ISO/IEC JTC1/SC2/WG2 N5147
L2/20-270
2020-10-05

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

Doc Type: **Working Group Document**
Title: **Proposal to add two mediaeval punctuation characters to the UCS**
Source: **Michael Everson**
Status: **Individual Contribution**
Action: **For consideration by JTC1/SC2/WG2 and UTC**
Date: **2020-10-05**
Replaces: **N4726 (L2/16-125) 2016-05-04**

1. Introduction. This proposal for PUNCTUS INTERROGATIVUS MARK and PUNCTUS EXCLAMATIVUS MARK derives largely from the omnibus Medievalist punctuation character proposal, L2/16-125 "Revised Proposal to add Medievalist punctuation characters (WG2 N4726)" by Michael Everson et al. This proposal requests two 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:

⸮ 2E53 PUNCTUS EXCLAMATIVUS MARK
⸘ 2E54 PUNCTUS INTERROGATIVUS MARK

2. *Punctus exclamativus.* Yet another original indicator of *positura* is also known as *punctus admirativus*. This is the origin of the modern exclamation mark and reversed exclamation mark. A glyph variant ! stands upright; the character conventionally has two dots, unlike the modern EXCLAMATION MARK. One character, U+2E53 ⸮ PUNCTUS EXCLAMATIVUS MARK has been proposed here for encoding. See Figures 1, 5, 6, 7, 11.

3. *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, U+2E56 ⸘ 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 1, 2, 3, 4, 6, 7, 8, 9, 11, 12, 13.

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

Like U+0021 ! EXCLAMATION MARK (EX (Exclamation)): 2E53..2E54

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

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2E56;PUNCTUS EXCLAMATIVUS MARK;Po;0;ON;;;;;N;;;;;
2E57;PUNCTUS INTERROGATIVUS MARK;Po;0;ON;;;;;N;;;;;
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6. Bibliography.

Denholm-Young, N. 1964. *Handwriting in England and Wales*. Second edition. Cardiff: University of Wales Press.

Derolez, Albert. 2003. *The palaeography of Gothic manuscript books: From the Twelfth to the Early Sixteenth Century*. (Cambridge Studies in Palaeography and Codicology; 9) Cambridge: Cambridge University Press. ISBN 978-0-521-80315-1.

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Ouy, Gilbert. 1987. "Ortographe et ponctuation dans les manuscrits autographes des humanistes français des XIVe et XVe siècles", in Alfonso Maierù (ed.) *Grafia e interpunzione del Latino nel medioevo, Seminario Internazionale (Roma, 27-29 settembre 1984)*. Roma: Edizioni dell'Ateneo. p. 167–206.

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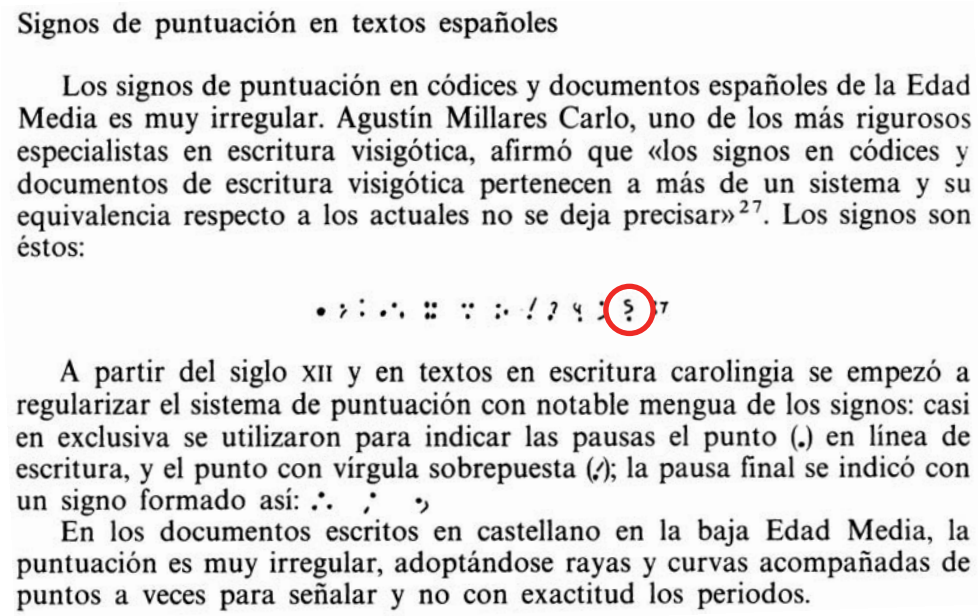
Tannenbaum, Samuel A. 1931. *The handwriting of the Renaissance: Being the Development and Characteristics of the Script of Shaksperes Time*. London: George Routledge & Sons; New York: Columbia University Press.

