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Universal Multiple-Octet Coded Character Set
International Organization for Standardization
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1. Introduction

This document proposes the encoding of the following three Christian symbols in the Ancient Symbols block at 101A1..101A3:

Code Point	Glyph	Character name
U+101A1	☧	RHO CROSS
U+101A2	☧	RHO CROSS WITH ALPHA AND OMEGA
U+101A3	☧	CHI RHO WITH ALPHA AND OMEGA

Currently the following four related Christian symbols are encoded:

Code Point	Glyph	Character name and aliases	Version	Script
U+101A0	☧	GREEK SYMBOL TAU RHO = rho-cross, staurogram	7.0	Greek
U+2CE8	☧	COPTIC SYMBOL TAU RO	4.1	Coptic
U+2CE9	☧	COPTIC SYMBOL KHI RO	4.1	Coptic
U+2627	☧	CHI RHO = Constantine's cross, Christogram	1.0	Common

Note that U+2CE8 and U+2CE9 were encoded specifically for use with the Coptic script, and should not be used in other contexts. In particular U+2CE9 was deliberately not unified with the existing U+2627, and U+101A0 was not unified with the existing U+2CE8.

2. Rho Cross

U+101A0 Greek Symbol Tau Rho (⳨) was proposed for encoding in 2012 by Joshua Sosin *et al.* of the Integrating Digital Papyrology project (see L2/12-034, WG2 N4194 "Proposal for three Greek papyrological characters"). The primary reason for proposing this character for encoding was in order to represent the staurogram in early Greek manuscripts of the *New Testament* dating from the early 3rd century AD. In such manuscripts the staurogram occurs exclusively as part of abbreviations related to the word σταυρός [stauros] "cross", such as σⳋος for σταυρος [stauros], σⳋον for σταυρον [stauron], and σⳋοω for σταυροω [stauroo] "to crucify". The staurogram does not occur in isolation in early Greek manuscripts, and so can be considered to originally have been a ligature of the letters *tau* and *rho* rather than a symbol.

The proposal also briefly mentions that "[t]he symbol was later adopted into the Coptic script and into Latin, but not before 4c CE", and the code chart annotation for U+101A0 gives the alias "rho-cross", which suggests that U+101A0 is intended to unify the staurogram (⳨) used in early Greek manuscripts and the *rho*-cross (₽) found in later Latin contexts (such as shown in Fig. 1 and Fig. 2). On the other hand, the name of U+101A0 (GREEK SYMBOL TAU RHO) and the fact that it has a script property of Greek imply that it is not intended to be used to represent the *rho*-cross symbol that is used in Latin text contexts. For the reasons outlined below we believe that it is not appropriate to unify the Greek staurogram and the Latin *rho*-cross, and so the latter should be encoded separately.

Fig. 1: *Photograph, drawing and transcription of the Roman gravestone of Bellausus, who died at the age of 42 on the nones of July*

Photograph of stone on display at the Musée Gallo-Romain in Lyon by Andrew West	Drawing in Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* (1856) vol. 1 Plate 3	Transcription in Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* vol. 1 (1856) pp. 67–68

To begin with, there is no scholarly consensus that the *rho*-cross is derived from the Greek staurogram. The *rho*-cross symbol first appears in Roman funerary inscriptions at least a hundred years later than the earliest Greek manuscript use of the staurogram, and in contrast with the staurogram it occurs as a standalone symbol, not as part of a word. Most significantly, the actual form of the *rho*-cross is a Christian cross (✝) with the top arm combining with the loop of the letter *rho* (which may be either a closed *rho* shape or an open *rho* shape, largely dependent on location within the Roman empire), as shown in Fig. 1 above (see Fig. 14 through Fig. 16 for additional examples of early epigraphic and manuscript *rho*-crosses).

The Roman *rho*-cross symbol is clearly based on a cross (usually with flared terminals on all four arms) rather than the letter *tau*, and so it is probable that the *rho*-cross symbol does not actually derive from the *tau-rho* ligature found in Greek manuscripts, but was independently created by analogy with the *chi-rho* symbol (Constantine's cross) with which it often co-occurs (see Fig. 3, Fig. 25, and Fig. 27 for discussion).

The *rho*-cross continued in use as a Christian symbol in texts written in the Latin script through the Middle Ages up to the current day. Fig. 2 shows a *rho*-cross in a modern typeset edition of an Anglo-Saxon charter written in Old English. This clearly indicates that the *rho*-cross is not a Greek-specific symbol, but should have a Unicode script property of Latin or Common (Common is most reasonable as the *rho*-cross symbol could well occur with other scripts used for Christian writings such as Cyrillic).

Fig. 2: A. J. Robertson, *Anglo-Saxon Charters* (OUP, 1956/2009) pp. 10–11

VI. THE WILL OF BADANOTH BEOTTING

✝ IC Badanoð[1] beotting cyðo 7 writan hato hu min willa is ðet min ærfe lond fere ðe Ic et Aeðeluulfe cyninge begæt 7 gebohte mid fullum friodome on æce ærfe æfter minum dege 7 minra ærfewearda ðet is mines wifes 7 minra bearna · ic wille ærist me
5 siolfne[2] Gode allmehtgum[3] forgeofan to ðere stowe æt Cristes

VI. THE WILL OF BADANOTH BEOTTING

✝ I, Badanoth Beotting, declare and order to be put in writing, what I desire to become of my heritable land (which I obtained and bought from King Æthelwulf with full freedom as a perpetual inheritance) after my death and that of my heirs, namely my wife and my children. First of all I desire to dedicate myself to God Almighty at the foundation at Christchurch, and

The later typographical representations of the *rho*-cross also indicate that unification with the staurogram is not appropriate. Fig. 3 shows serif forms of the *chi-rho* and *rho*-cross symbols, whereas Fig. 4 shows sans-serif forms of these symbols. The code chart glyph for U+101A0 does not match either form of the *rho*-cross because it has a rounded *rho*-shaped top which is never the case for the *rho*-cross.

THE MONOGRAM OF CHRIST.

IANITY is but little older than the Chrismon, the monogram of Christ. Indeed, some, whose opinions are of weight, ascribe the invention and the adoption of this sacred symbol to the time when the followers of Jesus, at Antioch, accepted the name which the heathen had applied to them in derision. Although there is no evidence of this, it is by no means improbable. The first Gentile Church at Antioch was composed of Greeks, or of Jews who, like St. Paul, were accustomed to the Greek tongue. The name of their Lord and Master, ΧΡΙΣΤΟΣ (*Christos*, Christ, the Anointed), was of vast import to them ; and it is probable that the initial letters, XP (CHR), were used as a sacred sign from the beginning. This abbreviation is found in all the early manuscripts of the New Testament, written thus, XP, the dash above indicating contraction. That the monogram proper is not used in the manuscripts is no argument against its greater antiquity ; for the oldest Codex (the Sinaiticus, probably) was not written earlier than the middle of the fourth century, and the Chrismon is found on Christian tombs of the beginning of the second century.

A still greater antiquity has been assigned

The monogram is found also on vases, lamps, seals, and rings, of a very early date.

