

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

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This proposal requests the encoding of two characters used in the orthography of Middle Scots (1450 to 1700). If this proposal is accepted, the following characters will exist:

ſ	A7D6	LATIN CAPITAL LETTER MIDDLE SCOTS S
ſ	A7D7	LATIN SMALL LETTER MIDDLE SCOTS S

- used in Middle Scots for *s*, *ss*, *ser*, *sir*, *is*, *sis*, etc.

1. MIDDLE SCOTS S. A letter unique to Middle Scots which has been presented in editions of Middle Scots texts is not encoded in the UCS. It derived originally either from a ligature of *s* and long *s* or from a swash final form of long *s*. It is polyvalent; it can be read as a single *s*, as a double *ss*, as a syllable *is* or *sis*, as a full or partial logogram for *ser*, or as a full or partial logogram for *schir* or *sir*. Its use did not survive the Middle Scots period, and its status in Middle Scots texts is not the same as that of any ligature of *fs* elsewhere in Britain or in Scotland after 1700. By that time print technology had taken hold, and the ordinary sequence *fs* (roman *fs*) was used purely mechanically, with *s* being reserved to absolute final position. In the English- and Scots-speaking world, no ligature of *fs* is common during the period where long *s* is current, except occasionally in italic type.

In Scots texts, however, the polyvalence of the character has been respected in many printed editions, though not in those which replaced it editorially with *s*, *ss*, *ser*, *sir*, *is*, or *sis*. In those printed editions which do, three glyphs have been observed, as shown in the figures below. The most natural of these looks like a long *s* with a sort of extended cedilla or vertical tilde hanging from it. This is a reasonably fair typographic representation of the forms the letter takes in Scots manuscripts, and is the form suggested for the code chart glyphs. In his introduction to Scots handwriting (1973, reprinted with corrections 2009), Grant Simpson describes the MIDDLE SCOTS S:

The letter *s* had two entirely distinct forms, one being more or less the modern form, the other a long vertical stroke with a curved stroke added to the top. This second form of long-*s* looks like an *f* without its cross-stroke. (For both forms use in one word, see **3**, like **2**, *presentes*.) In the later middle-ages and thereafter there was a marked tendency to use long-*s* initially and in the middle of a word and to employ the other form as a final letter only, but this was not an invariable rule. In vernacular texts some words may end in a long-*s* which has a curl attached to it. In form this addition may be either a curl

backward and below the line (e.g. **10**, line 5, *Burges*'), or an *s*-shaped curl (e.g. **12**, line 25, *als*)... Occasionally the sense demands that it be taken to mean *-s* or *-is* (e.g. **29**, line 8, *houssis*), but this is unusual.

The examples Simpson cites are given in Figures 5, 6, and 29.

A similar description is given by W. Mackay Mackenzie (1932, reprinted with corrections 1960) the editor of William Dunbar's poems (Dunbar is the Scottish Chaucer):

The upright *s* with an ornamental curl... is usually printed as *ss*. This seems to be unjustifiable, and it is here represented by a single *s*. If this results in such spellings as "pas," "las," "glaidnes," it must be added that it also spares us such as "thuss," "thiss," "wass," while "pas," "sadnes," and "gladnes" do occur in these spellings both in MS. and in later printed texts, e.g. *Philotus* (1603), and we have a similar form in "princes" for "princess," while "wilfulnes" with the final ornamental *s* in one MS. of a poem is in another spelled in the same way with an ordinary *s*. Where this form of the letter occurs initially, it can scarcely stand for *ss* and give "sservis" (5.12). In two or three instances, the ornamental *s* seems to stand for *is*, e.g. 1. 16, 17.

Mackenzie's edition of Dunbar's poetry is for the general reader, and his treatment of the MIDDLE SCOTS *s* is not much different from that of editors (like Mackenzie himself) who substitute *th* for *þ* or *y* for *ȝ*. For an accurate representation of Middle Scots orthography, however, the MIDDLE SCOTS *s* is most definitely required. Note that Mackenzie, like other authors, recognizes the polyvalence of the character (standing for *s*, *ss*, *is*).

2.1 Relation to the LATIN LETTER SHARP S. The Middle Scots *s* is not identical to the German sharp *s*. Mark Jamra 2006 has described the evolution of the German ß:

In the time between AD 750 and 1500, Old High German and subsequently Middle High German had two *s*-sounds:

- 1) one like the *s* in *Gast* [*Eng.* guest] and *Maus* [*Eng.* mouse] (long-*ſ* and short-*s* were both in use), and
- 2) a slightly lisped *s* spoken against the teeth and usually spelled with *z* in words like *eẏzen* [*contemp. Ger.* essen; *eat*] and *uẏ* [*aus*; *out*]. At the same time, the letter *z* was also used to denote the "ts" sound, which is its function in German today. Therefore, in an Old High German word like *ſiẏzan* [*sitzen*; *sit*], one couldn't see from reading *z* whether it was pronounced "sis-san" or "sit-san." To remedy this situation, scribes began as early as the 9th century to place an *f* before the *z* to indicate the "ss" pronunciation. For example, *grōẏ* became *grōfẏ* [*groß*] and *ḍaẏ* became *ḍafẏ* [*daß*; *that*]. These two letters were eventually combined into a ligature and thus the name "eszett" [Fig. 1]. Interestingly, the lisped *s* of Old- and Middle High German is no longer spoken and so the character ß (*fz*) is actually obsolete.

In terms of the representation of the Middle Scots *s* in the UCS, two things can be observed.

1. The glyph shapes for the Middle Scots character are not suitable for use in German. There are many (indeed *very* many) glyph variants of the German character. Four distinct variants of ß are in use in Antiqua fonts:

- fs without ligature, but as a single sort, with reduced spacing between the two letters
- a ligature of f and s inherited from the 16th-century Antiqua typefaces
- a ligature of f and tailed z, adapting the blackletter ligature to Antiqua
- the Sulzbacher form

fs ſs fß/fz ß

2. The various shapes of the German sharp s are not suitable for use in Middle Scots. Clearly the late-nineteenth- and early-twentieth-century editors of the Early English Text Society and the Scottish Text Society had access to German sorts. Yet they did not make use of these; they went to the trouble and expense of casting into type glyphs like those shown in Figures 1–4 given below. No one would print a German newspaper using either of those glyphs; unification of ß with ß would be inappropriate.

ß ß

As to the representative glyph shape, it will be seen in the examples in Figures 5–13 below that the long tilde-shape is by far the most prevalent, and a more s-like shape is really not accurate.

2.1 Functional differences between SHARP S and MIDDLE SCOTS S. A unification of MIDDLE SCOTS S with SHARP S would result in text processes that replace the uppercase SHARP S with SS, which is never appropriate for the Middle Scots letter. (Cf. “Unconditional mappings” in `SpecialCasing.txt` for LATIN LETTER SHARP S.) Furthermore, the distribution of MIDDLE SCOTS S differs from SHARP S: SHARP S occurs normally medially and finally, but LATIN CAPITAL LETTER MIDDLE SCOTS S is commonly found in initial position.

