

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

Doc Type: Working Group Document
Title: Proposal to add ten characters for Middle English to the UCS
Source: Michael Everson and Andrew West
Status: Individual Contribution
Date: 2019-06-10

This proposal requests the encoding of four combining characters and six spacing characters used in the early Middle English *Ormulum*. If this proposal is accepted, the following characters will exist:

◌̸̸̸	1AC1	COMBINING TRIPLE ACUTE ACCENT	<ul style="list-style-type: none">• used in the Middle English Ormulum
◌̶	1AC2	COMBINING LATIN SMALL LETTER INSULAR G	<ul style="list-style-type: none">• used in the Middle English Ormulum
◌̷	1AC3	COMBINING LATIN SMALL LETTER INSULAR R	<ul style="list-style-type: none">• used in the Middle English Ormulum
◌̸	1AC4	COMBINING LATIN SMALL LETTER INSULAR T	<ul style="list-style-type: none">• used in the Middle English Ormulum
Œ	A7CA	LATIN CAPITAL LETTER CLOSED INSULAR G	
ŷ	A7CB	LATIN SMALL LETTER CLOSED INSULAR G	<ul style="list-style-type: none">• used in the Middle English Ormulum
Þ	A7CC	LATIN CAPITAL LETTER DOUBLE THORN	
þ	A7CD	LATIN SMALL LETTER DOUBLE THORN	<ul style="list-style-type: none">• used in the Middle English Ormulum
ƿ	A7CE	LATIN CAPITAL LETTER DOUBLE WYNN	
ƿ	A7CF	LATIN SMALL LETTER DOUBLE WYNN	<ul style="list-style-type: none">• used in the Middle English Ormulum

The early Middle English *Ormulum*, composed in the 12th century, is of extraordinary importance to the study of the history of the English language because its author, Orm, who signed as Ormm and Orrmin, devised an orthography for English which expressed distinctions between long and short vowels, and expressed precise distinctions between certain consonants. His orthography is remarkable in its accuracy; it precedes more formal phonetic analyses by centuries. Though the work has some lacunae, it consists of over 20,000 lines of verse; the metrical nature of the work also

assists in our understanding of the phonology of this dialect of Middle English. The edited text was published in White and Holt 1878, but their transcription partially normalizes Orm’s own scribal conventions and prevents the more comprehensive analysis of his orthography that a palaeographic reading can provide. The manuscript also contains numerous passages in Latin, and the scribe (who was Orm himself) used two distinctive styles of writing for each. When writing Latin, Orm uses a Carolingian hand with numerous signs of abbreviation and with a number of standard ligatures. He does not use these ligatures in his Middle English text, which is written in Insular script and is quite distinct from the standard Latin hand and orthography. It is for this reason that the palaeography of Orm’s orthography is both interesting and important. A palaeographic edition is being prepared, and in the preparation a number of characters missing from the UCS have been identified, The missing characters are proposed for encoding here.

1. COMBINING TRIPLE ACUTE ACCENT. Orm’s orthography marks vowels with three kinds of diacritics, drawn as a slightly angled straight line, two of those stacked, and three of those stacked. In modern orthography it is quite convenient to unify the first of these with U+0301 COMBINING ACUTE ACCENT and U+030B COMBINING DOUBLE ACUTE ACCENT; the third one is proposed for U+1ABF COMBINING TRIPLE ACUTE ACCENT. The specific meanings of all three of these accents is (as usual in Old and Middle English manuscripts) slightly uncertain, but they are clearly distinct and the missing one needs to be added to the UCS. Dickens and Wilson (1952:82) have suggested that readers trained in Latin might assume a short vowel before a single final *-t*, and that Orm’s accents were a reminder to pronounce. A comprehensive study of the distribution of these accents in the Ormulum has not been completed; certainly encoding the COMBINING TRIPLE ACUTE ACCENT will help such study. A similar set of spacing characters exists in the UCS: U+2032 ’ PRIME, U+2033 " DOUBLE PRIME, and U+2034 "" TRIPLE PRIME. It should be noted that single and double acutes in early English manuscripts are drawn with a somewhat less intense slope than the modern ACUTE ACCENT is, but the unification with the modern character is conventional, though in the examples in Figures 1 and 2 below they appear stacked rather than side-by-side; they are a bit more accent-like in the actual manuscript as shown in Figure 3. SC2 and the UTC should not encode “semi-sloped stacking macrons” for this character (they are distinct from either COMBINING MACRON and COMBINING OVERLINE).

