

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 one punctuation character for medieval Cornish to the UCS

Source: Michael Everson

Status: Liaison Contribution

Action: For consideration by JTC1/SC2/WG2 and UTC

Date: 2017-10-15

Replaces: N4902 (L2/17-342)

0. Summary. This proposal requests the encoding of one punctuation character. If this proposal is accepted, the following character will exist:

⋈ 2E4F DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS

- used in medieval Cornish

1. DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. This separator character has only been observed in Cornish manuscripts, and there is a reasonable possibility that it was devised at the scriptorium at Glasney, where Cornish orthography is thought to have been developed and maintained. The character is used with some regularity between verses as a simple separator, and cannot be represented by any other punctuation characters in the standard. It has been found so far in the 14th-century poem *Pascon agan Arluth* ‘The Passion of our Lord’, in the drama *Beunans Meriasek* ‘The Life of St Meriasek’ (1504), in the recently-discovered drama *Bewnans Ke* ‘The Life of St Ke’, and in William Jordan’s 1611 “*Creation of the World*”. In the best (and earliest) hands the glyph is definitely two oblique strokes flanked by two angled dots, though in weaker hands glyph variants can be observed. These could be represented by sequences of existing characters if necessary, but the exemplar character cannot be. It is certain that only one character is needed.

2. Linebreaking. Line-breaking properties for these are suggested as follows.

2E4F: BA (Break_After)

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

2E4F;DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS;Po;0;ON;;;;N;;;;;

6. Bibliography.

The following forthcoming volumes in the series *Corpus Textorum Cornicorum* require the characters proposed in this document.

Williams, Nicholas, Alan M. Kent, & Michael Everson. Forthcoming. *The Charter Fragment and Pascon agan Arluth*. (Corpus Textorum Cornicorum; 1) Portlaoise: Everttype.

Williams, Nicholas, Alan M. Kent, & Michael Everson. Forthcoming. *Beunans Meriasek*. (Corpus Textorum Cornicorum; 5) Portlaoise: Everttype.

Williams, Nicholas, Alan M. Kent, & Michael Everson. Forthcoming. *Bewnans Ke*. (Corpus Textorum Cornicorum; 6) Portlaoise: Everttype.

Williams, Nicholas, Alan M. Kent, & Michael Everson. Forthcoming. *Gwryans an Bÿs (The Creacon of the World)*. (Corpus Textorum Cornicorum; 8) Portlaoise: Everttype.

Figures

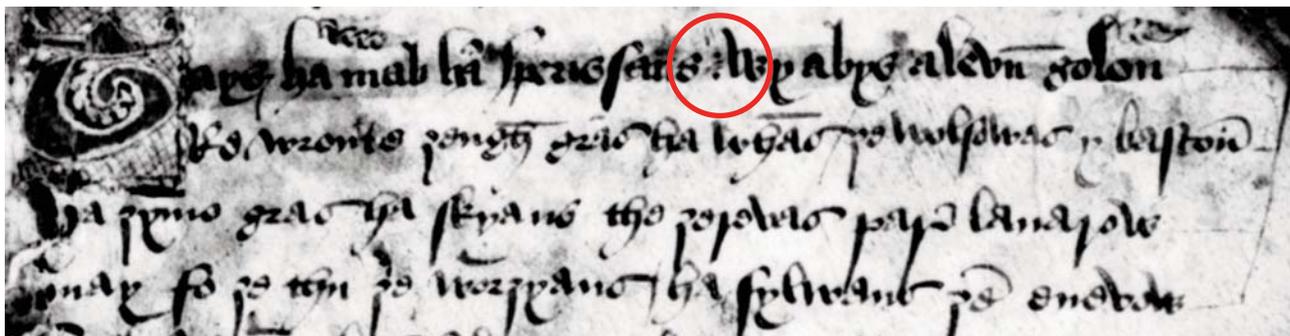


Figure 1. The first line of *Pascon agan Arluth* ‘The Passion of our Lord’ (BL MS Harley 1782B, fol. 1r), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. The text reads, in palaeographic presentation, normalized text, and translation:

Tays ha mab hâ fpezis fans ð Ɔy abys a lev̄n golon
 Re wzonte zeuġh̄ gras ha whās / ze wolfowas y bascoñ
 Ha zymo gras ha skyans the zerevas par' lauaroƆ
 may fo ze thu ze wozzyans / ha fylwans zð enevoƆ

*Tas ha Mab ha'n Spyr̄ys Sans,
 why a b̄ys a leun-golon,
 re wrauntyo dhywgh gr̄ass ha whans
 dhe wolsowes y Bassyon;
 ha dhymmo gr̄ass ha skians
 dhe dherivas p̄ar dell w̄on,
 may fo dhe Dhuw dh'y wordhyans
 ha selwans dhe'n Gristenyon.*

May Father, Son and the Holy Spirit—
 you who pray from the bottom of your heart—
 grant you grace and yearning
 to listen to his Passion,
 and to me grace and wisdom
 to recount as well as I can,
 that it may be for the glory of God
 and the salvation of Christians.

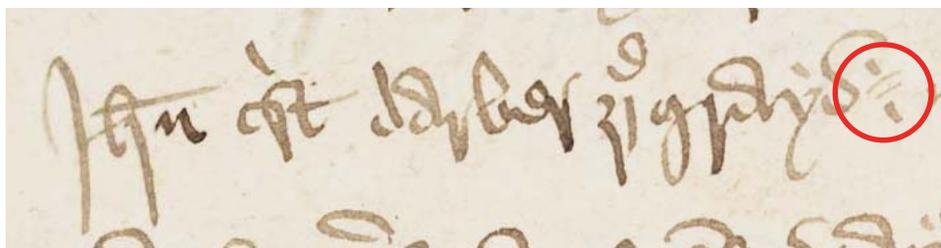


Figure 2. Text from *Beunans Meriasek* (Peniarth MS 105B, fol. 20r), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. The text reads:

Ihū Ɔft darber z̄j gr̄ays ð
Jesu Cryst, darbar dha ras
 ‘Jesus Christ, provide thy grace’

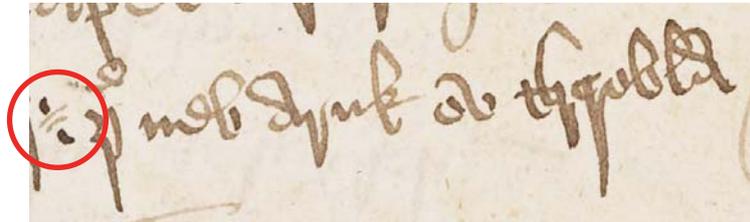


Figure 3. Text from *Beunans Meriasek* (Peniarth MS 105B, fol. 19r), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. The text reads:

÷ ʒ̄ neb a ruk ov throbla
dhe neb a wrug ow throbla
 'For him who has troubled me'