Thompson, Edward Maunde. 1912. *An introduction to Greek and Latin palaeography*. Oxford: Clarendon Press. ISBN 0-19-925650-0.

7. Figures



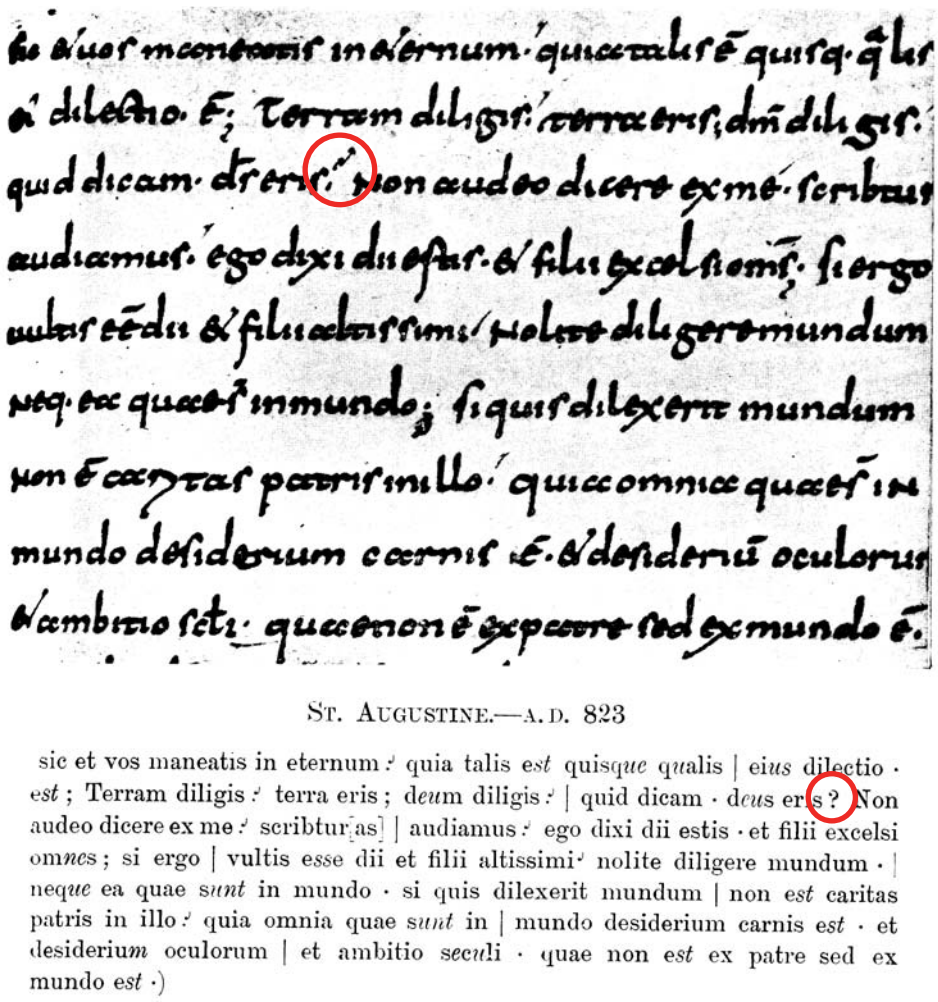
Signos de puntuación en textos españoles

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»[27]. 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 vírgula 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.

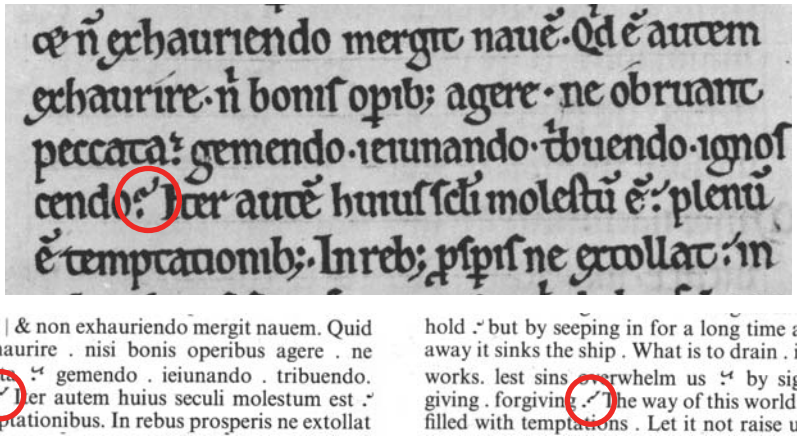
Figure 1. Sample from Núñez Contreras 1994 showing PUNCTUS EXCLAMATIVUS MARK and PUNCTUS INTERROGATIVUS MARK.



