

# Unicode request for Catholic Albanian letter *edhe*

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This is a request for the historical Albanian letter <ƒ ƒ> *edhe*, which corresponds to the modern digraphs *Dh dh* and *Th th*.

From the 16th to early 20th centuries, Catholic Albanians, centered on the province of Shkodër in the northwest of the country, wrote in a Latin script known as the *Catholic* or *Old Shkodran* alphabet. This alphabet was based on the Italian but was supplemented with several Cyrillic-derived letters. These supplementary letters are adequately supported by Unicode with the exception of *edhe*.

Bogdani (1685) calls this letter “ethe” (Figure 8, left). In a primer published by the *Bashkimi* society in 1895 it is called <eƒe> *edhe* when single and <eƒƒe> *ethe* when double (Figure 8, right). We propose the Unicode name *Latin letter edhe*, following modern Albanian orthography.

Single <ƒ ƒ> stood for the voiced fricative /ð/, written *Dh dh* in the modern alphabet. Double <ƒƒ ƒƒ> stood for the corresponding voiceless fricative /θ/, written *Th th* in the modern alphabet. This is a pattern familiar from single <s> for the voiced fricative /z/ and double <ss> for the corresponding voiceless fricative /s/ in the orthographies of languages such as French and German, or indeed from English words like *lose* and *loss*.

The first surviving work that uses these letters is Buzuku’s 1555 *Meshari* (Missal). There may have been other, similar works that are now lost, given how the alphabet used in later works (starting with Budi 1618) does not appear to be a direct descendant of Buzuku’s (Skendi 1960: 264). The Catholic orthography underwent many changes over time, for example in how closely it followed the Italian model but also because the dialect it represented varied over its three and a half centuries. Nonetheless, the letter *edhe* continued uninterrupted from Buzuku (1555) into the first decade of the 20th century.

The scholarly consensus is that the Albanian letter *edhe* <ƒ ƒ> was most likely borrowed from the Old Bosnian Cyrillic letter *ksi* <ѣ ѣ> (Çabej 1968, Genesin & Matzinger 2019, Demiraj 2025). It had a number of glyph variants over the years. (See the chronological gallery below.) There is even a short period of glyph-mixing, when different lowercase glyphs were used for single <ƒ> and double <ƒƒ> (Figure 7). Distinctive late italic and bold forms <ƒ> and <ƒ> are also attested (Figure 10, Figure 11).

Thanks to Neil Rees at the British Bible Society for supplying images of Crasnich (1870), and to Nicolas Datua for his careful review of this proposal.

# Characters

Ǝ 1DF99 LATIN CAPITAL LETTER EDHE.

Ǝ 1DF9A LATIN SMALL LETTER EDHE.

# Properties

1DF99;LATIN CAPITAL LETTER EDHE;Lu;0;L;;;;N;;;1DF9A;

1DF9A;LATIN SMALL LETTER EDHE;Ll;0;L;;;;N;;;1DF99;;1DF99

# Annotations

An annotation on glyph variation was requested at the SEW.

1DF99 LATIN CAPITAL LETTER EDHE

- Has a number of historical glyph variants

1DF9A LATIN SMALL LETTER EDHE

- Has a number of historical glyph variants

# Sorting order

In Bogdani (1685), <Ǝ> is alphabetized between <f> and <g>, filling the position of <θ> *th* in the Greek alphabet (Figure 8). The Albanian-Italian dictionary by Rossi da Montalto (1875) alphabetized <Ǝ> *dh* and <ƎƎ> *th* as separate letters, sorted after <z> along with the other extra-Latin letters: <..., u, v, z, Ǝ, ƎƎ, ε, 8, λ>. The dictionary by Jungg (1895), on the other hand, sorted <Ǝ> *dh* immediately after <d> and <ƎƎ> *th* immediately after <t>, for the first time matching their positions in the modern Albanian alphabet. Note that none of these orders reflect the position of Greek <ξ> *ks*, which would be expected between <n> and <o>.

# Unicode chart

## Latin Extended-G

1DF00

1DFFF

	1DF0	1DF1	1DF2	1DF3	1DF4	1DF5	1DF6	1DF7	1DF8	1DF9	1DFA	1DFB	1DFC	1DFD	1DFE	1DFF
0	ƒ	ɣ	ɔ̣	ɔ̤	Ǻ	ɶ	ω	ɿ	Ǽ	ɛ̣				ɥ	ɔ̧	ɫ
1	ɸ	ɮ	ɔ̥	ɔ̦	ǻ	Ɔ	ɹ	ɿ	Ǽ	ɛ̣				ɸ	ɔ̧	ɮ
2	ɔ̨	ɔ̩	ɮ	ɮ̨	ə̣	ɸ	ʃ	ɸ	ɹ	ɸ				ɮ	ɮ̨	ɮ̩
3	ɮ̪	ɮ̫	ɮ̬	ɮ̭	ɸ̣	ɸ̤	ɮ̥	ɮ̦	ɮ̧	ɮ̨				ɮ̩	ɮ̪	ɮ̫
4	ɮ̬	ɮ̭	ɮ̮	ɮ̯	ɸ̰	ɸ̱	ɮ̲	ɮ̳	ɮ̴	ɮ̵				ɮ̶	ɮ̷	ɮ̸
5	ɮ̹	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	wh	ɮ̿	ɮ̻	ɮ̼			ˆ	ɮ̽	ɮ̾	ɮ̿
6	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
7	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
8	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
9	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
A	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
B	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
C	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
D	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
E	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿
F	ɮ̺	ɮ̻	ɮ̼	ɮ̽	ɮ̾	ɮ̿	ɮ̺	ɮ̻	ɮ̼	ɮ̽			ˆ	ɮ̽	ɮ̾	ɮ̿