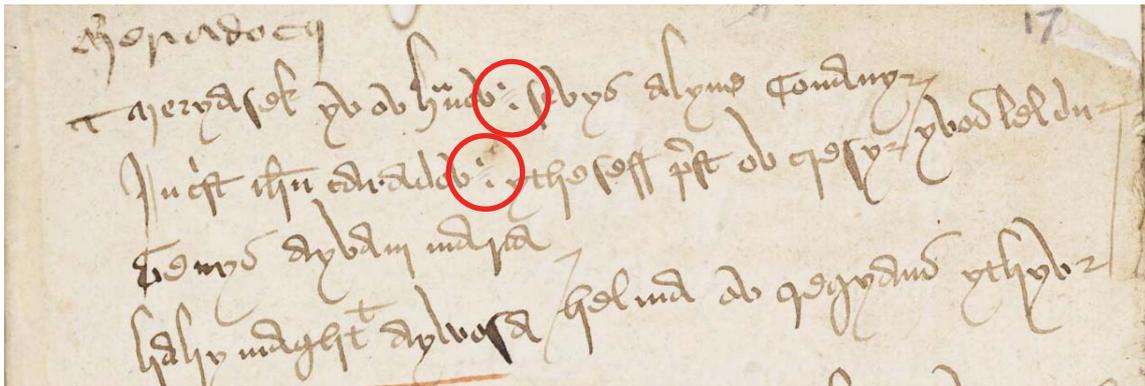


Figure 4. Text from *Beunans Meriasek* (Peniarth MS 105B, fol. 17r), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. The text reads:

Meradocg
 Mezyafek yv ov hñov ÷ fevys a lyne Conany
 In c̄st ih̄u caradov ÷ ythefeff p̄st ov crefy / y vos lei du •
 Genys ay vam maria
 ha hy maght^t aywofa / helma ov cregyans yth yv •

MERIADOCUS
Meryasek yw ow hanow,
sevys a lin Conany.
Yn Cryst Jesu caradow
yth esof prest ow cresy.
Y vos lel Dew
genys a'y vam Marya,
ha hy maghteth a'y wosa;
hemma ow crejyans yth yw.

MERIASEK
 Meriasek is my name,
 Raised from Conan's line
 In Christ Jesu the loveable
 Am I ever believing.
 That he is true God
 Born of his Mother Mary,
 And she a maiden notwithstanding ;
 This is my belief.

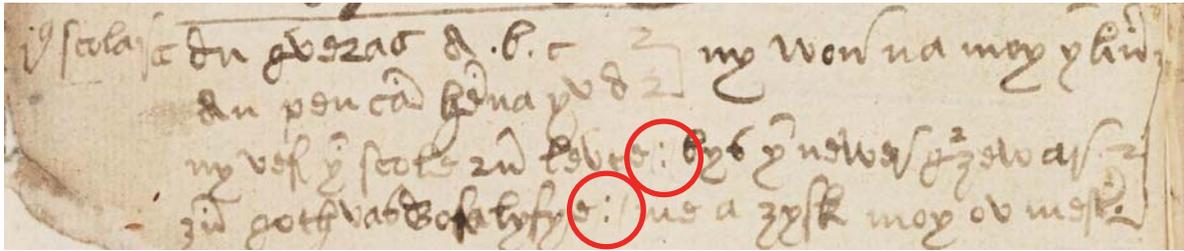


Figure 5 Text from *Beunans Meriasek* (Peniarth MS 105B, fol. 3v), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. In this rather unskilful hand the dots and lines are reversed and appear like |:| or /:/ but the function is clear and unambiguous and this glyph is not to be preferred (the glyph could be composed with VERTICAL BAR and COLON at need). The text reads:

i^o scolar
 du gvezas A · b · c / an pen cā hēna yv d
 ny won na moy ŷ liú
 ny vef ŷ scole zū levte ꝛ bys ŷ newer g̃zewar
 zū gothvas wofa lyfye ꝛ me a zyfk moy ov mest'

PRIMUS SCOLARIS

*Dew gweres A B C, -
 an pen can, henna yw D.
 Ny won na moy y'n lyver.
 Ny vuef yn scol, re'm leouta,
 bys yn nyhewer gordhewer.
 Dhe'm godhwos, wosa lyrya
 me a dhysk moy, ow mester.*

FIRST SCHOLAR

God keep A, B, C,
 The end of the song, that is D.
 I know no more in the book.
 I was not at school, by my loyalty,
 Until late (?) yesterdiay evening.
 To my knowledge, after dining
 I will learn more, my master.