3.1 General discussion of casing in the UCS. As Mackenzie notes, MIDDLE SCOTS S can appear word-initially, so it can be taken for granted that in principle it can be capitalized. In the UCS, some Latin letters have capital forms and some do not. Characters used only for the purposes of phonetic transcription, for example, may well not have capital forms, though we have seen many examples of characters which *acquired* case pairs due to their use in natural orthographies. A good number of the characters in the A720 block have casing pairs not because the capital was attested before encoding, but because it was understood that as elements of natural orthographies, modern users might well require them to be represented in capitals or in small-capitals (which are dependent on case-pairing). The rationale for this is no different than it was in 2006 when N3027 (*Proposal to add medievalist characters to the UCS*, L2/06-027) presented similar characters.

The use of “alf” in comparisons in Middle Scots.

THE USE OF “ALß” IN COMPARISONS IN MIDDLE SCOTS.

THE USE OF “ALß” IN COMPARISONS IN MIDDLE SCOTS.

Both ISO/IEC JTC1/SC2 and the UTC have, in the past, accepted case-pairs for letters used in natural orthographies. More recently however there has been a reticence to do so without some “proof” that both forms of the letters existed in some external source. This is not a very practical position to hold. The writers of the manuscripts are dead. Those who wish to represent the text of the manuscripts and interchange that data are alive, and make use of all of the features of the Latin script, such as setting in SMALL CAPS or ALL CAPS (in addition to using the characters in sentence-initial position). Reticence to encode case pairs simply frustrates modern users and wastes committee time, balloting time, and font-development time. (In fact, one member of the UTC’s

script ad hoc recently told me that font-development lag was a reason for not accepting a particular case pairing. This is *not*, in my view, reasonable. It puts character encoding proposers in a *Catch-22* position which serves only to frustrate them and to increase tension between our committees.)

It is really neither right nor practical for either SC2 or the UTC to be inconsistent with regard to casing—yet current practice is restrictive, while previous practice was more generous. When a letter is a part of a natural orthography it is REASONABLE to accept that *modern* users should be able to treat any of the characters in such a text in the normal, modern way. This includes SMALL CAPS and ALL CAPS. When Coptic was disunified from Greek, *all* of the Coptic letters were encoded as casing, including pre-Christian ones which had only occurred even in a single manuscript. Their encoding has *not* proven to be detrimental to the UCS. It has, in fact, provided *stability* to those supporting Coptic in fonts, because there is no constant “glyph creep” as new capital letters are added “when found”. But Latin has recently been kept quite constantly at a disadvantage due to reticence on the part of some colleagues to stipulate that Latin is essentially casing and that modern users may wish to case medieval texts *even if the case pairs are not found in the manuscripts*. Moreover, the number of characters has never been very great. The present proposal, like other recent proposals for characters used in medieval Britain, is no different from the proposal for Coptic. To refuse to accept the base position *should be* that it is *reasonable* to encode case pairs for letters used in natural orthographies is just to tie the hands of the researchers who need to use such letters, and of the publishers of their work. It doesn’t serve anybody’s interest to be so mean. Sensible generosity should be easy and preferable to the present obstructionist status quo.

3.2 Casing of the Middle Scots s. In the previous version of this document, it was taken as read that the MIDDLE SCOTS S *should* be casing. It was shown to appear word-initially, which obviously *implies* that it can appear in sentence-initial position. It was predicted that a capital would be at some point found, but it was argued that modern scholars would wish to use it like any other Middle Scots letter. For the forthcoming edition of Murdoch Nisbet’s 1520 translation of the Gospel of John, which appears on folios 88v-108v of his translation of the entire New Testament, both capital and small MIDDLE SCOTS S are found. This is a mere 21 out of 508 folios in Nisbet’s hand—about 4% of the total. Here are the instances of MIDDLE SCOTS S in John (readings expanded from the palaeographic text are given in *italics*):

- 3 ¹⁴And as Moyfes 2aafit a **f**pent in defezt, fa it behuves mânis foñ to be 2aafit... (*And as Moses raasit a **ser**pent in desert, sa it behuves mannīs sonn to be raasit...*)
- 4 ¹⁵The woman fais to hī **B**2, geue me this watir þat I thzeft no^t: nouþ cum hidd to draw.
(*The woman sais to him “**S**ir, geue me this watir þat I threst nocht; nouþir cum hidder to draw.”*)
- 8 ³³Thazfor þe iewis afueзде to him: we ar þe feed of Abraham: 7 to neuīman we **f**uit;
how fais þou þat 3e falbe fze: ³⁴Iefus afueзде to þame: tzeulie, tzeulie I fay to 3 ilk
man þat dois fyñ is **f**uand of fyñ ³⁵And þe **f**uand duellis no^t in þe hous w^outin end:
bot þe foñ duellis w^outin end (*³³Tharfor þe iewis ansuerde to him: we ar þe seed of
Abraham: 7 to neuirman we **ser**uit; how sais þou þat 3e salbe fre: ³⁴Treulie, treulie I say to 3ow
ilk man þat dois synn is **ser**uand of synn. ³⁵And þe **ser**uand duellis nocht in þe hous withoutin end:
bot þe fonn duellis withoutin end.*)
- 12 ²¹And þir com to philip þat was ʽofʽ bethfaida of galilee, 7 pꝛayit him 7 faid, **B**2 we will
fe Iefu. (*²¹And þir com to Philip þat was of Bethsaida of Galilee, 7 prayit him 7 said, “**S**ir, we
will se Iesu.”*)

- 12 ²⁶Gif ony man **ſue** me, follow he me: ⁊ quhar I am þar my **ſuand** falbe: Gif ony man **ſue** me, my fader fal wirfchip him. (²⁶*Gif ony man **serue** me, follow he me: ⁊ quhar I am þar my **seruand** ſalbe: Gif ony man **serue** me, my fader ſal wirſchip him.*)
- 12 ¹⁶trewly trewly I fay to ȝ þe **ſuand** is no^t gȝeta^r þan his Lord: Nouþ ane apoſtle is gretare þan he þat fend him: (¹⁶*“Trewly, trewly, I ſay to ȝow, þe **seruand** is nocht gretar þan his Lord: Nouþir ane apoſtile is gretare þan he þat ſend him.”*)
- 15 ¹⁵Now I fal no^t cal ȝow **ſuand** for þe ſuand wate no^t quhat his Lord fal do: bot I haue callit ȝow f^{re}ndis. For al thingis quhat euir I he^rde of my fader I haue made knawne to ȝow. (¹⁵*“Now I ſal nocht cal ȝow **seruandis** for þe ſeruand wate nocht quhat his Lord ſal do: bot I haue callit ȝow f^{re}ndis. For al thingis quhat euir I herde of my fader I haue made knawne to ȝow.”*)
- 15 ²⁰Haue ȝe mynd of my wo^rd þe quhilk I faid to ȝow The **ſuand** is no^t gȝeta^r þan his lord: Gif þai haue p^fewit me, þai fal p^few ȝ alfa Gif þai haue kepit my wo^rd, þai fal kepe ȝou^ris alfa: (²⁰*“Haue ȝe mynd of my wo^rd þe quhilk I ſaid to ȝow. The **seruand** is nocht gretar þan his lord: Gif þai haue p^{er}ſewit me, þai ſal p^{er}ſew ȝow alſa gif þai haue kepit my wo^rd, þai ſal kepe ȝou^ris alfa.”*)
- 16 ²Thai fal mak ȝow without þe ſynagogis: Bot þe hou^r cūmis þat Ilk man þat ſlais ȝow deme þat he do **ſuice** to god. (*Thai ſal mak ȝow without þe ſynagogis: Bot þe hou^r cummis þat ilk man þat ſlais ȝow deme þat he do **seruice** to God.*)
- 18 ¹⁰Tha^rfor Symon Petir had a ſuerde and dȝew it out ⁊ ſmaat þe **ſuand** of þe biſchop, and cuttit of his ri^{cht} eze: ⁊ þe name of þe **ſuand** was Malcus: (¹⁰*Tha^rfor Symon Petir had a ſuerde and drew it out ⁊ ſmaat þe **seruand** of þe biſchop, and cuttit of his ri^{cht} ere: ⁊ þe name of þe **seruand** was Malcus.*)
- 18 ¹⁸And þe **ſuandis** and myniſteris ſtude at þe coolis for it was cauld, ⁊ þai warmyt þame. And Petir was w^t þame ſtandand ⁊ warmand him: (¹⁸*And þe **seruandis** and myniſteris ſtude at þe coolis for it was cauld, ⁊ þai warmyt þame. And Petir was with þame ſtandand ⁊ warmand him.*)
- 18 ²⁶Aan of þe biſchopis **ſuand** cuſing of him quhais eze petir cuttit of faid Quheþ I ſaw thee no^t in þe ȝarde w^t him: (²⁶*Aan of þe biſchopis **seruandis** cuſing of him quhais ere Petir cuttit of ſaid “Quheþir I ſaw thee nocht in þe ȝarde with him.”*)
- 20 ¹⁵Ieſus ſais to hir, Woman quhat wepis þ̃ Quham ſekis þ̃: Scho geſſand þat he was a ga^rdina^r ſais to him: **ſ̃** gif þ̃ has takin him vp, ſay to me quhar þ̃ {has} [f. 107v] has Laid him: ⁊ I ſal tak him away: (¹⁵*Ieſus ſais to hir, “Woman, quhat wepis þou? Quham ſekis þou?” Scho geſſand þat he was a ga^rdinar ſais to him: “**Sir**, gif þou has takin him vp, ſay to me quhar þou has laid him: ⁊ I ſal tak him away.”*)

