to be derived. The corpus of Cypro-Minoan comprises approximately 250 objects—such as clay balls, cylinders, and tablets and votive stands. Discoveries have been made at various sites around Cyprus, such as Enkomi, Kiton, Kalavasso, and Palaepaphos. Discoveries have also been made in the ancient city of Ugarit on the Syrian coast and in Tiryns in Greece. In the Early Iron Age, Cypriots developed the Cypriot Syllabary from Cypro-Minoan. The Cypriot Syllabary was used to write Greek and Eteocypriot, and has been encoded already in the UCS.

2. Decipherment. The present state of Cypro-Minoan epigraphy is rather unpredictable. New analyses of the inscriptions may provide important changes in terms of the decipherment. The sign list, the basic repertoire of signs which are being worked on, however, is stable, and forms the basis of this proposal. Investigation continues into identifying which signs are variants of others. As consensus is reached among experts, annotations can be added, or a Unicode Technical Note can be created. The principle of taking a catalogue-based repertoire for encoding undeciphered and partially-deciphered scripts has long been established for the UCS (for example, Linear A, Phaistos Disc, Anatolian Hieroglyphs). The experts consulted have been informed about the nature of the UCS (permanent encoding, unchangeable names, informative notes) and are agreed that so long as the interpretation, the meaning of the signs is unaffected, a catalogue-based repertoire is safest, allowing for the digitization of the corpus of decipherment work, as well as enabling a normalization based on an eventual final decipherment.

3. Structure. The Cypro-Minoan script is undeciphered. Some, but not so many, characters are similar to characters in Linear A and B, but no reliable transliterations are sufficient to be definitive. The script appears generally to have left-to-right directionality (for a number of boustrophedon or right-to-left inscriptions, see e.g. Ferrara, vol. I, p. 209 sq.). Numbers are known, and are the same as in other Aegean scripts. Some basic punctuation has been identified. Students of Cypro-Minoan maintain with almost absolute certainty that the core of the script (i.e. discounting numbers and punctuation signs) is phonographic, with signs that represent sound. Each sign occurs in isolation as well as in sign-sequences. Moreover, judging by the number of signs, it is possible to say even prior to decipherment that the phonograms are almost certainly syllabograms representing open syllables, as is the case with the other syllabaries of the Aegean-Cypriot group.
4. Repertoire. Through the course of the history of the decipherment of the Cypro-Minoan script, a standardized catalogue of letters was drawn up by Émilie Masson. The “Masson set” of numbers 1–114 from Masson 1974 form the basis for the repertoire, supplemented by a number of additions from Olivier 2007. (See Figures 2a, 2b, and 2c for Masson’s charts, and Figures 3a, 3b, and 3c for Olivier’s.)

Masson’s original classification was divided into four groups, archaic CM, CM1, CM2, and CM3, based on what she considered to be developmental stages of the writing system. Consensus these days seems to be more agnostic and unifications across the columns tend to be proposed in moves toward decipherment. Such discussion is part and parcel of the discussion surrounding an eventual decipherment. In any case, in the figures below, Masson’s classifications will be seen. The 15 signs of Masson’s CM “archaic signs” repertoire chart (Figure 2d below) are not per se a part of this proposal. No scholar has requested it be included, because the analysis is not considered sound, and the Roman numerals I to XV she used are not a part of the general catalogue.

As mentioned above, the encoding proposed here is based on Masson’s standardized catalogue, despite the fact that several of the characters are now generally considered to be variants of each other. In Olivier 2007 the basic repertoire has been tentatively reduced from 114 to 96 characters in terms of the decipherment; in Ferrara 2012 a further reduction down to 74 characters has been proposed. Cross references for what might be considered to be “safe” variant identifications are given as informative comments in the names list. While Masson’s original unification of CM1, CM2, and CM3 form the basis of the characters CM001 through CM114. To this Olivier added CM012B; the other characters he identified which have been included in this proposal include logograms, punctuation, and the repertoire of the Enkomi tablet “ENKO Atab 001”. Other characters included by Olivier can be unified with existing numbers and punctuation from the Aegean Numbers block. It should be noted that while Olivier’s work (and re-working of Masson) is used more as a departing point for modern research, he nevertheless maintained the same catalogue numbers even where he suggested that some characters could be unified with others.