It appears on the Christian tombs in the Catacombs in a number of diverse forms, of which two are met most frequently. One of these, a combination of the Greek letters X and P, as seen in the above examples, is probably the most ancient. In the other the X becomes a cross, the perpendicular of which constitutes the staff of the P, as seen in No. 3. The first of these forms occurs the

oftener on the tombs. At a later period, the cross is found occasionally detached from the P, as in No. 4. The Alpha (A) and the Omega (ω) frequently make a part of the monogram, appearing sometimes above and sometimes below the arms of the cross. This addition is in allusion to the passages of Scripture where Christ says: "I am Alpha and Omega, the beginning and the end." Some contend that the sign of which St. John speaks in the Apocalypse is none other

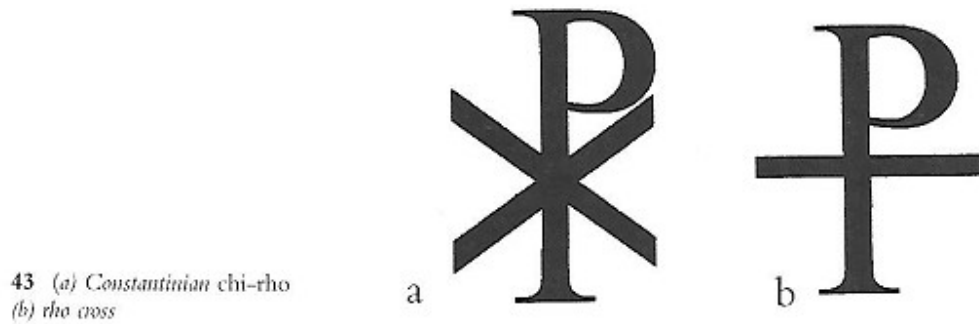| Fig. 184. | Fig. 185. | Fig. 186. |
| The Chi-rho, IV Century | The Chi-rho, another Form | The Chi-rho, a further Variation |

Fig. 5: David Petts, *Christianity in Roman Britain* (Tempus, 2003) p. 105

43 (a) Constantinian chi–rho
(b) rho cross

a

b

Actually, the examples of printed use given in the proposal for U+101A0 show a sans-serif P-shaped top rather than a ρ-shaped top (see L2/12-034 / WG2 N4194 Figs. 7, 8 and 10, reproduced in this document as Fig. 31, Fig. 32, Fig. 33), so in a sans-serif font the staurogram and the *rho*-cross could have the same glyph shape. However, in a serif font the glyph forms are incompatible because the serifs on the crossbar of the *rho*-cross extend up and down (because they are the arms of a cross), whereas the serifs on the staurogram should only extend downwards (because they are the arms of a capital letter *tau* T). Below is a close-up of the transcribed form of the *rho*-cross given in Fig. 1, which shows the typical typographical form of the symbol, with serifs on the crossbar and foot corresponding to the flared terminals of the arms of the cross:
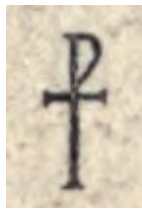
The differences in glyph forms for serif and sans-serif font styles are tabulated below:

	Serif	**Sans-serif**
Staurogram	ⳁ	ⳁ ⳁ
Rho-cross	ⳁ	ⳁ

In summary, the serif form of the *rho*-cross is unacceptable for representing a staurogram, and the serif form of the staurogram is equally unacceptable for representing a *rho*-cross. Therefore, we believe that disunification of the staurogram and the *rho*-cross is necessary and appropriate.

We propose to encode a new symbol character (gc=So) named RHO CROSS, with the code chart glyph having a serif style which matches the serif style of the code chart glyph for U+2627 (CHI RHO). As this symbol could be used with scripts other than Latin, we propose that it should have the script property of Common.
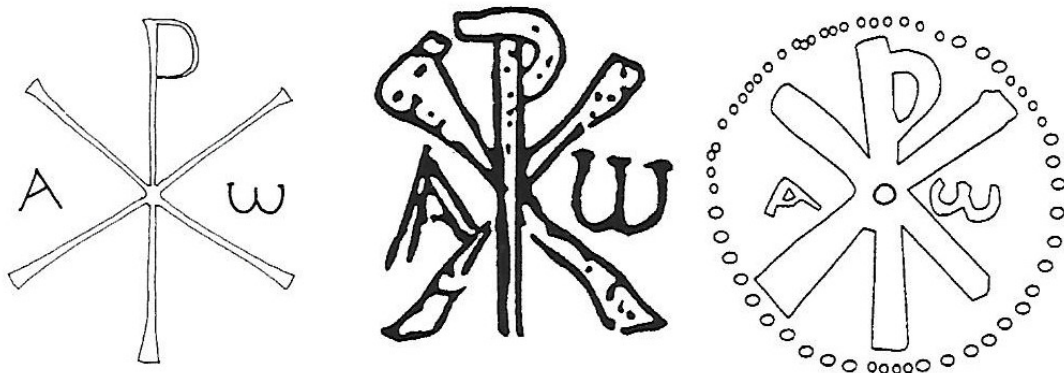
3. Chi Rho and Rho Cross with Alpha and Omega

During our research we encountered many examples of both the *chi-rho* symbol and the *rho*-cross symbol which are ornamented with the Greek letters *alpha* and *omega*. The *alpha* typically has a classical majuscule A shape (often with a bent crossbar, as shown in Fig. 6 and Fig. 15) or an uncial shape (𝝠), whereas the *omega* always has a minuscule ω or uncial ⊂⊃ shape in pre-modern epigraphic and manuscript usage. However, modern usage may show a capital A and Ω.

Fig. 6: Sarcophagus of Theodore (Sant'Apollinare, Ravenna) showing *chi rho* and *rho*-cross symbols ornamented with *alpha* and *omega*


Photo: Fr. Lawrence Lew, O.P.

Fig. 7: David Petts, *Christianity in Roman Britain* (Tempus, 2003) p. 106 fig. 44

44 Chi-rhos *with alpha and omega. (left) from wall painting at Lullingstone; (centre) pewter bowl from the Isle of Ely; (right) from Water Newton treasure*
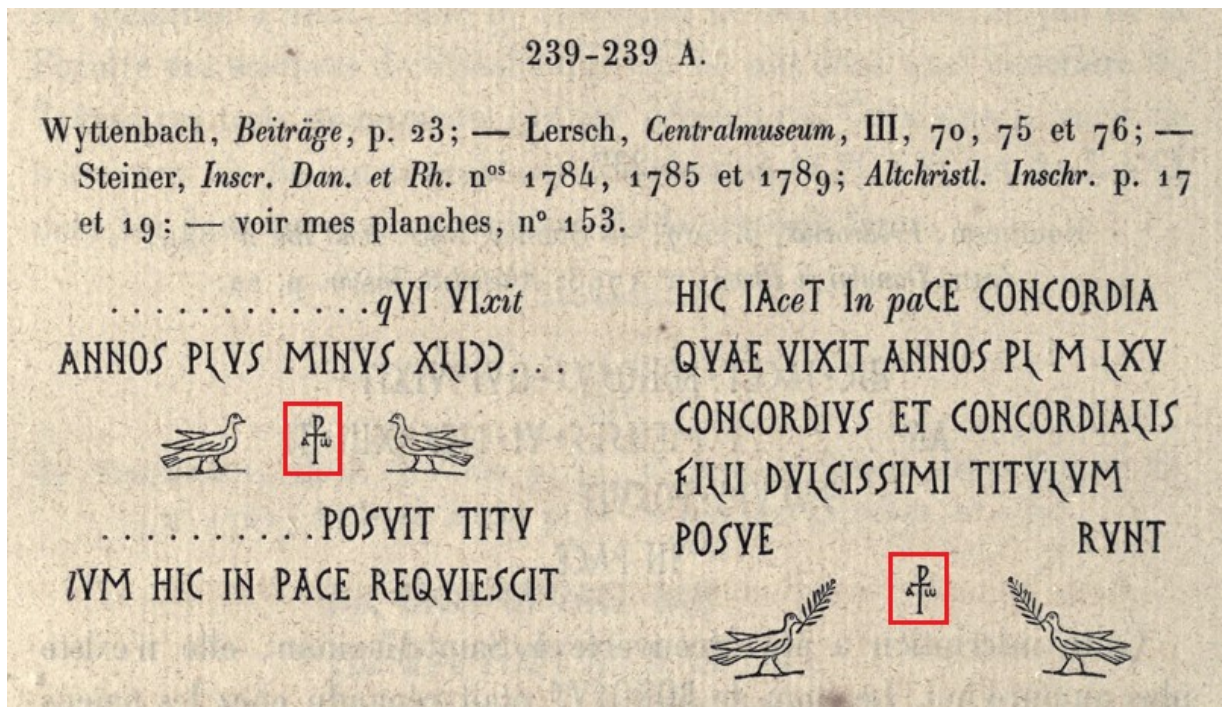
Examples of the typographic representation of *chi-rho* and *rho*-cross with *alpha* and *omega* are shown in Fig. 8 and Fig. 9.

