

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 five Latin characters including one casing pair, two capital letters which provide casing support for two existing characters, and one epigraphic letter. If this proposal is accepted, the following characters will exist:

B̤	A796	LATIN CAPITAL LETTER B WITH FLOURISH
b̤	A797	LATIN SMALL LETTER B WITH FLOURISH • Middle Vietnamese
Ɔ	A7AB	LATIN CAPITAL LETTER REVERSED OPEN E x 025C Ɔ LATIN SMALL LETTER REVERSED OPEN E
G̤	A7AC	LATIN CAPITAL LETTER SCRIPT G x 0261 g̤ LATIN SMALL LETTER SCRIPT G
I̤	A7F7	LATIN EPIGRAPHIC LETTER SIDEWAYS I • Celtic inscriptions

The B̤ B WITH FLOURISH is found in the dictionary of Alexandre de Rhodes, which directly led to the modern system of Vietnamese spelling. The de Rhodes' dictionary, the *Dictionarium Annamiticum Lusitanum et Latinum*, used this letter to represent a voiced bilabial fricative [β], a sound which was lost within a century or so, merging with [v], represented by v in modern Vietnamese orthography. To describe Middle Vietnamese, the B WITH FLOURISH IS required.

The Ɔ CAPITAL REVERSED OPEN E serves as an upper-case equivalent of U+025C Ɔ LATIN SMALL LETTER REVERSED OPEN E in the same way as U+0190 E̤ LATIN CAPITAL LETTER OPEN E serves as an upper-case equivalent of U+025B e̤ LATIN SMALL LETTER OPEN E. The absence of this character was noticed in a case-pairing operation involving small-caps. Typically typesetting software makes use of case pairs to generate a small capital in styled text, but where no case-pair exists, this operation fails.

The G̤ CAPITAL SCRIPT G serves as an upper-case equivalent of U+025C g̤ LATIN SMALL LETTER SCRIPT G in the same way as U+2C6D Q̤ LATIN CAPITAL LETTER ALPHA (*alias* SCRIPT A) serves as an upper-case equivalent of U+0251 a̤ LATIN SMALL LETTER ALPHA.

The horizontal 𐌗 EPIGRAPHIC SIDEWAYS I is regularly used in a word-final position for the 2nd declension genitive in early post-Roman (5th-6th century) Celtic inscriptions from Wales and Cornwall/Devon (and one example from the Isle of Man). This horizontal I is represented as such in a number of studies of Celtic inscriptions, as shown in the attached images (it is the only rotated or turned letter to be regularly represented as such in scholarly transcriptions, as it is the only turned/rotated letter that is used deliberately and consistently).

Unicode Character Properties. Character properties are proposed here.

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025C;LATIN SMALL LETTER REVERSED OPEN E;Ll;0;L;;;;;N;LATIN SMALL LETTER REVERSED EPSILON;;A7AB;;A7AB
0261;LATIN SMALL LETTER SCRIPT G;Ll;0;L;;;;;N;;A7AC;;A7AC
A796;LATIN CAPITAL LETTER B WITH FLOURISH;Lu;0;L;;;;;N;;;A797;
A797;LATIN SMALL LETTER B WITH FLOURISH;Ll;0;L;;;;;N;;;A796;;A796
A7AB;LATIN CAPITAL LETTER REVERSED OPEN E;Lu;0;L;;;;;N;;;025C;
A7AC;LATIN CAPITAL LETTER SCRIPT G;Lu;0;L;;;;;N;;;0261;
A7F7;LATIN EPIGRAPHIC LETTER SIDEWAYS I;Lu;0;L;;;;;N;;;;;
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'F ɔ : w ɜ : d