The encoding of the unified Masson characters will enable the representation of the history of Cypro-Minoan studies, where the catalogue entities have been distinguished in discussions of the decipherment. Scholars wishing to publish normalized texts will certainly wish to avoid the use of the “redundant” characters, or might choose to use them as indicative of the temporal or geographical provenance of a text. But documents relating to the decipherment itself distinguish them regularly, and that distinction must be maintained in plain text, particularly as it is not necessarily possible to rule out a distinction given the lack of a complete decipherment.

5. Character names. The character names for Cypro-Minoan are based on Masson’s catalogue, with numbers padded with one to two zeros where appropriate.

5.1 Recommendations for expansion. For future expansion based on newly-discovered characters, Cypro-Minoanists have two options: If the character is clearly based on an existing character, its catalogue number could be based on that with B, C, and so on appended. Other new signs could be added in the 200, 300, or 400 series; some have been added to these categories in this proposal. It can be recommended that in scholarly publications the cm- numbers be used for encoded characters, and *- or *cm- numbers be used in publications for new discoveries which have not been standardized in the UCS (to avoid confusion with encoded characters).

5.2 Cross-references in the names list. The cross references indicate the relationship of variant characters to the main character, such as U+12572 𒴂 CYPRO-MINOAN SIGN CM003 which has been identified as a variant of U+12571 𒴁 CYPRO-MINOAN SIGN CM002. This kind of annotation provides vital
information to the user of the names list, namely, guidance as to the proper character to be used for a
normalized text, since the variant forms have been deemed obsolete. This is essential information which
should be retained in the names list.

Again, the catalogue must be complete. Even if today we believe \( \Phi \) that CM002 and \( \Gamma \) CM003 can be
unified, leaving a blank in the code chart for CM003 would serve no purpose, and the numbers would
never be re-used for new characters, since there is an entity already known as CM003. The Cypro-
Minoan corpus includes both the archaeological texts and the body of literature written about them.
Moreover, unifications removing things from the catalogue are not safe.

6. Logograms. Olivier gives explicit catalogue numbers to two “logograms”, U+125E3 \( \Psi \) CYPRO-
MINOAN SIGN CM001 and U+125E4 \( \Omega \) CYPRO-MINOAN SIGN CM002, which have been included in this
repertoire. Some scholars consider these possible abbreviations. The characters are rare, but are retained
in this proposal because they are part of Olivier’s revision of Masson.

7. Numbers. Cypro-Minoan texts give a number 1, 10, and 100, which are identical to numbers common
to the Aegean area. Olivier gives three “arithmograms”, which are here recommended to be unified with
U+10107 \( \text{𐄇} \) AEGEAN NUMBER ONE (\( \text{𐄇} \)), U+10110 \( \text{𐄐} \) AEGEAN NUMBER TEN (\( \text{𐄐} \)), and U+10119 \( \text{𐄙} \) AEGEAN
NUMBER ONE HUNDRED (\( \text{𐄙} \)).

8. Punctuation. Olivier gives three “stiktograms”, two of which are recommended to be unified with
U+10100 \( \text{𐄀} \) AEGEAN WORD SEPARATOR LINE (\( \text{𐄀} \)) and U+10101 \( \text{𐄁} \) AEGEAN WORD SEPARATOR DOT (\( \text{𐄁} \)). The third
of these is proposed here as U+125E5 \( \text{𒵵} \) CYPRO-MINOAN SIGN CM001, which is attested 21 times on the
clay cylinder from Enkomi. And one additional character has been added, deriving from a clay tablet
from Ugarit, where it is used 20 times, U+125E6 \( \text{𒵶} \) CYPRO-MINOAN SIGN CM002. Both are also attested
elsewhere. Miguel Valério has suggested that \( \text{𐄀} \) is used as a divider (but see Figure 13 where it is final),
that \( \text{𐄁} \) acts as a kind of colon or full stop after groups of ten lines of text.

