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ISO/IEC JTC 1/SC 2/WG 2 N3032 **L2/06-043**
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646
Please fill all the sections A, B and C below.
Please read Principles and Procedures Document (P & P) from
http://www.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
http://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html.
See also http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest *Roadmaps*.
Form number: N3002-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)

A. Administrative

1. **Title:**   *Proposal to encode one Tibetan punctuation mark*
2. Requester's name: *Andrew C. West (andrewcwest@gmail.com)*
3. Requester type (Member body/Liaison/Individual contribution):   *Individual contribution*
4. Submission date: *2006-01-30*
5. Requester's reference (if applicable):
6. Choose one of the following:
    This is a complete proposal: *YES*
    (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):   *NO*
        Proposed name of script:
    b. The proposal is for addition of character(s) to an existing block: *YES*
        Name of the existing block: *TIBETAN*
2. Number of characters in proposal: *1*
3. Proposed category (select one from below - see section 2.2 of P&P document):
A-Contemporary   *X*   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
4. Proposed Level of Implementation (1, 2 or 3) (see Annex K in P&P document):   *3*
    Is a rationale provided for the choice?   *NO*
        If Yes, reference:
5. Is a repertoire including character names provided?   *YES*
    a. If YES, are the names in accordance with the "character naming guidelines"   *YES*
    b. 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?   *Andrew West*
If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:
7. References:
    a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?   *NO*
    a. If YES, are the names in accordance with the "character naming guidelines"
    b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?   *YES*
8. Special encoding issue
    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)?   *NO*

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? **YES**
   If YES explain **Replaces N3012 (see also L2/05-346).**

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**
   If YES, available relevant documents: **Members of TIBEX mailing list (tibex@unicode.org)**

3. Information on the user community for the proposed characters (for example:
   size, demographics, information technology use, or publishing use) is included? **NO**
   Reference:

4. The context of use for the proposed characters type of use; common or rare) **Rare**
   Reference:

5. Are the proposed characters in current use by the user community? **Yes**
   If YES, where? Reference:

6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely
   in the BMP? **YES**
   If YES, is a rationale provided? **NO**
   If Yes,
   reference:

7. Should the proposed characters be kept together in a contiguous range (rather than being
   scattered)? **YES**

8. Can any of the proposed characters be considered a presentation form of an existing
   character or character sequence? **NO**
   If YES, is a rationale for its inclusion provided?
   If Yes,
   reference:

9. Can any of the proposed characters be encoded using a composed character sequence of either
   existing characters or other proposed characters? **NO**
   If YES, is a rationale for its inclusion provided?
   If Yes,
   reference:

10. Can any of the proposed character(s) be considered to be similar (in appearance or function)
    to an existing character? **NO**
    If YES, is a rationale for its inclusion provided?
    If Yes,
    reference:

11. Does the proposal include use of combining characters and/or use of composite
    sequences? **NO**
    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:

12. Does the proposal contain characters with any special properties such as
    control function or similar semantics? **NO**
    If YES, describe in detail (include attachment if necessary)

13. Does the proposal contain any Ideographic compatibility character(s)? **NO**
    If YES, is the equivalent corresponding unified ideographic character(s) identified?
    If Yes,
    reference:

ADDITIONAL INFORMATION

1. PROPOSED CHARACTER

Code Point	Representative Glyph	Proposed Character Name
0FD2	ⵂ	TIBETAN MARK NYIS TSHEG

Unicode Properties:

```
0FD2;TIBETAN MARK NYIS TSHEG;Po;0;L;;;;;N;;nyi tsek;;;
```

Linebreak Properties:

```
0FD2;BA # TIBETAN MARK NYIS TSHEG
```

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2. USAGE

The double tsheg mark (Tibetan NYIS TSHEG ཉིས་ཚེག་ "double tsheg") is a form of the intersyllabic tsheg mark that comprises two dots in vertical juxtaposition, in contrast with the normal tsheg mark [0F0B] that comprises a single dot.