In three instances a caputal letter is used at the beginning of a sentence; in the examples here, “ſu-” is used for “serv-” and “ſ̃” is used for “Sir”. In this case we have reported speech beginning a sentence, but of course any word-initial MIDDLE SCOTS s can begin a sentence, not just “ſ̃”. For other examples of the use of the capital form of the MIDDLE SCOTS s, see [Figures 14](#) below.

4. Ordering. These characters should be sorted as separate letters after the letter s.

... ſ < ſ̃ << ſ̃ < ſ̃ << ſ̃ < **ſ̃** << **ſ̃** < **ſ̃** < **ſ̃** < **ſ̃** << Σ ...

5. Security. As an historic character, it is expected that the MIDDLE SCOTS s will not be required in identifiers.

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

A7D6;LATIN CAPITAL LETTER MIDDLE SCOTS S;Lu;0;L;;;;N;;;A7D7;
A7D7;LATIN SMALL LETTER MIDDLE SCOTS S;Ll;0;L;;;;N;;;A7D6;;A7D6

7. Bibliography

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8. Figures.

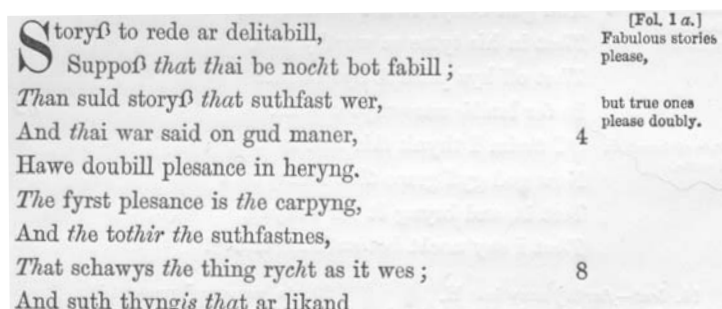


Figure 1. Example from Skeat 1870 showing LATIN SMALL LETTER MIDDLE SCOTS S in the first three lines. This is the most appropriate typographic form to use for the character, as it exemplifies best what is actually in the manuscripts. The type for this was cut in London; I have not seen an earlier example of it.

The MSS. are carefully followed, except that I have, of course, supplied the punctuation. The symbol “f” is employed to represent a very similar symbol in the MS. Its proper signification is “ss”; but it is frequently used in place of final s, as in ll. 1, 2, and 3. In a few cases, it has to be taken to represent a final “sis,” as in the case of “houf”=“housis,” vii. 163, viii. 514. When this symbol stands alone, it represents “schir” or “sir”; and I have so expanded it. The symbol *lk* is used for *kk*

Figure 2. Example from Skeat 1894:lxviii showing LATIN SMALL LETTER MIDDLE SCOTS S in the first three lines. As in Figure 1, the font here has a long-s shape with a sort of wiggle dangling from it. This glyph is good; it also cannot be confused with the German ß. This type may have been cut in Edinburgh but matches the glyph of the 1870 edition.

[Fol. 1.]
 Fabulous stories
 please,
 but true ones
 please doubly.

Storyß to rede ar delitabill,
 Suppoß that thai be nocht bot fabill ;
 Than suld storyß that suthfast wer,
 And thai war said on gud maner,
 Hawe doubill plesance in heryng.
 The fyrst plesance is the carpyng,
 And the tothir the suthfastnes,
 That schawys the thing rycht as it wes ;
 And suth thyngis that ar likand

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Figure 3. Example from Skeat 1894:119 showing LATIN SMALL LETTER MIDDLE SCOTS S in the first three lines. Here the glyph is very much different from what is in the manuscripts; this image is not very clear but in Figure 4 below a clearer version can be seen. Here the typesetter tried for a compromise ligature of long-s and s fs; this isn't so satisfactory as it differs from the manuscripts and looks a bit too much like a German ß—though this glyph would hardly be acceptable for German.

27. 'ß' is an orthographical device without any phonological value. As a sign it is nothing but an elaborately formed *s*, for which letter it generally stands. Occasionally it must be interpreted as *sis*, but the symbol does not mean that. Cf. *chesß* = *chessis*, 244. 15. In the Adv. Lib. MS. of Bellenden's *Livy* the scribe writes *housß*; in the Boyndlie MS. it is *housis*. Sometimes it is equivalent to *se*: cf. Knox (190. 1, 11, &c.), where *horsem* and *horßmen* are used indiscriminately. When there is a double *s* the 'peculiar' is confined to the second place. It is desirable to retain it in reprints of old texts for philological purposes, in order to avoid dispute as to its value in special cases. In this volume the double form is printed 'sß.' The usual custom (in the E. E. T. S. and S. T. S.) is to print 'fß,' but this appears inconsistent when the obsolete long *s* is modernised in all other positions. The 'ß' is retained to show that it is a separate form.¹