'L u:ɪs 'Kærəl ɪz ə pen neɪm: Tʃɑ:lz 'Lætwidz 'Dɒdsən wɒz ði: 'ɔ:θəz rɪəl neɪm ænd hi: wɒz 'lektʃərər m ,Mæθɪ'mætɪks m Kraɪst Tʃɜ:tʃ 'Dɒksfəd. 'Dɒdsən brɪ'gæən ðə 'stɔ:ri ɒn 4 Dʒu:'laɪ 1862, wen hi: tʊk ə 'dʒɜ:mɪ m ə 'rəʊɪŋ bəʊt ɒn ðə 'rɪvə Temz m 'Dɒksfəd tə'geðə wɪð ðə 'Revərænd 'Rɒbɪnsən 'Dakwɜ:θ, wɪð 'Ælɪs 'Lɪdl (ten jɪəz ɒv eɪdʒ) ðə 'dɔ:tər ɒv ðə Di:n ɒv Kraɪst Tʃɜ:tʃ, ænd wɪð hɜ: tʊ: 'sɪstəz, Lərɪnə ('θɜ:'ti:n jɪəz ɒv eɪdʒ) ænd 'ɪdlθ (ert jɪəz ɒv eɪdʒ). Æz ɪz klə frəm ðə 'pəʊɪm æt ðə brɪ'gɪnɪŋ ɒv ðə bu:k, ðə θri: gɜ:lz ɑ:skt 'Dɒdsən fər ə 'stɔ:ri ænd rɪ'læktəntli æt fɜ:st hi: brɪ'gæən tə tel ðə fɜ:st 'vɜ:ʃən ɒv ðə 'stɔ:ri tə ðəm. ðeər ɑ: 'meni hæ:f 'hɪdn 'refrənsɪz meɪd tə ðə fərv ɒv ðəm θru:'aʊt ðə tekst ɒv ðə bu:k ɪt'self wɪtʃ wɒz 'pʌblɪʃt 'fæməli m 1865.

ðɪs rɪ'dɪʃən ɒv 'Ælɪsɪz ðə'ventʃəz ɪn 'Wandəlænd prɪ'zents ðə tekst m ən ,ɪntə'næʃənl Fəʊ'netɪk 'Ælfəbɪt trəns'krɪpʃən. ðə trəns-'krɪpʃən rɪ'flektz ðə 'stændəd 'rɪ:dʒənli 'nju:trəl fə:m ɒv 'spəʊkən 'Brɪtɪʃ 'ɪŋɡlɪʃ nəʊn æz "Rɪ'sɪ:vɪd Prə'nansɪ'eɪʃən". ɔ:græntɪd ðæt məʊst 'ɪŋɡwɪstz ə'gri: ðæt nɒt mætʃ mə: ðæn 4% ɒv ðə ,pɒpju'leɪʃən ɒv 'Brɪtən spɪ:k ɪt tə'deɪ, 'ɑ: 'Pi: wɒz ,nevəðə'les trə'dɪʃnəli beɪst ɒn 'edʒu:kertɪd spɪ:tʃ m 'sʌðən 'ɪŋɡlənd; ɪt ɪz stɪl 'wɑ:dlɪ tɔ:t ænd 'dɪkʃənɪz fə 'neɪtv 'spɪ:kəz ænd 'lɜ:nəz ɒv 'ɪŋɡlɪʃ stɪl meɪk ju:s ɒv ɪt m ðeə trəns'krɪpʃənz.

Tʊ 'prɒdju:s ðə tekst hɪər Aɪ fɜ:st 'prəʊsest ðə tekst θru: ðlek'seɪ Vɪnɪ'dɪktəfs "Fəʊnətəɪzə", ə tekst kən'vɜ:ʃən 'prəʊgræm wɪtʃ

Figure 2. Example from Carroll [2011; in press], showing CAPITAL LETTER SCRIPT G.

Note that the word “Foreword” has been transcribed “Fɔ:rwɜd” in Received Pronunciation. If this word were set in small caps or all caps, it should appear as “'Fɔ:RWɜD” or “'Fɔ:RW3D”, but without CAPITAL LETTER REVERSED OPEN E, it would appear as “'Fɔ:RWɜD” or “'Fɔ:RW3D”. (In the typeset example here, Private Use characters have been used for both ɔ and ɜ.)