á ă ǻ é ẽ ǽ ó ǒ ǝ

2. COMBINING INSULAR G, INSULAR R, AND INSULAR T. Orm’s orthography marks short vowels in two ways: by following the vowel with two consonants, and by following the vowel with a consonant topped with a smaller identical consonant. This sort of combining-character convention is normal in the medieval period. Compare two Middle Cornish spellings for “Crist” ‘Christ’:

crift ċift

In a few some cases the stack is replaced by a full “double letter” (see §4 below). These are not standard fancy-text ligatures, however: they are as distinctive in terms of Orm’s orthography as the letters surmounted by smaller letters, and in Orm’s English orthography he does not use any of the standard ligatures which he uses when he writes Latin. In fact, when the COMBINING OVERLINE is used to abbreviate *m* and *n*, he even doubles that to indicate a short vowel (so \bar{e} is *emm* or *enn*). In terms of the UCS, most of the letters can be encoded with a base letter and an existing combining character above.

ċ ḋ ħ ḣ ñ ṁ ṅ ā ē ī ō ū

Three of the combining characters are missing from the UCS. See Figures 4 and 5.

̅ ̆ ̇

3. INSULAR G, CLOSED INSULAR G, and CAROLINGIAN G. Orm’s orthography is remarkable in that it indicates three different reflexes of original /g/. Orm uses INSULAR G (̅) for /j/ (this is the ancestor of yogh ȝ), as in *ȝiff* ‘if’ [jif]; a unique CLOSED INSULAR G of his own invention for /g/, as in *ȝoddspell* ‘gospel’ [ˈgɔdspɛl]; and Carolingian G for /dʒ/, as in *seggen* (Old English *secgen*) ‘to say’ [ˈsɛdʒən]. The second of these has not been encoded. See Figures 6 and 7.

̅ ̆ ̇ ̈ G g

4. DOUBLE WYNN AND DOUBLE THORN. The two runic borrowings into Insular script, WYNN ƿ and THORN þ, get special treatment in Orm’s orthography. Instead of trying to squeeze a combining letter atop (in order to indicate a short vowel), Orm devised double letters where the two bowls share a single vertical stem: as in ƿƿ and þþ. These letters are extremely frequent throughout the manuscript (DOUBLE THORN being the more frequent). Orm writes ƿiþ as easily as he writes ƿiþþ ‘with’, and troþþe as easily as troþþþe ‘belief’. He does not write a *COMBINING THORN over þ or a *COMBINING WYNN over ƿ; neither of those combining characters is encoded and neither is required for the *Ormulum*. See Figures 3, 7, and 8 (they are not marked in Figure 7).

ƿ ƿ ƿ ƿ ƿ ƿ ƿ ƿ

5. TIRONIAN ET. For the use and casing of the TIRONIAN ET in the *Ormulum*, see N5042 (L2/19-172).

6. Capitalization. Capitalization in Orm’s manuscript is quite rigorously applied at the beginning of every verse. In fact as the manuscript is really rather cramped, the capitalization provides an important cue to reading the text—particularly on those folios where there are lacunae in the text. As with other palaeographic letters encoded in Latin Extended D, the casing forms are proposed here, both for the representation of the medieval manuscript itself and in terms of the normal use a modern scholar might make of such characters in ordinary publication:

Reflexes of the voiced velar in the *Ormulum*: ȝiff, ȝodd, and seggen.

REFLEXES OF THE VOICED VELAR IN THE ORMULUM: SIFF, SODD, AND SEGGEN.

REFLEXES OF THE VOICED VELAR IN THE ORMULUM: SIFF, SODD, AND SEGGEN.

Marking short vowels in the *Ormulum*: ƿiþþ and ƿiþ; troþþþe and troþþe.

MARKING SHORT VOWELS IN THE ORMULUM: ƿIÞÞ AND ƿIÞ; TROÞÞÞE AND TROÞÞE.

MARKING SHORT VOWELS IN THE ORMULUM: ƿIÞÞ AND ƿIÞ; TROÞÞÞE AND TROÞÞE.

7. Glyphs. A variety of glyphs can be used to represent the INSULAR G. Some look z-like, some ȝ-like, some have a closed circular counter ȝ, and some—the most iconic and common—look more S-like, without a closed counter. Orm uses the S-like glyph for both his /j/ and /g/ letters. A glyph for his /g/ having two closed counters does not look right. For consistency in the UCS, we recommend that the following glyphs be used for A77D, 1D79, A77E, A77F, A7CA, and A7CB:

̅ ̆ ̇ ̈ ̉ ̊

8. Ordering. We recommend the following.

... g << G << ... << Ɔ << ̅ << Ɔ < g << Ɔ < Ɔ << Ɔ < g ...