Fig. 8: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* vol. 1 (1856) p. 65
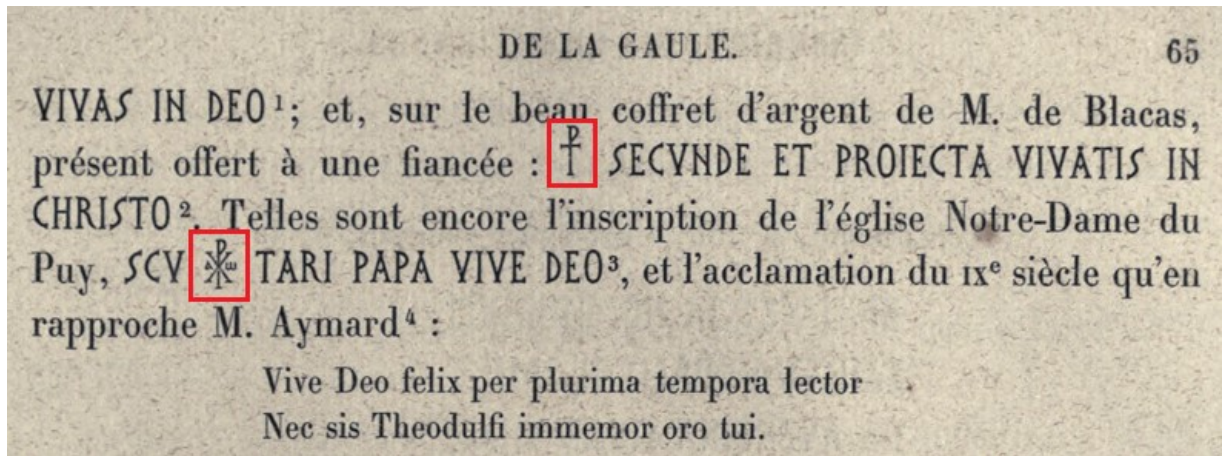
Rho-cross and *chi-rho* with *alpha* and *omega* shown inline in text

Fig. 9: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* vol. 1 (1856) p. 344


Two examples of *rho*-cross with *alpha* and *omega*

### 4. Circled Chi-Rho and Rho-Cross Symbols

Both *chi-rho* and *rho-cross*, as well as *chi-rho* and *rho-cross* with *alpha* and *omega*, may also occur encircled, as shown in Fig. 10, Fig. 11, Fig. 12, and Fig. 13. However, we are not proposing the circled forms of these symbols for encoding, and instead suggest that they can be represented at the encoding level by appending U+20DD COMBINING ENCLOSING CIRCLE to the base symbol, and a font that supports these characters would substitute the appropriate circled glyph for the character sequence.

Fig. 10: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* vol. 1 (1856) p. 68
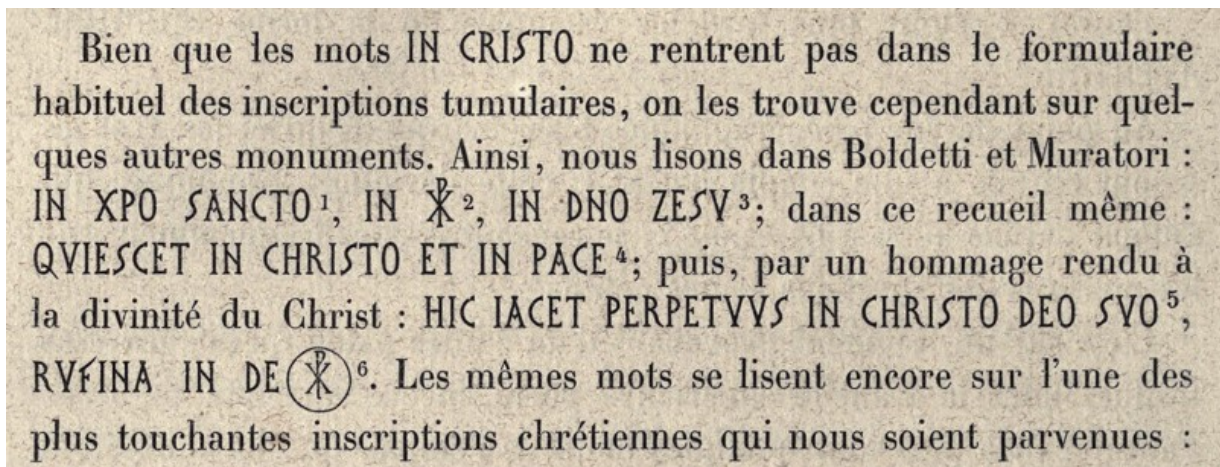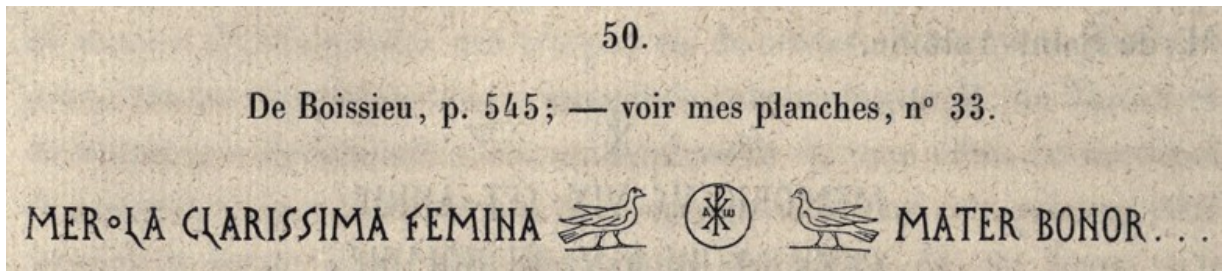