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(first editions in chronological order)

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—— (1621) <Pasechëra etrefshemit> *Pasëqyra e trrëfyemit = Speculum Confessionis*, Rome: Propaganda Fide, 408 pp.

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Pjetër Bogdani (1691) *Cuneus Prophetarum*. Padova: Tipografia del Seminario, 344 pp.

Francesco Maria da Lecce (1702) *Dittionario italiano-albanese*. Manuscript, 535 pp.

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Vincenzo Basile (1845) <Ruga e Parrisit calzuem kersctënvët Arbniis> *Rruga e Parrisit kalxuem kërshitenvet Arbniis*. Rome: Propaganda Fide, 144 pp.

<Uḡa e Sceites Crđć e tiera pun' t' divocme> *Udha e Shejtës Kryq e tjera pun' t' divocme* (1862). Rome: Propaganda Fide, 276 pp.

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- <Msime t' nevoiscme per me dasct Jëu Chrisctin> *Msime t' nevojshme për me dasht Jezu Krishtin* (1870). Rome: Propaganda Fide, 258 pp.
- Francesco Rossi da Montalto (1875) *Vocabolario della lingua epirotica-italiana*. Rome: Propaganda Fide, 1400 pp.
- Enjëll Radoja (1876) <Dotrina e Kerscten> *Dotrina e Kërshnten*. Shkodër: Catholic College Press, 252 pp.
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- Ndre Logoreci (1886) <T' mleḗunit e Dotrins Ksctën> *T' mledhunit e Dotrins Kshnten*. Rome: Propaganda Fide, 269 pp.
- Giacomo Jungg (1887) <Kulscedra e scpiirtit eblue t' riive> *Kulshedra e shpirtit zblue t' rive*. Shkodër, 104 pp.
- <T' dukunit e Eois Lurd> *T' dukunit e Zojs Lurd* (1887) Shkodër: Zoja e Papërlyeme, 41 pp.
- Ndre Mjeda (1889) <Jeta e sceitit Sc' Gnon Berchmans t' Scocnis Jëu Krisctit> *Jeta e shejtit Sh' Njon Berchmans t' Shoqnis Jezu Krishtit*. Rome: Propaganda Fide, 150 pp.
- Gaspër Benusi (1890) <Scciḗptari i msuem n' ghiuh t' vet> *Shqyptari i msuem n' gjuh t' vet*. Shkodër, Zoja e Papërlyeme, 160 pp.
- Ndre Mjeda (1892) <T' perghjamit e Eojis Bëkueme> *T' përgjāmit e Zojs Bëkueme*. Rome: Propaganda Fide, 103 pp.
- Giacomo Jungg (1895) <Fialuur i voghel sccḗp e ltinisct> *Fjalūr i vogël shqyp e ltinisht*. Shkodër: Catholic College Press, 204 pp.
- Ludwig von Thallóczy & Stefë Curani (1898) <T' nnoḗunat e Scḗḗrniis> *T' nrollunat e Shqypnis*. (No publisher listed.) 154 pp.
- <Pesmḗet biseda t' sceitit Sc' Leonard prei Porto Maurizio> *Pesmdhet biseda t' shejtit Sh' Leonard prej Porto Maurizio* (1900). Shkodër: Zoja e Papërlyeme, 100 pp.

## Historical background

What we call the *Albanian Catholic alphabet* is a reduction of the alphabet that was used in the earliest surviving work of Albanian literature in 1555, which itself was an adaptation of the Italian alphabet. The Catholic alphabet proper was used from Budi in 1618 until the onset of the 20th century (1909). It does not constitute a single standardized orthography, but rather a family of orthographies sharing a varying Italianate choice of digraphs, and augmented by the three supplementary letters <ɣ ɖ ε> that they inherited from the 1555 alphabet plus a later Greek <λ>.

All works written with these supplementary letters were written by Catholics, and almost all of them were written for religious purposes, hence the label “Catholic alphabet” (Skendi 1960: 264 f). All of the books published in the alphabet during the 17th–18th centuries were printed in Italy, most commonly by Propaganda Fide in Rome, while in the second half of the 19th century a good number were printed by Italian missionaries in Shkodër and by the Catholic Albanians of the city, which is why, within that context, the alphabet is also referred to as “Old Shkodran” (*shkodranishte e vjetër* – see Rrota 1936: 92, Çabej 1968: 50). The Catholic alphabet gradually fell out of use after 1895 with the creation of the *Bashkimi* alphabet, which got rid of the supplementary letters in favor of a purely Latin orthography that was much cheaper to print.

