L2/16-018R

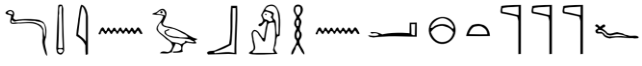
Proposal to encode three control characters for Egyptian Hieroglyphs

Bob Richmond and Andrew Glass
bobqq at live.co.uk, anglass at microsoft.com

26th January, 2016

This is a revised proposal that supersedes L2/15-123.

1. Introduction

Egyptian hieroglyphs were added to Unicode in version 5.2 (October 2009) on the basis of the Everson and Richmond *Proposal to encode Egyptian Hieroglyphs in the SMP of the UCS* (L2/07-097; N3237). This basic collection of hieroglyphs is mostly scoped to the *List of Hieroglyphic signs* from Gardiner's *Egyptian Grammar* (Third Edition, 1957). However, at the present time, Egyptian hieroglyphics cannot be displayed in plain text using the quadratic format that is a signature feature integral to the script. Therefore, instead of the standard format,  , non-specialist software such as web browsers or word processors can only express this text in linear form,  . While this is readable it not the way the writing system was used or is intended to be used. This situation has resulted in very limited use of Unicode for Egyptian Hieroglyphs since they became available in 2009.

Egyptian hieroglyphics have been used in typographic form in modern publications since the mid-19th century. For example, the Theinhardt font was designed for Karl Lepsius (1810–1884). A new typeface was designed for Gardiner's *Egyptian Grammar* (First Edition, 1927). A LaserComp version of the Oxford Gardiner font was created in the early 1980s. Since then computer based technology has become the norm for publishing hieroglyphs as text.

The fact that the specialist software is required to render Egyptian hieroglyphic text correctly means that content being produced by specialists is siloed in proprietary software encodings, and thus misses out on the benefits of being encoded in Unicode. The lack of a standard way of encoding Egyptian hieroglyphs in quadrat format effectively blocks the broader adoption of Unicode Egyptian by specialists. This proposal requests the addition of three control characters corresponding to the Manuel de Codage (MdC) control codes '&', '*', and ':' to generate the full range of quadrats required.

Having dedicated control characters for Egyptian hieroglyphics would allow rendering engines to treat quadrat formation as part of the shaping process required for complex scripts. This would allow standardized Egyptian hieroglyphic fonts to be produced using OpenType features to render quadrats.

2. Scope

The scope of this proposal is to broaden the current encoding of Egyptian Hieroglyphs so that the quadrats can be rendered in plain text. This entails modifying the statement in the current wording of the standard, pages 424–425, to:

> **Rendering.** The encoded characters for Egyptian hieroglyphs in the Unicode Standard represent basic text elements, or *signs,* of the writing system and controls for rendering them in quadrats. A higher-level protocol is required to represent effects involving mirroring or rotation of signs within text.

Details of which effects are to be excluded from plain text rendering are given in § 7.

3. Proposed characters

Rendering Egyptian hieroglyphic quadrats requires being able to control the size and position of a character within a quadrat. This can be accomplished using the proposed control characters to identify the types of connections between characters participating in the quadrat. OpenType features can then be used to determine the size and relative position of each character in the quadrat based on context. Ongoing analysis of the corpus of Egyptian Hieroglyphic texts enables OpenType Egyptian hieroglyphic fonts to focus on attested forms rather than having to be designed for completely arbitrary quadrats.

The three control characters being proposed are:

Default glyph	Code point	Character name
	13430	EGYPTIAN HIEROGLYPH LIGATURE JOINER
	13431	EGYPTIAN HIEROGLYPH HORIZONTAL JOINER
	13432	EGYPTIAN HIEROGLYPH VERTICAL JOINER

The proposed code points are provisional. They have been used in this document for the sake of convenience and have been marked in red.

Properties

```
13430;EGYPTIAN HIEROGLYPH LIGATURE JOINER;Mn;0;NSM;;;;;N;;;;;
13431;EGYPTIAN HIEROGLYPH HORIZONTAL JOINER;Mn;0;NSM;;;;;N;;;;;
13432;EGYPTIAN HIEROGLYPH VERTICAL JOINER;Mn;0;NSM;;;;;N;;;;;
```

Annotations

```
13431: = sign separator: juxtaposition (Manuel de Codage)
13432: = sign separator: subordination (Manuel de Codage)
```

4. Mode of use

EGYPTIAN HIEROGLYPH LIGATURE JOINER

LIGATURE JOINER is the equivalent of MdC '&'. It is placed between hieroglyphs to signal that the sequence forms a ligature. For example, <  , LIGATURE JOINER,  > signifies the very common phonetic combination  . This method is necessary to render clusters that cannot be encoded using HORIZONTAL JOINER and/or VERTICAL JOINER.

It may also be used in combination with HORIZONTAL JOINER and/or VERTICAL JOINER. For example, < , LIGATURE JOINER,  , VERTICAL JOINER, > means  . LIGATURE JOINER is the highest priority in the order of precedence for the Egyptian Joiners.

Typically, LIGATURE JOINER is used when one glyph is inside the area occupied by another glyph so that the two glyphs cannot be separated by a single horizontal or vertical line. LIGATURE JOINER may also be used so signal a vertical join that has higher precedence than an adjacent HORIZONTAL JOINER (for example, see § 6, cluster 12).

LIGATURE JOINER is distinct from ZERO WIDTH JOINER (U+200D) in that shaping engines usually treat ZWJ as a grapheme break and permit a caret stop after it. However, as noted below (§ 5), LIGATURE JOINER should fuse two EGYPTIAN HIEROGLYPHS into a single graphical unit.

EGYPTIAN HIEROGLYPH HORIZONTAL JOINER

HORIZONTAL JOINER is the equivalent of MdC '*'. It is placed between hieroglyphs signal that the adjacent characters should be rendered side by side in a single quadrat. For example, <  , HORIZONTAL JOINER,  , HORIZONTAL JOINER,  >. HORIZONTAL JOINER has the second priority in the order of precedence for the Egyptian Joiners.

EGYPTIAN HIEROGLYPH VERTICAL JOINER

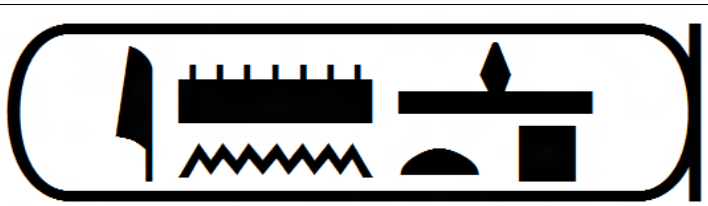
VERTICAL JOINER is the equivalent of MdC ':'. It is placed after a hieroglyph indicate that the following hieroglyph(s) renders below the preceding hieroglyph in a quadrat. For example, <  , VERTICAL JOINER,  > means render as . VERTICAL JOINER may be used in combination with HORIZONTAL JOINER. For example, <  , HORIZONTAL JOINER,  , VERTICAL JOINER,  > means  . VERTICAL JOINER has the lowest priority in the order of precedence for the Egyptian Joiners.

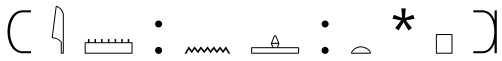
Alternative models

The authors considered alternative models for encoding quadrats such as using Polish notation or using Ideographic Descriptions Characters. These were rejected in favour of the proposed MdC-based system on the basis that the proposed system works well with existing shaping engines which are optimized to process runs of text in logical order. The MdC-based system is also compatible with existing encoding practices used by scholars of Egyptian and even Mayanist scholars (see § 8).

Typeset sample

The following sample of Egyptian Hieroglyphic text was typeset using Unicode code points and analogs to the proposed control characters. The font used standard OpenType features and the Universal Shaping Engine.



MdC	<1 i-mn:n-R4:t*p 2>
Linear	
Unicode	U+13379 U+131CB U+133E0 U+13432 U+13216 U+132B5 U+13432 U+133CF U+13431 U+132AA U+1337A

5. Properties

Quadrat boundaries

Quadrat boundaries exist between any Egyptian Hieroglyphic characters that are not explicitly joined with one of these three joiners. Caret positioning should follow the quadrat boundaries as is usually done in other complex scripts for syllable clusters.

Line breaking

Line breaks should occur at quadrat boundaries and not within a quadrat. Therefore, the JOINER characters should act as glue to connect EGYPTIAN HIEROGYPHS, thus in the format of LineBreak.txt:

```
13430..13432; GL     # EGYPTIAN HIEROGLYPH LIGATURE JOINER . . EGYPTIAN
HIEROGLYPH VERTICAL JOINER
```

Text segmentation

Similar to line breaking, grapheme cluster boundaries, word boundaries, and sentence boundaries must all occur at quadrat boundaries and not within a quadrat. Therefore, the proposed joiner characters should be given the value in PropList.txt:

```
13430..13432; Extender # Mn [3] EGYPTIAN HIEROGLYPH LIGATURE JOINER . .
EGYPTIAN HIEROGLYPH VERTICAL JOINER
```

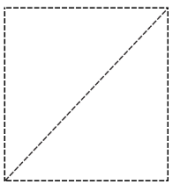
Ignorability

In the absence of a ligature, the EGYPTIAN HIEROGLYPH JOINER characters should be rendered visibly so that the reader can interpret the quadrat structure. The EGYPTIAN HIEROGLYPH JOINERS should not be default ignorable.

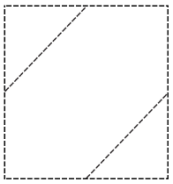
6. Attested quadrat structures

This section presents an analysis of attested quadrat structure types found in the Egyptian Hieroglyphic corpus. Each quadrat structure type shown with a sample from the corpus and encodings in MdC, linear Unicode and Unicode with the proposed joiners. All of the samples can be implemented in OpenType using glyphs substitutions and glyph positioning features and would be compatible with the design of the Universal Shaping Engine.
The intention of this set is to show that the proposed three control characters are sufficient to encode the known set of quadrats based on the most extensive database of the Egyptian hieroglyphic corpus. The precise details of how every known quadrat should be encoded is out of scope for the present proposal, but is planned for a separate publication in the new future. That document will define encoding sequences and thereby specify, for example, when a particular quadrat will use the LIGATION JOINER versus the VERTICAL JOINER.

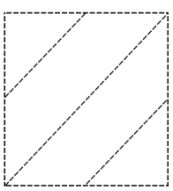
1. X		
Sample	Encoding	Value
	MdC	A1
	Linear	
	Unicode	U+13000



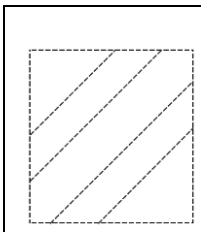
2. X+X		
Sample	Encoding	Value
	MdC	I10+A1
	Linear	 + 
	Unicode	U+13193 U+13430 U+13000



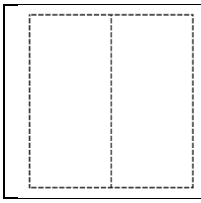
3. X+X+X		
Sample	Encoding	Value
	MdC	D21+G36+X1
	Linear	 +  +
	Unicode	U+1308B U+13430 U+13168 U+13430 U+133CF



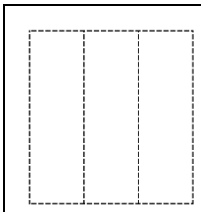
4. X+X+X+X		
Sample	Encoding	Value
	MdC	G43+X1+X1+D53
	Linear	 +  + +
	Unicode	U+13171 U+13430 U+133CF U+13430 U+133CF U+13430 U+130BA



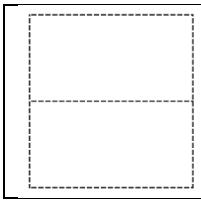
5. X+X+X+X+X		
Sample	Encoding	Value
	MdC	X1+G39+X1+Z1+X1
	Linear	𓂝+𓅱+𓂝+𓏲+𓂝
	Unicode	U+133CF U+13430 U+1316D U+13430 U+133CF U+13430 U+133E4 U+13430 U+133CF



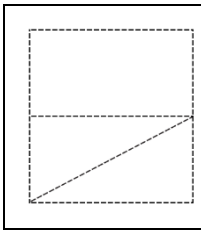
6. X*X		
Sample	Encoding	Value
	MdC	W24*Z7
	Linear	𓌀*𓂋
	Unicode	U+133CC U+13431 U+133F2



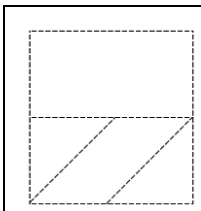
7. X*X*X		
Sample	Encoding	Value
	MdC	V1*V1*V1
	Linear	𓋴*𓋴*𓋴
	Unicode	U+13362 U+13431 U+13362 U+13431 U+13362



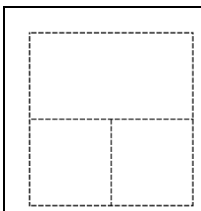
8. X:X		
Sample	Encoding	Value
	MdC	A1:O1
	Linear	𓀀:𓏏
	Unicode	U+13000 U+13432 U+13250



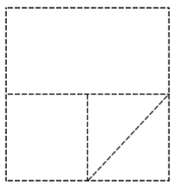
9. X:X+X		
Sample	Encoding	Value
	MdC	D36:I10+D46
	Linear	𓎛:𓇋+𓊪
	Unicode	U+1309D U+13432 U+13193 U+13430 U+130A7

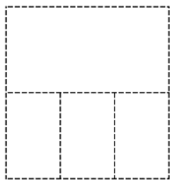


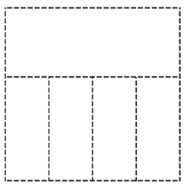
10. X:X+X+X		
Sample	Encoding	Value
	MdC	N35:I10+X1+Z1
	Linear	𓈙:𓇋+𓂝+𓏲
	Unicode	U+13216 U+13432 U+13193 U+13430 U+133CF U+13430 U+133E4

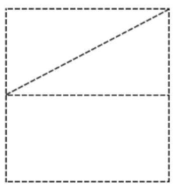
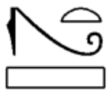


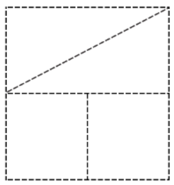
11. X:X*X		
Sample	Encoding	Value
	MdC	A15:N23*Z1
	Linear	𓀾:𓃀*𓏲
	Unicode	U+13012 U+13432 U+13207 U+13431 U+133E4

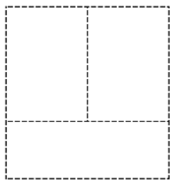
	12. X:X*X+X		
	Sample	Encoding	Value
		MdC	O34:V28*M2+Z7
		Linear	𓊃 : 𓎛 * 𓆰 + 𓏲
		Unicode	U+13283 U+13432 U+1339B U+13431 U+131B0 U+13430 U+133F2

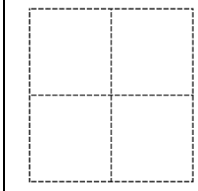
	13. X:X*X*X		
	Sample	Encoding	Value
		MdC	D21:M17*X1*M17
		Linear	𓂋 : 𓇋 * 𓏏 * 𓇋
		Unicode	U+1308B U+13432 U+131CB U+13431 U+133CF U+13431 U+131CB

	14. X:X*X*X*X		
	Sample	Encoding	Value
		MdC	D7:N33*N33*N33*N33
		Linear	𓁼 : 𓈒 * 𓈒 * 𓈒 * 𓈒
		Unicode	U+1307C U+13432 U+13212 U+13431 U+13212 U+13431 U+13212 U+13431 U+13212

	15. X+X:X		
	Sample	Encoding	Value
		MdC	D17+X1:N37
		Linear	𓂇 + 𓏏 : 𓈙
		Unicode	U+13087 U+13430 U+133CF U+13432 U+13219

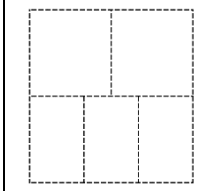
	16. X+X:X*X		
	Sample	Encoding	Value
		MdC	D36+U1:X1*F51
		Linear	𓂝 + 𓌳 : 𓏏 * 𓄹
		Unicode	U+1309D U+13430 U+13333 U+13432 U+133CF U+13431 U+13139

	17. X*X:X		
	Sample	Encoding	Value
		MdC	A1*B1:Z2
		Linear	𓀀 * 𓁐 : 𓏥
		Unicode	U+13000 U+13431 U+13050 U+13432 U+133E5



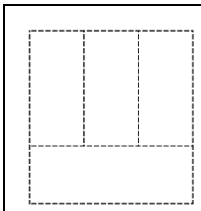
18. X*X:X*X

Sample	Encoding	Value
	MdC	D2*Z1:D36*Z1
	Linear	𓂀*𓏏:𓎛*𓏏
	Unicode	U+13077 U+13431 U+133E4 U+13432 U+1309D U+13431 U+133E4



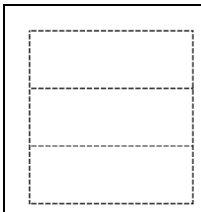
19. X*X:X*X*X

Sample	Encoding	Value
	MdC	D36*Z4:Z7*D21*Z1
	Linear	𓎛*𓏺:𓂋*𓊪*𓏏
	Unicode	U+1309D U+13431 U+133ED U+13432 U+133F2 U+13431 U+1308B U+13431 U+133E4



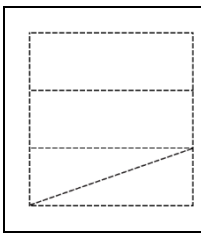
20. X*X*X:X

Sample	Encoding	Value
	MdC	D2*Z1*G7:N35
	Linear	𓂀*𓏏*𓅱:𓈙
	Unicode	U+13077 U+13431 U+133E4 U+13431 U+13146 U+13432 U+13216



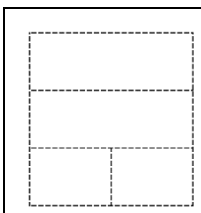
21. X:X:X

Sample	Encoding	Value
	MdC	D2:D21:N1
	Linear	𓂀:𓊪:𓉔
	Unicode	U+13077 U+13432 U+1308B U+13432 U+131EF



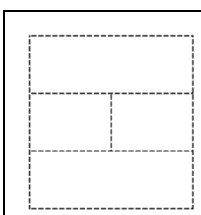
22. X:X:X+X

Sample	Encoding	Value
	MdC	I9:N35:F20+A1
	Linear	𓇽:𓈙:𓌂+𓀁
	Unicode	U+13191 U+13432 U+13216 U+13432 U+13113 U+13430 U+13000



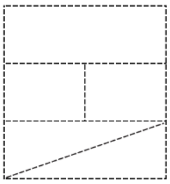
23. X:X:X*X

Sample	Encoding	Value
	MdC	D21:D21:Z7*Z4
	Linear	𓊪:𓊪:𓂋*
	Unicode	U+1308B U+13432 U+1308B U+13432 U+133F2 U+13431 U+133ED



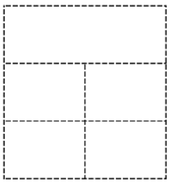
24. X:X*X:X

Sample	Encoding	Value
	MdC	F4:X1*X1:D36
	Linear	𓃀:𓏛*𓏛:𓎛
	Unicode	U+13102 U+13432 U+133CF U+13431 U+133CF U+13432 U+1309D

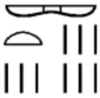


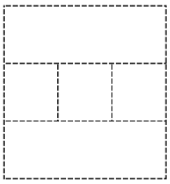
25. X:X*X:X+X

Sample	Encoding	Value
	MdC	N37:R7*R7:Z9+D40
	Linear	𓈙:𓊸*𓊸:𓏴+𓂡
	Unicode	U+13219 U+13432 U+132B8 U+13431 U+132B8 U+13432 U+133F4 U+13430 U+130A1



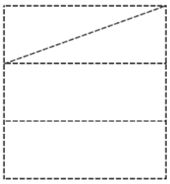
26. X:X*X:X*X

Sample	Encoding	Value
	MdC	T10:X1*Z15B:Z15B*Z15B
	Linear	𓌔:𓏏*|||:|||*|||
	Unicode	U+13314 U+13432 U+133CF U+13431 U+xxxxx U+13432 U+xxxxx U+13431 U+xxxxx *(Z15B not yet encoded)*



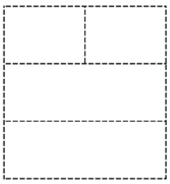
27. X:X*X*X:X

Sample	Encoding	Value
	MdC	D21:X1*Q3*X1:D36
	Linear	𓂋:𓏏*𓊪*𓏏:𓂝
	Unicode	U+1308B U+13432 U+133CF U+13431 U+132AA U+13431 U+133CF U+13432 U+1309D

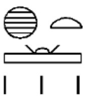


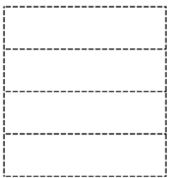
28. X+X:X:X

Sample	Encoding	Value
	MdC	F4+X1:W24:Z2A
	Linear	𓄂+𓏏:𓏌:𓏦
	Unicode	U+13102 U+13430 U+133CF U+13432 U+133CC U+13432 U+133E6



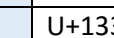
29. X*X:X:X

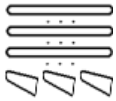
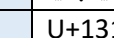
Sample	Encoding	Value
	MdC	AA1*X1:Y1:Z2
	Linear	𓐍*𓏏:𓏛:𓏥
	Unicode	U+1340D U+13431 U+133CF U+13432 U+133DB U+13432 U+133E5

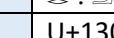


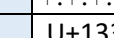
30. X:X:X:X

Sample	Encoding	Value
	MdC	N28:D36:D36:Y1
	Linear	𓈍:𓂝:𓂝:𓏛
	Unicode	U+1320D U+13432 U+1309D U+13432 U+1309D U+13432 U+133DB

	31. X:X:X:X*X		
	Sample	Encoding	Value
		MdC	V30:N17:N17:N23*N23
		Linear	
		Unicode	U+1339F U+13432 U+131FF U+13432 U+131FF U+13432 U+13207 U+13431 U+13207

	32. X:X:X:X*X*X		
	Sample	Encoding	Value
		MdC	N16:N16:N16:N21*N21*N21
		Linear	
		Unicode	U+131FE U+13432 U+131FE U+13432 U+131FE U+13432 U+13205 U+13431 U+13205 U+13431 U+13205

	33. X:X:X*X:X		
	Sample	Encoding	Value
		MdC	D21:F4:X1*Z1:I9
		Linear	
		Unicode	U+1308B U+13432 U+13102 U+13432 U+133CF U+13431 U+133E4 U+13432 U+13191

	34. X:X:X:X:X		
	Sample	Encoding	Value
		MdC	Z1:Z1:Z1:Z1:Z1
		Linear	
		Unicode	U+133E4 U+13432 U+133E4 U+13432 U+133E4 U+13432 U+133E4 U+13432 U+133E4

7. Other MdC issues out of scope for plain text that are NOT being proposed

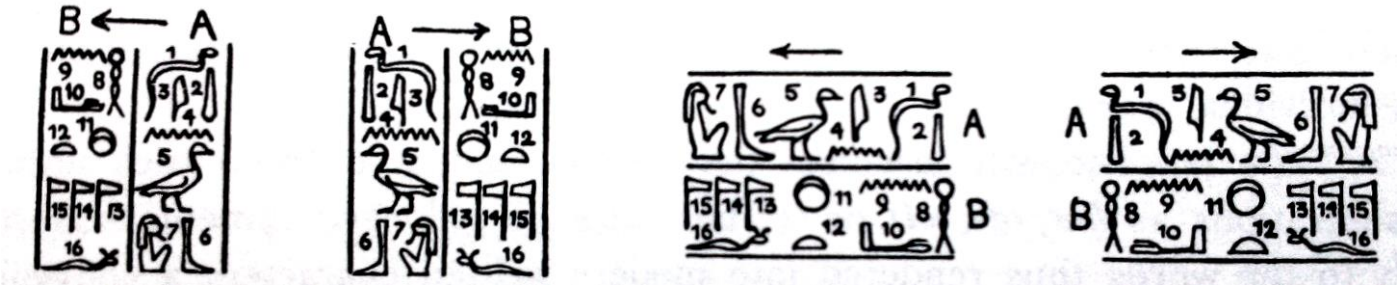
Quadrat boundary sign

Quadrat boundaries occur wherever basic characters have not been explicitly joined using one of the proposed control characters. Therefore no equivalent to MdC '-' or 'space' is required to signal a quadrat boundary. Similarly, the MdC's end of line marker and other layout controls do not require explicit encoding with new characters.

Complex quadrats

MdC supports sub-quadrats using parentheses '(', ')'. E.g., MdC F9*(X1:Z4):D40 means quadrat  . This form can expressed more simply via the three control characters, F9*X1&Z4:D40. An extensive survey of the Egyptian texts indicates there is no need to support parenthetical expressions for quadrats, since parenthetical expressions occurring in MdD can be expressed as sequences using the LIGATURE JOINER character or other mechanisms, such as kerning, see next paragraph.

Vertical writing employed in some styles of Late Egyptian writing may form quadrats differently than is done in normal horizontal writing. A good example is seen in the following illustration of directionality in Hieroglyphic from *Egyptian Grammar* (p. 25):



Note that the complex cluster in this example (1–4) can be produced by kerning two of the horizontal quadrats so that they overlap. Such cases could be accommodated contextual OT features, perhaps including the vert feature. Thus the formation does not need not be defined directly in the quadrat structure.

Mirroring

Egyptian Hieroglyphs have been encoded as strong left-to-right characters based on contemporary practice in popular and scholarly publications. In ancient times Egyptian Hieroglyphs were written left-to-right, right-to-left, and top-to-bottom. When written vertically top-to-bottom, lines could progress from left-to-right or right-to-left. The direction of writing is indicated by the signs, which face away from the direction of writing. Therefore, if embedded within a directional override, Egyptian Hieroglyphs could be mirrored using the OpenType mirroring feature <rtlm>. When an individual sign is mirrored to face the direction of writing in specific context, such as an established royal name, that mirroring could be handled as a contextual alternate within the font's OpenType.

Rotation

Rotation is mostly used for a small number of signs with horizontal and vertical variants, this can be handled in OpenType based on context.

Scaling

MdC notation allows for scaling of hieroglyphs as a mechanism for specific layout implementations. For contemporary systems, scaling can be achieved in OpenType based on glyph contexts should not be defined explicitly in the encoding.

Colouring and shading

MdC has signs to specify text coloration. These properties are out of scope for plain text.

8. A note on Mayan clusters

Based on feedback on the previous draft of this proposal, the authors have considered whether the encoding model proposed here to describe cluster formation for Egyptian Hieroglyphs can also be applied to Mayan hieroglyphic writing. Having a shared model (but not necessarily shared control characters) would facilitate the development of text display solutions for these scripts. Based on our investigations of Mayan writing and in particular, through conversations with Carlos Pallán Gayol, a Mayan specialist at the University of Bonn, we are confident that the model described in this document is directly applicable to Mayan.

Mr. Pallán works on the Textdatenbank und Wörterbuch des Klassischen Maya project at the University of Bonn. This project uses a linear encoding to represent Mayan hieroglyphs in a comprehensive database. While the dictionary focuses on Classical Mayan writing, they have also studied material for related Meso-American writing systems. A review of their linear notation indicates overlap with the signs proposed here for Egyptian. Equivalence at the precedence level has not yet been established and no claim is made that it would be appropriate to share characters between the scripts. Mayan may require at least two additional control signs to indicate truncation and infixation. The following table illustrates some basic cluster types for Mayan. Symbols for the control characters have been normalized here for the purposes of the comparison.

Ligation	Horizontal joining	Vertical joining
 MO’ + K’UK’	 CHAK * ki	 wi : WITZ

Truncation	Infixation
 AJAW  AJAW [TRUNCATION MODIFIER] : B’AHLAM	 NAL : WITZ ^ K’AN

9. Selected references

Allen, James P. 1999. *Middle Egyptian: an introduction to the language and culture of Hieroglyphs*. Cambridge: Cambridge University Press. ISBN 0-521-77483-7 [ME]

Budge, E. A. 1920. *Egyptian Hieroglyphic Dictionary.* London: John Murray. (reprint, New York: Dover 1978).

Collins, Lee. 2009. *Unicode TN#32 Unicode Technical Note #32 MAPPING BETWEEN MANUEL DE CODAGE AND UNICODE EGYPTIAN H*IEROGLYPHS http://www.unicode.org/notes/tn32/

Dessoudeix, Michel. 2012. *Lettres égyptiennes II: L’apogée du Nouvel Empire Hatshepsout, Thoutmosis III, Amenhotep II, et Thoutmosis IV.* Arles: Actes Sud.

Erman, Adolf (editor), and Herman Grapow (editor), 1971 (1926-1963). *Wörterbuch der Ägyptischen Sprache. Berlin: Akademie Verlag*. [WB]

Everson, Michael. 1997-08-25. *Encoding Egyptian Hieroglyphs in ISO/IEC 10646-2. N1636* http://www.dkuug.dk/JTC1/SC2/WG2/docs/n1636/n1636.htm

Everson, Michael and Bob Richmond. 2007-04-10. *Proposal to encode Egyptian Hieroglyphs in the SMP of the UCS.* http://www.unicode.org/L2/L2007/07097-n3237-egyptian.pdf

Faulkner, Raymond O. 1986 (1962). *A concise dictionary of Middle Egyptian*. Oxford: Griffith Institute. ISBN 0-900416-32-7. [DME]

Gardiner, Alan H. 1957. *Egyptian Grammar: being an introduction to the study of hieroglyphs*. 3rd edition. London: Oxford University Press. [EG]

Grube, Nikolai and Christian Prager. *Textdatenbank und Wörterbuch des Klassischen Maya* (https://www.iae.uni-bonn.de/forschung/forschungsprojekte/laufende-projekte/idiom-dictionary-of-classic-mayan/interdisciplinary-dictionary-of-classic-mayan-idiom)

Microsoft Typography. 2015. *Creating and supporting OpenType fonts for the Universal Shaping Engine.* (http://www.microsoft.com/typography/OpenTypeDev/USE/intro.htm)

The Unicode Consortium. 2014. *The Unicode Standard: Version 7.0 – Core Specification.* Mountain View, CA: Unicode Consortium. [TUS]

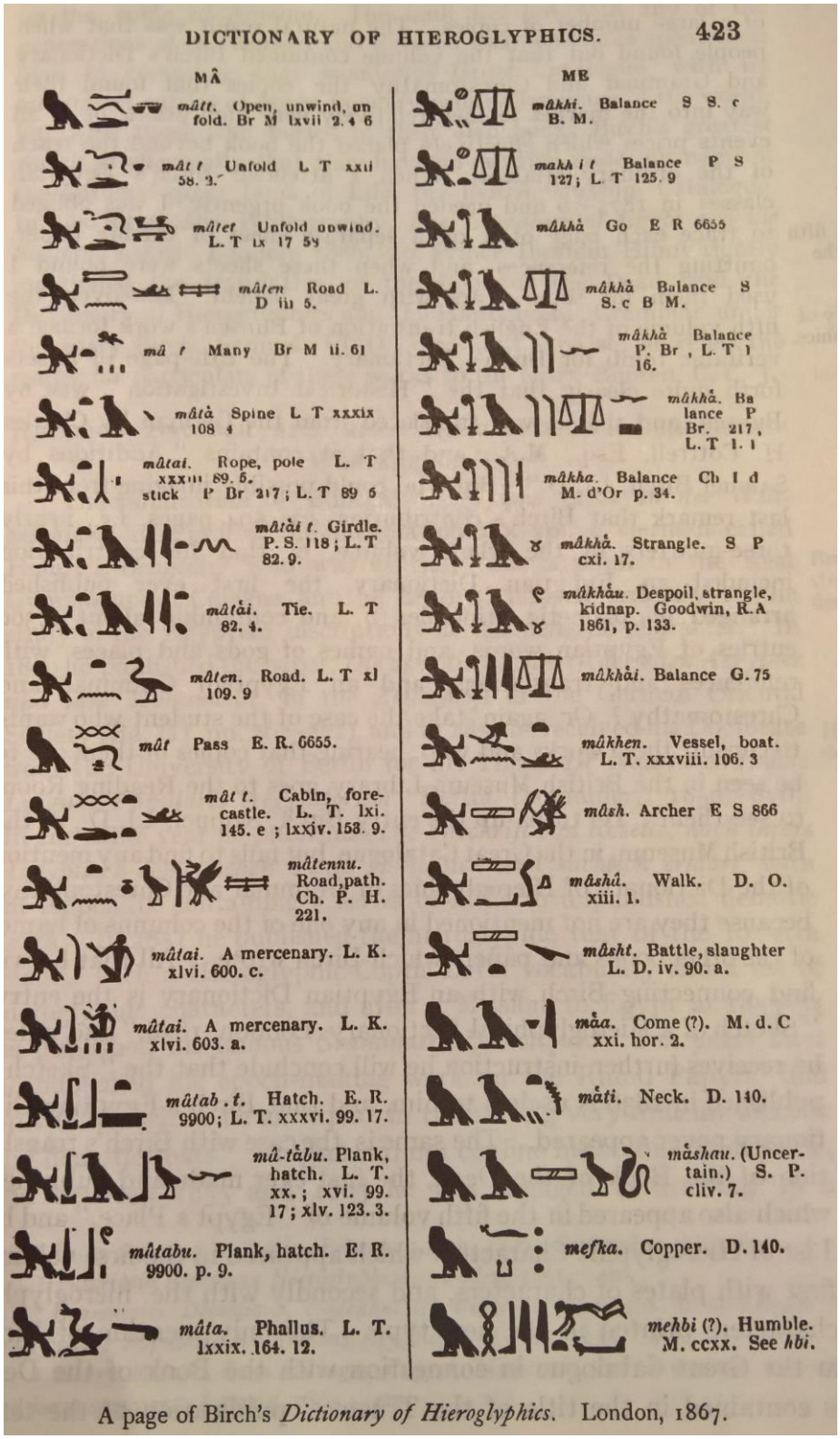
van den Berg, Hans. 1997. “*Manuel de Codage*”: A standard system for the computer-encoding of Egyptian transliteration and hieroglyphic texts. [Leiden]: Centre for Computer-Aided Egyptological Research. (http://www.catchpenny.org/codage/)

10. Acknowledgments

The authors would like to thank Ken Whistler, Debbie Anderson, and Carlos Pallán for their feedback that contributed to this proposal.

11. Samples

In each of the three samples given below, quadrats are common and readily identifiable therefore they have not been marked specially. Together they show the practice of typesetting Egyptian hieroglyphics from the 19th, 20th, and 21st centuries. Samples show Egyptian hieroglyphics both as running text and inline mixed with Latin script.



DICTIONARY OF HIEROGLYPHICS. 423

MÂ

mâtt. Open, unwind, unfold. Br M lxvii 2. 4 6

mât t Unfold L T xxii 58. 3.

mâtet Unfold unwind. L. T lx 17 54

mâten Road L. D iii 5.

mâ t Many Br M ii. 61

mâtà Spine L T xxxix 108 4

mâtai. Rope, pole L. T xxxiii 89. 5. stick P Br 217; L. T 89 5

mâtâi t. Girdle. P. S. 118; L. T 82. 9.

mâtâi. Tie. L. T 82. 4.

mâten. Road. L. T xl 109. 9

mât Pass E. R. 6655.

mât t. Cabin, forecastle. L. T. lxi. 145. e; lxxiv. 153. 9.

mâtennu. Road, path. Ch. P. H. 221.

mâtai. A mercenary. L. K. xlvi. 600. c.

mâtai. A mercenary. L. K. xlvi. 603. a.

mâtab. t. Hatch. E. R. 9900; L. T. xxxvi. 99. 17.

mâ-tâbu. Plank, hatch. L. T. xx.; xvi. 99. 17; xlv. 123. 3.

mâtabu. Plank, hatch. E. R. 9900. p. 9.

mâta. Phallus. L. T. lxxix. 164. 12.

ME

mâkhi. Balance S S. c B. M.

makhi t Balance P S 127; L. T 125. 9

mâkhâ Go E R 6655

mâkhâ Balance S S. c B M.

mâkhâ Balance P. Br, L. T 16.

mâkhâ. Balance P Br. 217, L. T 1. 1

mâkha. Balance Ch I d M. d'Or p. 34.

mâkhâ. Strangle. S P cxi. 17.

mâkhâu. Despoil, strangle, kidnap. Goodwin, R.A 1861, p. 133.

mâkhâi. Balance G. 75

mâkhen. Vessel, boat. L. T. xxxviii. 106. 3

mâsh. Archer E S 866

mâshâ. Walk. D. O. xiii. 1.

mâsht. Battle, slaughter L. D. iv. 90. a.

mâa. Come (?). M. d. C xxi. hor. 2.

mâti. Neck. D. 140.

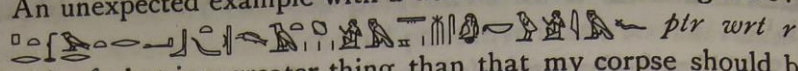
mâshau. (Uncertain.) S. P. cliv. 7.

mefka. Copper. D. 140.

mehbi (?). Humble. M. ccxx. See *hbi.*

A page of Birch's *Dictionary of Hieroglyphics.* London, 1867.

Fig. 1. Sample of typeset Egyptian hieroglyphics from 1867 (Budge 1920: xxxvii)

An unexpected example with a defined antecedent might be:  *ptr wrt r ḫbt ḫsi·i m tꜣ ms·kwi im·f* what is a greater thing than that my corpse should be interred (lit. the uniting of my corpse) in the land in which I was born.[1]

59–60.

However, a recent conjecture[2] regards *tꜣ* here as equivalent to 'Egypt' and renders '. . . . . in Egypt, seeing that I was born in it.'

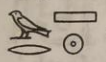
, 37.

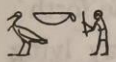
§ 318. Other uses of the old perfective.—In all other uses of the old perfective it is preceded by a nominal or pronominal subject of its own. Most of these uses will be dealt with in the next Lesson, but a few will remain over to be discussed under the heading 'compound narrative forms' (Lesson XXXII).

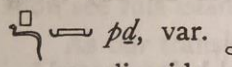
VOCABULARY

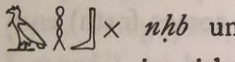
 *wsi* be far; with *r*, fall into (bad condition, etc.)

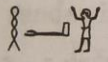
 *wꜥi* be alone.

 *wrš* spend all day, pass time.

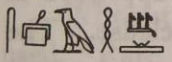
 *bsk* work (trans. and intr.).

 *pḏ*, var. *pd*, stretch; adj. wide.

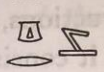
 *nḥb* unite, link together; equip with (*m*).

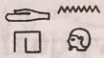
 *ḥri* rejoice.

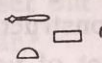
 *ḥr* be far from (*r*).

 *sꜣḥ* endow with (*m*).

 *scḥr* erect.

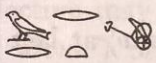
 *grg* furnish with (*m*).

 *dhn* promote, appoint.

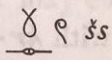
 *ꜥꜣt* precious stone.

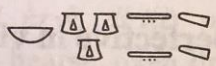
 *wꜣw* wave.

 var. *wꜣs* ruin.

 *wrrt* chariot.

 *mꜣst* lap.

 *šs* cord.

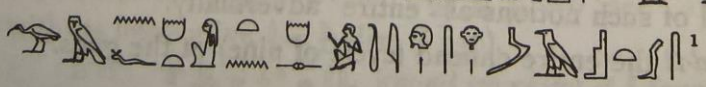
 *nb nswt tꜣwy* lord of the Thrones of the Two Lands, a common epithet of the god Amen-Rēꜥ.

EXERCISE XXII

(*a*) *Translate into English*:

(1) 

(2) 

 [1]

(3) 

[1] An attitude of mourning.

Fig. 2. Sample of typeset Egyptian hieroglyphics from 1957 (Gardiner 1957: 242)

rnp.t-sp 22 ꜣbd 2(-nw) (ny) pr.t sw 10
An de règne 22, 2e mois de la saison de *peret*, jour 10

sḫwy sp.w n(y.w) ḳn.t nḫt ir(w.w)~n nṯr pn nfr m sp nb mnḫ n pr.t-ˁ ḥ3.t-ˁ ḫr ḫ(.t) tp(y).t
[forme relative accomplie]
Résumé des actes de bravoure et de courage qu'a faits ce dieu accompli, consistant en tout acte efficace de vaillance, au commencement de la première génération.

ir(w).t~n n=f nb nṯr.w nb(.w) iwny sˁꜣ(w) nḫtw=f
[forme relative accomplie de sens neutre ; participe accompli actif]
Ce qu'a fait pour lui le Seigneur des dieux, le Seigneur d'Armant, qui a exalté sa force

r rd.t 3/ sḏd=tw ḳnn=f n ḥḥ.w m rnp.(w)t iwt(y)=sn
[proposition subordonnée finale contenant un infinitif ; deux prospectifs complétifs ; participe prospectif]
afin de faire en sorte 3/ qu'on raconte qu'il est brave, pour les millions d'années qui viendront,

ḥrw-r sp.w n(y).w pr.t-ˁ ir(w.w)~n ḥm=f r tr.wy
[forme relative accomplie]
sans compter les actes de bravoure que Sa Majesté a fait continuellement.

ir sḏd=tw m sp ḫr rn=f iw=w ˁš3(=w) r ir=t(w) s.t m sš(.w)
[proposition subordonnée conditionnelle contenant une forme nominale prospective ; accompli des intransitifs ; proposition subordonnée finale contenant une forme nominale prospective]
Si on voulait parler des actes un par un (littéralement : par son nom), ils seraient (trop) nombreux pour qu'on les mette par écrit.

stt 4/ =f r ḏb.t ḥm.t ḫt nb tš=w mi dy.t
[proposition subordonnée en protase contenant une forme nominale accomplie *sḏmt=f* ; accompli non agentiel]
Ayant 4/ tiré (une flèche) sur une plaque de cuivre, tout le bois s'était retrouvé fracassé comme du papyrus.

Fig. 3. Sample of typeset Egyptian hieroglyphics in a contemporary edition (Dessoudeix 2012: 219)

ISO/IEC JTC 1/SC 2/WG 2

PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS

FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646[1]

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from http://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html **for guidelines and details before filling this form.**

Please ensure you are using the latest Form from http://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html **.**

See also http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html **for latest *Roadmaps*.**

A. Administrative

1. **Title:** **Proposal to encode three control characters for Egyptian Hieroglyphs**
2. Requester's name: Bob Richmond, Andrew Glass
3. Requester type (Member body/Liaison/Individual contribution): Individual contribution
4. Submission date:
5. Requester's reference (if applicable):
6. Choose one of the following:
   - This is a complete proposal: Complete
   - (or) More information will be provided later:

B. Technical – General

1. Choose one of the following:
   - a. This proposal is for a new script (set of characters):
     - Proposed name of script:
   - b. The proposal is for addition of character(s) to an existing block: 13000–1342F
     - Name of the existing block: Egyptian Hieroglyphs
2. Number of characters in proposal: 3
3. Proposed category (select one from below - see section 2.2 of P&P document):

A-Contemporary		B.1-Specialized (small collection)		B.2-Specialized (large collection)	
C-Major extinct		D-Attested extinct		E-Minor extinct	
F-Archaic Hieroglyphic or Ideographic	F			G-Obscure or questionable usage symbols	

4. Is a repertoire including character names provided? Yes
   - a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document? Yes
   - b. Are the character shapes attached in a legible form suitable for review? Yes
5. Fonts related:
   - a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard? Bob Richmond
   - b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.): bobqq at live.co.uk
6. References:
   - a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? Yes
   - b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached? Yes
7. Special encoding issues:
   - Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)? Yes
   - Shaping

8. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at http://www.unicode.org for such information on other scripts. Also see Unicode Character Database (http://www.unicode.org/reports/tr44/) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

[1] Form number: N4502-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	Yes
If YES explain	This is a revised version that takes into account feedback on previous version (L2/15-123)
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?	Yes
If YES, with whom?	Jaromir Malek, Vincent Razanajao, Mark-Jan Nederhof, Serge Rosmorduc
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?	Yes
Reference:	
4. The context of use for the proposed characters (type of use; common or rare)	Rare
Reference:	
5. Are the proposed characters in current use by the user community?	Yes
If YES, where? Reference:	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	No
If YES, is a rationale provided?	
If YES, reference:	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	Yes
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
11. Does the proposal include use of combining characters and/or use of composite sequences?	No
If YES, is a rationale for such use provided?	
If YES, reference:	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	No
If YES, reference:	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	Yes
If YES, describe in detail (include attachment if necessary)	
See attached	
13. Does the proposal contain any Ideographic compatibility characters?	No
If YES, are the equivalent corresponding unified ideographic characters identified?	
If YES, reference:	