Circled *chi-rho* ⓧ

Fig. 11: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* vol. 1 (1856) p. 352
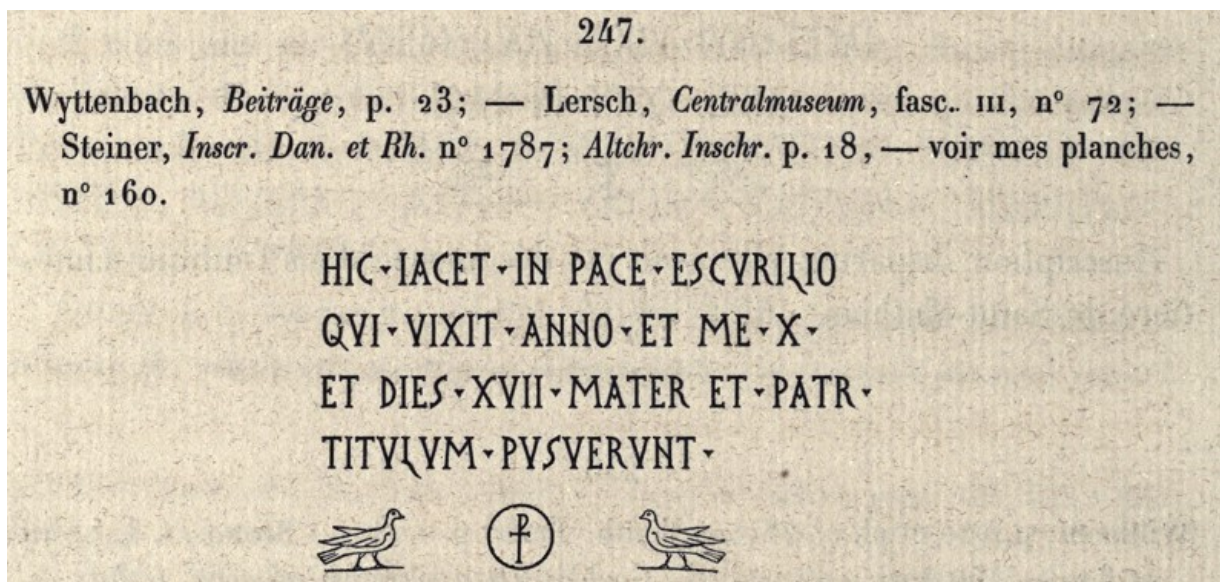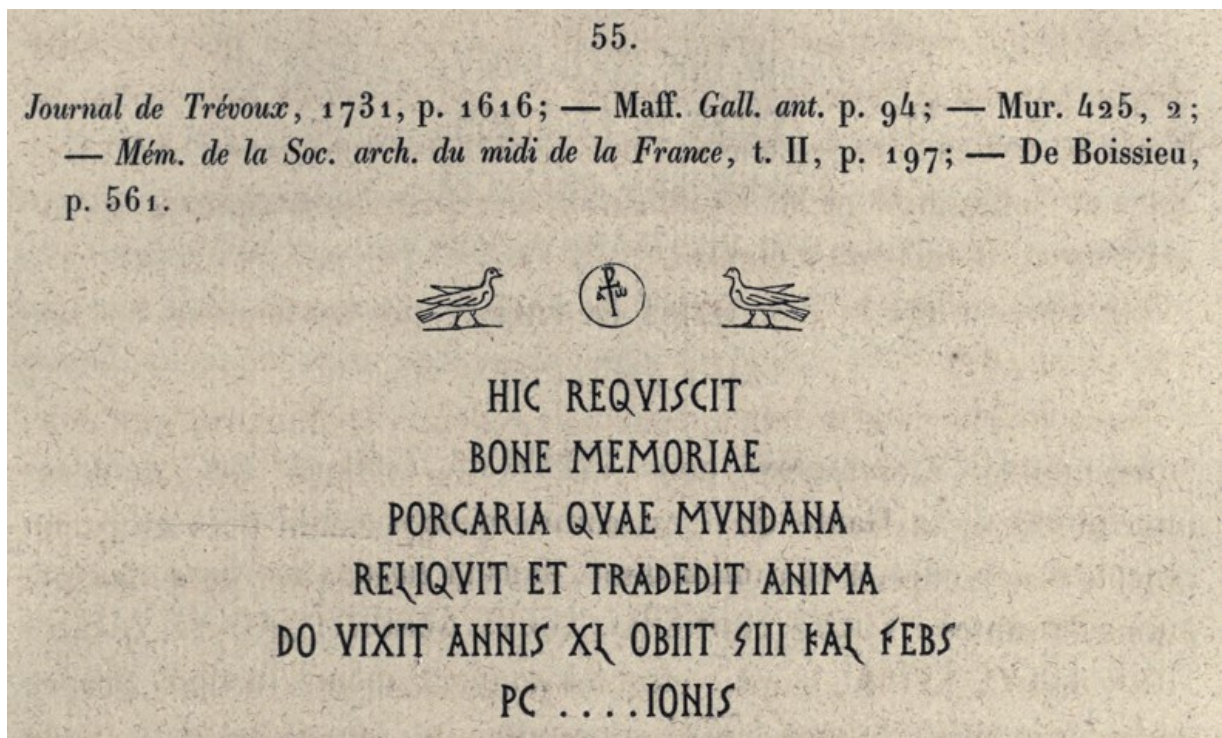

Circled *rho-cross* ⊕

Fig. 12: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* **vol. 1 (1856) p. 108**

Circled *chi-rho* with *alpha* and *omega* ⊕

Fig. 13: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* **vol. 1 (1856) p. 115**

Circled *rho*-cross with *alpha* and *omega* ⊕

5. *Unicode Properties*

Block: Ancient Symbols

Script: Common

UCD properties:

```
101A1;RHO CROSS;So;0;ON;;;;;N;;;;;
101A2;RHO CROSS WITH ALPHA AND OMEGA;So;0;ON;;;;;N;;;;;
101A3;CHI RHO WITH ALPHA AND OMEGA;So;0;ON;;;;;N;;;;;
```

Code chart annotation

2627:
```
x rho cross – 101A1
x chi rho with alpha and omega – 101A3
```

101A0:
```
= staurogram
x rho cross – 101A1
x coptic symbol tau ro – 2CE8
```

101A1:
```
x greek symbol tau rho – 101A0
x coptic symbol tau ro – 2CE8
```

101A3:
```
x chi rho – 2627
```

6. *Early Christian Pictographic Symbols*

A number of pictographic symbols are commonly found in early Roman Christian funerary inscriptions. These are represented as typographical characters in two important catalogues of Roman inscriptions, Edmond Le Blant's *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* (1856–1865) and *Inscriptions antiques du musée de la ville de Lyon* (1888–1893), and probably in other epigraphic catalogues as well. These symbols are listed below for information and discussion, but none of them are currently proposed for encoding.

Symbol	Description	Discussion	Figs.
	Right-facing dove	The dove is by far the most common pictographic symbol on early Christian funerary inscriptions. It commonly occurs as a pair of doves either side of *chi-rho*, *rho*-cross, vase, or some other symbol. There is U+1F54A DOVE OF PEACE, but this depicts a flying dove, whereas the Christian dove symbols are always standing on the ground. The best solution would be to encode two new characters: RIGHT-FACING DOVE and LEFT-FACING DOVE.	Fig. 1 Fig. 9 Fig. 11 Fig. 12 Fig. 13 Fig. 14 Fig. 18 Fig. 20
	Left-facing dove		
	Right-facing dove with olive branch	The dove symbols are often portrayed with an olive branch in their mouth. These could be encoded as RIGHT-FACING DOVE WITH OLIVE BRANCH and LEFT-FACING DOVE WITH OLIVE BRANCH.	Fig. 9 Fig. 15 Fig. 17
	Left-facing dove with olive branch		
	fish	The fish or *ichthys* symbol is represented as a realistic picture of a fish in Roman Christian inscriptions, unlike the modern *ichthys* symbol (∝). It can be represented as U+1F41F FISH plus VS15 (to avoid emoji-style representation). The modern *ichthys* symbol still needs to be encoded separately.	Fig. 19 Fig. 20 Fig. 21 Fig. 22
	anchor	An anchor symbol is quite common, and can be represented as U+2693 ANCHOR.	Fig. 22
	vase	A vase symbol is quite common, usually placed between two doves or two other matching symbols. This symbol can probably be represented as U+26B1 FUNERAL URN or U+1F3FA AMPHORA.	Fig. 24
	left palm branch	Palm branch symbols with the stem on either the left side or right side are quite common, and may occur contrastively in the same inscription. There is U+2E19 PALM BRANCH, but it is a punctuation mark, and so it may be best to encode two new symbol characters: LEFT PALM BRANCH and RIGHT PALM BRANCH.	Fig. 23
	right palm branch		