Extant Albanian literature, aside from short Albanian passages in foreign-language texts of the 15th century, begins with Gjon Buzuku, a Catholic priest, who in 1555 printed his “Missal” (*Meshari*), most likely in Venice. The only known original copy of the work is held in the Vatican Library. The book is an outlier both historically and linguistically, making it the most heavily researched work of early Albanian literature. Its orthography is Latin with five additional letters borrowed from Old Bosnian Cyrillic, also known as *Bosančica*, and a limited number of Italian digraphs. It is not clear whether the alphabet was an invention of Buzuku or came from an earlier, now-lost literary tradition (Çabej 1968: 46, Demiraj 2025: 8).

In the 17th century, the authors Pjetër Budi, Frang Bardhi and Pjetër Bogdani – apparently unaware of Buzuku’s work, which would only be rediscovered later – inherited three of the five Cyrillic-derived letters that we find in Buzuku. Their Catholic alphabet continued to be the one most widely used for Albanian for the next two centuries. In the second half of the 19th century there was a boom in Albanian-language books written by the Jesuits and Franciscans in Shkodër. Over time the orthography gradually lost its Italian appearance and became more regular. With the creation of the *Bashkimi* alphabet in 1895, *edhe* and the other the extra-Latin letters were eliminated and the orthography became nearly phonemic. After a few adjustments in the following decade, in 1908 the Congress of Manastir made the *Bashkimi* alphabet co-official for Albanian (alongside the Frashëri alphabet), and it eventually won out to become the standard used today.

One late work written in the Catholic alphabet, noteworthy both for its date and for its content, is the *T’ nnollunat e Shqypnis* (1898), written by the Austro-Hungarian Albanologist Ludwig von Thallóczy and translated into Albanian by Stefë Curani (neither of whom are explicitly credited), which unlike all other major works in the script deals with history rather than with religion.

## The letter *edhe*

As first attested in Buzuku (1555), the letter <ƒ> stood ambiguously for both *dh* and *th*. It is only rarely found written double, and in those cases as well it could stand for either *dh* or *th*. From Budi (1618) onwards it is regularly found standing for *dh* when single and for *th* when double, a convention that persisted until the alphabet fell out of use.

The shape of the letter varied greatly through time. In Buzuku (1555) it reached both the ascender and descender line, while near the end of its use the lowercase fit between the baseline and x-height (Figure 1).

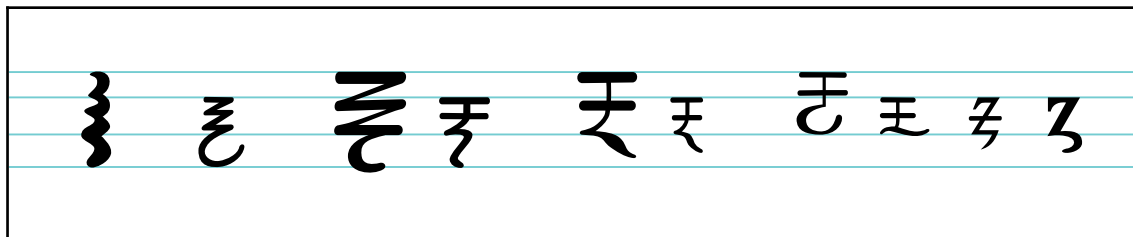


Figure 1. Appearance of the Catholic letter *edhe* through the centuries. From left to right: 16th c. (Buzuku; no casing), 17th c. (Budi, Bardhi, Bogdani; no casing), 18th c. (Da Lecce, the *Kuvendi*, Kazazi; with casing), 1845–1875 (with casing), 1870–1909 (with casing followed by italic and bold variants – see Figure 11 and Figure 10).

The origin of the letter lies in the uncommon old Cyrillic letter *ksi* <ѣ ѣ> (U+046E..046F), with a shift of the phonetic value represented. When digitizing these texts, scholars have until now most often substituted Albanian *edhe* <ƒ ƒ> with the Greek letter *xi* <Ξ ξ>, due to a lack of a better alternative. This is misleading both visually and semantically. In Albanian, *edhe* was perceived as distinct from Greek *xi*, and it had always had a different shape; by the end of its life it had neither ascender nor descender and had acquired a bowl in its uppercase form – both unlike the Greek letter. There is in addition an *explicit* contrast between Albanian *edhe* and Greek *xi*: Some Catholic Albanian works include passages in Greek, but the publisher nonetheless went to the non-trivial effort and expense of using a distinct die to typeset the Albanian letter, despite using the same die for both Greek and Albanian lambda, another supplementary letter in the Catholic alphabet (Figure 6).