The double tsheg mark is common in early Tibetan monumental inscriptions and manuscript texts, as exemplified by Illustrations 1-3: Illustration 1 shows a modern calligraphic copy of the first part of the inscription on a famous 9th century stone pillar at Samye; Illustration 2 shows a paper fragment from Dunhuang; and Illustration 3 shows a woodslip from the fort at Mazartagh at the south of the Taklamakan Desert (datable to the late 8th or early 9th century).
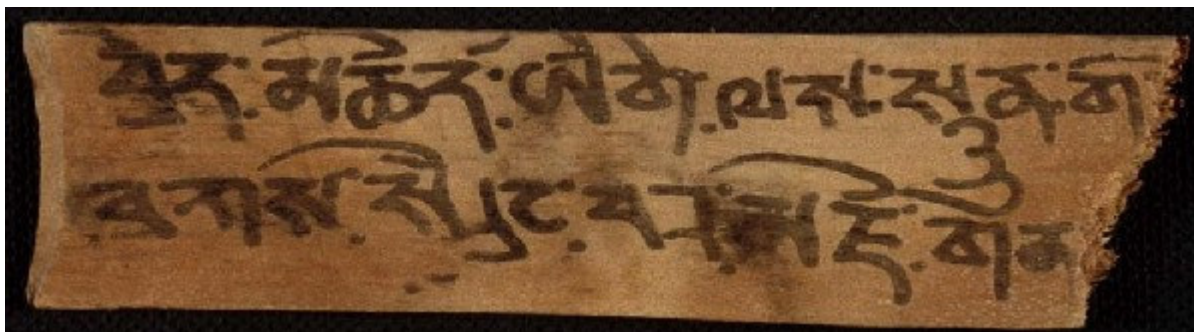
Note how both single tsheg and double tsheg marks occur together within the same text in Illustration 1.

Illustration 1 : Inscription on the Stone Pillar at Samye
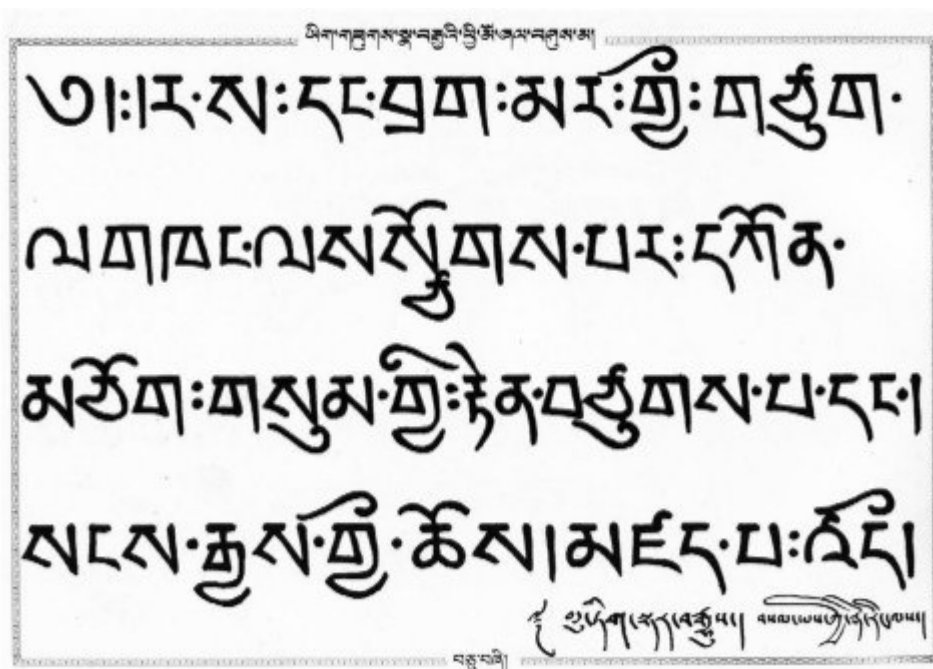
Source : ཡིག་གཟུགས་སྣ་བརྒྱའི་ཕྱི་མོ་ཞལ་བཀོད་མ། 《藏文书体百种》) [One Hundred Examples of Tibetan Script Styles] (Beijing : Nationalities Publishing House, 1999) page 14.

