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

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1. Introduction. A set of characters used by specialists in medieval European philology, palaeography, and linguistics has long been absent from the Universal Character Set. This proposal requests 21 punctuation characters be added for support of medieval European linguistic and literary research and publication. If this proposal is accepted, the following characters will be encoded:

- \U2E45 PARAGRAPHUS MARK
- \U2E46 POSITURA MARK
- \U2E47 COLON WITH SIDEWAYS REVERSED RAISED COMMA
- \U2E48 COLON WITH RAISED POSITURA MARK
- \U2E49 TWO DOTS OVER COMMA
- \U2E4A PUNCTUS ELEVATUS MARK
- \U2E4B SIDEWAYS REVERSED MIDDLE COMMA
- \U2E4C PUNCTUS FLEXUS MARK
- \U2E4D PUNCTUS VERSUS MARK
- \U2E4E LOW PUNCTUS VERSUS MARK
- \U2E4F PUNCTUS INTERROGATIVUS MARK
2. Functions of Medieval punctuation. Modern European punctuation comprises a set of named marks which are used with relatively well-established usages. Medieval punctuation was based on discursive functions; in some areas and at some times different configurations of dots were used to express those functions. Unification of those configurations according to the functions would not really satisfy medievalists, who need to make use of the configurations in use in the documents they study in terms of the time and place of those documents. Nevertheless, the right way to establish what configurations are needed, and what configurations can be built up out of sequences of existing or new characters, is to look first at the functions the punctuation marks serve.

One of the best studies of the history of punctuation is M. B. Parkes’ 1993 *Pause and effect: an introduction to the history of punctuation in the West*. He describes the development from the very neutral *scriptio continua*, in which neither punctuation nor word spacing was used, towards what we would consider more legible and meaningful text. The development of vernacular writing in Ireland was an important stage in this process: Latin letters having different phonemic values in Irish, for instance, were marked to distinguish them from their Latin uses. Syntactic punctuation innovation followed.
2.1. **Paragraphus.** The beginning of a paragraph, a section, a stanza, or proposition was marked with a symbol such as γ, Γ, §, or ¶. Later this function was replaced by the **paraph**, where //,  ⸿, or ⸽ were typical marks. One character is proposed for encoding here, ⸽ PARAGRAPHUS MARK. See Figures 1, 2, 21.

2.2. **Positura.** The end of a section of text was marked by a **positura**—the opposite of the **paragraphus**. A wide variety of marks came to fulfil this function: , , :; ; and †. Some of these can be sequenced with existing characters and some cannot. Four characters are proposed for encoding here:  ⸿ POSITURA MARK,  ⸽ COLON WITH SIDEWAYS REVERSED RAISED COMMA ,  ⸽ COLON WITH RAISED POSITURA MARK , and  ⸽ TWO DOTS OVER COMMA . The others can be composed:

\[ .\gamma = . + \gamma \]  
\[ .\, = . + , \]  
\[ ;\gamma = . + ; + . \]

Note that the angular , POSITURA MARK is not identical to the modern comma. The origin of the modern comma was the **medieval comma**, for which see 2.3 below. A number of other indicators of positura came to acquire specific meanings and are discussed in 2.2.1–2.2.5 below. See Figures 3, 4, 5 (,), 5, 6, 8 (;); 5, 7 (’); 5, 9 (’). Note that COLON WITH SIDEWAYS REVERSED RAISED COMMA looks as though it could be composed; there are handwritten glyph variants which look like :- (really :-) and :- (see figures 6, 8). But scholars typically represent this with the - SIDeways REVERSED RAISED COMMA, which does not appear to be used on its own. If :- must be composed, - SIDEWAYS REVERSED RAISED COMMA must be added to the UCS.