# Chronological gallery

Here we illustrate the historical change in the shape of *edhe* from Buzuku in 1555 to the last major new publication in the Catholic alphabet in 1904. The sources the illustrations are taken from (not all of which appear in the references) are:

- Gjon Buzuku (1555) *Meshari*. Printed in Venice, held in the Vatican Library.
- Pjetër Budi (1618) *Dottrina Christiana*. Rome: B. Zannetti.
- Frang Bardhi (1635) *Dictionarium Latino-Epiroticum*. Rome: Propaganda Fide.
- Pjetër Budi (1664) *Dottrina Christiana* (2nd ed.). Rome: Propaganda Fide.
- Pjetër Bogdani (1685) *Cuneus Prophetarum*. Padova: Tipografia del Seminario.
- Elders of Gashi (1689) A letter to the Pope.
- Kuvendi i Arbënit* (1706) Rome: Propaganda Fide.
- Giuseppe Guagliata (1856) *Dottrina e Kërshten*. Rome: Propaganda Fide.
- Vincenzo Basile (1873) *Rruga e Parrisit*. Rome: Propaganda Fide.
- Tommaso Marcozzi (1882) *Muj i majit shuguruem Zojs Bëkueme*. Shkodër: Franciscan Press.
- Giacomo Jungg (1887) *Kulshedra e shpirtit*. Shkodër: Zoja e Papërlyeme.
- Pesmdhet biseda t' shejtit Sh' Leonard prej Porto Maurizio* (1900). Shkodër: Zoja e Papërlyeme.
- Smuetorja e Austri-Hungaris* (1904). Shkodër.

All images are from the National Library of Albania (BKSH), except for the letter from the elders of Gashi, which is taken from Wikimedia Commons.

Year	Unicase $\xi$ ( <i>dh</i> )
1555	
1618	
1635	
1664	
1685	

Year	Unicase ꞥ (dh)	
1689		
Year	Lowercase ꞥ (dh)	Capital ꞥ (Dh)
1706		
1856		
1873		
1882		
1887		
1900		
1904		

## Figures

11. Il “**ƒ**” semplice suonerà come “*δ*” greco o come il *th* inglese della voce *though*, ed essendo doppio “**ƒƒ**” assumerà, qual digramma, il suono del “*θ*” greco o del *th* inglese nella voce *thunder*.

Figure 2. Crasnich (1870: xi). Explanation of single <ƒ> (modern Albanian *dh*, Greek *δ*, English *though*) and double <ƒƒ> (modern Albanian *th*, Greek *θ*, English *thunder*). (Image source: British Bible Society)

19 E tui affrue gni sckrib, **ƒ**a atii: Mièscter, une due me t' marr mrapa t88, gi**ƒ**kùnn ci t' veesc.  
20 E **ƒ**a atii Jezu: **ƒ**èlpenat kan scpe<sup>˘</sup>lat, e scpên-niit e airit cièr**ƒ**at: por i Biri i nièrit nuk kaa ku me

Figure 3. Crasnich (1870: Matthew 8.19–20). Capital <ƒ> and lowercase <ƒ>. Also seen are <8> (in *t88* = modern *t̃*), <ε> (in *Jezu* = *Jezu*), and <λ> (in *scpe<sup>˘</sup>lat* = *shpellat*). Grave accent marks stress and the circumflex marks nasal vowels. (Image source: British Bible Society)

19 **ƒ**a Jezu at̃ne: Per sebèt t' paa-beesses jui. E per t' vertèt po ju **ƒ**an, n' pacci fee, saa gni koker e si-napit, mùnneni me **ƒ**an ktii mali: Sckò prei ktii n' at venn, e kaa me voit, e kurgiaâ scka me ken vsctiir

Figure 4. Crasnich (1870: Matthew 17.19). Capital *Th* is mixed-case <ƒƒ>. Digraphs include <gn> for *nj* and <sc> for *sh*. (Image source: British Bible Society)