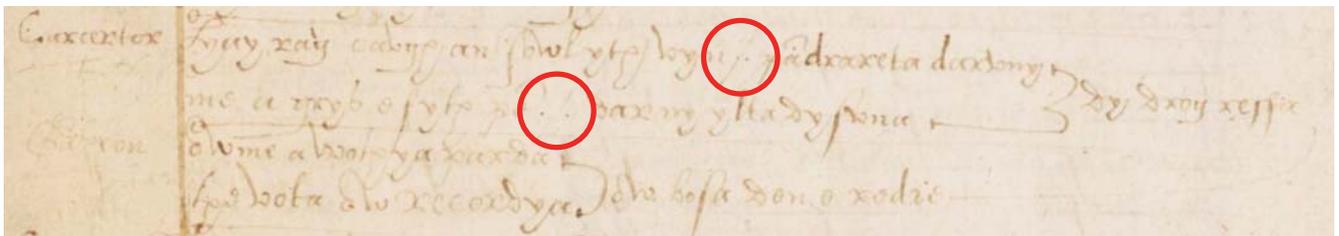


Figure 6. Text from *Bewnans Ke* (NLW MS 23489B, fol. 3v), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. It was written around 1500 but survives only in an incomplete manuscript from the second half of the 16th century. The hand is spidery and untrained. Here, toward the beginning of the copy, the scribe draws the line separator horizontally, rather than at an angle, looking more like two middle dots and solidus ·/· than as the paradigmatic character. See the next figure for the scribe's other glyph variants iof of the same character. The text reads:

Carcertor
 Hay rag cavgh an Iowl yth vyn ꝛ pâdrareta darvny
 me a grys e fyth pê ꝛ dar ny ylta dyfvna
 dy drog reffa

CARCERATOR

Hay, 'rag! Caught an Jowl y'th vyn!
 Pandra reta? Dar, huna,
 me a grys. E 'fyth ge peyn!
 Dar, ny ylta dyfuna?
 Dys! Drog re 'fo!

JAILER

Hey, come on! The Devil's turd in your mouth!
 What are you doing? What, sleeping,
 I think. You'll suffer!
 What, can't you wake up?
 Come on! Damn you!

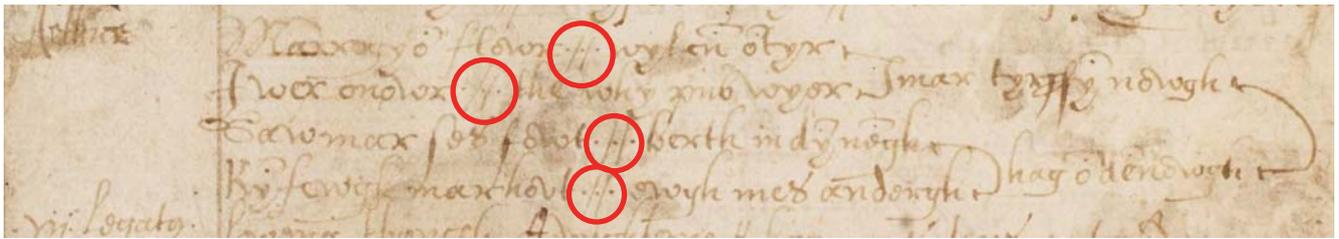


Figure 7. Text from *Beunans Ke* (NLW MS 23489B, fol. 12v), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. Here, much later in the copy, the scribe draws the line separator horizontally, with a variety of combinations of middle dots and solidus: ·/·. A form with two dots also occurs on this same page. ·//· The text reads:

Arthur

Marrogyô flowr ꝛ wylcû ôtyr
 I wer onowr ꝛ thewhy pub wyer
 mar tyrffÿnowgh
 Saw mar fes fowt ꝛ berth in dÿnêgh
 Kÿfewgh mar hovt ꝛ ewgh mes an dergh
 hag ôdênowgh

ARTHURUS

*Marrogyon flowr,
 wylcum o'm tyr,
 i wer onowr
 thewhy pub wyer
 mar tyrffÿnowgh.
 Saw mars es fowt
 aberth ynneugh,
 kyn fewgh mar hout,
 ewgh mes a'm veu
 hag omdennowgh.*

ARTHUR

Choice knights,
 welcome to my country,
 to great honour
 for you in very deed
 if you deserve.
 But if there is a fault
 within you,
 though you be never so haughty,
 get out of my sight
 and withdraw.