2.2.1. **Punctus elevatus.** This was in origin an indicator of positura (ending a section) but which came to be used to indicate a major medial pause “where the sense is complete but the meaning is not” (Parkes p. 306). It is the ancestor of our modern colon. The typical shape for this is formed of a dot with a sideways reversed middle comma above and slightly to the right of it, though a form ‘ with a diagonal line rather than a comma can be found as a glyph variant. In the Wycliffe Bible translation, the two-part character is contrasted with a similar sign lacking the lower dot, indicating a lesser pause. Two characters, ⸿ PUNCTUS ELEVATUS MARK, and  ⸲ SIDEWAYS REVERSED MIDDLE COMMA, have been proposed here for encoding. See Figures 7, 10, 11, 12, 13, 14, 15, 16 (‘); 12, 13, (‘).

2.2.2. **Punctus flexus.** This was in origin an indicator of positura but which came to be used to indicate a minor medial pause where the sense is incomplete. It is used after a comma (not our punctuation mark “,”; see 2.3 below) or at the flexa (“the inflexion of the voice at a minor medial pause which deviates to a pitch below that adopted as the recitation tone”—Parkes p. 304). One character, ⸲ PUNCTUS FLEXUS MARK, has been proposed here for encoding. See Figures 7, 14, 15.

2.2.3. **Punctus versus.** In origin this indicated positura but came to indicate the terminatio of a psalm verse, or the completion of a sententia or periodus. Two characters are commonly seen to represent this function, one with the angular POSITURA MARK with a dot over it, and the other with a sideways comma below a baseline dot. Two characters, ⸀ PUNCTUS VERSUS MARK and ⸁ LOW PUNCTUS VERSUS MARK have been proposed here for encoding. See Figures 7, 16 (;); 12, 13, (‘).

2.2.4. **Punctus interrogativus.** This originally indicated positura but came to indicate a question requiring an answer. This is the origin of the modern ? QUESTION MARK and ¿ INVERTED QUESTION MARK. The glyph for this character is sometimes angular with one to three hooks and is typically slanted toward the right; the vertical form we know today dates to the late 15th century. One character, ? PUNCTUS INTERROGATIVUS MARK, has been proposed here for encoding. A related function, the punctus percontativus, indicated a rhetorical question and is represented by U+2E2E ? REVERSED QUESTION MARK. See Figures 7, 13, 15, 16, 18, 21.

2.2.5. **Punctus exclamativus.** Yet another original indicator of positura is also known as punctus admirat vivus. This is the origin of the modern exclamation mark and reversed exclamation mark. A glyph variant stands upright. One character, / PUNCTUS EXCLAMATIVUS MARK has been proposed here for encoding. See Figures 17, 18.
2.3. Comma. Functionally, the comma is “a division of a colon... usually short and rhythmically incomplete, followed by a minor disjunction of the sense where it may be necessary to pause” (Parkes p. 302). The punctuation sign which came to bear the same name was employed to show a disjunction of sense, or a minor medial pause at the end of a comma. This was the ⹑ MEDIEVAL COMMA proposed here. It was most commonly used by Italian scribes in the 14th century, and is the ancestor of our modern comma, whose modern form appeared in the first typefaces. See Figures 7, 19.

2.4. Distinctiones. This system of punctuation places marks at different heights in an ascending order of importance. A low point indicating a minor medial pause is called subdistinctio, a mid-height mark indicating a major medial pause is called media distinctio, and a high mark, called distinctio, indicates a final pause where the sententia or period (the thought or opinion) is finished. Distinctiones were not only represented by the height of the marks:

, ,, ,,, · · : : : : , ,;

Note that ,, ,,, and ..., should be encoded as sequences. Care should be taken in implementations not to linebreak these. Note too that : is the Georgian paragraph separator; no “generic” punctuation mark for that has been encoded (perhaps one should be). Distinctiones which are encoded according to characters at different heights are:

· · · · · · · ·

The first set here is encoded as FULL STOP, RAISED DOT, and MIDDLE DOT (drawn a little low in this font; it should be the height of the high dot in the colon :). The second set is encoded as FULL STOP, MIDDLE DOT, and HIGH DOT. This last character is proposed here. See Figure 21.