m'pləɪz ði: 'Q: 'Pi: træns'krɪpʃən ju:zd ɪn ðə 'sevnθ r'dɪʃən ɒv
 Vlə'di:mə 'Kɑ:ləvɪʃ 'Mɪlləz 'Iŋɡlɪʃ 'Rafən 'Dɪkʃənərɪ ('Mɒskəʊ, 1960).
 'Sʌbsɪkwəntli Aɪ red θru: ðə tekst 'keəflɪ ænd meɪd ə 'feəli lɑ:dʒ
 'nʌmbər ɒv ə'dʒʌstmənts. ɪn 'meni 'keɪsɪz ðeə wɜ: 'dʒʌdʒmənt kə:lz tə
 bi: meɪd, ænd Aɪ hæʊp ðæt Aɪ hæʊp dʌn ə ,sætɪs'fæktəri dʒɒb ɒv ɪt.
 Məʊst ɒv ði:z 'tʃɔɪsɪz wɜ: 'feəli mʌn'dem, sʌtʃ æz wen tə ju:z [ænd]
 ənd wen tə ju:z [ænd] ə: wen tʊ 'ɪnsət ə 'lɪŋkɪŋ "r" (æz ɪn *her idea*
 [hɜ:ɪ aɪ'diə] 'rɑ:ðə ðæn [hɜ: aɪ'diə]). Aɪ hæʊp nɑ:t ə'temptɪd tʊ: m'sart
 ən ,epən'θetɪk "r" (æz ɪn *her idea of* [hɜ:r aɪ'diər ɒv]) sɪns ðɪs ɪz
 kən'sɪdərɪd səb'stændɪd. Pə'hæps ɪt ɪz nɒt 'pɒsəbl tʊ ə'tʃɪv kəm'pli:t
 pə'fekʃən ɪn ə træns'krɪpʃən ɒv ə 27,500-wɜ:d 'nɒvəl—bʌt Aɪ brɪ'li:v
 ðæt ðə tekst hɪər ɪz 'feəli kən'sɪstənt ənd 'rɪ:dəbl. Aɪ 'welkəm
 kə'rekʃənz frɒm 'rɪ:dəz hu: wɪʃ tə səb'mɪt ðəm.

Bɪ'kɒz ðɪs ɪz ə 'nɒvəl, ænd ment tə bi: red, Aɪ dr'saɪdɪd tə rɪ'tem
 sʌm ,ə:θə'græfɪk 'fɪ:tʃəz wɪtʃ ɑ: nɒt 'nɔ:məli kept ɪn fəʊ'netɪk
 træns'krɪpʃən: ,pʌŋktjʊ'eɪʃən, r'tælɪsaɪ'zeɪʃən ænd kə'pɪtəlaɪ'zeɪʃən.
 Aɪ hæʊp rɪ'temd ə:l ɒv 'Kæərəlz ,pʌŋktjʊ'eɪʃən wɪð ði: ɪk'sepʃən ɒv ði:
 ə'pɒstrəfɪ 'mɑ:kiŋ ðə 'dʒenɪtv (bɪ'kɒz *Duchess's voice* dʒʌst lʊkt rɒŋ
 æz '*Dafnis's voice*). Məʊst 'Aɪ 'Pi: 'Eɪ 'kærɪktəz hæʊv fə'mɪljər r'tælɪk
 ənd 'kæpɪtl fə:mz, bʌt fə ðə kən'vɪ:njəns ɒv ðə 'rɪ:dər Aɪ gɪv ðə
 'repətwa: hɪə:

Aa Qa Dv Ææ Bb Dd Ðð Ee Əə Ʒz Ff Gg
 Hh İi Iı Kk Ll Mm Nn Nŋ Oo Ɔə Pp Rr
 Ss Σʃ Tt Θθ Uu Uυ Vv Λλ Ww Zz Ʒz

Aa Qa Dv Ææ Bb Dd Ðð Ee Əə Ʒz Ff Gg
Hh İi Iı Kk Ll Mm Nn Nŋ Oo Ɔə Pp Rr
Ss Σʃ Tt Θθ Uu Uυ Vv Λλ Ww Zz Ʒz

Figure 3. Example from Carroll [2011; in press], showing CAPITAL LETTER SCRIPT G and CAPITAL LETTER REVERSED OPEN E, alongside their lower-case equivalents, and showing all of the other I.P.A. characters used in this text, all of which have case-pairs. Of these, Q, D, and Λ were added relatively recently as case-pairing additions of phonetic characters.

ænd ðə 'kɔnstənt 'hevi 'sɔbɪŋ ɒv ðə Mɔk 'Tɜ:tl. 'Ælɪs wɔz 'veri
'nɪəli 'getɪŋ ʌp ænd 'seɪŋ, “Oæŋk jʊ, Sɜ:, fə jə: 'ɪntrɪstɪŋ
'stə:ri,” bʌt ʃi: kʊd nɒt help 'θɪŋkɪŋ ðeə *mast* bi: mæ: tə kʌm, səʊ
ʃi: sæt stɪl ænd sed 'nʌθɪŋ.



“Wen wi: wɜ: 'lɪtl,” ðə Mɔk 'Tɜ:tl went ɒn æt lɑ:st, mæ:
'kɑ:mli, ðəʊ stɪl 'sɔbɪŋ ə 'lɪtl naʊ ænd ðen, “wi: went tə sku:l ɪn
ðə si:. ðə 'mɑ:stə wɔz ən əʊld 'Tɜ:tl—wi: ju:st tə kə:l hɪm
'Tɔ:təs—”

“Wai dɪd jʊ kə:l hɪm 'Tɔ:təs, ɪf hi: wɔznt wʌn?” 'Ælɪs ɑ:skt.