9. The Enkomi tablet “ENKO Atab 001”. In reviewing the publication of N4715, feedback from a
number of scholars, including Maurizio Del Freo and Massimo Perna, made it clear that an encoding of
Cypro-Minoan should include the 21 CM0 signs from the oldest Enkomi tablet. Del Freo said:

> A number of them can be rather easily identified with CM1/2/3 signs; for other signs, though,
identifications are arbitrary; finally, a certain number are certainly without parallels. Given the
special status of the Enkomi tablet, we suggest to keep these signs separated from the others with
cross-references to the relevant CM1/2/3 characters, when it is possible.

Accordingly and on the basis of Olivier’s chart (Figure 3d), which improves definitively on Masson’s
original CM0 chart (Figure 2d), these 21 characters are also proposed here as U+125E7 \( \text{𒵵} \) CYPRO-MINOAN
SIGN CM401 through U+125FB \( \text{𒵵} \) CYPRO-MINOAN SIGN CM421. See Figure 1 for an image of this text.

10. Glyphs. The fonts used in this proposal were digitized by Michael Everson, based on glyphs in
Masson 1974 with some additional material from Olivier 2007. Typographically rectified glyphs for
Cypro-Minoan have not yet been developed. The kind of ductus information seen in Figure 12 could be
useful in such work.

11. Unicode Character Properties

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12. Bibliography


13. Acknowledgements

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

Figures

## 001. ENKO Atab 001 (CypMus 1885)

Tablette d’argile fragmentaire (ca 7,7 x [5,8] x 3,5 cm ; l. lignes ca 6,3 cm ; h. signes de ca 0,7 à 1 cm). Gravé.

Figure 1. The Enkomi tablet referred to in §9 above, “##001. ENKO Atab 001”, from Olivier 2007.
Figure 2a. Sign list from Masson 1974

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Figure 2b. Sign list from Masson 1974

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**Figure 2c.** Sign list from Masson 1974

**Figure 2d.** Chart of “archaic signs” I-XV from Masson 1974
Figure 3a. Sign list for CM1 from Olivier 2007. The arithmograms 1, 10, and 100 are unified with common Aegean numbers. The stiktograms | and • are unified with common Aegean punctuation.

The & is CM301 proposed in this document.

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Figure 3b. Sign list for CM2 from Olivier 2007.
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**Figure 3c.** Sign list for CM3 from Olivier 2007.

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**Figure 3d.** Sign list of the Enkomi tablet “ENKO Atab 001” from Olivier 2007.
Figure 4. Common sign list from Olivier 2007.

Figure 5. Comparison sign list from Olivier 2007.
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**Figure 6.** Comparison sign list from Olivier 2007.

ENKO Abou 084

![Signs](image)

**Figure 7.** Discussions of signs from a clay *boule* from Enkomi, comparing them with signs from Hala Sultan Tekke.
Table 5.10 A tentative standardized sign repertoire.

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</table>

Figure 8. Standardized sign list from Ferrara 2012.

Figure 9. Sample text showing in-line usage of Cypro-Minoan characters, from Egetmeyer 2014.

Comme il ne suffit pas de regarder le total des signes utilisés, M. Egetmeyer a essayé de résumer notre connaissance actuelle des écritures chypro-minoenes à partir des tableaux de signes établis par Olivier. Dans ce résumé sont pris en compte deux de trois processus, l’addition et la réduction de signes, un troisième, la substitution d’une valeur de signe, restant indéetectable tant qu’on ne peut pas lire les signes :