ST. AUGUSTINE.—A.D. 823

sic et vos maneatis in eternum ⁄ quia talis est quisque qualis | eius dilectio · est ; Terram diligis ⁄ terra eris ; deum diligis ⁄ | quid dicam · deus eris ? Non audeo dicere ex me ⁄ scribtur[as] | audiamus ⁄ ego dixi dii estis · et filii excelsi omnes ; si ergo | vultis esse dii et filii altissimi ⁄ nolite diligere mundum · | neque ea quae sunt in mundo · si quis dilexerit mundum | non est caritas patris in illo ⁄ quia omnia quae sunt in | mundo desiderium carnis est · et desiderium oculorum | et ambitio seculi · quae non est ex patre sed ex mundo est ·)

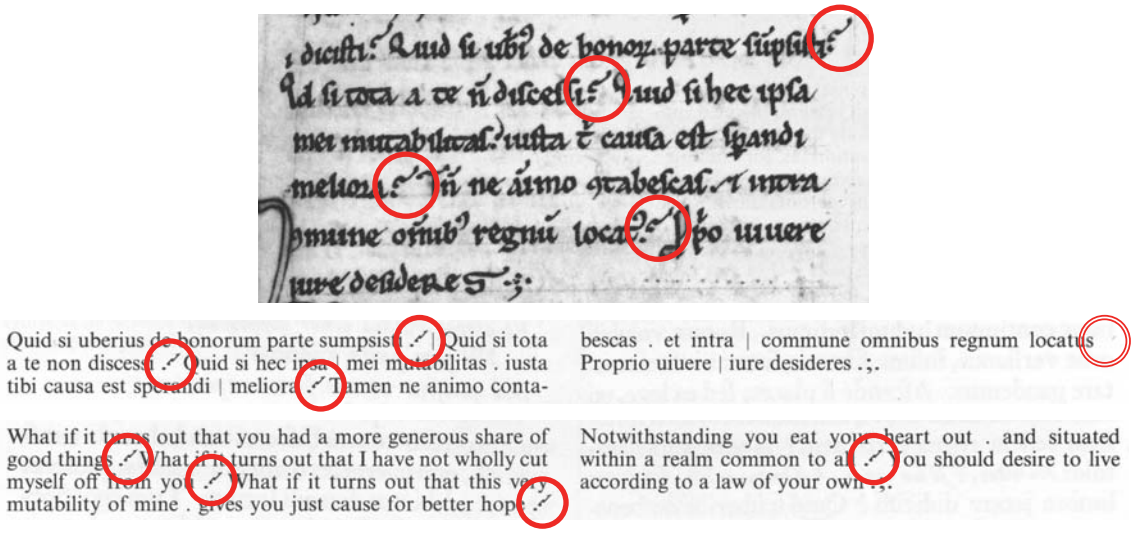
Figure 2. Sample of Augustinian text from Thompson 1912 the PUNCTUS INTERROGATIVUS MARK (in *đſ eriſ⁄*) though in the transcription the QUESTION MARK has been used (as *deus eris?*).



sed diu intrando | & non exhauriendo mergit nauem. Quid est autem | exhaurire . nisi bonis operibus agere . ne obruant | peccata ⁘ gemendo . ieiunando . tribuendo. ignos- | cendo ⁘ Uer autem huius seculi molestum est ⁘ plenum | est temptationibus. In rebus prosperis ne extollat

hold ⁘ but by seeping in for a long time and not draining away it sinks the ship . What is to drain . if not to do good works. lest sins overwhelm us ⁘ by sighing . fasting . giving . forgiving ⁘ The way of this world is irksome ⁘ it is filled with temptations . Let it not raise up in prosperous

Figure 3. Sample from Parkes 1993: showing the PUNCTUS INTERROGATIVUS MARK with an angular font glyph though the manuscript glyph is less angular.



Quid si uberius de bonorum parte sumpsisti ⁘ | Quid si tota a te non discessi ⁘ Quid si hec ipsa | mei mutabilitas . iusta tibi causa est sperandi | melioris ⁘ Tamen ne animo conta-

bescas . et intra | commune omnibus regnum locatus Proprio uiuere | iure desideres .;.

What if it turns out that you had a more generous share of good things ⁘ What if it turns out that I have not wholly cut myself off from you ⁘ What if it turns out that this very mutability of mine . gives you just cause for better hope ⁘

Notwithstanding you eat your heart out . and situated within a realm common to all ⁘ you should desire to live according to a law of your own .;.

Figure 4. Sample from Parkes 1993:293, showing PUNCTUS INTERROGATIVUS MARK. In the Latin transcription the fourth one was left out after *locatus*.

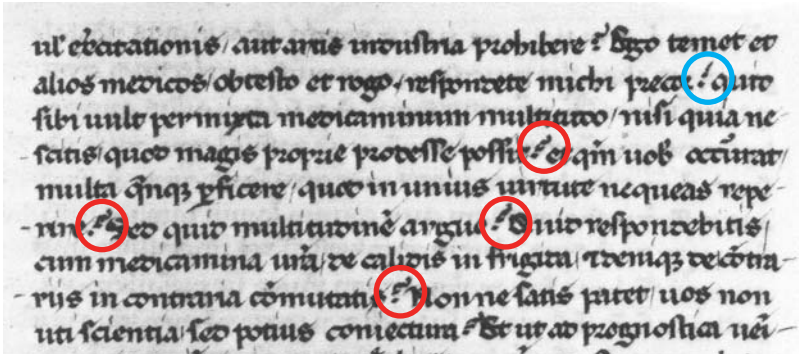
Il nous faut maintenant compléter l'exposé de Barzizza en signalant ses principales omissions.

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 (1406) par Coluccio Salutati qui en fut peut-être l'inventeur; ce signe se présentait ainsi : ¡

Figure 5. Sample from Ouy 1987, showing PUNCTUS EXCLAMATIVUS MARK with its glyph variant ¡ as opposed to the usual ⁘.

¡	&punctexclam;	F1E7	PUA-8	PUNCTUS EXCLAMATIVUS
Early form with two dots below each other and a diagonal stroke on top of them. Cf. Malcolm B. Parkes, *Pause and Effect*, Aldershot, 1992, p. 301.				
⁘	&punctinter;	F160	PUA-8	PUNCTUS INTERROGATIVUS

Figure 6. Listing of the PUNCTUS EXCLAMATIVUS MARK and the PUNCTUS INTERROGATIVUS MARK from the Medieval Unicode Font Initiative specification version 3.0 (2009-07-05).



. . . Ego temet et | alios medicos / obtesto et rogo / respondete michi precor.⁄ quid | sibi uult permixta medicaminum multitudo / nisi quia ne-|scitis / quod magis proprie prodesse possit.⁄ et quoniam uobis occurrat/| multa quandoque perficere / quod in unius uirtute nequeas repe-|rire.⁄ Sed quid multitudinem arguo.⁄ Quid respondebitis/ | cum medicamina uestra de calidis in frigida/ et denique de contra|riis in contraria commutatis.⁄ Nonne satis patet/ uos non | uti scientia / sed potius coniectura .⁄ Et ut ad prognostica ueni-

. . . I earnestly entreat you and other doctors/ please reply to me.⁄ What's the purpose of this scrambled multitude of medicines/ but that you are ignorant/ of what is most specifically efficacious.⁄ and that you find/ that many medicines often achieve/ what you cannot hit upon in the properties of one.⁄ But why should I assail your large numbers.⁄ What will you reply/ when you alter your treatment from hot to cold/ and from one thing to its opposite.⁄ Isn't it sufficiently clear/ that you employ not knowledge/ but rather conjecture.⁄ Now

Figure 7. Example 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 ⁄.

(iv) . . also used as a marginal sign by Richard de Bury to denote a passage containing a word illegible to him in the manuscript he was using.

? the mark of interrogation is usually a variant of ⁄.

! the mark of exclamation is said to be o or õ or a colon, either above the first word or at the end of the sentence.[1]

Figure 8. Discussion of the use of the single point in Denholm-Young 1964:78, followed by a discussion of the PUNCTUS INTERROGATIVUS MARK alongside the modern QUESTION MARK. For the shape of the marks used for exclamation described there (which is not the ⁄ proposed here), see Figure 10 below.

sign. In a question composed of several clauses the best scribes show a distinct tendency to place the sign over two points at the conclusion of the sentence, and over one point at intermediary pauses, e.g. Et si casu, ubi prouidentia ⁄ si iudicio, ubi iustitia dei ⁄ (Monte Cassino 284); quis nouit sensum domini ⁄ aut quis consiliarius eius fuit ⁄ (Vatic. lat. 1202).

Figure 9. Sample from Loew 1914:246 discussing the PUNCTUS INTERROGATIVUS MARK. Of interest is the fact that after this mark was used internally within a sentence after a clause, and also finally where it was followed by a FULL STOP (⁄., kerned as ⁄.). Note too the 2-shaped diacritic used at the beginning of the sentence clauses (over *ubi* and *quis*); this is analogous to the Armenian question mark, which goes over a stressed vowel. The usage here of both the combining 2-shaped mark and the PUNCTUS INTERROGATIVUS MARK (analogous to Spanish ¿?) is confined to the south Italian minuscule known as the Beneventan script; how the 2-shaped mark should be encoded requires further study. (If we had combining European digits as we do for Devanagari and Grantha, I would just use that. I would not use U+1DE2 COMBINING LATIN SMALL LETTER R ROTUNDA because that would likely clash with other uses of that character in medieval texts. See L2/11-375 (2011-10-15), which should have been accepted.)

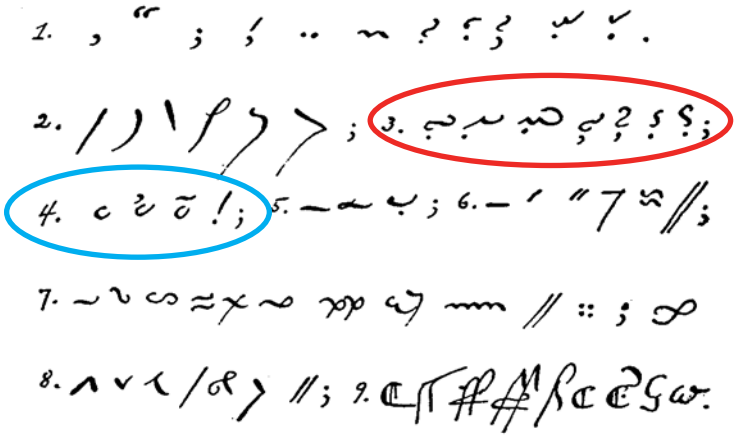
Exclamation Marks

There is no consistent and uniform method for marking an exclamation. In MSS. of the developed period we find an oblique hook (✓), or the mere oblique line, over *o*, but this is probably nothing more than the ordinary acute accent used over other stressed syllables and especially over monosyllabic words. The dot which is found in the middle of the *o* is not confined to exclamatory *o*. In glosses we find *o* with the acute accent placed over words in the vocative case, e. g.

Incipe parue puer risu cognoscere matrem.

The sign which is commonly used to mark interrogative sentences is occasionally placed over proper names in the vocative case to call attention to the intonation proper to direct address. But this sign is not a conventional exclamation mark like our own, but an inflexion sign indicating a certain rise and fall of the voice.[2]

Figure 10. Sample from Loew 1914:235, discussing the Beneventan exclamation marks, o, ō, and ó, which are different from the PUNCTUS EXCLAMATIVUS MARK proposed here.



The *question mark* was rather late in coming in; it found currency very slowly, probably because the order of the words sufficiently denoted the interrogatory character of the sentence. That is probably why most penmen were content to indicate the completion of the interrogative sentence with a comma, a period, a colon, or the virgule. The rather frequent use of the question mark in exclamatory sentences, both in manuscripts and in printed books, was probably due to the fact that so many questions partake of the character of exclamations. In shape the early question mark, often found within a sentence, was very much like an inverted semicolon, the dot being replaced by a comma; many penmen, especially in France, made it almost horizontal (No. 3). Even those penmen who were acquainted with and made use of the question mark often preferred to use the virgule.

Exclamation marks seem to have found favor even later and more slowly than question marks. Their use was for a long time as lawless as that of the other new punctuation marks; though they seem never to have been used for other points, almost any other point could be used as a substitute for them. One of the most curious places for a colon was above the first word of an exclamation. Monsieur Chassant informs us, in his *Paléographie des chartes*, that in French documents from the eleventh century to the seventeenth the exclamation mark took any of the forms shown in No. 4.

Figure 11. Sample and discussion of Elizabethan punctuation marks Tannenbaum 1931:141, 143-144. Item 3 shows the PUNCTUS INTERROGATIVUS MARK, item 4 shows three Beneventan-style exclamation marks (see Figure 10 above) and then one PUNCTUS EXCLAMATIVUS MARK.

Punctuation is a complicated and much debated matter, connected as it is with such different subjects as grammar, prosody, rhetoric, liturgical practice and music, and because it is immediately concerned with the sense of the text.[6] Only its most elementary features can be dealt with here. Modern punctuation is of a syntactical nature, that is, it indicates the grammatical structure of the text. Medieval punctuation had partly the same function, but was to a great extent rhetorical, in other words it underscored the structure of the text (its rhetorical units) as it was read aloud. It not only marked the pauses the reader had to observe while pronouncing the written text and their length, but also the pitch. This is clearly visible in the question-mark (*punctus interrogativus*), of general use in the period studied in the present book, which has its origin in a neume or sign of musical notation, which indicated that the voice had to rise at the end of the sentence (11).

Ancient punctuation theory distinguished three signs for three different pauses: *comma*, for the short pause; *colon*, for the medial pause; and *periodus* for the final pause (which can be replaced by the question-mark). In the so-called Cistercian punctuation system a second sign for a medial pause was added, the *punctus flexus*, which has approximately the shape of figure 7 (12) and was used mainly in Bibles and liturgical books by the scribes of that order, by the Carthusians, Dominicans and the Augustinian Canons of the Windesheim Congregation (pls. 33, 45, 57, 95).

In the late Middle Ages the set of three (or four) punctuation signs recommended by the grammatical treatises is rarely found in Latin manuscripts. Most scribes kept to one or two signs in addition to the question-mark. The point on the baseline, or slightly above it (*punctus*), was frequently used as a sign for all pauses. More sophisticated punctuation normally provided two pauses: *punctus*, which was used for the final pause (where it is followed by a majuscule) and for a short pause; and the 'tick-and-point' (inverted semi-colon) or *punctus elevatus* (13), which likewise indicated a short pause. The final point often took the shape of a semicolon (*punctus versus*). In the fourteenth and fifteenth centuries the points were often replaced by slanting hair-line strokes (*virgulae suspensivae* (pls. 68, 71, 139)). The exclamation-mark (*punctus exclamativus*) appeared in the second half of the fourteenth century but was of extremely limited use.[7]

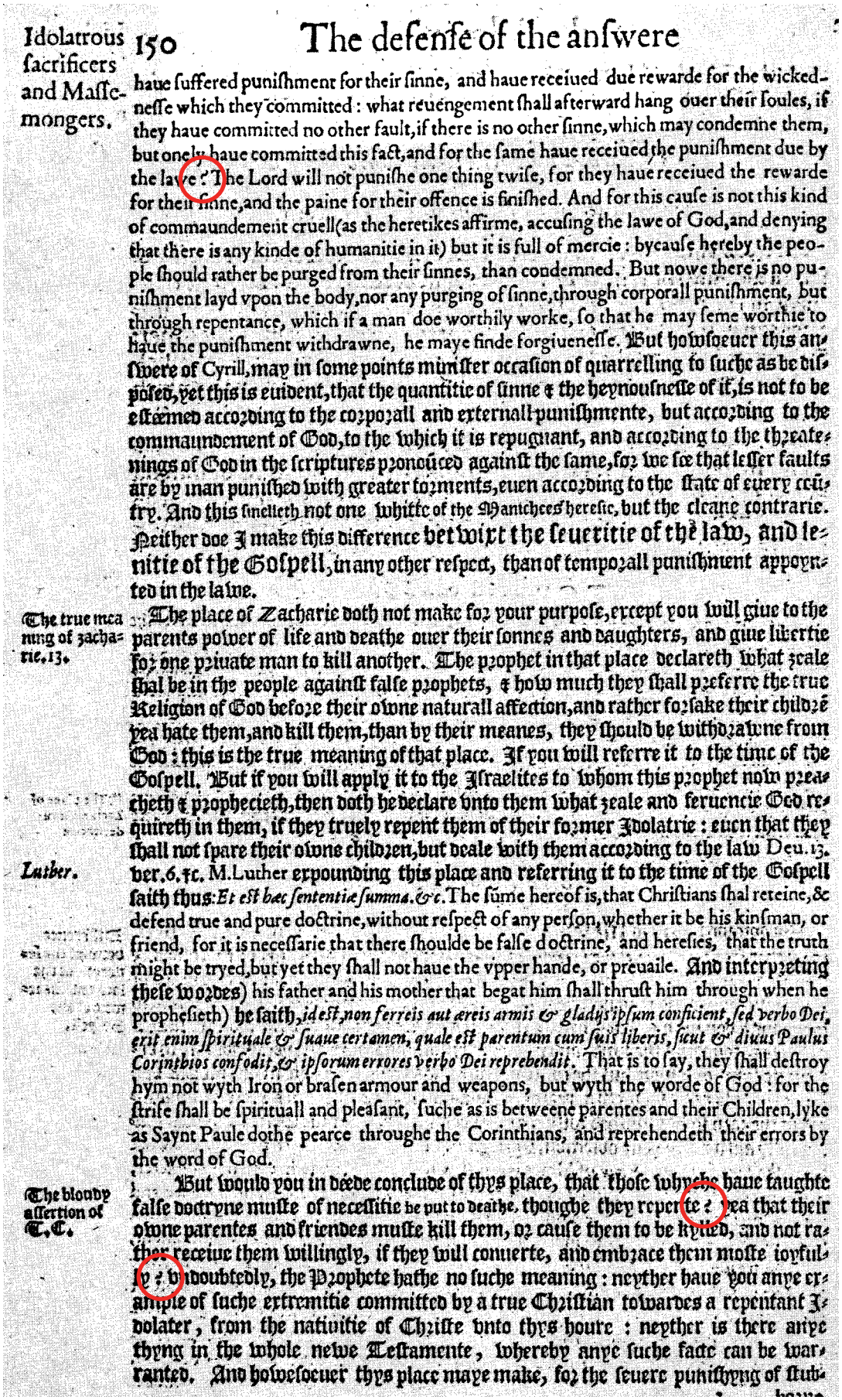
One finds in general a great deal of freedom and inconsistency in the punctuation of later medieval manuscripts especially. Although its importance for understanding the sense of a given text should not be underestimated, the reproduction of medieval punctuation in a modern transcription can render the reading of the text cumbersome and we would generally not

11 12 13

[6] Bischoff, *Palaeography*, pp. 169–71; more bibliography is given in Boyle, *Medieval Latin Palaeography*, pp. 265–6; P. Rafti, 'L'interpunzione nel libro manoscritto. Mezzo secolo di studi', *Scrittura e Civiltà*, 12 (1988), pp. 239–98. See also *Grafia e interpunzione del latino nel Medioevo. Seminario internazionale, Roma, 1984*, ed. A. Maierù, Rome 1987 (Lessico Intellettuale Europeo, 41) and especially the fundamental work by M. B. Parkes, *Pause and Effect: An Introduction to the History of Punctuation in the West*, Cambridge 1992.

[7] See examples in Parkes, *Pause and Effect* (see n. 6), pls. 30–9.

Figure 12. Discussion of punctuation in Derolez 2003:185. № 11 is the PUNCTUS INTERROGATIVUS MARK; № 12 is the *punctus flexus* (not yet encoded) and № 13 is the PUNCTUS ELEVATUS. Derolez' reference to the PUNCTUS EXCLAMATIVUS points in the footnote to Parkes 1993, and Figure 7 above shows the PUNCTUS EXCLAMATIVUS from Parkes' Plate 30.



Idolatrous sacrificers and Masse-mongers.

150 The defense of the answere

haue ſuffered puniſhment for their ſinne, and haue receiued due rewarde for the wickednesse which they committed: what reuengement ſhall afterward hang ouer their ſoules, if they haue committed no other fault, if there is no other ſinne, which may condemne them, but onely haue committed this fact, and for the ſame haue receiued the puniſhment due by the lawe? The Lord will not puniſhe one thing twiſe, for they haue receiued the rewarde for their ſinne, and the paine for their offence is finiſhed. And for this cauſe is not this kind of commaundement cruell (as the heretikes affirme, accuſing the lawe of God, and denying that there is any kinde of humanitie in it) but it is full of mercie: byecauſe hereby the people ſhould rather be purged from their ſinnes, than condemned. But nowe there is no puniſhment layd vpon the body, nor any purging of ſinne, through corporall puniſhment, but through repentance, which if a man doe worthily worke, ſo that he may ſeme worthie to haue the puniſhment withdrawne, he maye finde forgiueneſſe. But howſoeuer this anſwere of Cyrill, may in ſome points minister occaſion of quarrelling to ſuche as be diſpoſed, yet this is euident, that the quantitie of ſinne & the heynouſneſſe of it, is not to be eſtæmed according to the corporall and externall puniſhmente, but according to the commaundement of God, to the which it is repugnant, and according to the threateninges of God in the ſcriptures pronoũced againſt the ſame, for we ſee that leſſer faults are by man puniſhed with greater torments, euen according to the ſtate of euery cõtry. And this ſmelleth not one whitte of the Manichees hereſie, but the cleane contrarie. Neither doe I make this difference betwixt the ſeueritie of the lawe, and lenitie of the Goſpell, in any other reſpect, than of temporall puniſhment appoynted in the lawe.

The true meaning of zacharie. 13.

The place of Zacharie doth not make for your purpoſe, except you will giue to the parents power of life and deathe ouer their ſonnes and daughters, and giue libertie for one priuate man to kill another. The prophet in that place declareth what zeale ſhal be in the people againſt falſe prophets, & how much they ſhall preferre the true Religion of God before their owne naturall affection, and rather forſake their childrẽ yea hate them, and kill them, than by their meanes, they ſhould be withdrawne from God: this is the true meaning of that place. If you will referre it to the time of the Goſpell. But if you will apply it to the Iſraelites to whom this prophet now preacheth & prophecieth, then doth he declare vnto them what zeale and feruencie God requireth in them, if they truely repent them of their former Idolatrie: euen that they ſhall not ſpare their owne children, but deale with them according to the law Deu. 13. ver. 6. &c. M. Luther expounding this place and referring it to the time of the Goſpell ſaith thus: *Et eſt hæc ſententiæ ſumma. &c.* The ſume hereof is, that Chriſtians ſhal reteine, & defend true and pure doctrine, without reſpect of any perſon, whether it be his kinſman, or friend, for it is neceſſarie that there ſhoulde be falſe doctrine, and hereſies, that the truth might be tryed, but yet they ſhall not haue the vpper hande, or preuaile. And interpreting theſe wordes) his father and his mother that begat him ſhall thruſt him through when he propheſieth) he ſaith, *id eſt, non ferreis aut æreis armis & gladijs ipſum conficient, ſed verbo Dei, erit enim ſpirituale & ſuaue certamen, quale eſt parentum cum ſuis liberis, ſicut & diuus Paulus Corinthios confodit, & ipſorum errores verbo Dei reprehendit.* That is to ſay, they ſhall deſtroy hym not wyth Iron or braſen armour and weapons, but wyth the worde of God: for the ſtrife ſhall be ſpirituall and pleaſant, ſuche as is betweene parentes and their Children, lyke as Saynt Paule dothe pearce throughe the Corinthians, and reprehendeth their errors by the word of God.

Luther.

The bloudy aſſertion of T. C.

But would you in deede conclude of thys place, that thoſe whyche haue taughte falſe doctryne muſte of neceſſitie be put to deathe, thoughe they repente? yea that their owne parentes and friendes muſte kill them, or cauſe them to be killed, and not rather receiue them willingly, if they will conuerte, and embrace them moſte ioyfully? vndoubtedly, the Prophete hathe no ſuche meaning: neyther haue you anye example of ſuche extremitie committed by a true Chriſtian towardes a repentant Idolater, from the nativitie of Chriſte vnto thys houre: neyther is there anye thyng in the whole newe Teſtamente, whereby anye ſuche facte can be warranted. And howſoeuer thys place maye make, for the ſeuere puniſhyng of ſtub-

Figure 13. Example from Parkes 1993 (Plate 37) showing the PUNCTUS INTERROGATIVUS MARK in Antiqua and Blackletter typefaces. The text is by John Whitgift, *The defense of the answere of the admonition against the reply by T*[homas] *C*[artwright] (London, H. Bynneman for H. Toye, 1574).

A. Administrative

1. Title

Proposal to add two mediaeval punctuation characters to the UCS

2. Requester's name

Michael Everson

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

Individual contribution.

4. Submission date

2020-10-05

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

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 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
Accordance with 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?