... r << R << ... << ʀ << ̅ << ʀ < ʀ ...

... t << T << ... << Ƨ << ̅ << Ƨ < Ƨ < t << Ƨ ...

... þ << Þ < þ << Þ ...

Actually we would also prefer an alteration be made for the base form of the Insular letters (moving them out of their current base letters, and after them):

... g << G << ... < g << Ɔ < Ɔ << ̅ << Ɔ < Ɔ << Ɔ < g ...

... r << R << ... < ʀ << ̅ << ʀ < ʀ ...

... t << T << ... < Ƨ < Ƨ << ̅ << Ƨ < Ƨ < t << Ƨ ...

9. Security. None of these characters are required in identifiers.

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

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1AC1;COMBINING TRIPLE ACUTE ACCENT;Mn;220;NSM;;;;;N;;;;;
1AC2;COMBINING LATIN SMALL LETTER INSULAR G;Mn;220;NSM;;;;;N;;;;;
1AC3;COMBINING LATIN SMALL LETTER INSULAR R;Mn;220;NSM;;;;;N;;;;;
1AC4;COMBINING LATIN SMALL LETTER INSULAR T;Mn;220;NSM;;;;;N;;;;;
A7CA;LATIN CAPITAL LETTER CLOSED INSULAR G;Ll;0;L;;;;;N;;;A7CB;
A7CB;LATIN SMALL LETTER CLOSED INSULAR G;Ll;0;L;;;;;N;;;A7CA;A7CA
A7CC;LATIN CAPITAL LETTER DOUBLE THORN;Ll;0;L;;;;;N;;;A7CD;
A7CD;LATIN SMALL LETTER DOUBLE THORN;Ll;0;L;;;;;N;;;A7CC;A7CC
A7CE;LATIN CAPITAL LETTER DOUBLE WYNN;Ll;0;L;;;;;N;;;A7CF;
A7CF;LATIN SMALL LETTER DOUBLE WYNN;Ll;0;L;;;;;N;;;A7CE;A7CE
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11. Bibliography

Dickins, Bruce, & R. M. Wilson, eds. 1952. *Early Middle English texts*. Cambridge: Bowes & Bowes.

Hall, Joseph. 1920. *Selections from Early Middle English, 1130–1250*. Part I: Texts. Oxford: Clarendon Press.

Napier, Arthur S. 1894. “Notes on the orthography of the Ormulum”, in *History of the Holy Rood-tree, a twelfth century version of the Cross-legend*. (Early English Text Society: Original Series; 103.) London: Kegan Paul, Trench, Trübner & Co. Pp. 71–74. Reprinted 1998 ISBN 0-85991-857-2.

White, R. M., and Robert Holt, eds. 1878. *The Ormulum, with the notes and glossary of Dr R. M. White*. 2 volumes. Oxford: Clarendon Press.

12. Figures.

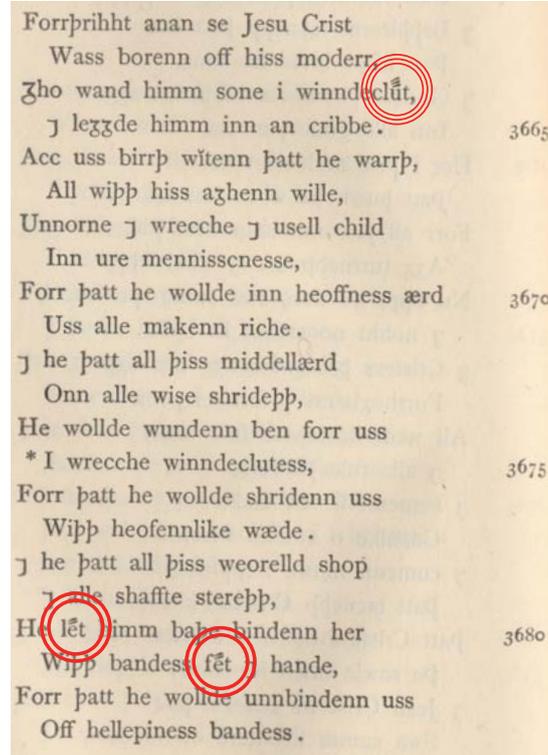


Figure 1. Example from White and Holt 1878:xcvii showing ◌̈̈̈ COMBINING TRIPLE ACUTE ACCENT alongside U+030B ◌̈̈ COMBINING DOUBLE ACUTE ACCENT.