2.5. Simplex ductus. This was originally a critical sign used to separate matters erroneously run together. One character, ⹓ SIMPLEX DUCTUS MARK has been proposed here for encoding. See Figure 22.

2.6. Virgula suspensiva. The virgula suspensiva (what we know as the / SOLIDUS) was used to mark the briefest pause or hesitation in a text. When doubled // it was an indication of paraph (See 2.1 above). Humanist writers of the 14th century made a distinction whereby / indicated a break greater than that indicated by / but less than that indicated by : PUNCTUS ELEVATUS MARK. One character, / DOTTED SOLIDUS has been proposed here for encoding. See Figure 23.

2.7. Signe de renvoi ⹕ is used to associate matter in the text with material added in the margin, and especially a passage omitted from the text by the original copyist. It was later used as a quire mark by printers. See Figure 24.

2.8. Middle comma as a punctuation mark is used to indicate a variety of abbreviation. With long s, for instance, ⹖ is an abbreviation for sed ‘but’. It is also used sequenced alongside MIDDLE DOT · as an indicator of positura. See Figure 20, 25.

2.9. Tilde with dot above and dot below ⹗ is another nota or abbreviation mark, typically indicating Latin est ‘is’. There is a math operator U+223B HOMOTHETIC, but this is not suitable for use as a nota. Compare U+2A6A TILDE OPERATOR WITH DOT ABOVE and the punctuation character U+2E1E TILDE WITH DOT ABOVE and the punctuation character. There are several glyph variants for this: ₇ ₈ ₉ ₁₀ are common. Historically a cursive form of this is the ancestor of U+A76B LATIN SMALL LETTER ET. See Figures 6, 8, 20.

2.10. Vertical five dots ⹘ completes the set of vertical dots in the UCS. We have U+003A COLON, U+205D TRICOLON, U+205E QUATRICOLON, and U+2E3D VERTICAL FIVE DOTS. Discussion in Glasgow in July 2015 with specialists in Old Italic and North Italic indicated that five vertical dots were certainly a configuration known to be attested. They have also been attested in Runic. See Figure 26.
2.11. TRIPLE DAGGER ⌂ is similar in use to U+2020 † DAGGER and U+2021 ‡ DOUBLE DAGGER. It indicates another level of notation. See Figures 27, 28.

3. Typography of medieval punctuation. The core definition of “generic” punctuation is based on the typical shapes and sizes of punctuation as used in the Latin, Greek, and Cyrillic traditions; Georgian may be added to this list. When such punctuation is used in other scripts, such as the scripts of India or Southeast Asia, they are often modified to suit the ductus and letterforms of those scripts, but nevertheless the core definitions are based in the habits of European typography. An examination of the height of the modern : COLON U+003A, along with the size of its dots, is perhaps the best way to compare the existing set of punctuation characters and to determine how specialist needs can be met by filling out gaps or by defining characters within the context of the set of punctuation characters already encoded in the UCS.

3.1. Low and raised punctuation. The characters U+002C , COMMA and U+002E . FULL STOP form the basis for the system. To this are added U+2E32 , TURNED COMMA, U+2E33 , RAISED DOT, U+2E34 , RAISED COMMA, U+00B7 MIDDLE DOT, and the new characters proposed here, U+2E46 , POSITURA MARK, and U+2E56 , MIDDLE COMMA, and 2E4E : LOW PUNCTUS VERSUS MARK:

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 xp b , , ₸ ₷ ₹ ₺ 
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3.2. Middle or x-height punctuation. The characters : U+003A COLON and ; U+003B SEMICOLON define the basic height for most inline generic punctuation dots. Conforming to this configuration are U+204F ; REVERSED SEMICOLON, U+2E35 : TURNED SEMICOLON, ∷ U+10FB GEORGIAN PARAGRAPH SEPARATOR, U+2056 : THREE DOT PUNCTUATION, U+2058 :: FOUR DOT PUNCTUATION, U+2059 ::: FIVE DOT PUNCTUATION, U+2E2A :: TWO DOTS OVER ONE DOT PUNCTUATION, U+2E2B :: ONE DOT OVER DOTS PUNCTUATION, U+2E2C :: SQUARED FOUR DOT PUNCTUATION, as well as the characters proposed here, U+2E47 :: COLON WITH SIDEWAYS REVERSED RAISED COMMA, U+2E48 :: COLON WITH RAISED POSITURA MARK, U+2E49 :: TWO DOTS OVER COMMA, U+2E4A :: PUNCTUS ELEVATUS MARK, U+2E4B :: SIDEWAYS REVERSED MIDDLE COMMA, U+2E4C :: PUNCTUS FLEXUS MARK, U+2E4D ; PUNCTUS VERSUS MARK, U+2E51 : MEDIEVAL COMMA, and 2E57 TILDE WITH DOT ABOVE AND DOT BELOW:

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3.3. High or tall punctuation. The characters U+003F ? QUESTION MARK, U+0021 ! EXCLAMATION MARK, U+002F / SOLIDUS, U+205A : TWO DOT PUNCTUATION, U+205B :: FOUR DOT MARK, U+205D : TRICOLON, U+205E : VERTICAL FOUR DOTS, and U+2E3D : VERTICAL SIX DOTS all extend from baseline or just below it to caps height, as do 2E4F : PUNCTUS INTERROGATIVUS MARK, 2E50 / PUNCTUS EXCLAMATIVUS MARK, 2E52 : HIGH DOT, 2E53 : SIMPLEX DUCTUS MARK, 2E54 / DOTTED SOLIDUS, 2E55 : SIGNE DE RENVOI, 2E58 : VERTICAL FIVE DOTS and 2E98 ⌂ TRIPLE DAGGER proposed here:

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4. Linebreaking. Line-breaking properties for these are suggested as follows. UTC recommendations are gladly accepted, if similarity to the ASCII characters ! or / is a problem.

Like ⁋ U+204B REVERSED PILCROW SIGN (AL (Alphabetic)): 2E45
Like ∴ U+2058 TURNED SEMICOLON (BA (Break After)): 2E46..2E4E, 2E51..2E58
Like ! U+0021 EXCLAMATION MARK (EX (Exclamation)): 2E4F..2E50
Like † U+2020 DAGGER (AI (Ambiguous)): 2E59

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

2E45;PARAGRAPHUS MARK;Po;0;ON;;;;N;;;;;
2E46;POSITURA MARK;Po;0;ON;;;;N;;;;;
2E47;POSI MARK;Po;0;ON;;;;N;;;;;


Tertullian, Quintus Septimus Florens. [1493]. *Apologeticus adversus gentes*. Venetiis: B. Benalius.


7. Acknowledgements

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Examples

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**Figure 1.** Sample from Farley 1783, showing PARAGRAPHUS MARK.

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**Figure 2.** Sample from Virgile 1509, showing PARAGRAPHUS MARK.

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**Figure 3.** Sample from Parkes 1993:202, showing POSITURA MARK sequenced after FULL STOP.
Figure 4. Sample from Parkes 1993:242, showing POSITURA MARK written at the ends of the discursive periods; the middle dot is used at the ends of the discursive *cola.*
Figure 5. Description of various positurae from Parkes 1993, showing POSITURA MARK, COLON WITH SIDEWAYS REVERSED RAISED COMMA, COLON WITH RAISED POSITURA MARK, and TWO DOTS OVER COMMA.