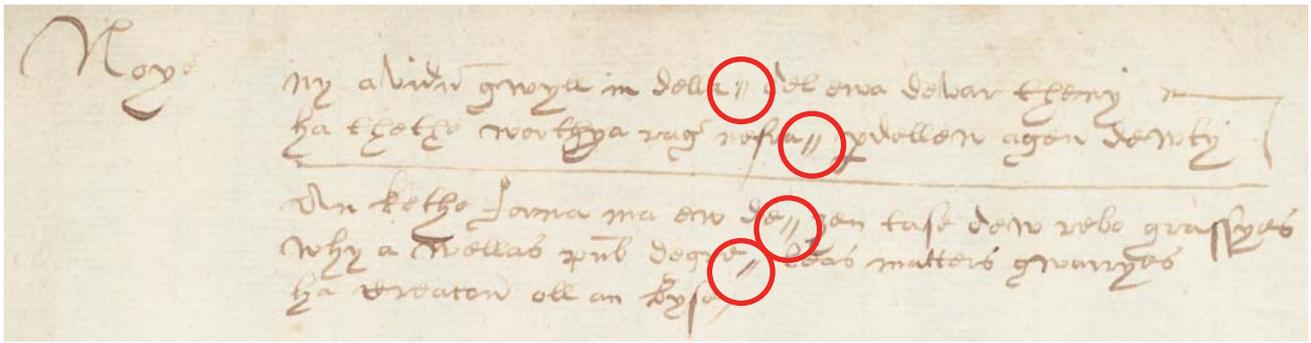


Figure 8. Text from *Gwryans an Bys* ‘The Creation of the World’ (Bodleian MS 219, fol. 27r), showing DOUBLE OBLIQUE HYPHEN WITH FALLING DOTS. The scribe, William Jordan, does not run verse lines together very much but when he does he omits the dots. This document was written in 1611, a long time later than *Pascon agan Arluth*, so the scribal tradition established in Glasney has attenuated, as it has with *Bewnans Ke*. The text reads:

Noy

Ny a vydn gwyll in della z del ewa dewar thenny,
 ha thethe wordhya rag nefra z p dellew agan dewty
 An kethe jorna ma ew de z zen tafe dew rebo graffyes.
 Why a wellas pub degre z leas matters gwarryes
 ha creacoñ oll an byfe

NOAH

*Ny a vydn gwil indella,
 dell ywa devar dhyn ny,
 ha dha wordhya rag nefra,
 par dell yw agan düty.*

*An keth jorna-ma yw dü,
 dhe'n Tas Duw re bo grassys.
 Why a welas pub degre,
 lies mater gwaries
 ha creacyon oll an bys.*

NOAH

We will do so,
 as is our obligation,
 and worship you forever
 as is our duty.

This same day is over,
 thanks be to God the Father.
 Every estate of you saw,
 many matters acted
 and the creation of all the world.

A. Administrative

1. Title

Proposal to add two characters for Medieval Cornish to the UCS

2. Requester's name

Michael Everson

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

Individual contribution.

4. Submission date

2017-10-15

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

Supplementary Punctuation

2. Number of characters in proposal

1.

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.

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?

The author is a member of the user community; also Nicholas Williams, Alan M. Kent.

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?

Medievalists, Celticists, and other scholars.

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

Used historically and in modern editions.

4b. Reference

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

Yes.

5b. If YES, where?

Scholarly 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 punctuation and combining 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?

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?