7. Additional Figures

Fig. 14: *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* (1856) vol. 1 Plate 5 No. 21

Rho-cross with closed *rho* between two doves

Fig. 15: *Inscriptions chrétiennes de la Gaule antérieures au VIIIᵉ siècle* (1856) vol. 1 Plate 28 No. 174
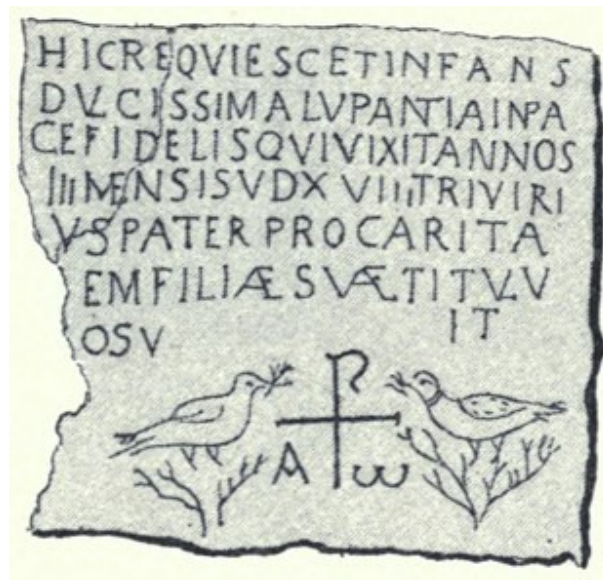
Rho-cross with open *rho* and *alpha* and *omega* between two doves holding olive branches

Fig. 16: The 7th-century *Codex Usserianus Primus* [TCD MS 55, f. 149v]

Decorative *rho*-cross with *alpha* and *omega* at end of the Gospel of St Luke

Fig. 17: Funerary inscription from Roman catacombs

Dove holding an olive branch next to *chi-rho* and *alpha* and *omega* symbols

Fig. 18: *Inscriptions antiques du musée de la ville de Lyon* vol. 4 (1892) p. 182


```
  + IN  HOC  TVMOLO  REQVIIS
    CIT  MEMBRI  BONE  MEMORIE
    A/DOLENA  BONA  KARETATE
    SVAM   +  QVI  VIXIT  IN
5   PACE  ANVS  XXXvii  QVI  A
    HOC  HOSSA  REMOVIT  A
    NATEMA  SIT  OB  VII  KALEN
    DAS  IANVARIAS
```
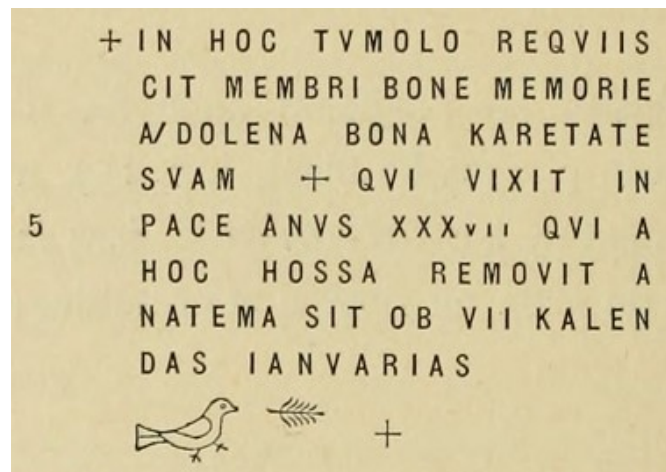
Fig. 19: Edmond Le Blant, *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* vol. 1 (1856) Plate 26 No. 163
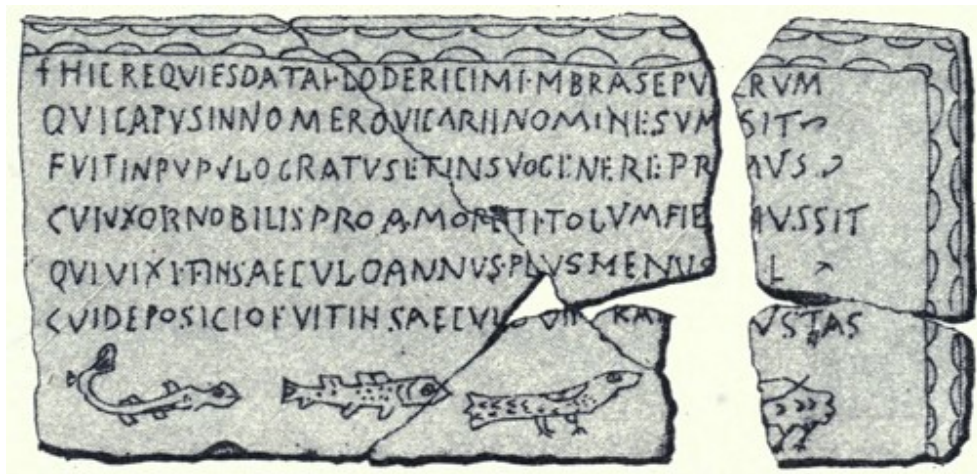
Fig. 20: *Inscriptions chrétiennes de la Gaule antérieures au VIIIe siècle* vol. 1 (1856) p. 370