90

Figure 4. Example from Carroll [2011; in press], showing in the header the text
“'ÆLISIZ ƆD'VENTSƆZ IN 'WANDƆLƆND” in small caps.

ÐƏ MĐK 'Tɜ:tlz 'stɔ:ri

“Wi: kə:ld him 'Tɜ:təs br'kɔz hi: tɔ:t əs,” sed ðə Mɔk 'Tɜ:tl 'æŋgrɪl. “Riəlɪ jʊ ə: 'veri dəl!”

“Jʊ ɔ:t tə bi: ə'feɪnd ðv jɔ:'self fər 'ɑ:skɪŋ sətʃ ə 'sɪmpl 'kwɛstʃən,” 'ædɪd ðə 'Gɪrɪfən; ænd ðen ðei bæʊθ sət 'sailənt ænd lʊkt æt pʊər 'Ælɪs, hu: felt 'redɪ tə sɪŋk 'ɪntʊ ði: ɜ:θ. Æt lɑ:st ðə 'Gɪrɪfən sed tə ðə Mɔk 'Tɜ:tl “Draɪv ɒn, əʊld 'feləʊ! Dəʊnt bi: ɔ:l ðei ə'baʊt ɪt!” ænd hi: went ɒn ɪn ði:z wɜ:dz:—

“Jes, wi: went tə sku:l ɪn ðə si:, ðəʊ jʊ meɪənt br'li:v ɪt—”

“Aɪ 'nevə sed Aɪ dɪdnt!” ɪntə'ræptɪd 'Ælɪs.

“Jʊ dɪd,” sed ðə Mɔk 'Tɜ:tl

“Həʊld jɔ: tʌŋ!” 'ædɪd ðə 'Gɪrɪfən, br'fɔ:r 'Ælɪs kʊd spɪk ə'gen. Ðə Mɔk 'Tɜ:tl went ɒn.

“Wi: hæd ðə best ðv ɪdju:'keɪʃənz—ɪn fækt, wi: went tə sku:l 'evrɪ ðei—”

“Aɪv bi:n tʊ ə ðei sku:l, tu:,” sed 'Ælɪs. “Jʊ nɪ:dnt bi: səʊ praʊd æz ɔ:l ðæt.”

“Wɪð 'ekstrəz?” ə:skt ðə Mɔk 'Tɜ:tl, ə 'ɪtl 'æŋkʃəslɪ.

“Jes,” sed 'Ælɪs: “wi: lɜ:nd frentʃ ənd 'mju:zɪk.”

“Ænd 'wɒʃɪŋ?” sed ðə Mɔk 'Tɜ:tl.

“Sɜ:tnlɪ nɒt!” sed 'Ælɪs ɪn'dɪgnəntlɪ.

“O:! Ðen jɔ:z wɔznt ə 'riəlɪ gʊd sku:l,” sed ðə Mɔk 'Tɜ:tl ɪn ə təʊn ðv greɪt rɪ'li:f. “Nav, æt 'avəz, ðei hæd, æt ði: end ðv ðə bɪl, 'frentʃ, 'mju:zɪk, ənd 'wɒʃɪŋ—ekstrə’.”

“Jʊ kʊdnt hæv 'wɔntɪd ɪt mætʃ,” sed 'Ælɪs; “ɪvrɪŋ æt ðə 'bɒtəm ðv ðə si:.”

“Aɪ kʊdnt ə'fə:d tə lɜ:n ɪt,” sed ðə Mɔk 'Tɜ:tl, wɪð ə saɪ. “Aɪ 'əʊnlɪ tʊk ðə 'regjʊlə kɔ:s.”

“Wɒt wɔz ðæt?” ɪn'kwærəd 'Ælɪs.

“Ri:lɪŋ ənd 'Raɪðɪŋ, ðv kɔ:s, tə br'gm wɪð,” ðə Mɔk 'Tɜ:tl rɪ'pləɪd; “ænd ðen ðə 'dɪfrənt 'brɑ:ntʃɪz ðv ʊ'rɪθmætɪk—Æm'bɪʃən, Dɪs'trækʃən, ʌgɪfrɪ'keɪʃən, ənd Dɪ'rɪzən.”