- CM 1 présente 72 signes : 1 ′, 2 ′, 4 ′, 5 ′, 6 ′, 7 ′, 8 ′, 9 ′, 11 ′, 12 ′, 13 ′, 15 ′, 17 ′, 19 ′, 21 ′, 23 ′, 24 ′, 25 ′, 26 ′, 27 ′, 28 ′, 30 ′, 33 ′, 34 ′, 35 ′, 36 ′, 37 ′, 38 ′, 39 ′, 41 ′, 44 ′, 46 ′, 50 ′, 53 ′, 55 ′, 56 ′ (seulement #128), 59 ′, 61 ′, 63 ′ (seulement #149-151), 64 ′, 66 ′, 68 ′, 69 ′, 70 ′, 72 ′, 73 ′, 75 ′, 81 ′, 82 ′, 83 ′, 84 ′, 85 ′, 86 ′, 87 ′, 88 ′, 91 ′, 92 ′, 93 ′, 96 ′, 97 ′, 99 ′, 103 ′, 104 ′, 107 ′, 108 ′, 109 ′, 110 ′, 112 ′, 114 ′.
- CM 2 présente 61 signes, conservant 44 signes du CM 1 : 1, 4, 5, 6, 8, 9, 11, 12, 13, 17, 21, 23, 24, 25, 27, 28, 30, 33, 35, 36, 37, 38, 44, 56 ′, 59 ′, 61, 64, 68, 70, 72, 75, 81, 82, 87, 91, 92, 95, 96, 97, 102, 104, 107, 110 ;
- ajoutant par une réforme d’addition 17 signes absents du CM 1 : 10 ′, 29 ′, 41 ′, 49 ′, 51 ′, 52 ′, 54 ′, 60 ′, 62 ′, 66 ′, 74 ′, 76 ′, 78 ′, 79 ′, 80 ′, 89 ′, 90 ′.
- CM 3 présente 50 signes, mais n’est probablement pas complet, conservant 41 signes du CM 1 : 1, 2, 4, 5, 6, 7, 8, 9, 11, 13, 19, 21, 23, 24, 25, 27, 28, 35, 36, 37, 38, 44, 50, 53, 55, 56 ′ (~ CM 2), 69, 70, 73, 75, 82, 87, 91, 92, 95, 96, 97, 99, 102, 103, 104, 110 ;
- excluant par une réforme de réduction 31 signes du CM 1 : 12, 12b, 15, 17, 24, 26, 30, 33, 34, 39, 41, 46, 59, 63, 64, 65, 68, 72, 81, 83, 84, 85, 86, 88, 101, 107, 108, 109, 112, 114 ;
- ajoutant par une réforme d’addition 9 signes absents du CM 1 (dont deux pourtant présents en CM 2 ?) : 40 ′, 51 ′ (~ CM 2), 58 ′, 71 ′, 74 ′ (~ CM 2), 94 ′, 98 ′, 100 ′, 103 ′.

C’est cette fragmentation d’un matériel déjà très réduit, qui de plus se distingue profondément à la fois du système donneur (le linéaire A) comme du système receveur (le syllabaire chypro-grec), fait comprendre qu’on n’a pas réussi à pénétrer ces textes.

Figure 10. Sample text showing in-line usage of Cypro-Minoan characters in a discussion of the sign list, from Egetmeyer 2014.
Dimensions: Unreported
Chronology: Late Cypriot II
Context: Area B, Cellar (Settlement)

054) and CM 110/CG ku (LAB 081) (Olivier 2012, 19, 25). At least for the first one, such a relationship even to Linear A and B seems, however, not to be excluded. One can thus reasonably propose also a syllabic reading of the inscription:

CM: Χιθιλ
CG: *ιθιλ

102-109-004-013-023 ‘4’ 110 023
a-wa-la-to-ti 4 ku | ti

The contemporary Opheltas inscription from the same cemetery, ##170. PPAP Mins 001, runs as follows:

064-011-024-004-012
Greek genitive o-pe-le-ta-u /OPeltai/

The inscriptions have only one sign in common, CM 004 ta |, because the reading CM 012 for the last sign has finally been rejected here for the new inscription.

Figure 11. Sample text showing in-line usage of Cypro-Minoan characters, from Valério 2014.

Figure 12. Sample text showing in-line usage of Cypro-Minoan characters alongside Cypriot (called Cypro-Greek here) in a discussion of decipherment, from Egetmeyer 2016.
The discussion shows the difficulty of establishing identity and difference in terms of statistical analysis of sign frequency and distribution in an undeciphered script.

3.3 Text

The transnumeration of the signs in the inscription is as follows:

This sequence is not attested elsewhere in the Cypro-Minoan corpus.

The normalized transcription is shown in Fig. 1.