Figure 4. Example from Smith 1902:xxx showing LETTER SMALL LETTER MIDDLE SCOTS S. Here the example from Skeat 1894 (Figure 3) can be seen more clearly. Note in particular the lack of harmonization with the serifs of lowercase *s* in the same font:

sß sß

The typesetters could certainly have used a German glyph if they thought that this was suitable—they did not, and the glyph here is not one of the glyphs that could be used for German without attracting attention and criticism. The MIDDLE SCOTS S and the SHARP S should not be unified. Note too that the typesetters did not cut italic type for the glyph. A good recommended glyph for the two is this:

chesß chesß horßmen horßmen
 CHESß CHESß HORßMEN HORßMEN

Compare this with the ordinary standard German ß:

groß groß Heßmann Heßmann
 GROß GROß HEßMANN HEßMANN

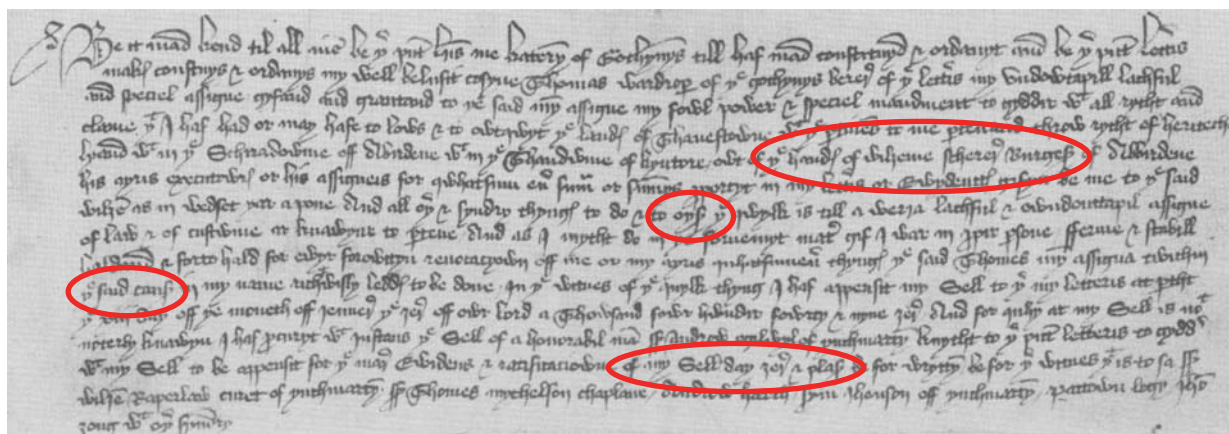
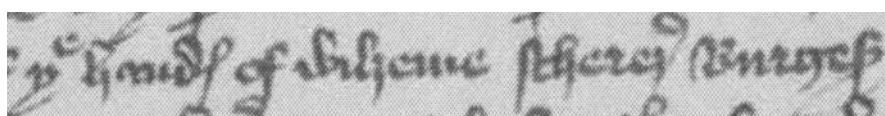
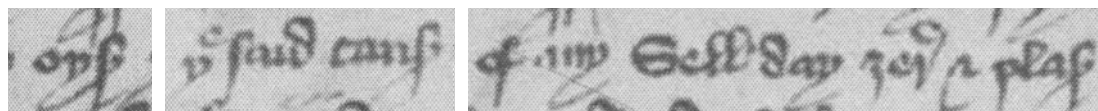


Figure 5. Example from Simpson 1998: Plate 10 (a letter, dated 1449), showing MIDDLE SCOTS S alongside U+A76D LATIN SMALL LETTER IS used for -is and alongside ordinary -is. Date 1449/50. Here are some close-ups:



Line 5: p^e handf of wilzeme schere Burges. ‘the hands of William Scherer Burges’. The glyph here is interesting; it is quite similar to some glyphs used for U+1E9C LATIN SMALL LETTER LONG S WITH DIAGONAL STROKE used for *spir/sper* in Latin, though it would not make sense to give a palaeographic reading with that character. Clearly this is a differently modified long s in the same tradition with the other Middle Scots manuscripts. There is also an example of the COMBINING OVERCURL here.



Line 7: oyf ‘use’. Line 10: p^e faid caus ‘the said cause’. Line 13: of my Sell day ze 7 plas ‘of my selling day year and place’. There is also an example of the COMBINING OVERCURL here.

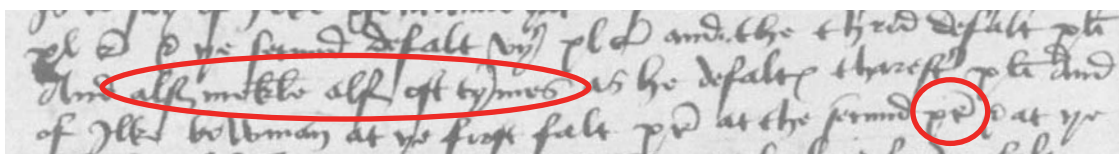
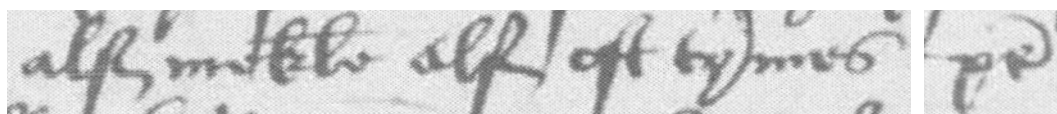


Figure 6. Example from Simpson 1998: Plate 12 (an act of parliament, 1491), showing MIDDLE SCOTS S alongside U+A76D LATIN SMALL LETTER IS used for -is and alongside ordinary -is. There are also examples of the COMBINING OVERCURL used with a solitary s to indicate *shilling(s)* and with y to indicate *ym*. Here are some close-ups:



Line 2: alth melle alth oft ty mes ‘as much as oft times’; line 3: x s ‘10 shillings’.

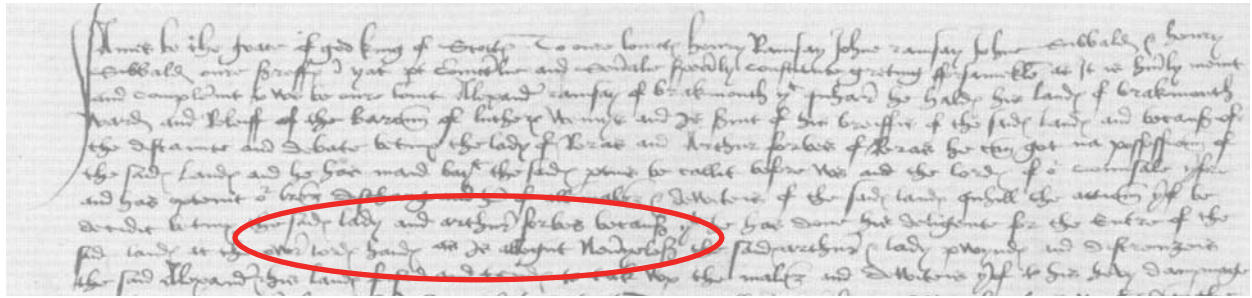
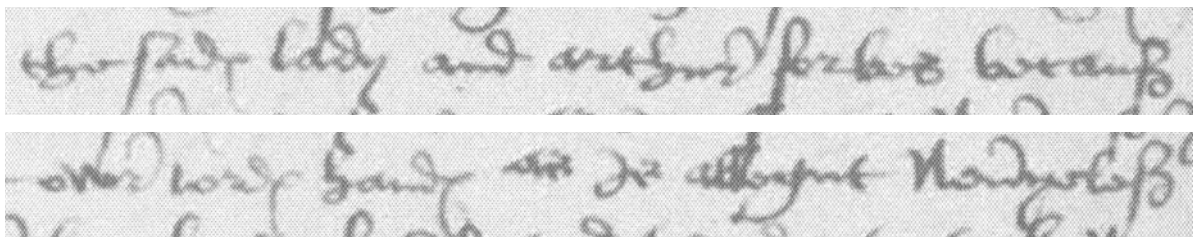


Figure 7. Example from Simpson 1998: Plate 13 (a letter by James IV, 1494), showing MIDDLE SCOTS s alongside U+A76D LATIN SMALL LETTER IS used for *-is* and alongside ordinary *-is*. Here are some close-ups:



Line 5: the saidſ lady and arthur forbes becauſ. ‘the said lady and Arthur Forbes because’. Line 6: ow lordſ handſ as is allegiit Neūpeleſ ‘our lord’s hands as is alleged nevertheless’. The final round flourish on the glyph here is interesting; this text was written in 1494, and the shape of the MIDDLE SCOTS s is *accidentally* similar to the Sulzbacher sharp s (ß) which was devised only in 1879.