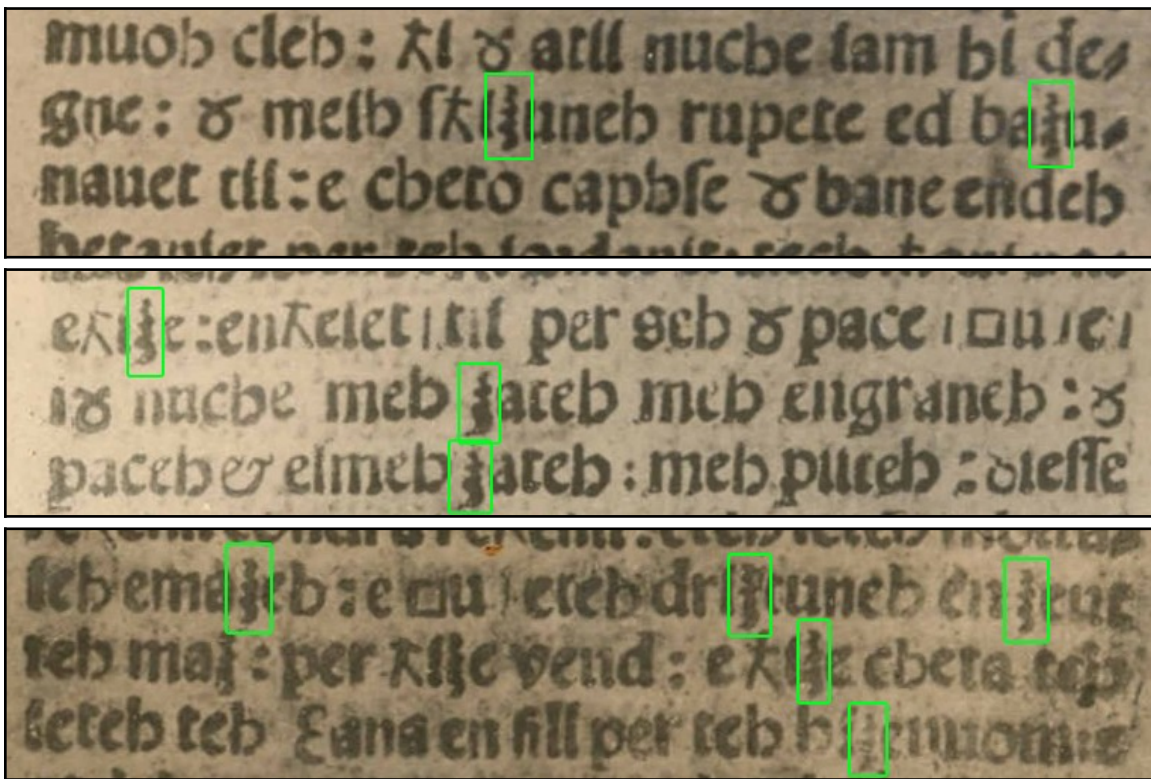


Figure 5. Buzuku (1555: folio 31r, 44r, 100v). Unicase *edhe* is highlighted. (Image source: BKSH).

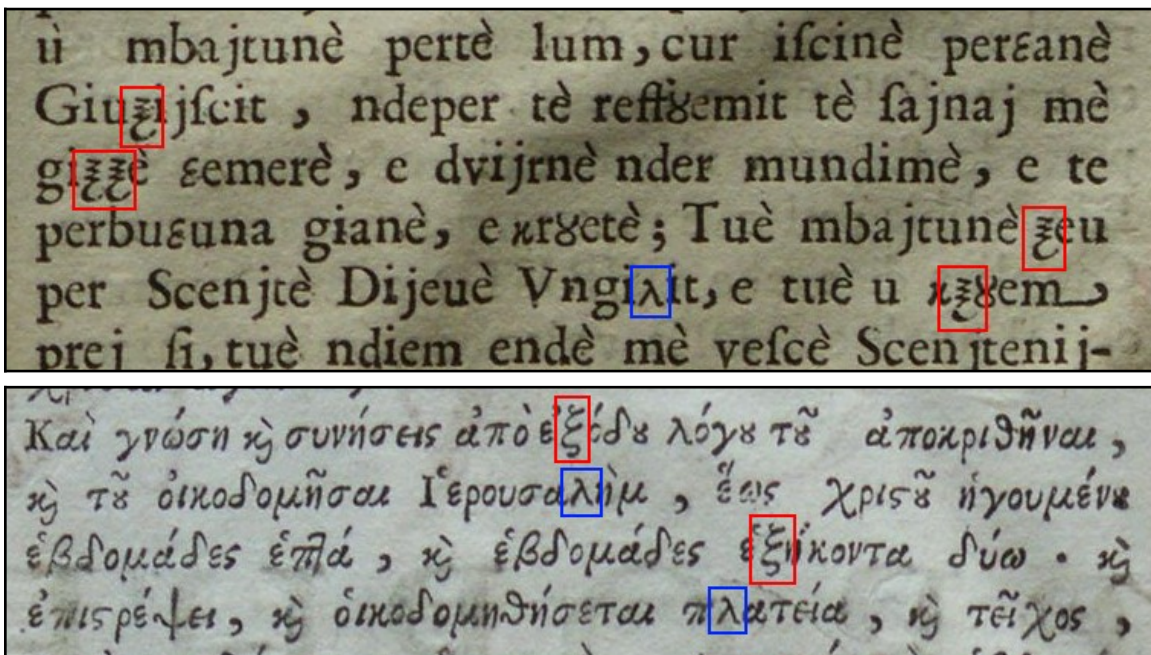


Figure 6. Bogdani (1685, vol. 2: 141, 146). While the same metal type is used for Albanian lambda ⟨λ⟩ and Greek lambda ⟨λ⟩ (blue), different type are used for Albanian *edhe* ⟨ɛ⟩ and Greek xi ⟨ξ⟩ (red). (Image source: BKSH)

sctit. Ciòt sstt perpiet praa e keiare Par-  
risin e mos e posetnò ma<sup>h</sup>niin tanne. E  
tui i predichue populit <sup>th</sup>ote: oh! scpirt-  
na scperblgem me giak t'Jesu Krisctit ju  
jeni fort t' kusctuescme, pse Jesu Kriscti  
per me ju psctue prei ferrit e prei dni-  
mil t' pà-soscm kaa der<sup>h</sup> g<sup>th</sup>giakun e  
vet. Per ket pun mennoim se n' kioft ci i

TR<sup>h</sup>ETTA DIT  
SOJA E <sup>h</sup>MSCME

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<sup>h</sup>e Soja beekueme âset me borg me

fial Eigniilit tui <sup>th</sup>an se po e ban kabul  
per me ken Nana e Jesu Krisctit, e na  
t' g<sup>th</sup>kena me ken librue prei robniet t'  
mcatit. <sup>th</sup>ni gni fial e regia Scpirtit Scêit  
kaa me raa permî Tss. <sup>th</sup>ije fialen tan-  
ne, e Jesu Kriscti kaa m' u zan n' krah-  
nuer tann; <sup>th</sup>ije fialen tanne, e scetergò-

Figure 7. Marcozzi (1882: 34, 358, 375). As in some other works of its period (e.g. Radoja 1876, D. B. 1877, *Do t' lutana* 1879), a small-cap-style glyph with a bowl is used in lowercase double <th> for voiceless *th* (red), while the more usual flat-bottomed glyph without descender is employed in lowercase single <h> for voiced *dh* (blue). Given how the main point of differentiation is still whether the letter is single or double, the bowl glyph can be considered a contextual variant, and as such does not require separate encoding. In a digital font, the effect might be replicated with small caps. Both capital letters use the same glyph, capitalising both letters for *Th*. (Image source: BKSH)

ALPHABETVM EPIROTIICVM.

Aa	A	a
Bb	Bc	b
Cc	Ce	c
Dd	Dc	d
Ee	E	e
Ff	Ef	f
ξ	Ethe	g
Gg	Ge	g
Hh	Ah	h
Ii	I	i
Kκ	Kappa	k
λλ	λυλα	ll
Mm	Em	m
Nn	En	n
Oo	O	o
Pp	Pe	p
Qq	Qu	q
Rr	Er	r
ε	Se	f
Tt	Te	t
88	Ev	u
Xx	X	x
Yy	Ypfilon	y
77	Zeta	z

A	B	C	Ch	D	Dh
(a)	(be)	(ce) (qe)	(che) (ce)	(de)	(eεe)
E	F	G	Gh	H	I
(e)	(effe)	(ghe)	(ge)	(akka)	(i)
K	L	Ll	M	N	Nn
(kapa)	(ele)	(ele) (elhe)	(eme)	(ene)	(ende)
O	P	R	Rr	S	Sh
(o)	(pe)	(ere)	(erre) (erhe)	(esse)	(esce)
T	Th	U	Y	V	X
(te)	(eεεe)	(u)	(s)	(ve)	(eee) (eze)
Xh	Z	Ts			
(eεce) (eze)	(zeta)	(zzeta) (ceta)			

Figure 8. (Left) Bogdani (1685, vol. 2, end pages). The letter is named <ξ> *ethe*. Note the alphabetic position of <ξ> *ethe* matches that of Greek <θ> *theta* rather than <ξ> *xi*. (Right) The *Bashkimi* primer (1895: 6), presenting a newly proposed orthography that approaches the modern Albanian alphabet. The names of the letters are given in the Catholic alphabet: *dh* is <εξε> and *th* is <εεξε>. (Image source: BKSH)

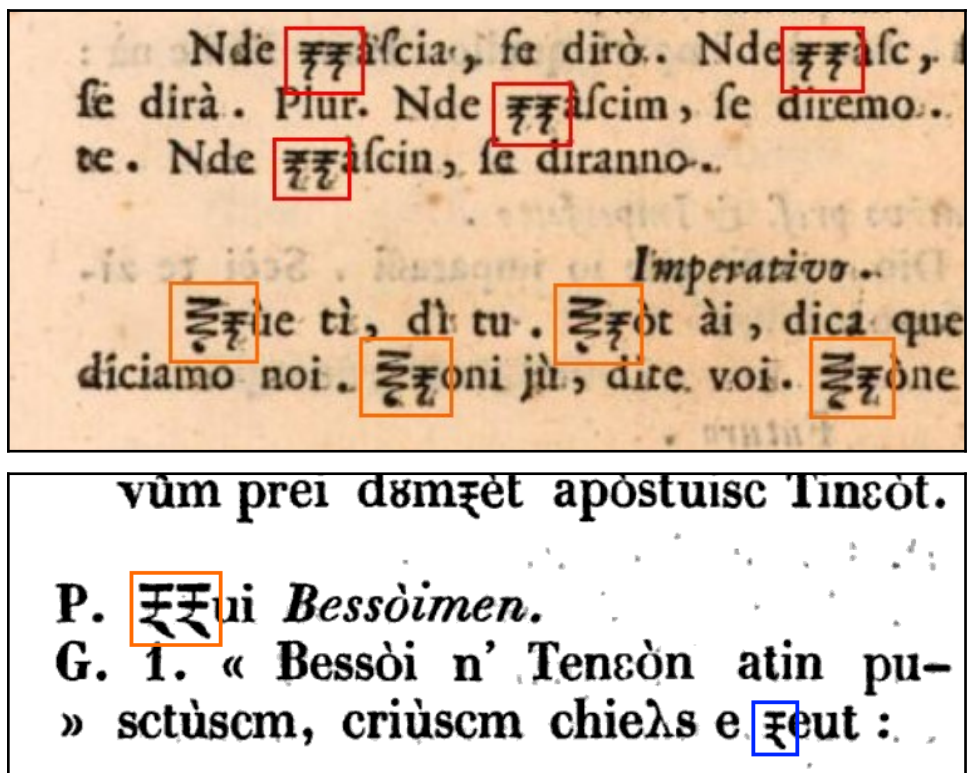


Figure 9. Top: Da Lecce (1716: 156). The most common choice for capitalizing the double letter was <ꞥꞥ>, as here and in Figure 4. Bottom: Guagliata (1845: 35). However, <ꞥꞥ> is also attested. (Image source: Google Books).

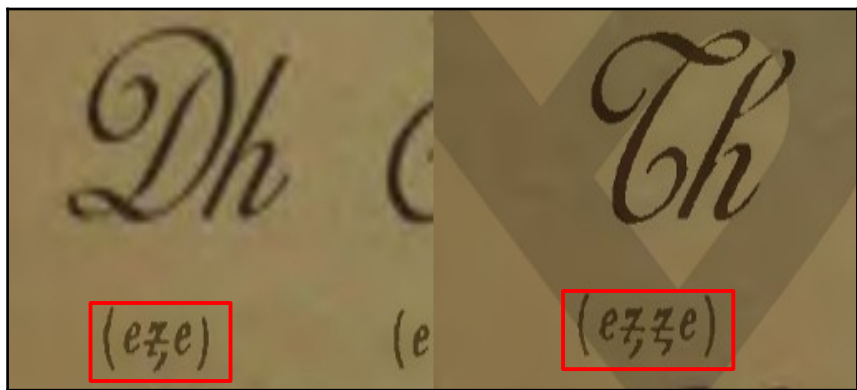


Figure 10. *Bashkimi* primer (1895: 8). An instance of italic *edhe* <ꞥ>, resembling a z with hook and stroke. (Image source: BKSH)

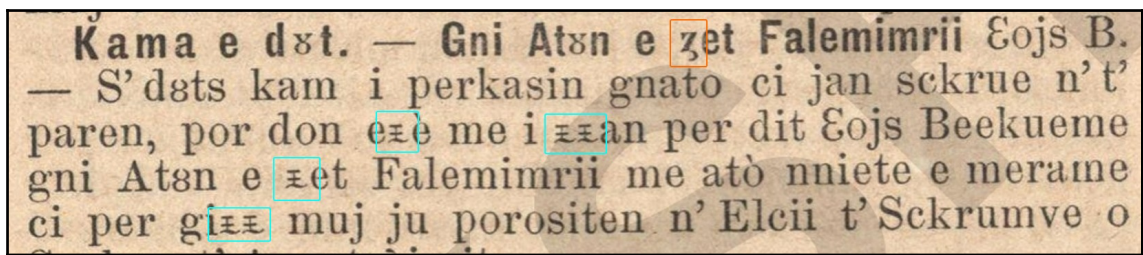


Figure 11. Pasi (1896: 3). In boldface text, a z with a hook <Ʒ> (red) is regularly employed for *edhe*, in both this and other short pamphlets published in the same period. Roman typeface keeps the usual form (cyan). (Image source: BKSH)

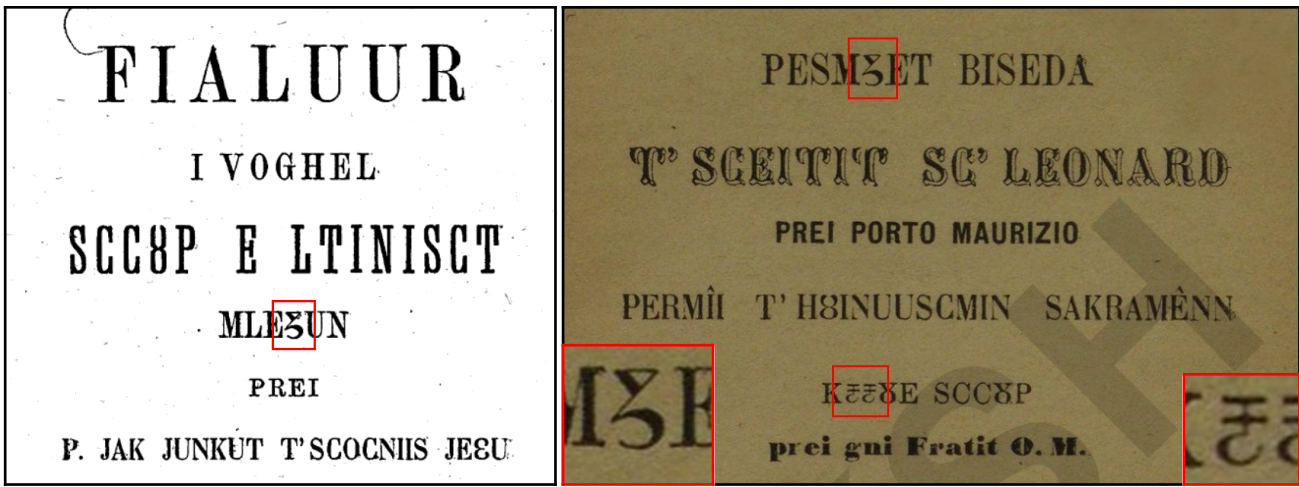


Figure 12. Title pages of Jungg (1895) and *Pesmdhet biseda* (1900), showing an alternative capital form of <Ʒ> that is only found in headline text. Typographers might use this as a model for a bold capital. The rest of these books contain the usual round-bowled capital letter (lower right). (Image sources: Google Books, BKSH).