Figure 6. Sample from O'Neill 1984:64, showing TILDE WITH DOT ABOVE AND DOT BELOW and COLON WITH SIDEWAYS REVERSED RAISED COMMA. The text reads:

Ueni ꞇ e benedic ꞇ i pa ꞇ ꞇ ꞇ ꞇ mei | po ꞇ ꞇ ꞇ ꞇ e
ꞅ ꞅ ꞅ ꞅ ꞅ nū a ꞇ ꞅ ꞅ ꞅ uobi ꞅ pa ꞅ a ꞅ uenl | ab o ꞅ uine mundi ·
ab origine mundi · alleluia quod vobis paratum
est ab origine mundi · alleluia gloria · venite sicut erat · venite · móel cáich scripsit
‘Come ye blessed of my Father take possession of the Kingdom alleluia prepared for you from the foundation of the world alleluia glory be · come As it was · Come · Móel Cáich wrote this.’

Signos de puntuación en textos españoles

Los signos de puntuación en códices y documentos españoles de la Edad Media es muy irregular. Agustín Millares Carlo, uno de los más rigurosos especialistas en escritura visigótica, afirmó que «los signos en códices y documentos de escritura visigótica pertenecen a más de un sistema y su equivalencia respecto a los actuales no se deja precisar». Los signos son éstos:

A partir del siglo XII y en textos en escritura carolingia se empezó a regularizar el sistema de puntuación con notable mengua de los signos: casi en exclusiva se utilizaron para indicar las pausas el punto (.) en línea de escritura, y el punto con virgula sobrepuesta (;), la pausa final se indicó con un signo formado así: : : . :

En los documentos escritos en castellano en la baja Edad Media, la puntuación es muy irregular, adoptándose rayas y curvas acompañadas de puntos a veces para señalar y no con exactitud los periodos.

Figure 7. Sample from Núñez Contreras 1994 showing PUNCTUS VERSUS MARK, PUNCTUS ELEVATUS MARK, MEDIEVAL COMMA, PUNCTUS FLEXUS MARK, PUNCTUS INTERROGATIVUS MARK, and COLON WITH RAISED POSITURA MARK.
Figure 8. Sample from Parkes 1993: showing COLON WITH SIDEWAYS REVERSED RAISED COMMA and TILDE WITH DOT ABOVE AND DOT BELOW. In the manuscript the glyph variant :: is shown for ::.

Figure 9. Sample from Loew 1914:253, showing TWO DOTS OVER COMMA. Loew describes it as “the Beneventan period” (p. 269).

Figure 10. Sample from Farley 1783, showing PUNCTUS ELEVATUS MARK.
Figure 11. Sample from Wright 1960:12, showing PUNCTUS ELEVATUS MARK.

Figure 12. Sample of Wycliffe Bible text from Thompson 1912 showing PUNCTUS ELEVATUS MARK and SIDEWAYS REVERSED MIDDLE COMMA.
Figure 13. Sample of Augustinian text from Thompson 1912 showing punctus elevatus mark and sideways reversed middle comma. Also in the manuscript is the punctus interrogativus mark though in the transcription the question mark has been used.

Contrito et inflictis in uis corum: et uiam pacis non cognouerunt: non est timor det ante oculos corum;

Figure 14. Sample from Parkes 1993: showing punctus flexus mark, punctus elevatus mark, and low punctus versus mark.

Figure 15. Sample from Parkes 1993: showing punctus flexus mark, punctus interrogativus mark, and punctus elevatus mark.
Figure 16. Sample from Parkes 1993:293, showing PUNCTUS INTERROGATIVUS MARK, PUNCTUS ELEVATUS MARK, and PUNCTUS VERSUS MARK.

Il nous faut maintenant compléter l'exposé de Barzizza en signalant ses principales omissions.

J'ai déjà noté l'absence du point d'exclamation (punctus admirativus); il était, il est vrai, d'introduction toute récente, puisque le plus ancien exemple actuellement connu figure dans un manuscrit copié peu avant sa mort (1400) par Coluccio Salutati qui en fut peut-être l'inventeur; ce signe se présentait ainsi :

Figure 17. Sample from Ouy 1987, showing PUNCTUS EXCLAMATIVUS MARK with its glyph variant ! as opposed to the usual !.
Figure 18. Sample from Parkes 1993, showing *PUNCTUS EXCLAMATIVUS MARK* and *PUNCTUS INTERROGATIVUS MARK*. Although the scan is not very clear, there are definitely two dots on the ⹗.