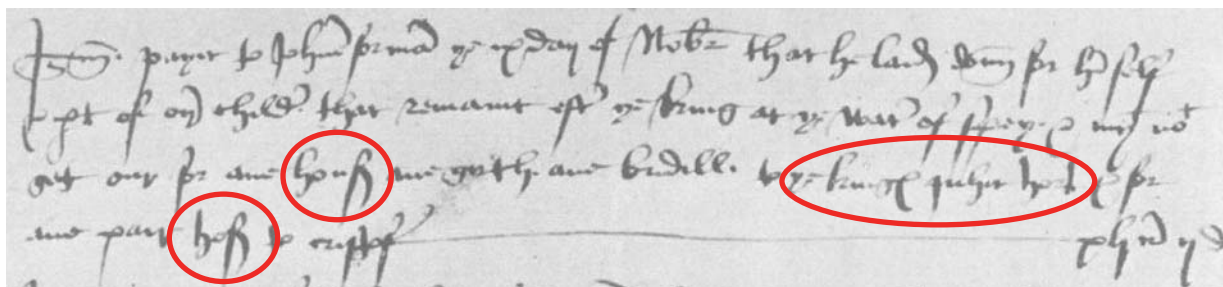
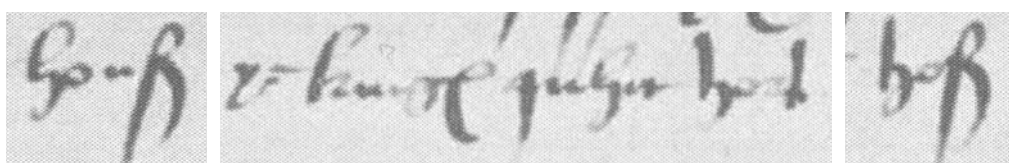


Figure 8. Example from Simpson 1998: Plate 14 (treasurer’s account, 1505). The text here is not easy to read, but says:

ITm̄. payit to John̄ formā pe ix day of Noḅz that he laid down̄ for hīself l ȳ pt of oþ child̄ that zemanit eff̄ pe king at pe water of Spey. ȳ myt not l get our for ane houſ ane giſth. ane bȳidill. to pe kingſ qhuit horſ ȳ for l ane pair hoſ to criſtoſ

“Item: paid to John Forman the 9th day of November that he laid down for himself and part of other children that remained after the king at the water of Spey, and might not get over for one house one garden, one bridle, to the king’s white horse and for one pair horse to Christopher”

Here are some close-ups:



Line 3: houſ ‘house’; pe kingſ qhuit horſ ‘the king’s white horse’; line 4: hoſ ‘horse’.

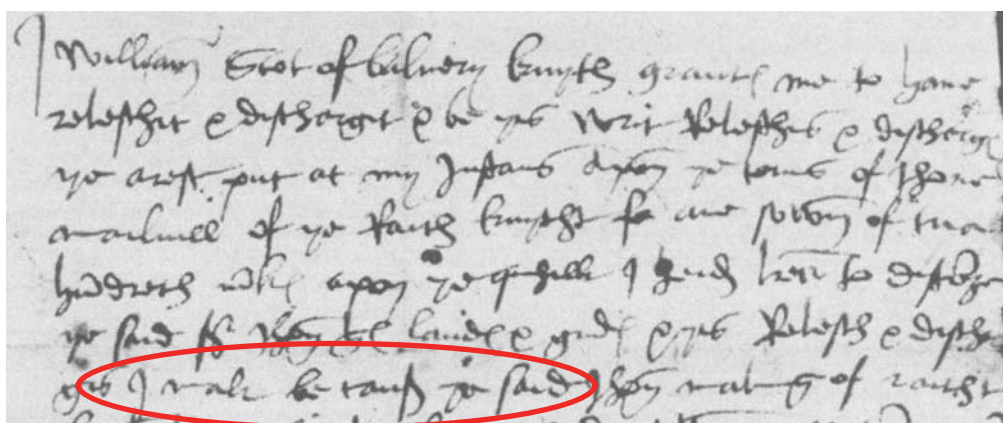
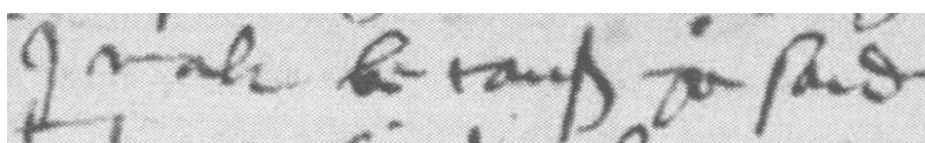


Figure 9. Example from Simpson 1998: Plate 15 (a prisoner discharge, 1516), showing MIDDLE SCOTS s. Here is a close-up:



Line 7: I mak be cauß þe said. ‘I make because the said’. Here the descending second half of the MIDDLE SCOTS s is quite long indeed, and the top of the glyph has no curve.

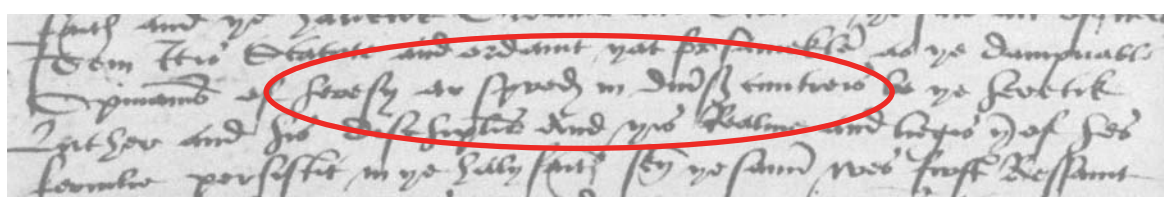
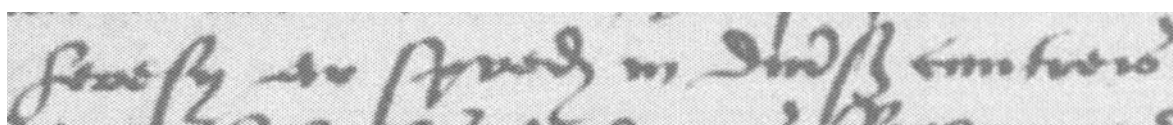


Figure 10 Example from Simpson 1998: Plate 16 (an act of parliament against Luther's heresy, 1525), showing MIDDLE SCOTS s. Here is a close-up:



Line 2: [Opinionis of] heresy ar spred in diuß cuntreis. ‘[opinions of] heresy are spread in diverse countries’.