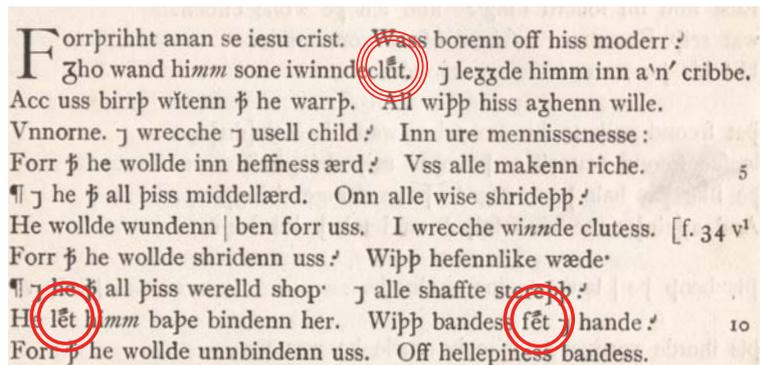
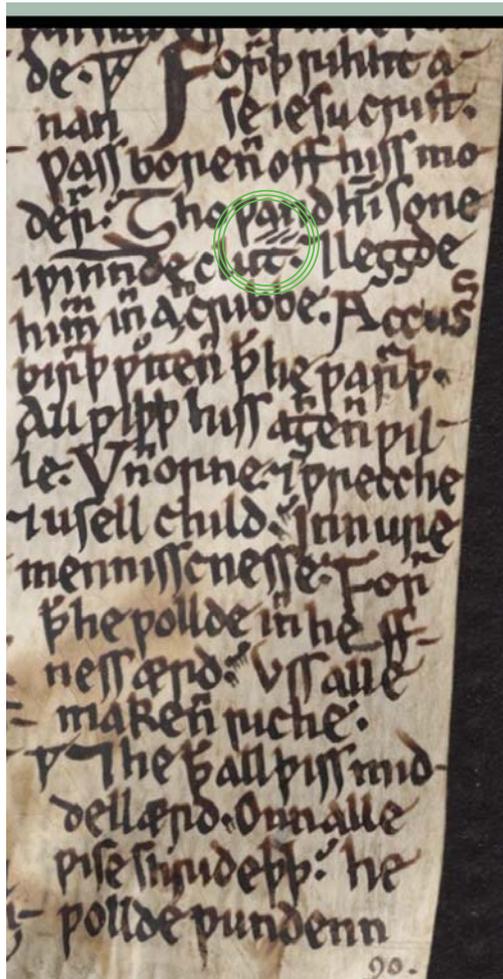
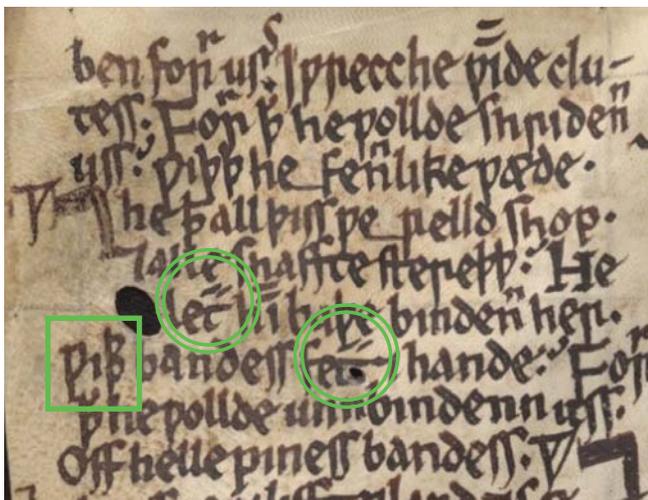


Figure 2. Example of the same text from Hall 1920:112 showing ◌̈̈̈ COMBINING TRIPLE ACUTE ACCENT alongside U+030B ◌̈̈ COMBINING DOUBLE ACUTE ACCENT.



f. 34r



f. 34v

Figure 3. The same text as given in Figures 1 and 2, from the Ormulum f. 34r–34v, lines 3662–3683, showing ◌ COMBINING TRIPLE ACUTE ACCENT alongside U+030B ◌ COMBINING DOUBLE ACUTE ACCENT. Sometimes for reasons of space it appears that Orm writes the accents atop the following character, but it is conventional (and proper) to read them as belonging to the vowel, given the design and intent of his orthography. Note in the very first line of the image from f. 34v the word *p̄de* *winnde* ‘swaddling’. Here U+0305 COMBINING OVERLINE indicating an *m* or *n* is used twice (because Orm doubles these too to indicate vowel length); this is not the COMBINING DOUBLE ACUTE ACCENT. There is also a DOUBLE THORN here.