Again, for the relationship between sign 59 and sign 87, there seem to be problems of correspondences. Graphically sign 87 would be a clear 'epine' variant of sign 59, but the sequences in which these two signs appear bear no correspondence. Sign 60 is present only in the Enkomi tablet material (CM1). It occurs in final or penultimate position, marking a clear suffix. Its conjunction with sign 59 is recurrent: on tablet 535 in the word-sequences WUW (lines 4 and 5 verso), mmy (line 7 verso), and AMW (line 22 verso), on tablet 20.01 (line 7 recto), TWW (line 9, second column, recto), and on tablet 1687 (line 2 verso). In the light of this, word-sequences such as OW (20.01, line 8 recto), OW (33.5, line 17 verso), and AMW (1687, line 13 recto) may suggest a correspondence between 60 as the 'epine'-free variant of sign 87.

Figure 13. Cup handle with sketch, proposed stroke order, and normalized transcription of Cypro-Minoan characters on a jug handle, from Davis et al 2014.

Figure 14. Sample text showing in-line usage of Cypro-Minoan characters, from Ferrara 2012. The discussion shows the difficulty of establishing identity and difference in terms of statistical analysis of sign frequency and distribution in an undeciphered script.
The distribution of inscriptions on the island is illustrated in full in Map 1. At Enkomi itself, texts appear over almost the whole chronological span, from the CMo tablet (##001) and clay ‘weight’ (##095) of perhaps the fifteenth century and long cylinder inscription (##097) probably of the fourteenth century down to a clay ball dated to the end of LCIII, probably the mid eleventh century (##020). The CM2 tablets were also found at Enkomi, alongside a large number of ‘CM1’ inscriptions, demonstrating that at this location alone there seem to have been two writing traditions co-existing for a period of time, perhaps representing two different linguistic groups occupying the same site (see further sections I.I.D and I.I.E).

Figure 15. Tablet 1687 from Enkomi. (“##208. ENKO Atab 003”), an important lengthy text in an early form of Cypro-Minoan script, from Hirschfeld 2010.

Figure 16. The distribution of Cypro-Minoan script on Crete, from Steele 2013.
### Cypro-Minoan

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Signs from Masson’s list

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CYPRO-MINOAN SIGN CM012B
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CYPRO-MINOAN SIGN CM110
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CYPRO-MINOAN SIGN CM112

Printed using UniBook™
(http://www.unicode.org/unibook/)
### Logograms

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### Punctuation

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### Signs from the Enkomi tablet ENKO Atab 001

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<td>tentatively identified as an end-of-section sign</td>
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**Note:** The codes and descriptions are based on the Unicode Consortium's UniBook™ resource, which provides detailed information on each sign, including their historical and cultural significance. For more information, visit the Unicode website at [http://www.unicode.org/unibook/](http://www.unicode.org/unibook/).
A. Administrative
1. Title
Proposal to encode the Cypro-Minoan script in the SMP of the UCS
2. Requester’s name
UC Berkeley Script Encoding Initiative (Universal Scripts Project); author: Michael Everson
3. Requester type (Member body/Liaison/Individual contribution)
Liaison contribution.
4. Submission date
2016-07-22
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)
Yes.
1b. Proposed name of script
Cypro-Minoan.
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
140.
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 D.
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 and FontLab.
6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?
Yes, see bibliography above.
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, see above.
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. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at http://www.unicode.org for such information on other scripts. Also see Unicode Character Database http://www.unicode.org/Public/UNIDATA/UnicodeCharacterDatabase.html and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.
See above.

C. Technical – Justification
1. Has this proposal for addition of character(s) been submitted before? If YES, explain.
No.
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?
Maurizio Del Freo, Yves Duhoux, Markus Egetmeyer, Silvia Ferrara, Nicolle Hirschfeld, Massimo Perna, Joanna Smith, Miguel Valério.
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?

**Specialists and students of Cypriot epigraphy and Aegean prehistory.**

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

**Fairly rare as these things go.**

4b. Reference

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

**Yes.**

5b. If YES, where?

**By scholars worldwide.**

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.**

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?

**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)?

**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?