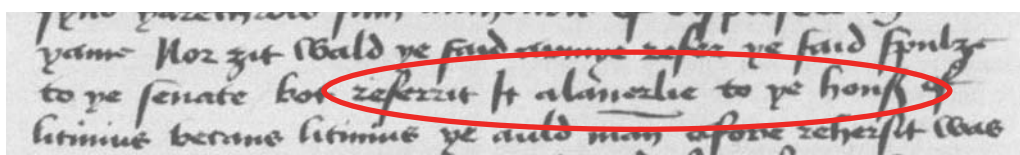
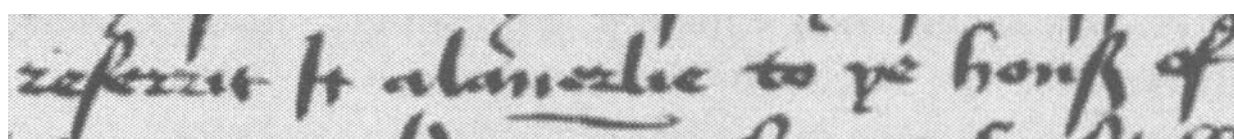


Figure 11. Example from Simpson 1998: Plate 17 (a translation of Livy's *History*, 1540), showing MIDDLE SCOTS s. Here is a close-up:



Line 5: referrit It alanerlie to þe houß of [licinius]. ‘referred it solely to the house of [Licinius]’.

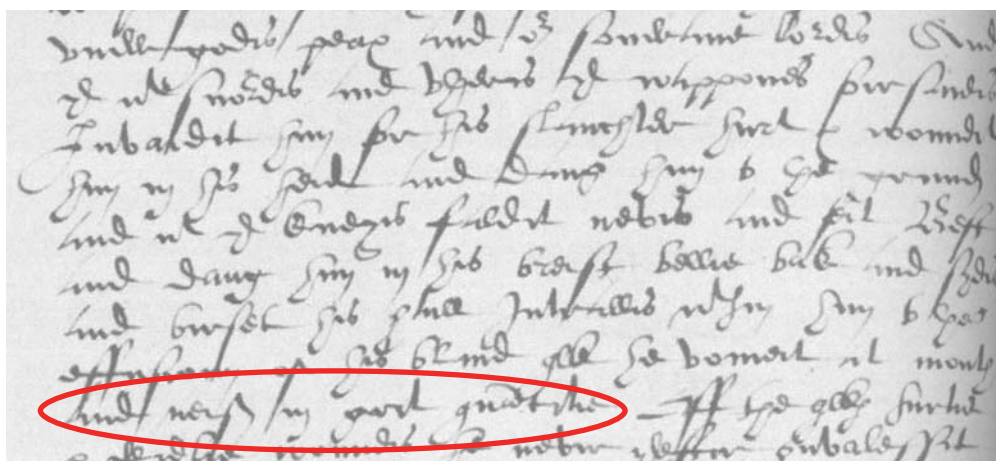
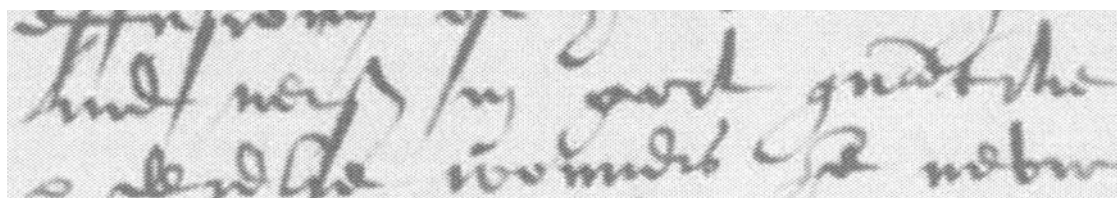


Figure 12. Example from Simpson 1998: Plate 25 (legal text describing a murder, 1609), showing MIDDLE SCOTS S. The text is rather gruesome: And I þ w^t fuordis and vtheris þ wappones foirfaidis I Invaiddit him for his flauchter huert ⁊ woundit him in his heid and dang him to the grund ⁊ and w^t þ kneysis faldit nevis and feit Beft I and dang him in his bæist bellie bak and sydis I and burfet his haill Intrallis wthn him to the I effusioun of his bluid qlk he vomeit at mouth I and neiß in grit quātitie Off the qlk^j hurtis I ⁊ deidlie woundis he nevir þefter conualeffit.

“And there with swords and others their aforesaid weapons invaded him for his slaughter hurt and wounded him in his head and beat him to the ground and with their knees clenched fists and feet struck and beat him in his breast, belly, back, and sides and burst his whole entrails within him to the effusion of his blood which he vomited at the mouth and nose in great quantity. Of the which hurts and deadly wounds he never thereafter convalesced.”

Here is a close-up:



Line 5: and neiß in grit quātitie. ‘and next in great quantity’.

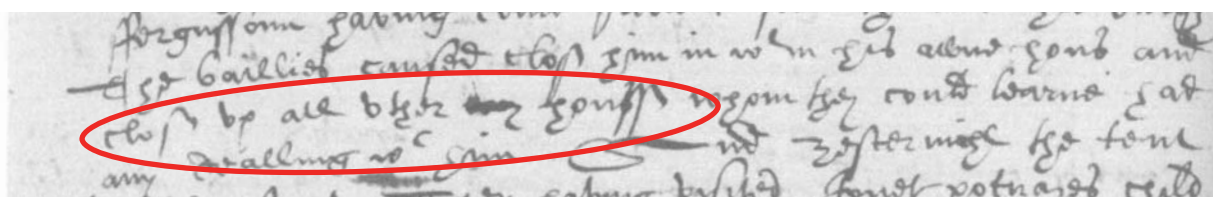
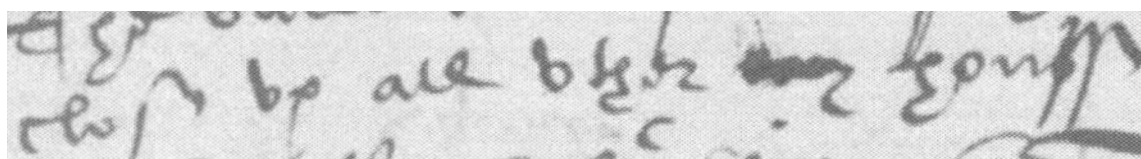


Figure 13. Example from Simpson 1998: Plate 29 (town council minutes, 1647), showing MIDDLE SCOTS S. Here is a close-up:



Line 5: cloß vp all vther houß ‘close up all other houses’. The word after “vther” is a deleted error. It appears that the scribe first wrote *hous*, then overwrote the *s* with *f* and followed it with *ß*.