Figure 19. Sample from Guðvarður Már Gunnlaugsson 2001, showing *MEDIEVAL COMMA*.

Figure 20. Sample from Loew 1914, showing *LONG S* followed by *MIDDLE COMMA* with the reading *sed* ‘but’, and showing *TILDE WITH DOT ABOVE AND DOT BELOW* with the reading *est*. Apart from the symbol for *enim*, the other characters here have been encoded or can be composed. For *enim*, it is a bit of a question what is to be represented. Forms with middle dot ⋅n⋅ occur, and in some hands an N or Ł can look like what is shown in the sample above. See Cappelli pp. 229–230.

A character for *enim* is not requested in this proposal.
Figure 21. Sample from Parkes 1993 showing HIGH DOT, PUNCTUS INTERROGATIVUS MARK and PARAGRAPHUS MARK.

Figure 22. Sample from Parkes 1993:164, showing many examples of SIMPLEX DUCTUS MARK.
By contrast Petrarch used the pointed virgula where an interpolated statement has a different relationship to other statements in the immediate context:

Numquam tam iuuenis / quamquamque tam glorie cupidus / mi / quod interdum me fuisse non inficior, quin maluerint bonus esse quam doctus. "

Never so young / and never so greedy for fame / have I been / I do not deny having been that occasionally. but that I have chosen to be good rather than learned.

Figure 23. Sample from Parkes 1993, showing DOTTED SOLIDUS.

Figure 24. Sample from Parkes 1993, showing SIGNE DE RENVOI.

Figure 25. Sample from Thompson 1912:408, showing MIDDLE COMMA alongside MIDDLE DOT. The x-height here is low, but neither the dot nor comma rest on the baseline. (Compare the dots in the title THEOLOGICAL TRACTS.—A. D. 821.

Figure 26. Sample from Owen and McKinnell showing VERTICAL FOUR DOTS and VERTICAL FIVE DOTS.
Figure 27. Sample showing ⹙ TRIPLE DAGGER (circled) alongside † DAGGER and ‡ DOUBLE DAGGER. Also shown in the last line is the ⚫ PUNCTUS INTERROGATIVUS MARK.

Figure 28. Sample showing ⹙ TRIPLE DAGGER alongside † DAGGER and ‡ DOUBLE DAGGER. Also shown are other signs of notation, * ASTERISK and $ SECTION SIGN.
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Outer forms 2E00-2E07

Supplemental Punctuation

Printed using UniBook™
(http://www.unicode.org/unibook/)

Date: 2015-12-19
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<td>2E12</td>
<td>⦏</td>
<td>LEFT RAISED omission bracket</td>
</tr>
<tr>
<td>2E13</td>
<td>⦐</td>
<td>RIGHT RAISED omission bracket</td>
</tr>
</tbody>
</table>

### Ancient Greek textual symbols

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E0E</td>
<td>═</td>
<td>EDITORIAL CORONIS</td>
</tr>
<tr>
<td>2E0F</td>
<td>║</td>
<td>PARAGRAPHERS</td>
</tr>
<tr>
<td>2E10</td>
<td>╒</td>
<td>FORKED PARAGRAPHERS</td>
</tr>
<tr>
<td>2E11</td>
<td>╓</td>
<td>REVERSED FORKED PARAGRAPHERS</td>
</tr>
<tr>
<td>2E12</td>
<td>╔</td>
<td>HYPODIASTOLE</td>
</tr>
<tr>
<td>2E13</td>
<td>╕</td>
<td>DOTTED OBELOS</td>
</tr>
<tr>
<td>2E14</td>
<td>╖</td>
<td>DOWARDS ANCOROA</td>
</tr>
<tr>
<td>2E15</td>
<td>╗</td>
<td>UPWARDS ANCOROA</td>
</tr>
<tr>
<td>2E16</td>
<td>╘</td>
<td>DOTTED RIGHT-POINTING ANGLE</td>
</tr>
</tbody>
</table>

### Ancient Near-Eastern linguistic symbol

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E17</td>
<td>╙</td>
<td>DOUBLE OBLIQUE HYPHEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>used in ancient Near-Eastern linguistics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hyphen in Fraktur text uses 002D or 2010, but with a ‘s’ glyph in Fraktur fonts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 002D – hyphen-minus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 003D = equals sign</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 2010 – hyphen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 2E40 = double hyphen</td>
</tr>
</tbody>
</table>

### Dictionary punctuation

These punctuation marks are used mostly in German dictionaries, to indicate umlaut or case changes with abbreviated stems.

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E1A</td>
<td>⌠</td>
<td>HYPHEN WITH DIAERESIS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>indicates umlaut of the stem vowel of a plural form</td>
</tr>
<tr>
<td>2E1B</td>
<td>⌡</td>
<td>TILDE WITH RING ABOVE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>indicates change in case for derived form</td>
</tr>
</tbody>
</table>

### Brackets

These form a set of four corner brackets and are used editorially. They are distinguished from mathematical floor and ceiling characters. Occasionally quine corners are substituted for half brackets.

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E22</td>
<td>⦀</td>
<td>TOP LEFT HALF BRACKET</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 2308 – top left corner</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 231C – top corner bracket</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 300C – left corner bracket</td>
</tr>
<tr>
<td>2E23</td>
<td>⦁</td>
<td>TOP RIGHT HALF BRACKET</td>
</tr>
<tr>
<td>2E24</td>
<td>⦂</td>
<td>BOTTOM LEFT HALF BRACKET</td>
</tr>
<tr>
<td>2E25</td>
<td>⦃</td>
<td>BOTTOM RIGHT HALF BRACKET</td>
</tr>
</tbody>
</table>

### History punctuation

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E2A</td>
<td>⦅</td>
<td>TWO DOTS OVER ONE DOT PUNCTUATION</td>
</tr>
<tr>
<td>2E2B</td>
<td>⦆</td>
<td>ONE DOT OVER TWO DOTS PUNCTUATION</td>
</tr>
<tr>
<td>2E2C</td>
<td>⦇</td>
<td>SQUARED FOUR DOT PUNCTUATION</td>
</tr>
<tr>
<td>2E2D</td>
<td>⦈</td>
<td>FIVE DOT MARK</td>
</tr>
<tr>
<td>2E2E</td>
<td>⦉</td>
<td>REVERSED QUESTION MARK</td>
</tr>
<tr>
<td></td>
<td></td>
<td>equals punctus percontativus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 003F – question mark</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 00BF – inverted question mark</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 061F – arabic question mark</td>
</tr>
<tr>
<td>2E2F</td>
<td>⦊</td>
<td>VERTICAL TILDE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>used for Cyrillic yerik</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ 033E – combining vertical tilde</td>
</tr>
<tr>
<td></td>
<td></td>
<td>→ A67F – combining vertical tilde</td>
</tr>
</tbody>
</table>

### General punctuation

<table>
<thead>
<tr>
<th>Code</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>2E18</td>
<td>⦊</td>
<td>INVERTED INTERROBANG</td>
</tr>
<tr>
<td></td>
<td></td>
<td>= gnavborretni</td>
</tr>
<tr>
<td></td>
<td></td>
<td>= 203D ⦊ interroban</td>
</tr>
<tr>
<td>2E19</td>
<td>⦋</td>
<td>PALM BRANCH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>used as a separator</td>
</tr>
</tbody>
</table>
Double hyphen

The double hyphen is used in transcription of old German manuscripts, and occasionally as a non-standard punctuation mark. It is not intended for the representation of normal hyphens, whose doubled forms in Fraktur text are considered glyphic variants.

2E40 DOUBLE HYPHEN
- 003D equals sign
- 2010 hyphen
- 2E17 DOUBLE OBlique hyphen
- 30A0 katakana-hiragana double hyphen
- A78A modifier letter short equals sign

Reversed punctuation

2E41 REVERSED COMMA
- 002C comma
- 060C arabic comma

2E42 DOUBLE LOW-REVERSED-9 QUOTATION MARK
- 201E double low-9 quotation mark

Punctuation marks

2E43 DASH WITH LEFT UPTURN
- 2E3A three-em dash

2E44 DOUBLE SUSPENSION MARK

Medieval punctuation

2E45 PARAGRAPHUS MARK
- indicates the beginning of a paragraph, section, stanza, or proposition
- 00B6 Pilcrow sign
- 204B reversed pilcrow sign
- 2E0F paragraphos
- 2E3F capitulum
- 002C comma

2E47 COLON WITH SIDEWAYS REVERSED RAISED COMMA
- indicates the end of a section of text

2E48 COLON WITH RAISED POSITURA MARK
- indicates the end of a section of text

2E49 TWO DOTS OVER COMMA
- indicates the end of a section of text

2E4A PUNCTUS ELEVATUS MARK
- indicates a minor medial pause where the sense is complete but the meaning is not

2E4B SIDEWAYS REVERSED MIDDLE COMMA
- indicates a brief medial pause

2E4C PUNCTUS FLEXUS MARK
- indicates a minor medial pause where the sense is incomplete

2E4D PUNCTUS VERSUS MARK
- indicates the melodic formula at the end of a psalm verse
- indicates the completion of a single idea

2E4E LOW PUNCTUS VERSUS MARK

2E4F PUNCTUS INTERROGATIVUS MARK
- question mark
- 008F inverted question mark
- 2E2E reversed question mark
- indicates a non-rhetorical question
<table>
<thead>
<tr>
<th>Unicode Code</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 2E50         | PUNCTUS EXCLAMATIVUS MARK | = punctus admirativus  
  * indicates an exclamation |
| 2E51         | MEDIEVAL COMMA |  
  * indicates a minor medial pause or disjunction of sense |
| 2E52         | HIGH DOT |  
  * a “distinctio” which indicates a final pause in series with full stop and raised dot |
| 2E53         | SIMPLEX DUCTUS MARK |  
  * originally used to separate matters erroneously run together |
| 2E54         | DOTTED SOLIDUS |  
  * indicates a medial disjunction less than solidus but more than punctus elevatus  
  = a form of virgula suspensiva |
| 2E55         | SIGNE DE RENVOI |  
  * associates the text with external notes  
  → 205A : two dot punctuation  
  → 2058 : : four dot mark |
| 2E56         | MIDDLE COMMA |  
  * used as an abbreviation sign  
  → 00B7 · middle dot  
  → 2E34 ‚ raised comma |
| 2E57         | TILDE WITH DOT ABOVE AND DOT BELOW |  
  * used as an abbreviation sign for “est”  
  → 223B † homothetic |
| 2E58         | VERTICAL FIVE DOTS |  
  → 205D : tricolon  
  → 205E ‖ vertical four dots  
  → 2E3D ‡ vertical six dots |
| 2E59         | TRIPLE DAGGER |  
  → 2020 † dagger  
  → 2021 ‡ double dagger |
A. Administrative
1. Title
Proposal to add Medievalist punctuation characters to the UCS
2. Requester’s name
Script Encoding Initiative
3. Requester type (Member body/Liaison/Individual contribution)
Liaison contribution.
4. Submission date
2016-01-25
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
21.
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 B.1.
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.
Yes, some of the characters have. See N3193.
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 authors are members of the user community.
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, Latinists, 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

According to the Roadmap. Keep with other punctuation 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?
Yes.

10b. If YES, is a rationale for its inclusion provided?
Yes.

10c. If YES, reference

Some characters are ancestors of modern characters.

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?