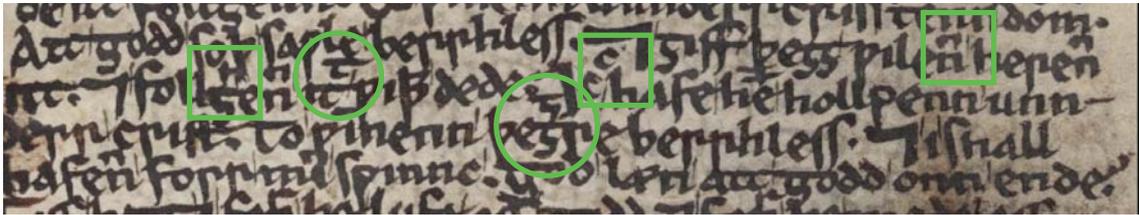


Figure 4. Example from the Ormulum f. 3v showing ◌ COMBINING LATIN SMALL LETTER INSULAR LETTER G in þeḡne (line 3) and ◌ COMBINING LATIN SMALL LETTER INSULAR LETTER T in iē (line 2), alongside examples of COMBINING C in Iē (line 2), of COMBINING H in follḡeñ (line 2), and of COMBINING N in pileñ (line 1). The four lines of text here read, in palaeographic transcription:

Att godd foþ faþle beþrhleff. 7 siþ þeḡḡ pileñ heþeñ
 itt. 7 follḡeñ iē riþ dede. Iē hafe hē hollpenn unn-
 derri crift. To þineñ þeḡne beþrhleff. 7 i fhall
 hafeñ foþr mī spinn. Sod læn att godd onn ende.

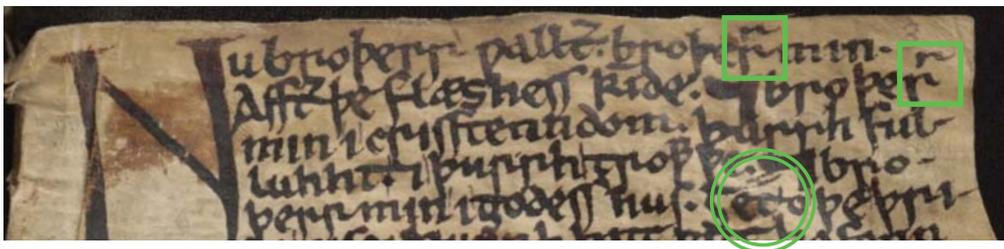


Figure 5. Example from the Ormulum f. 3v showing ◌ COMBINING LATIN SMALL LETTER INSULAR LETTER R in broþerñ *broþerr* ‘brother’ (lines 1 and 2; broþerñ is written hyphenated between lines 4–5). The COMBINING DOUBLE ACUTE ACCENT can be seen in line 5. The five lines of text here read, in palaeographic transcription:

Nu broþerñ þallè. broþerñ min.
 Affc þe flæsheff kīde. 7 broþerñ
 min i criffcenndom. Þurri ful-
 luhht 7 þurri troþþe. 7 bro-
 þerñ min i godeff huf. Sēt o þe þri-