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QVI CAPVS¹ IN NOMERO VICARII NOMINE SVMpSIT
FVIT IN PVPVLO GRATVS ET IN SVO GENERE PRiMVS
CVI VXOR NOBILIS PRO AMORE TETOLVM FIEri IVSSIT
QVI VIXIT·IN SAECVLO ANNVS·PLVS MENVS....I
CVI DEP°SICIO FVIT IN SAECVLO VII KAL AugVSTAS
```

Fig. 21: *Inscriptions chrétiennes de la Gaule antérieures au VIII[e] siècle* vol. 1 (1856) p. 218

153.

Voir mes planches, n° 123.

. . . . . . VS IN P . . . .

Fragments de noms propres; le dernier était suivi de la formule IN P*ace* et accompagné du poisson symbolique[1].
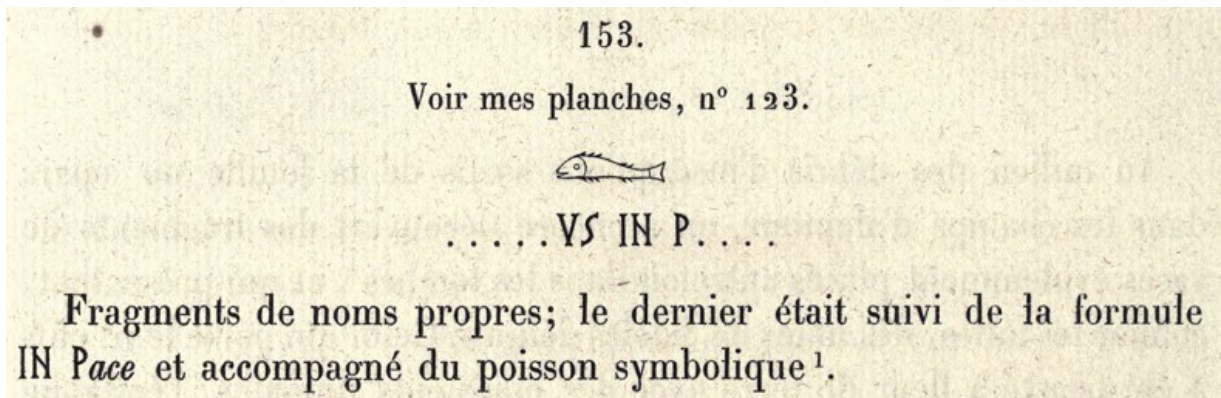
Fig. 22: *Inscriptions chrétiennes de la Gaule antérieures au VIII[e] siècle* vol. 2 (1865) p. 311

Q . VETINAE . EVNOETO
QVI . VIX . ANN . XV . M . III .
VETINII . HERMES ET ACTE
PARENTES . FIL . PIISSIMO .
ET . DVLCISSIMO . FECERVN
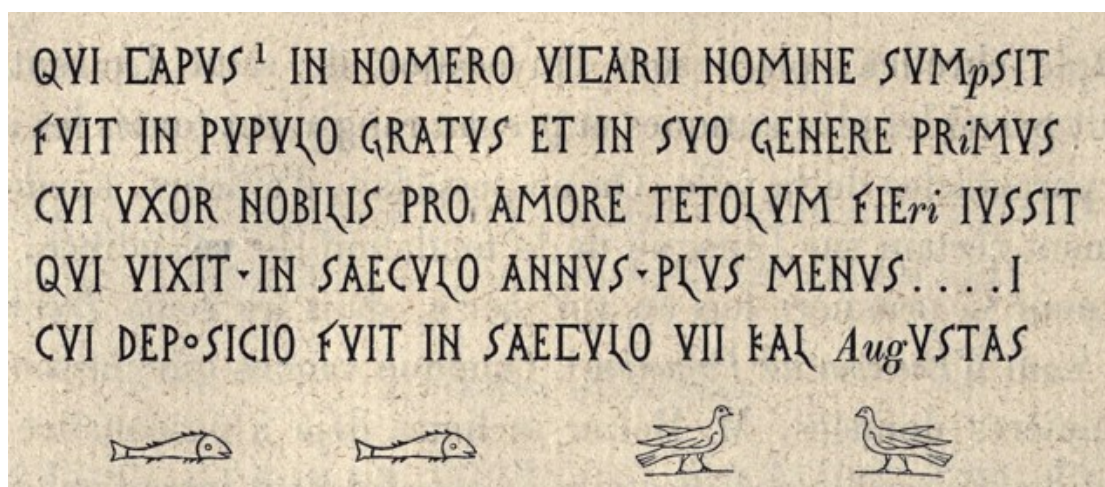E HERMAIS . SOROR LIB . LIBERTAB . POSTERISQ . EORVM[5]
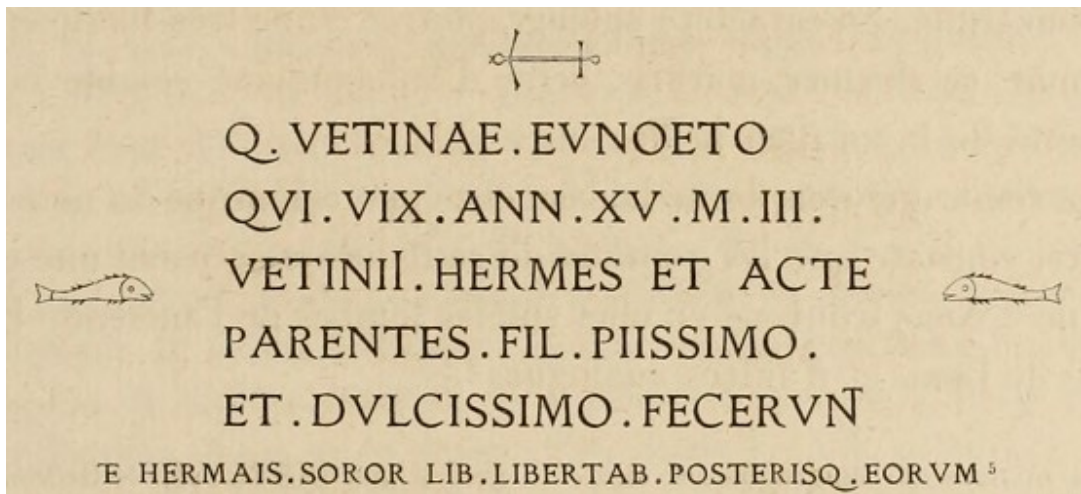
Anchor symbol and two *ichthys* symbols

Fig. 23: *Inscriptions chrétiennes de la Gaule antérieures au VIII[e] siècle* vol. 1 (1856) p. 66

La formule que je restitue au début de ce titulus se rencontre sur d'autres inscriptions tumulaires. Nous la retrouverons à Lyon : IN NOMINE CRSTI[1]; à Amiens : IN XPO NOMINE ADALBILDIS HIC RE-QVIISCIT[2]; à Aoste : IN XPI NOMENE IN HVC LOC[O QVIESCVNT] IN PACE[3], etc., et sur des marbres étrangers à la Gaule : DEP IN N ☧, IN N ☧[4], VIVE IN NOMINE ☧[5], IN PACE ET IN NOMINE ☧[6].

Ailleurs, la forme change, la pensée restant la même : IN SIGNO ☧ , IN SIGNO DOMINI ☧, SIGNV ☧[7].
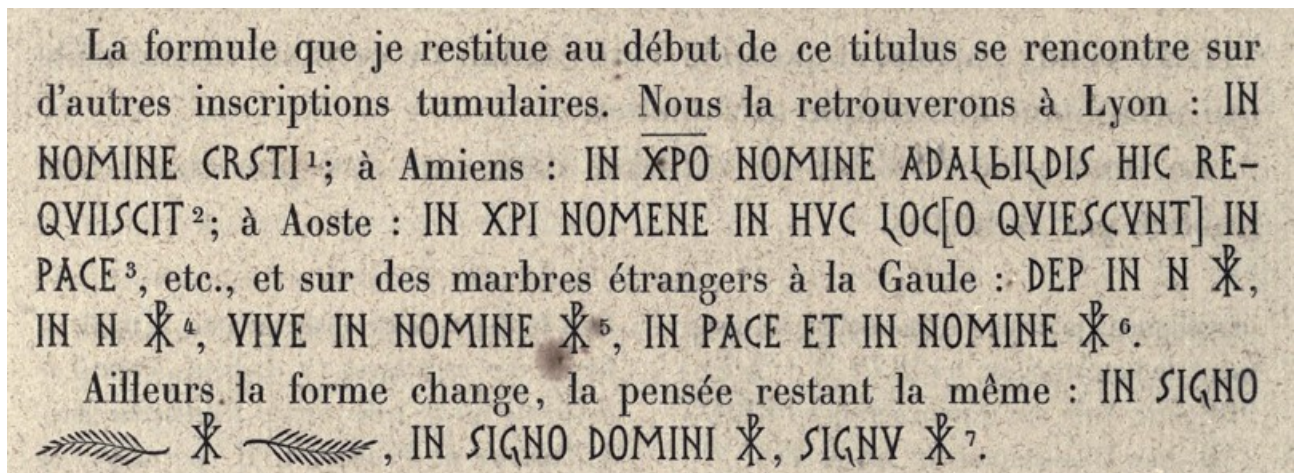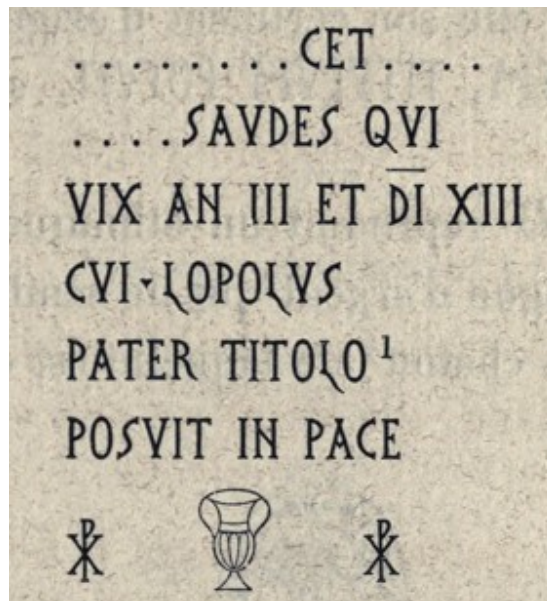
Fig. 24: *Inscriptions chrétiennes de la Gaule antérieures au VIII^e siècle* **vol. 1 (1856) p. 377**

Vase symbol between two *chi-rho* symbols

Fig. 25: David Petts, "Christianity in Roman Britain" in Martin Millett et al., *The Oxford Handbook of Roman Britain* (OUP, 2016) p. 663

There is evidence for the use of Christian imagery on a wide range of objects and arte-facts from Roman Britain. However, it is not always easy to move from the simple iden-tification of a symbol with Christian associations to an identification of it as an object connected to Christian belief or practice. This knotty problem can be seen most clearly in the use of the *chi-rho* symbol. This basic symbol, bringing together the first two letters of the Greek word *Christos*, had clear Christian associations from at least the early fourth century, and was regularly associated with Constantine's vision on the eve of the Battle of the Milvian Bridge. The image appears in two forms in Britain, the 'Constantinian *chi-rho*' and the simpler *rho*-cross (lacking the *chi*, but with a cross against the vertical stroke of the *rho*). The motif is found alone, but also regularly flanked by the Greek *alpha* and *omega* (an allusion to *Revelations* 1: 8). The 'Constantinian' *chi-rho* is more common in a Romano-British context, with the *rho*-cross beginning to appear only in the later fourth century (Thomas 1981: 86–91; Pearce 2008: 197–201). The *chi-rho* can regularly be found on objects of indisputable religious or ritual function, such as the votive leaves from the Water Newton treasure (Painter 1999).

Fig. 26: Ann Hamlin, "A Chi-Rho-Carved Stone at Drumaqueran, Co. Antrim" in Ulster *Journal of Archaeology* Third Series, Vol. 35 (1972) p. 25 (Fig. 3)
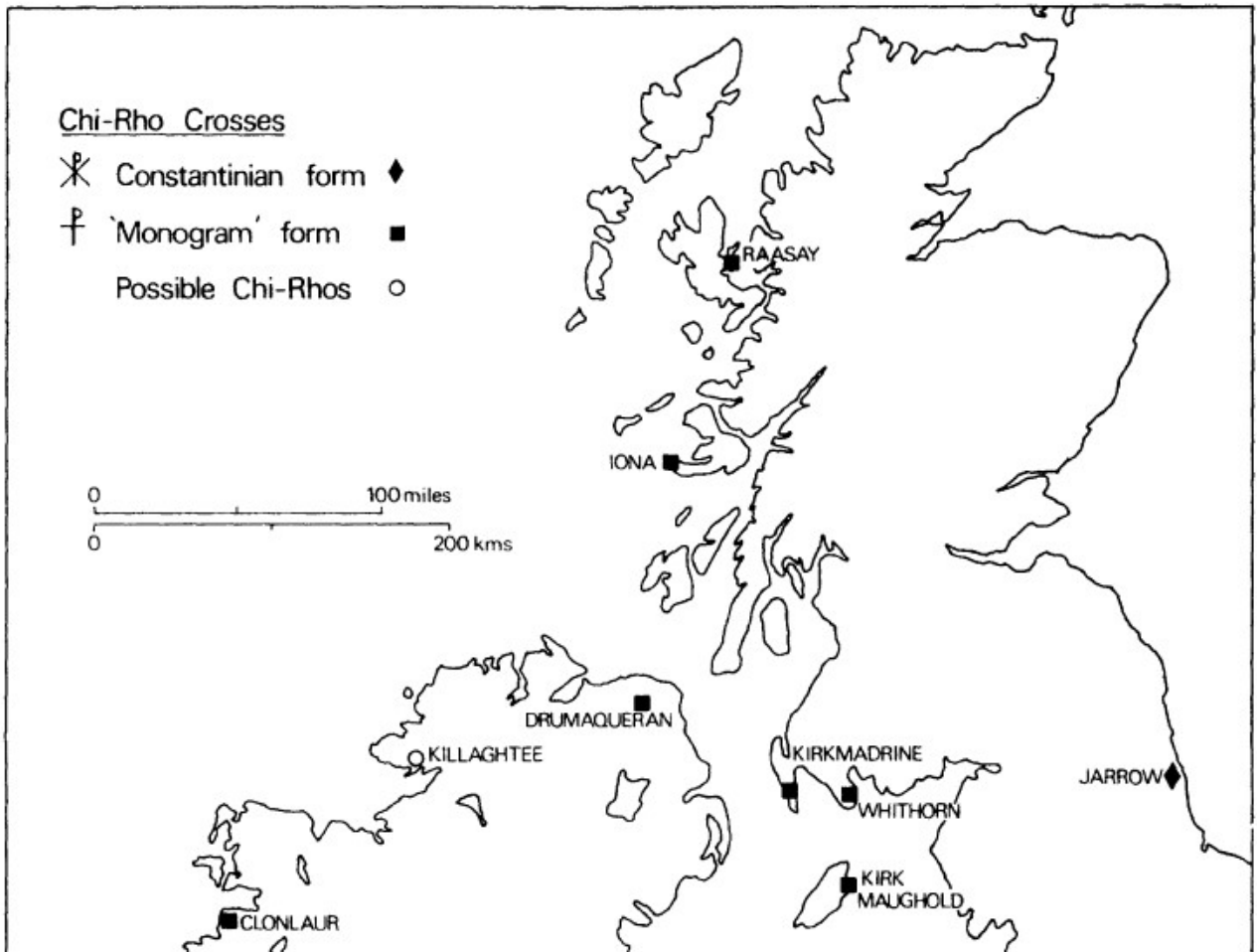

Fig. 27: Alison Frantz, "The Provenance of the Open Rho in the Christian Monogram" in *American Journal of Archaeology*, 2nd ser., xxxiii (1929) p. 10

A later form of the monogram is the combination of ⚹ and a cross, which appears as ⚹. From this may have been derived the cross monogram ✝, or it may have been borrowed from pagan symbols.[7] In the period of their most extensive use the latter form