**Illustration 2 : Paper Fragment from Dunhuang**

Source : International Dunhuang Project (http://idp.bl.uk/GetObjectOverview/30102).
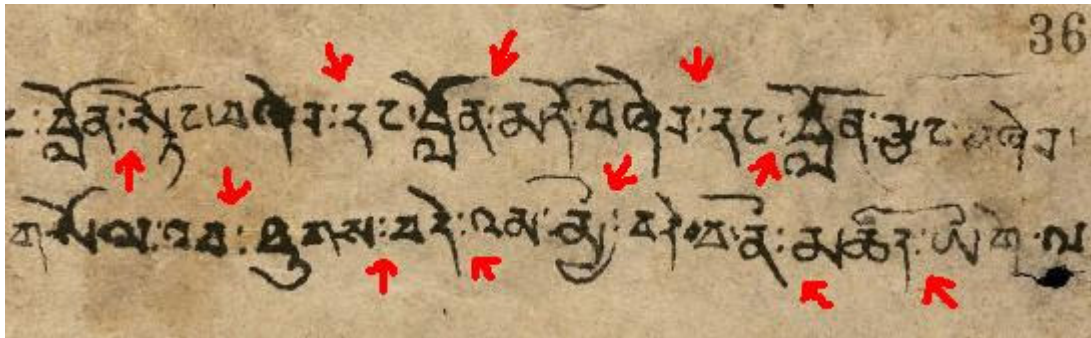
Illustration 3 : Woodslip from Mazartagh

Source : International Dunhuang Project (http://idp.bl.uk/GetObjectOverview/7056).

In transliterations of old texts such as these, the double tsheg mark is often distinguished from the single tsheg mark; for example, in Old Tibetan Manuscripts from East Turkestan in the Stein Collection of the British Library (London : The British Library, 1997-1998) the double tsheg mark is transliterated with a colon to distinguish it from the ordinary tsheg mark.

In addition to its normal syllable demarcation function, the double tsheg is often placed between shad marks to mark off the end of a section, as shown in Illustration 4, which is from a typeset edition of the early Tibetan manuscripts held at the Bibliothèque Nationale in Paris.

Illustration 4 : Typeset copy of an early Tibetan Manuscript
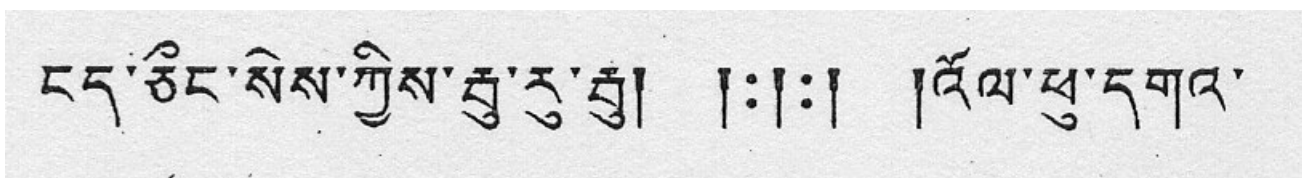
Source : Choix de Documents Tibétains conservés à la Bibliothèque Nationale Vol.IV (ICCAA, 2001) p.387.

Note that the shad + double tsheg + shad combination is also an element in U+0F07 ⌇ TIBETAN MARK YIG

MGO TSHEG SHAD MA, which is in effect a precomposed character (see N3033).

The double tsheg mark is also used in some modern editions of texts to indicate the point in the text from which a textual note refers. See Illustration 5 for an example of this usage taken from a modern edition of the "Comparative Tibetan Canon" བཀའ་བསྟན་བསྡུར published in China. It is proposed that this less common modern usage of the double tsheg mark be unified with the archaic double tsheg mark.

Illustration 5 : Annotated edition of the Comparative Tibetan Canon