“Aɪ 'nevə hɜ:d ðv 'ʌgɪfrɪ'keɪʃən,” 'Ælɪs 'ventʃəd tə seɪ. “Wɒt ɪz ɪt?”

Figure 5. Example from Carroll [2011; in press], showing in the header the text “ÐƏ MĐK 'Tɜ:tlz 'stɔ:ri” in small caps; without a casing pair for REVERSED OPEN E, the third word would be represented as 'Tɜ:tlz. Also shown on this page are three examples of CAPITAL LETTER SCRIPT G.

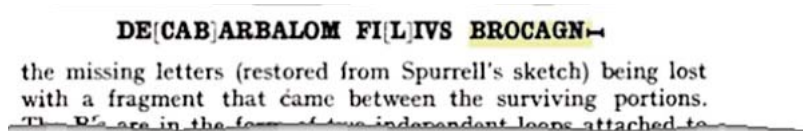


Figure 6. Example from Macalister 1945, showing example showing the text “DE[CAB]ARBALOM FI[L]IVS BROCAGN-|”.

The individual letter-forms employed in the inscriptions were taken initially from the cosmopolitan majuscule alphabet current in its different styles—classical, vulgar-Roman, and Greek—in the later Roman Empire. The letters thus tend to assume variant forms, due to these stylistic diversities as well as to the idiosyncrasies of the local (Celtic) lapidaries. Greek influence is seen more particularly in the recurrent use of the A with angular cross-bar, in the occasional adornment of letters with forked serifs (Nos. 77, 78), and, exceptionally, in the admission of isolated Greek letters into the Roman hand (Nos. 160, 346). Peculiarities of local origin are the sporadic use of reversed, inverted, and horizontal letters and, in particular, the frequent employment of the distinctive horizontal final -I in rendering the *i*-ending of the 2nd Declension Genitive; this latter feature, found elsewhere apparently only in Cornwall,² Devon,³ and (on a single monument) in the Isle of Man,⁴ is specially characteristic of Pembrokeshire and Carmarthenshire.⁵ All these various features, classical and

¹ For the use of colour in contemporary continental inscriptions see *HAE*, p. 22.

² *CIIC*, Nos. 457-8, 462, 468, 471-4, 476-7, 486.

³ *CIIC*, Nos. 488, 490-2.

⁴ *CIIC*, No. 505.

⁵ The horizontal final -I occurs on upwards of 36 monuments in Wales, distributed as follows: Anglesey—1 (No.

9); Brecknockshire—1 (No. 73); Caernarvonshire—2 (Nos. 103, 106); Carmarthenshire—15 (Nos. ?139, 140, ?141, 144, 148-50, 157, 160, 166, 169-70, 172, 174-5); Glamorganshire—3 (Nos. 214, 229, 268); Merioneth—2 (Nos. 284, ?285); Pembrokeshire—12 (Nos. 299, 306, 313, 316, 320, 345, 352-3, 399-400, 402, 403).

Figure 7. Description of usage of the SIDEWAYS I for 2nd declension genitives in British post-Roman Celtic inscriptions, from Nash-Williams 1950.

73. YSTRADFELLTE (Pl. VII). ‘Stands about 1 mile along and close to the south side of the Roman road Sarn Helen.’ 38 SE. Roughly quadrangular pillar-stone (the so-called ‘Maen Madoc’). 132” h. × 26” w. × 13” t. Local Old Red sandstone. Latin inscription (Fig. 58) in two lines reading vertically downwards: DERVAC- FILIVS / IVST- (h)IC IACIT, (*The stone*) of *Dervacus*, son of *Justus*. *He lies here*. Debased Roman capitals, coarsely and clumsily picked. Some of the letters are reversed (D, S) or inverted (A, T). R in I. I has an open (?) bow and short tail. FI is conjoined. The final I’s are horizontal. 5th-early 6th century A.D. The position of the stone suggests a roadside burial in the Roman manner (cf. No. 258). Cast No. 06.495. *AC*, 1939, pp. 31-2 (Aileen Fox); 1940, pp. 210-16 (Sir Cyril Fox); *CIIC*, 344.

Figure 8. Example from Nash-Williams 1950, showing the text “DERVAC- FILIVS / IVST- (h)IC IACIT”.

229. MARGAM (Pl. XII). Margam Mountain. 33 NE. Roughly quadrangular pillar-stone, with inscription and (? later) incised cross. 40 + " h. × 13" w. × 7" t. *Front.* Latin inscription (Fig. 159) in four lines reading vertically downwards: BODVOC— HIC IACIT / FILIVS CATOTIGIRNI / PRONEPVS ETERNALI(s) / VEDOMAV— (*The stone*) of Bodvoc. Here he lies, son of Catotigirnius (and) great-grandson of Eternalis Vedomavus. Roman capitals, picked and then deepened by cutting, with half-uncial H and three ligatures. The A's, with angular cross-bar, are all inverted. The R's in ll. 3 have a short, nearly horizontal tail. FI and LI in ll. 2 and 3 are ligated. The first and last words have the horizontal final -I. The name Bodvoc is met with elsewhere on early British coins of the 1st century B.C. found in the Oxfordshire–Gloucestershire region and on Roman Samian vessels as the stamp of a potter Bodvocus, who worked at Lezoux in Gaul in the mid-2nd century A.D.² 6th century A.D. *Top.* Small incised 'Maltese' cross with sunk arms (Fig. 3, 14). 7th–9th century (?). The stone is in Margam Abbey Museum. Cast No. 98.300. *AC*, 1939, p. 36 (Aileen Fox); *CHC*, 408.

Figure 9. Example from Nash-Williams 1950, showing the text “BODVOC— HIC IACIT / FILIVS CATOTIGIRNI / PRONEPVS ETERNALI(S) / VEDOMAV—”

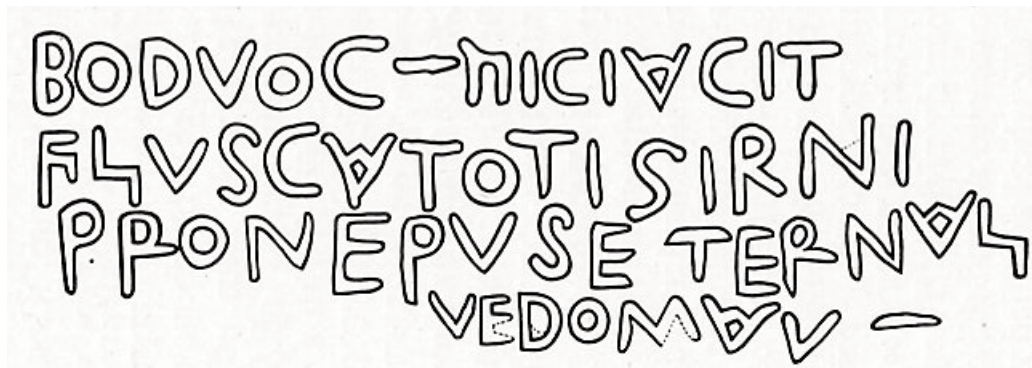


Figure 10. Drawing of the inscription shown in Figure 9, from Nash-Williams 1950, showing the text “BODVOC— HIC IACIT / FILIVS CATOTIGIRNI / PRONEPVS ETERNALI(S) / VEDOMAV—”

The type (b) memoriais (Irish names only) begin with 378, Llanwinio, BIVAD—/AVI BODIBE/VE; AVI 'of a grandson of', not FILI as read by Macalister, with an eroded ogam²⁰ BIVVA ... AVVI BODDIB... The AVI(/awi/) is a 'Latin' imitation of AVVI (/awi/). Llangeler (372) is also incomplete because the stone has a central part broken out; the two vertical lines are DE(CAB)ARBALOM / FILIVS PRONEPVS— and the ogam which ~~was~~ ~~has~~ ~~been~~ ~~repeated~~ both DECCALIBAR

Figure 11. Example from Thomas 1994, showing the text “BIVAD— / AVI BODIBE / VE”.

¹ For the ogams see Kermodé's *Manx crosses*, 58–60. They contain *magi* and inflexions identical with those of the Irish ogam-inscriptions. There is also an inscription AVIT— MONOMENT— = Aviti monumenti (p. 55), drawn in Hübnér's *Irish Brit. Christ.* p. 60

Figure 12. Example from Nicholson 1904, showing the text “AVIT— MONOMENT—”.

A. Administrative

1. Title

Proposal for the addition of five Latin characters in the UCS

2. Requester's name

Michael Everson

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

Individual contribution.

4. Submission date

2012-02-08

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

5.

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.)?

Yes.

2b. If YES, with whom?

Andrew West, Michael Everson, Wikipedia User Benwing.

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?

Linguists, phoneticians, Carrollians.

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?

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 phonetic 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?

Yes.

9b. If YES, is a rationale for its inclusion provided?

Yes.

9c. If YES, reference

Case pairing letters.

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

No.

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

10c. If YES, reference

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?