Fig. 28: Alison Frantz, "The Provenance of the Open Rho in the Christian Monogram" in *American Journal of Archaeology*, **2nd ser., xxxiii (1929) p. 14 (discussing the open** *rho* **form of** *chi-rho* **and** *rho*-**cross that was common in certain parts of the Roman empire)**

The predominance of the open rho might, of course, be purely coincidental with the Eastern influences in Lyon and Vienne were it not for the fact that there is a corresponding situation in other parts of Gaul. Although there is only one other city where monograms of any kind exist in such numbers (*viz.*, Trèves, of which I shall speak later), still the many isolated examples in the various cities of Gaul may add to the weight of evidence which seems to point to an Eastern provenance. Poitiers was the seat of one of the many colonies of Easterners who settled in Gaul for the purpose of trading and was influenced by the general stream of Eastern commerce; here is a wooden reading desk[1] said to have belonged to St. Radegonde,[2] decorated with the symbols of the four Evangelists in medallions and having the monograms ⳩ and ⳨. Other cities in Gaul in which the open rho is found are Bordeaux, Besançon, Agen, Arles, Aniane, Beziers, Cologne, Worms, and many others, centering principally in the Rhone valley and almost entirely on rivers or the sea coast.

Fig. 29: Alison Frantz, "The Provenance of the Open Rho in the Christian Monogram" in *American Journal of Archaeology*, **2nd ser., xxxiii (1929) pp. 17–19 (list of forms of the** *chi-rho* **and** *rho*-**cross symbols on Roman sarcophagi)**

Aniane[3]—Gallic panel type;[4] vine decoration; ⳩.

Arles[5]—Gallic imitation of columnar type;[6] ⳨.

Auch[7]—Gallic type; vine decoration; ⳩.

Bordeaux[8]—Gallic type; vine decoration; ⳩, ⳩, ⳩.

Bordeaux[9]—Gallic type; vine decoration; ⳩.

Ampurias (Spain)[10]—Strigilated type with monogram ⳩ in wreath.[11]

Fusignano (near Faenza) [1]—Ravenna type; vine decoration; peacocks; ☧.

Milan [2]—Ravenna type; vine decoration; peacocks; ☧.

Nimes [3]—Gallic panel type; vine decoration; ☧.

Rodez [4]—Gallic panel and gable type; ☧.

Soissons [5] (lost)—Gallic columnar type [6]; Baptism of Christ; ☧.

Valbonne [7]—Gallic panel type; vine decoration; ☧.

Villanueva de Lorenzana (Spain, Province of Lugo) [8]—Strigilated type; monogram ☧ in wreath.[9]

Location unknown [10]—Asiatic [11] type, late; vine decoration; ☧.

The following sarcophagi show the closed rho:

Arles [12]—Gallic imitation of columnar type; ☧.

Concordia [13]—Poor imitation of columnar type; ☧.

Mantua [14]—Columnar type, but reworked at a later period,[15] no inference, therefore, can be drawn from the monogram ☧.

Manosque [16]—Gallic or Asiatic "star and wreath" type [17]; ☧.

Marseilles [18]—Gallic imitation of Asiatic type; ☧.

Milan [19]—Asiatic "City Gate" type; ☧.

Ravenna [20]—Late degeneration of Ravenna type; ☧.

Ravenna [1]—Late columnar type; ☧.

Rome [2]—Latin type, fragment; ☧.

Rome [3]—Latin type; Latin inscription; ☧; no other decoration.

Rome [4]—Latin type; animals flanking inscription; ☧.

Rome [5]—Latin type, Daniel among Lions; ☧.

Rome [6]—Latin type; ☧.

Rome [7]—Latin type; inferior workmanship; ☧.

Rome [8]—Gallic or Latin imitation of columnar type; ☧.

Rome [9]—Imitation of columnar type; ☧.

Rome [10]—Imitation of columnar type; ☧.

Saint Remy [11]—Gallic imitation of Asiatic "star and wreath" type; ☧.

Saragossa [12]—Latin type; ☧.

Spalato [13]—Latin type; inferior workmanship; ☧.

Tolentino [14]—Asiatic "City-gate" type, but Latin in the use of the *parapetasma* and composition of the front and back; ☧, ☧, ☦.

Toulouse [15]—Gallic type; imitation of Eastern vine decoration; ☧.

Toulouse [16]—Gallic type; ☧.

Toulouse [17]—Gallic panel and gable type; ☧.