Gnatie m̄aa von n' tetm̄eten facie nierit,  
 gnai popul̄ hoc risctas traēime e t' vsetiira,  
 jo prei barbarve, por prei do at̄etarve t' pa-  
 scpirt: e nner ta u daa n' scēi gni nieri ēm̄nit  
 Pombal. K̄x, ci i ēē piscin Richelieu ( Riscelié ) i  
 Portoghalit, prei inaadit kunnra fees katolike, u  
 kap me mesctarii e n' m̄n̄x̄r t' posacme me Je-  
 suit, e kac punoi kunnra kt̄x̄ne ci te e vona i  
 hoc faret prei atii ēeut, tui ju ghrabit' giēēcka

Figure 13. *Elçija i Zemrës së Jezu Krishtit* (February 1909, title rendered <Elcija i Ęemers J. Krisctit> in this issue). A late attestation of the Catholic alphabet, including the letter *edhe*. The periodical began in 1891 and used the Catholic alphabet until 1909, after which they switched to modern orthography.

**698\***. — Jeta e Sceitit Sc' Filip Nerit prei Firenzet, temeluesi i kongregazionit t' rreēatorit, sckruemun prei P. Pieter Jak Baccit kēēemun scc̄p̄ prei D. Lorenz Nensciatit prift. I dioceēt t' Ęadrims. Sckoder, Me Sctamp t' Kolegs Papnore. 1899.

In-8° de 224 pages. — Bibliothèque de l'École des Langues orientales (à Paris) : QQ. XI. 9.

Figure 14. Legrand & Gûys (1912: 196). A bibliography, published after the Catholic alphabet had fallen out of use, listing a title that contains the letter *edhe*.

**ISO/IEC JTC 1/SC 2/WG 2  
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS  
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646<sup>1</sup>.**

**Please fill all the sections A, B and C below.**

Please read Principles and Procedures Document (P & P) from [std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html](http://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html) for guidelines and details before filling this form.

Please ensure you are using the latest Form from [std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html](http://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html).  
See also [std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html](http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html) for latest *Roadmaps*.

**A. Administrative**

1. Title:	<i>Catholic Albanian letter edhe</i>
2. Requester's name:	<i>Francesco Catoni, Kirk Miller</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>individual</i>
4. Submission date:	<i>2026 April 11</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<i>yes</i>
(or) More information will be provided later:	

**B. Technical – General**

1. Choose one of the following:		
a. This proposal is for a new script (set of characters):	<i>no</i>	
Proposed name of script:		
b. The proposal is for addition of character(s) to an existing block:	<i>yes</i>	
Name of the existing block:	<i>Latin Extended-G</i>	
2. Number of characters in proposal:	<i>2</i>	
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary <input checked="" type="checkbox"/>	B.1-Specialized (small collection) <input type="checkbox"/>	B.2-Specialized (large collection) <input type="checkbox"/>
C-Major extinct <input type="checkbox"/>	D-Attested extinct <input type="checkbox"/>	E-Minor extinct <input type="checkbox"/>
F-Archaic Hieroglyphic or Ideographic <input type="checkbox"/>	G-Obscure or questionable usage symbols <input type="checkbox"/>	
4. Is a repertoire including character names provided?	<i>yes</i>	
a. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?	<i>yes</i>	
b. Are the character shapes attached in a legible form suitable for review?	<i>yes</i>	
5. Fonts related:		
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>Kirk Miller</i>	
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	<i>SIL (Gentium Release)</i>	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>yes</i>	
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>yes</i>	
7. Special encoding issues:		
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)?	<i>no</i>	

**8. Additional Information:**

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 [www.unicode.org](http://www.unicode.org) for such information on other scripts. Also see Unicode Character Database ([www.unicode.org/reports/tr44/](http://www.unicode.org/reports/tr44/)) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

<sup>1</sup> Form number: N4502-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

**C. Technical - Justification**

1. Has this proposal for addition of character(s) been submitted before? If YES explain	<i>no</i>
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.)? If YES, with whom? If YES, available relevant documents:	<i>yes</i> <i>Catoni and Rees are members of user communities</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	
4. The context of use for the proposed characters (type of use; common or rare) Reference:	<i>orthography</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	<i>no</i>
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? If YES, is a rationale provided? If YES, reference:	<i>no</i>
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<i>yes</i>
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>no</i>
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>no</i>
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character? If YES, is a rationale for its inclusion provided? If YES, reference:	<i>no</i>
11. Does the proposal include use of combining characters and/or use of composite sequences? If YES, is a rationale for such use provided? If YES, reference: Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? If YES, reference:	<i>no</i> <i>no</i>
12. Does the proposal contain characters with any special properties such as control function or similar semantics? If YES, describe in detail (include attachment if necessary)	<i>no</i>
13. Does the proposal contain any Ideographic compatibility characters? If YES, are the equivalent corresponding unified ideographic characters identified? If YES, reference:	<i>no</i>

## UnicodeData.txt

```
1 1DF99;LATIN CAPITAL LETTER OLD ALBANIAN DH;Lu;0;L;;;;N;;;1DF9A;  
2 1DF9A;LATIN SMALL LETTER OLD ALBANIAN DH;Ll;0;L;;;;N;;;1DF99;;1DF99  
+2
```