For the guttural and palatal spirants Orm retains the Old English γ (in the former case adding an h), while for the guttural stopped consonant, as in *god*, he employs a sign which is represented in the printed editions by g . But in the printed editions the sign g is not restricted to the guttural stopped consonant: it is used also in words like *egge* (= Modern English 'edge'), where the gg had the dzh sound. In other words, the printed editions of the Ormulum make no difference between *egge* (= 'edge') and *eggenn*² (= to 'egg on'), though the pronunciation of the consonants in the two words was, in Orm's time, the same as now, i.e. dzh in the former case and a stopped g in the latter. But on examining the MS. I found that, though the editors make no difference, Orm did. The letter with which he always denoted the guttural stop (as in *god*, *gladd*, *eggenn*, &c.) is perfectly distinct from the sign which he used to express the dzh sound (as in *egge* 'edge,' *seggen* 'to say,' &c.). The latter, which in the following remarks, as well as in the transcript of the facsimile, is denoted by g , has the form of the continental g —: cf. *biggenn* in the facsimile, lines 2, 16, 18, 20, 41, 47, and *seggenn*, line 6. The former, which I shall denote by \mathfrak{g} , may be described as a sort of compromise between the Old English γ and the continental g : it has, in common with this latter, the closed upper part, thus differing from the Old English γ ; but it has, in common with the Old English γ , the straight horizontal top stroke, which projects to the left as well as to the right of the letter —: cf. *godd*, lines 4, 9, 10, 12, 38, &c., *biginnen*, line 13, &c. This straight horizontal top, especially that part of it which projects to the left, is its most characteristic feature, and serves to distinguish it from the g , from the round top of which a short sloping stroke extends to the right, there being no stroke whatever to the left. The absence of any stroke to the left of the top of the g at once distinguishes it from the \mathfrak{g} . Except for the one or two isolated instances mentioned on page 4, Orm never confuses the two signs, but always uses them correctly, \mathfrak{g} denoting the guttural stopped consonant, and g the dzh sound. I give a few instances—the pronunciation, g or dzh , is added in brackets, the number which follows denotes the number of times I have met with the word in question in the Ormulum MS.: *egge* 'edge' ($dzh-4$) is in each case written with gg ; *eggenn* 'to egg on' ($g-5$), *egginnng* ($g-1$) are in every instance spelt with \mathfrak{gg} . The verb *biggenn* 'to buy' ($dzh-18$) is always written with gg , being thus invariably distinguished from *biggenn* 'to dwell' ($g-20$). The verbs *leggenn* 'to luy' ($dzh-2$), and *seggenn* 'to say' ($dzh-33$) are in every instance written with \mathfrak{gg} , while the Scandinavian *trigg* 'faithful' ($g-3$), *kaygerrlezgc* 'love' ($g-2$) are spelt with \mathfrak{gg} .

Figure 6. Discussion in Napier (1894:71–72) of his analysis of the distinction Orm makes between his invented \mathfrak{g} / g /, \mathfrak{g} / j /, and g / $dʒ$ /. The graphs \mathfrak{gh} and \mathfrak{h} were used for / y /. The glyphs used in this Early English Text Society publication are not the best, though they do the job. (Note that an italic form of g was not cut.) But the shape of the INSULAR G and the CLOSED INSULAR G should be more similar.

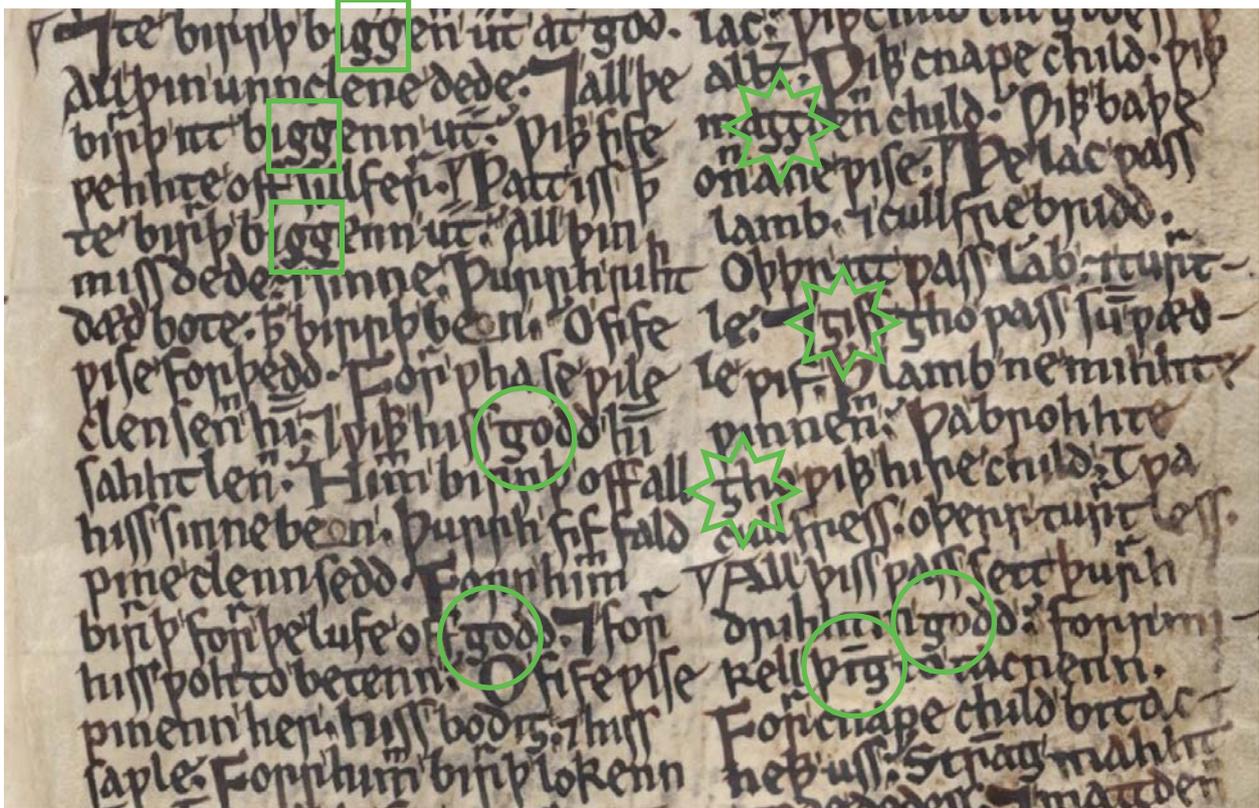


Figure 7. Text from Orm, f. 65r–65v, lines 7825–7841 (left column) and lines 7885–7895 (right column), showing the three different letters, *g* /g/, *ȝ* /j/ (*ȝh* /y/), and *g* /dʒ/. Enclosed in green we have the words *biggen* /'bɪdʒən/ 'to build', *godd* /gɒd/ 'god', *pīg* (pɪŋ) /θɪŋ/ 'thing', *maggden* /'majdən/ 'maiden', *ȝiff* /jɪf/, and *ȝho* /yɔ/ 'she'. Transcription of the text:

<p>Ʒ 7 te bɪrɪp biggeŋ ūt aē goð. All þɪn unncle ne dede: 7 all þe bɪʃp itc biggenn ūt: Þɪʃ fɪfe pehhce off ūllfeʃ. Ʒ Paet iff þ te bɪʃp biggenn ūt: All þɪn miŋdede 7 finne. Þurp h rɪht dædbote: þ bɪrɪp beon: O fɪfe piŋe forþedd. Forþ phaŋe pile clenŋe hɪ. 7 piþ hiŋ godd hɪ ŋahheleŋ. Hiŋ bɪrɪp off all hiŋ finne beon. Þurp h fiŋŋald pine clenŋfedd. Forþ hiŋ bɪʃp forþ þe luŋe off godd. 7 forþ hiŋ poh to betenn: O fɪfe piŋe piŋenn hep. Hiŋ bodiȝ. 7 hiŋ ŋaple: Forþ hiŋ bɪʃp lokenn hɪ þaē he:</p>	<p>7825 7830 7835 7840</p>	<p>Þɪʃ cnapechild. piþ maggdenchild: Þɪʃ baþe oŋ ane piŋe: Ʒ Þe lac paŋŋ lamb. 7 cullŋre bridd. Obþp itc paŋŋ lāb. 7 tuŋcle: 7 ȝiff ȝho paŋŋ ŋū pædle piŋ. Þ lamb ne mihhce piŋneŋ: Þa brɔhhce ȝho piþ hiŋe child. Ʒ pa cullŋreŋ. oþerp tuŋcleŋ. Ʒ All þiŋŋ paŋŋ ŋeet þurp h drihhcein godd: Forþ miŋell pīg to taenenn. Forþ cnapechild biŋacneþ uŋŋ: Ʒ ŋrāg mahht i gode dedeŋŋ.</p>	<p>7885 7890 7895</p>
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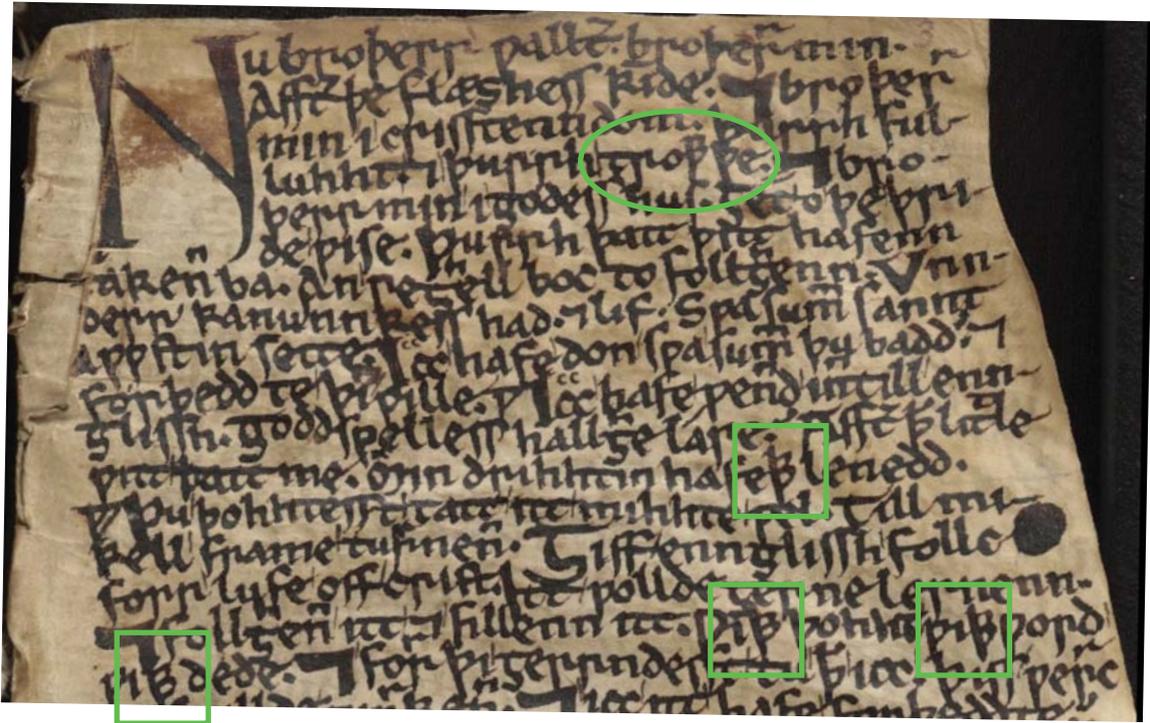


Figure 8. Example from the Ormulum f. 3v showing LATIN SMALL LETTER DOUBLE WYNN in the word *trowþe* (*trowþe* ‘belief’) and LATIN SMALL LETTER DOUBLE THORN in the words *hafaþ* (*hafaþ* ‘has’) and *wiþ* (*wiþ* ‘with’). The text here reads, in palaeographic transcription:

Nu broþerr þallè. broþer min.	f.3r	Y Icc hafe peñd inñtill enngliſh.	
Affè þe flæsheff kīde:		Soddspelleſſ hallḡe lápe:	
7 broþer min i cwiſſtenndom.		Affè þ liçle piçc þatt me.	15
Þurph fulluhht 7 þurph trowþe :		Min drihhtin hafaþ lenedd.	
7 broþerr min i godeſſ huſ.	5	Y Þu þohhteſſt tatt itt mihhte pel.	
ḡet o þe þpide piſe.		Cill mikell fraime tuſneñ,	
Þurph þatt piçc hafenn takeñ ba.		Siff enngliſh folc forp luſe off cwiſt.	
An reḡellboc to follḡenn.		Itt pollde ḡerne lepnenn.	20
Vnnderp kanunnkeſſ had. 7 liſ.		7 follḡeñ itt 7 fillenn itt.	
Spa fuḡñ ſannt Appſcin ſette:	10	Þiþ þohht, þiþ þorpd, þiþ dede.	
Icc hafe don ſpa fuḡñ þu badd:			
7 forþedd te þi pille.			

A. Administrative

1. Title

Proposal to add ten phonetic characters for Scots to the UCS

2. Requester's name

Michael Everson and Andrew West

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

Individual contribution.

4. Submission date

2019-06-10

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

Combining Diacritical Marks Extended (4); Latin Extended-D (6)

2. Number of characters in proposal

10.

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.

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. 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.)?

No.

2b. If YES, with whom?

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?

Germanicists, Anglicists, dialectologists, linguists.

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

Used in the *Ormulum*, a unique but very important record of Early Middle English; also used in publications about it and extracts from it.

4b. Reference

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

Yes.

5b. If YES, where?

Various 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 Latin 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?

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?

Yes.

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

Yes.

10c. If YES, reference

Cross references point to the related but different 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)?

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?

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?