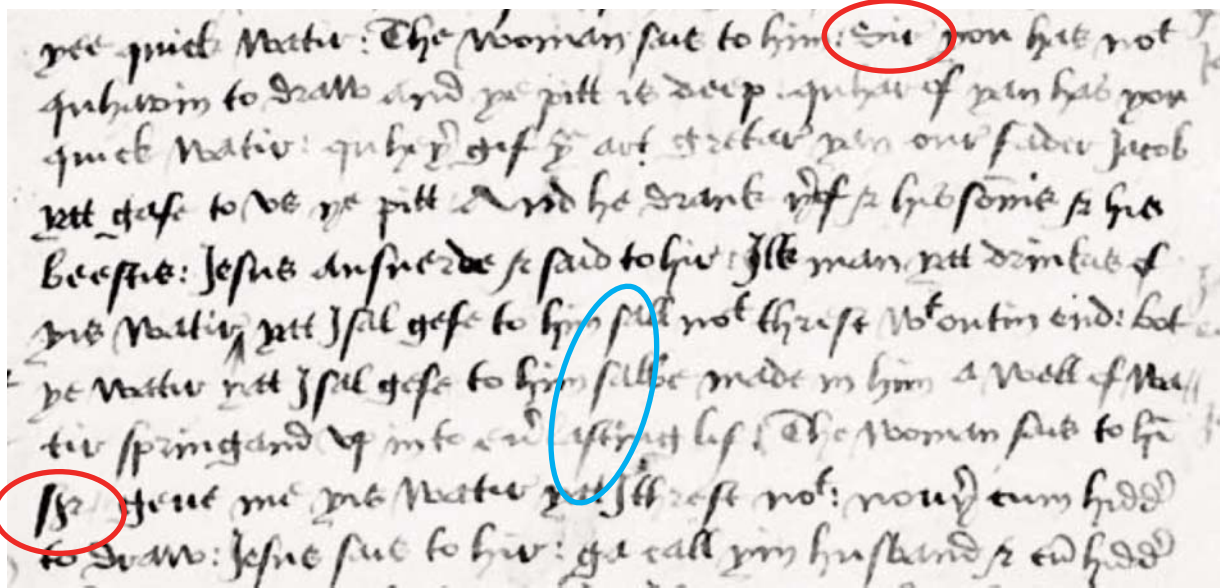


Figure 14. In the Gospel of John 4:11–16 (Egerton MS 2880, f. 91r). Jesus speaks with a Samaritan woman. She addresses him twice, at the beginning of sentences, as “Sir(e)”, which Nisbet writes once with LATIN CAPITAL LETTER S and once with LATIN CAPITAL LETTER MIDDLE SCOTS S. Note that the initial vertical in the capital form looks to have been drawn somewhat more boldly and darkly than the usual vertical of the LONG S throughout the rest of the passage (a few are circled in blue here. This is an impressionistic observation of the penmanship, but Nisbet does know how to use capitals). The palaeographic transcription of this passage (with punctuation and quotation marks added) follows:

¹¹The woman fais to him: “Sir, pou has not quharin to dꝛaw and þe pitt is deep: quharof þan has pou quick watir? ¹²quheþ gif þ art gretar þan our fader Iacob þat gafe to vs þe pitt: And he drank þof 7 his fōnis 7 his beeftis:”

¹³Iefus anfueꝛde 7 faid to hir: “Ilk man þat dꝛinkis of þis watir ʽfal thꝛeft eftfone bot he þʽ dꝛinkis of þe watir ʽ þat I fal gefe to him fall not thꝛeft wʽoutin end:” ¹⁴bot þe watir þat I fal gefe to him falbe made in him a well of watir fꝛingand vp into eūlasting lif.”

¹⁵The woman fais to hī: “Oz, geue me this watir þat I thꝛeft not: nouþ cum hidd to draw.”

¹⁶Iefus fais to hir: “ga call þin huſband 7 cū hidd.”

This same passage in its Middle English original reads:

¹¹Þe womman seiþ to him, “Sire, þou hast not where ynne to drawe, and þe pit is deep; wherof þanne hast þou quik watir? ¹²Whēpir þou art grettere þan oure fadir Jacob, þat 3af to vs þe pit? and he drank þerof, and hise sones, and hise beestis.”

¹³Jhesus answerde, and seide to hir, “Eche man þat drynkiþ of þis watir, schal þirste eftē soone; ¹⁴but he þat drynkiþ of þe watir þat Y schal 3yue hym, schal not þirste wiþ outen ende; but þe watir þat Y schal 3yue hym, schal be maad in hym a welle of watir, spryngynge vp in to euerlastynge lijf.”

¹⁵Þe womman seiþ to hym, “Sire, 3yue me þis watir, þat Y þirste not, neþer come hidur to drawe.”

¹⁶Jhesus seiþ to hir, “Go, clepe þin hosebonde, and come hidir.”

Note that this example from the Middle Scots New Testament shows the capital form of the MIDDLE SCOTS s in sentence-initial position. See Figure 15 for examples of the lowercase form in word-initial position in the same manuscript.

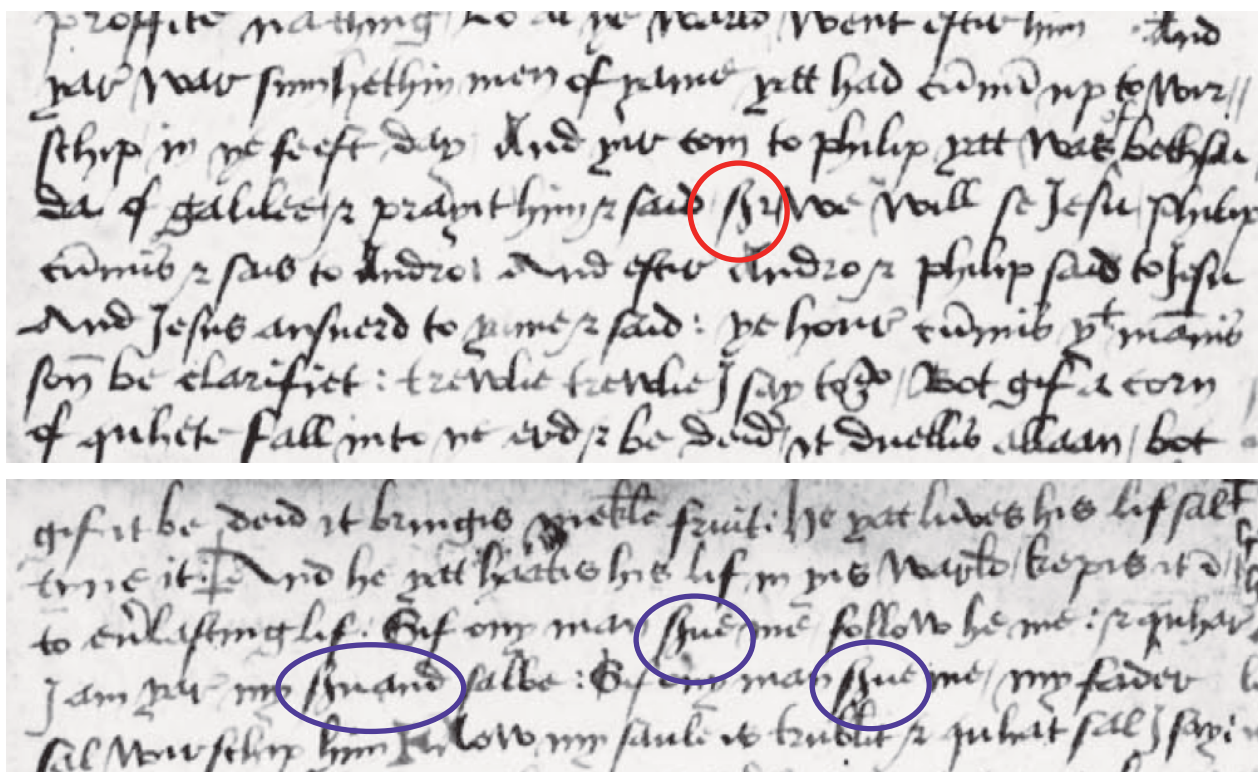


Figure 15. In the Gospel of John 12:20–26 (Egerton MS 2880, f. 100r–100v). Some “heathen men” speak to Philip about Jesus. They address him, at the beginning of a sentence, as “Sir”, which Nisbet writes with LATIN CAPITAL LETTER MIDDLE SCOTS S. Three instances of word-initial LATIN SMALL LETTER MIDDLE SCOTS S are also shown. The palaeographic transcription of this passage (with punctuation and quotation marks added) follows:

²⁰And þar war sum Hethin men of þame þat had cūmū up to wīrschip in þe feest day. ²¹And þir com to philip (þat was of bethsaida of galilee), ⁊ prayit him, ⁊ faid, “Sire, we will se Iesu.” ²²Philip cūmis ⁊ fais to Andro: And eftir Andro ⁊ philip faid to Iesu.

²³And Iesus ansuezd to þame, ⁊ faid: “þe hour cūmis, þat mānis soñ be clazifiet: ²⁴tzewlie, tzewlie I fay to ȝ, Bot gif a cozn of quhete fall into þe erd, ⁊ be deid, it duellis allaan, bot gif it be deid it bzingis mekle fzeit. ²⁵He þat luves his lif sal tyne it: And he þat haatis his lif in þis warld, kepis it ȝto eūlastig lif. ²⁶Gif ony man sue me, follow he me: ⁊ quhar I am þar my suand salbe: Gif ony man sue me, my fader sal wīrschip him. **H**

This same passage in its Middle English original reads:

²⁰And þere weren summe heþene men, of hem þat hadden come vp to worschipe in þe feeste dai. ²¹And þese camen to Filip (þat was of Bethsaida of Galilee), and preiden hym, and seiden, “Sire, we wolen se Jhesu.” ²²Filip comeþ, and seiþ to Andrew; eft Andrew and Filip seiden to Jhesu.

²³And Jhesus answerde to hem, and seide, “Þe our comeþ, þat mannus sone be clarified. ²⁴Treuli, treuli, Y seie to ȝou, but a corn of whete falle in to þe erþe, and be deed, it dwelliþ aloone; but if it be deed, it bryngiþ myche fruyt. ²⁵He þat loueþ his lijf, schal leese it; and he þat hatiþ his lijf in þis world, kepiþ it in to euerlastyng lif. ²⁶If ony man serue me, sue he me; and where Y am, þere my mynystre schal be. If ony man serue me, my Fadir schal worschipe hym.”

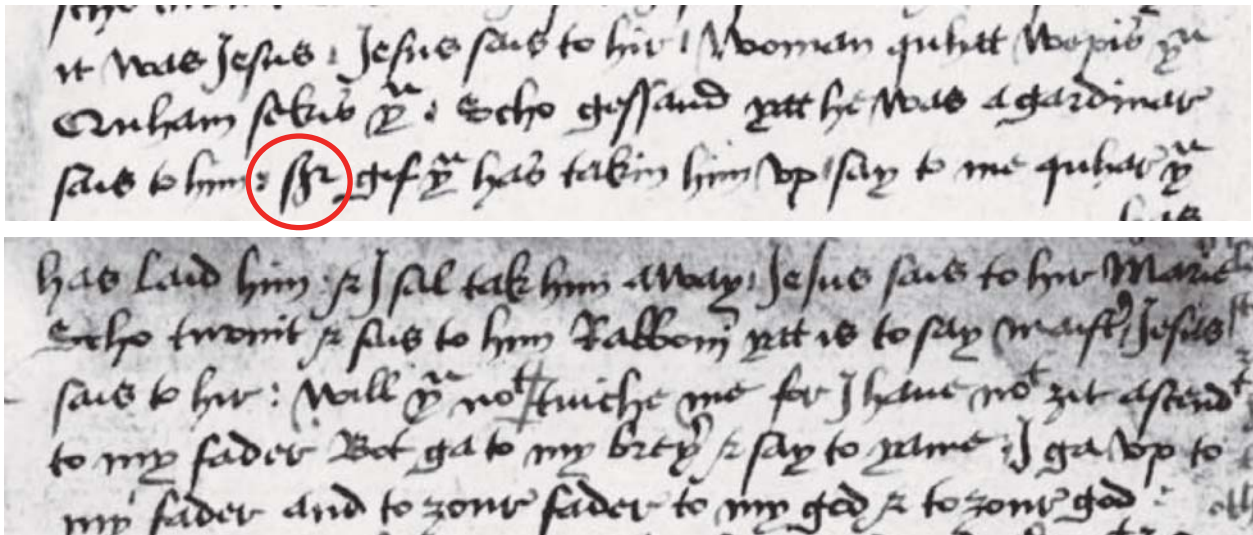


Figure 16. In the Gospel of John 20:15–17 (Egerton MS 2880, f. 107r–107v). Jesus speaks with a Samaritan woman. She addresses him, at the beginning of a sentence, as “Sir”, which Nisbet writes with LATIN CAPITAL LETTER MIDDLE SCOTS S. The palaeographic transcription of this passage (with punctuation and quotation marks added) follows:

¹⁵Iesus fais to hir, “Woman quhat wepis þ? Quham fekis þ?”

Scho geffand þat he was a gazdinar^r fais to him: “**S**2, gif þ has takin him vp, fay to me quhar^r þ has Laid him: 7 I fal tak him away:”

¹⁶Iesus fais to hir “Mazie!”

Scho turnit 7 fais to him “Rabboni!” (þat is to fay Maist^r).

¹⁷Iesus fais to hir: “Will þ no^t tuiche me for I haue no^t zit ascend^t to my fader Bot ga to my breþ^r 7 fay to þame: ‘I ga vp to my fader and to 3our^r fader to my god 7 to 3our^r god:”

This same passage in its Middle English original reads:

¹⁵Jhesus seiþ to hir, “Womman, what wepist þou? Whom sekist þou?”

She gessynge þat he was a gardynere, seiþ to him, “**S**ire, if þou hast takun him vp, sei to me, where þou hast leid him, and Y schal take hym awei.”

¹⁶Jhesus seiþ to hir, “Marie!”

Sche turnede, and seiþ to hym, “Rabony!” (þat is to sei to Maister).

¹⁷Jhesus seiþ to hir, “Nyle þou touche me, for Y haue not zit stied to my Fadir; but go to my briþeren, and sei to hem, ‘Y stie to my Fadir and to 3oure Fadir, to my God and to 3oure God.’”

A. Administrative

1. Title

Revised proposal to add two characters for Middle Scots to the UCS

2. Requester's name

Michael Everson

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

Individual contribution.

4. Submission date

2020-10-01

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

Latin Extended-D

2. Number of characters in proposal

2.

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, lexicographers, and Scots.**
- 4a. The context of use for the proposed characters (type of use; common or rare)
- Common in Middle Scots.**
- 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
- Discussuon of the similar but unrelated German sharp s is given above.**
- 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?