Toulouse [18]—Gallic panel and gable type; ☦.

Fig. 30: *Appletons' Journal* **Vol. 8 No. 196 (28th December 1872) p. 723**

The Chrismon is found, in some instances, inscribed in a circle or a square. The following examples, discovered by Bosio, the indefatigable explorer of subterranean Rome, were probably impressed in the soft cement with a metal seal or die.

9.   10.
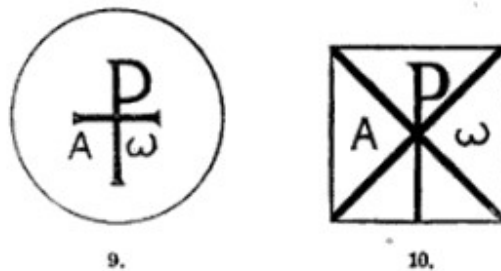
Fig. 31: L2/12-034 / WG2 N4194 Fig. 7

τριακάς 𝆑 IG XII 1, 4.

Figure 7. Entry under the headword "Siglae" in *Paulys Real-Encyclopädie* (Stuttgart, 1923: 2287). This snippet shows the TAU RHO for *triakas* 'thirty', which is found in Greek inscriptions. ("IG XII" = Inscriptiones Graecae XII, Berlin 1895.)

Fig. 32: L2/12-034 / WG2 N4194 Fig. 8

Early Christograms

☧ = XPICTOC

✸ = IHCOYC XPICTOC

Ⲏ = IHCOYC

𝆑 = In NT manuscripts (𝔓75, 𝔓66, 𝔓45), in abbreviated forms of σταυροω and σταυρος, e.g., σ𝆑ος

Figure 8. Examples of Christograms (Source: Hurtado 2006a: 154)

Fig. 33: L2/12-034 / WG2 N4194 Fig. 10

DDbDP transcription: p.brux.bawit.43 [xml]

𝆑 ἐν ὀνόματ⌊ι⌋ τ⌊ –ca.?– ⌋ ὁμοουσίου
ἐν μονάτι(*) τριάτ⌊ος⌋(*)⌊ –ca.?– ⌋

Figure 10. Example of TAU RHO appearing in a transcription by the Duke Databank of Documentary Papyri. The papyri text is a Christian invocation from Bawit (Hermopolites), and dates to 6-7c CE. (Source: http://www.papyri.info/ddbdp/p.brux.bawit;;43)

8. Proposal Summary Form

<table>
<tr><td colspan="2" align="center">SO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646[1]
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.</td></tr>
</table>

A. Administrative

1. **Title:** *Proposal to encode three Christian symbols*
2. Requester's name: *Andrew West*
3. Requester type (Member body/Liaison/Individual contribution): *Individual contribution*
4. Submission date: *2019-03-25*
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: *Ancient Symbols*
2. Number of characters in proposal: *3*
3. Proposed category (select one from below - see section 2.2 of P&P document):
   - A-Contemporary ___ B.1-Specialized (small collection) _X_ 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. Is a repertoire including character names provided? *YES*
   - a. If YES, are the names in accordance with the "character naming guidelines"
     in Annex L of P&P document? *YES*
   - b. Are the character shapes attached in a legible form suitable for review? *YES*
5. Fonts related:
   - a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
     Michael Everson
   - b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):
     Michael Everson
6. References:
   - a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? *YES*
   - b. Are published examples of use (such as samples from newspapers, magazines, or other sources)
     of proposed characters attached? *YES*
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)? *NO*

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 http://www.unicode.org for such information on other scripts. Also see Unicode Character Database (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.

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[1] Form number: N4102-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? — *NO*
   If YES explain

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, with whom?
      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? — *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? — *NO*
         If YES, is a rationale provided?
         If YES, reference:

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

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, or could be confused with, 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 characters? — *NO*
    If YES, are the equivalent corresponding unified ideographic characters identified?
      If YES, reference: