

ScriptExtensions.txt

1DC3 COMBINING SUSPENSION MARK is defined only for Glagolitic script, with scx = Glag.

Latn will need to be added if it is to be used for the Vietnamese apex.

Background

In Classical Latin, the *apex* <◌̆> marked long vowels (Figures 1–2) and was the ancestor of the acute. In modern typesetting it is generally replaced with the macron, which was borrowed from Greek poetic convention, though for graphic fidelity the acute is sometimes used in modern typesetting. We do not see need for a separate Unicode character for the Latin apex: a dedicated font should be able to handle its graphic peculiarities with the existing acute.

The Vietnamese apex marks a nasal consonant, and it may co-occur with the acute and the tilde-shaped tone marks, *dấu sắc* and *dấu ngã*. Specifically, the Vietnamese apex transcribes a syllable-final [ŋ̆m], an allophone of /ŋ/ found after rounded back vowels in the Hanoi area (thus <◌̆> and <◌̆̃>). It was unified with orthographic <ng> in the mid-18th century with survivals as late as Bình (1822). The apex is of modern interest for reproducing and discussing seminal works of Vietnamese Latin orthography that almost any literate Vietnamese-speaker would know of. A modern description of the phonetics is given in Jacques (1998: 52), reproduced as Figure 12. De Rhodes' contemporary description is reproduced as Figure 13.

Graphically, the Vietnamese apex resembles a macron or tilde with a curled right terminal, <◌̆̃> or <◌̆̃̃>. The curled-tilde allograph <◌̆̃̃> is seen in some modern publications (Figure 7), though the curled-macron allograph <◌̆̃̃̃> is more common. In manuscript, the apex may be a simple curl joined directly to the letter *o*, resembling the *horn* on the letter *σ* but larger and contrasting with it (Figure 8). Indeed, in manuscript the apex may occur as an abbreviation of *ng* on the letters *σ* and *υ* as well, for <◌̆̃̃̃> and <◌̆̃̃̃̃> (Figure 9 ff), though because *σ* and *υ* aren't rounded vowels, the apex in such cases represents [ŋ] rather than the [ŋ̆m] allophone of /ŋ/.

Some digital texts use custom fonts to repurpose assigned Unicode points for the apex, such as the character *â* that displays as *ũ* in Bui (2021) (Figure 21). Publications using typographic substitutions in non-custom fonts have been unsatisfactory. Nguyễn (1993), Nguyễn (1997) [no relation] and Jacques (1998), among others, use a tilde. This is unfortunate because both Middle and Modern Vietnamese orthography use the same shape as a tone mark, which can co-occur with the apex in the same text and even on the same letter (Figure 4). An article by Lê & Nguyễn (2013) attempts a different substitution, but something went haywire during typesetting and the text was rendered gibberish (Figure 20).

Incompatibility with the Unicode tilde

The Vietnamese apex dates to the Portuguese missionaries who devised the Vietnamese Latin alphabet in the early 1600s. *Apex* was the Latin term used at the time for the Portuguese tilde, as attested by dictionaries such as [J. Cardoso \(1592\) *Dictionarium Latino Lusitanicum*](#), which equates Latin ‘apex’ with Portuguese ‘til da letra’ (tilde). The Portuguese tilde of the time was flatter than it is today (Error: Reference source not found), and was indistinguishable in form from the contemporary Vietnamese apex <̣> that descended from it. (The modern wavy shape of the tilde dates from the late 18th century.) Thus the *til da letra*, under its Latin name *apex*, was the source of the Vietnamese apex in form, name and nasal sound value (Jacques 1998: 52). This creates a problem for Unicode, because U+0303 COMBINING TILDE is used for the Portuguese tilde, but in Vietnamese it is identified with the unrelated tilde-shaped tone mark, *dấu ngã*, which historically derives from the Greek *perispomeni* <̣> that can also have that shape. De Rhodes (1651: 8–10) called the *dấu ngã* the ‘circumflexus’ (circumflex), a calque of the Greek *perispomeni*. (The Vietnamese vowel mark found on *â, ê, ô* that we now know as the ‘circumflex’ he called *accentus circumflexus latinorum* ‘Latin circumflex accent.’)

If Unicode had been based on 17th-century usage, the nasal Vietnamese *apex* would have been assigned to U+0303 COMBINING TILDE, along with its cognate in Portuguese orthography, and the tonic Vietnamese *circumflexus* would likely have been assigned to U+0342 COMBINING GREEK PERISPOMENI. Our problem is that it’s the *circumflexus* that was encoded as U+0303 (Table 1).

Vietnamese mark	Encoding	Origin	Encoding
<i>dấu sóng</i> , <̣> (<i>apex</i>)	(TBD)	Portuguese tilde, <̣>	U+0303
<i>dấu ngã</i> , <̣> (<i>circumflexus</i>)	U+0303	Greek <i>perispomeni</i> , <̣>	U+0342

Table 1. Contradictory use of U+0303 COMBINING TILDE (red) for the Portuguese nasalization mark *til da letra* / *apex* and the unrelated Vietnamese tone mark *dấu ngã* / *circumflexus* <̣>, which derives historically from the Greek *perispomeni* (U+0342), rather than for the Portuguese tilde and the cognate Vietnamese nasalization mark *dấu sóng* / *apex* <̣>.

Character to select for the Vietnamese apex

The SEW has decided that creating a new character for the Vietnamese apex would be inadvisable, because doing so would call into question the identity of the 17th-century Portuguese apex (tilde), which after all was the same diacritic. It would thus be preferable for the UTC to repurpose some existing character for use as the Vietnamese apex, and to annotate it accordingly.

The most visually similar character currently available in Unicode that does not have conflicting use in Latin script is the Glagolitic diacritic U+1DC3 COMBINING SUSPENSION MARK ⟨̛⟩. Less appropriate possibilities include Medievalist U+1DD1 COMBINING UR ABOVE ⟨̛̄⟩, the IPA pitch-contour diacritic U+1DC4 COMBINING MACRON-ACUTE ⟨̛̄̄⟩, and the Cyrillic titlo, U+0483 COMBINING CYRILLIC TITLO ⟨̅⟩.

- While Medievalist U+1DD1 would be appropriate in form, it was rejected by the SEW after vociferous objections from MUFI members.
- The IPA diacritic U+1DC4 would be ambiguous if it were simultaneously used for the transcription of Vietnamese tone. A text about Middle Vietnamese could well include IPA transcription alongside an orthography that features the apex, because Middle Vietnamese orthography differs nontrivially from the modern and makes distinctions that have since disappeared. Pitch contours such as the one encoded by U+1DC4 are an essential element of the tones that Vietnamese is famous for. Using an IPA tone diacritic for an unrelated orthographic convention could thus be a problem with forward compatibility. Another problem is that U+1DC4 ⟨̛̄̄⟩ is clearly identified as a ligature of a macron and an acute, and that identity – combined with its broad font support as IPA – makes it unlikely that it would be given the proper form for an apex in Vietnamese fonts.
- While found in publication (Figure 19) and close in form, the titlo U+0483 ⟨̅⟩ could be easily confused with the tilde / *dấu ngã* ⟨̣⟩. It is also widely found in fonts that support both Latin and Cyrillic, making it less likely to be customized for Vietnamese than the Glagolitic diacritic.
- The Glagolitic suspension mark U+1DC3 is historically the inverse of the titlo. It is commonly rendered with a ‘swoosh’ that is quite close to manuscript forms of the Vietnamese apex (Figure 8 ff). It has no competing use in Latin script and should therefore be unambiguous. Yet because it is found in the Combining Diacritical Marks Supplement block, it has some support in common Latin fonts. This support might be expected to increase if it is defined for use in Vietnamese. Latin fonts might even give it a form customized for Vietnamese, something that would be unlikely for the IPA diacritic or the Cyrillic titlo.

U+1DC3 is already in use on Wikimedia as a workaround for the Middle Vietnamese apex. It is present on 43 pages across three books in the Vietnamese Wikisource, 22 entries in the Vietnamese Wiktionary and 11 in the English Wiktionary (Figure 24), as well as in articles on Vietnamese and English Wikipedia. One of us (Minh Nguyen) had for a time used the IPA diacritic instead, having overlooked its use in IPA, but the other editors on those projects are unanimous that U+1DC3 is the superior choice, and Wikimedia has since been converted over to U+1DC3.

We therefore request that the UTC annotate U+1DC3 COMBINING SUSPENSION MARK for use as the Vietnamese apex, and add Latin to its script definition in ScriptExtensions.txt.

Font support

Because U+1DC3 is in the Combining Diacritical Marks Supplement block, it is included in a fair number of fonts that don't otherwise support Glagolitic. Some of these, with the suspension mark / *dấu sóng* in blue alongside the tilde / *dấu ngã* for comparison in black, are:

	U+1DC3 <i>dấu sóng</i>	tilde <i>dấu ngã</i>		U+1DC3 <i>dấu sóng</i>	tilde <i>dấu ngã</i>
Noto Sans	ố ử	ố ử	Code 2000	ố ử	ố ử
Noto Serif	ố ử	ố ử	Cambria	ố ử	ố ử
Liberation Sans	ố ử	ố ử	Arimo	ố ử	ố ử
Liberation Serif	ố ử	ố ử	Arial	ố ử	ố ử
Free Serif	ố ử	ố ử	Calibri	ố ử	ố ử
Tinos	ố ử	ố ử	Consolas	ố ử	ố ử
Lato	ố ử	ố ử	Tahoma	ố ử	ố ử

The graphic variation of U+1DC3 in these fonts is well within the bounds of what we see in printed material and manuscript. The most salient attribute of the apex is its curved 'swoosh' (Figure 8 ff), which most of these fonts capture. In Calibri, Consolas and Lato it resembles a breve (*dấu trắng*), but that's a rarer diacritic in Middle Vietnamese than in the modern language, and the asymmetry tips off the reader that it isn't a breve (cf. the Calibri suspension mark *ố ử* and breve *ố ử*). In Cambria and Code 2000 the suspension mark is closer to a caron (cf. the Cambria suspension mark *ố ử* and caron *ố ử*), but that doesn't exist in Vietnamese and so isn't ambiguous.

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- (1651b) *Phép giảng tám ngày cho kẻ muốn chịu phép rửa tội, ma bẻo đạo thánh đức Chúa bời / Catechismus pro ijs, qui volunt suscipere baptismum in octo dies divisus* [Catechism for those who want to be baptized and enter the faith in eight days]. Sacrae Congr. de Propaganda Fide [Congregation for the Propagation of the Faith], Rome. High-resolution images [available online](#) at the Bayerische Staatsbibliothek.
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Figures

Latin apex

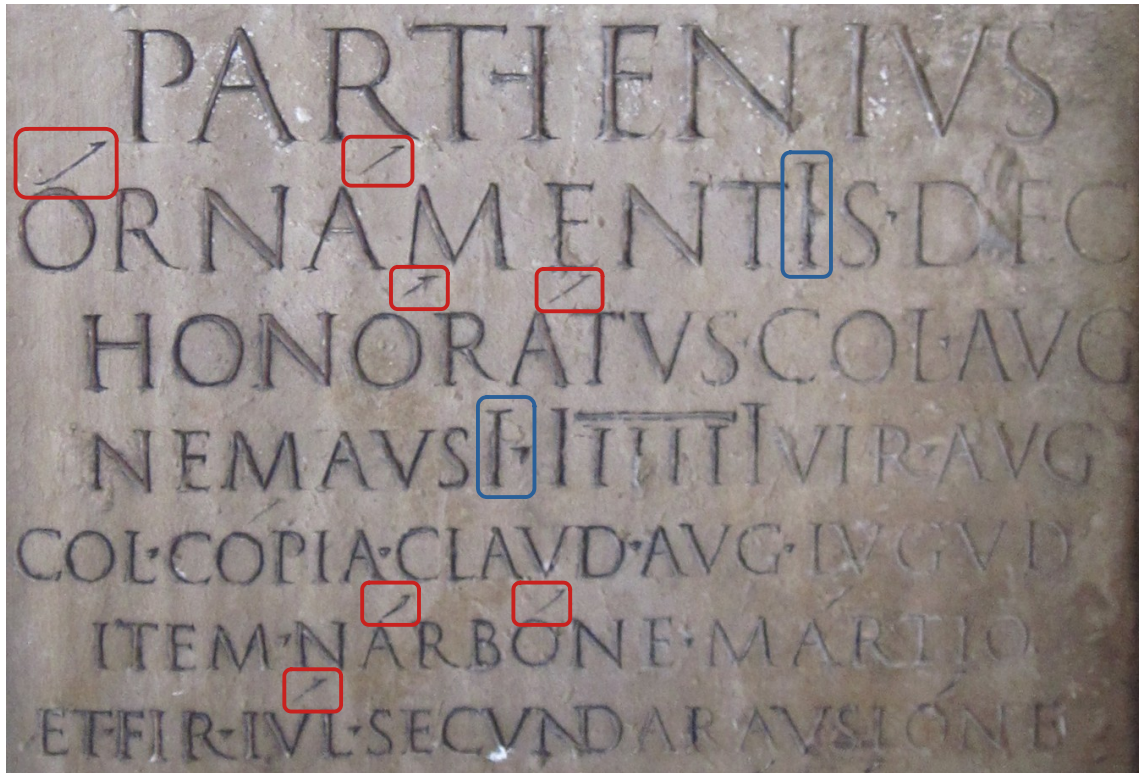


Figure 1. Late 1st – early 2nd-century Latin inscription with apices, $\langle \acute{\circ} \rangle$. The diacritic is light-weight and has a serif at the end; the serif becomes a round hook in handwriting. The Latin apex is used on the letters A E O V but not I, which instead of taking the apex is substituted with *i longa*, U+A7FE $\langle I \rangle$ (blue). The apex tends to bear to the right, but in handwriting it may attach to the left stroke in the case of the letter V. CIL XII 3203 in the Musée archéologique de Nîmes. Image from Wikimedia Commons.

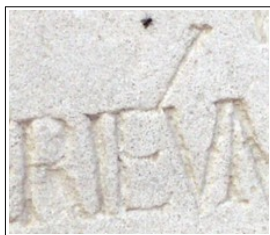


Figure 2. In this Latin example the apex connects to the top-right corner of the letter E and overlies the following letter. 'Pilate stone' (cast), 1st century, Caesarea Maritima. Image from Wikimedia Commons.

Old Portuguese tilde

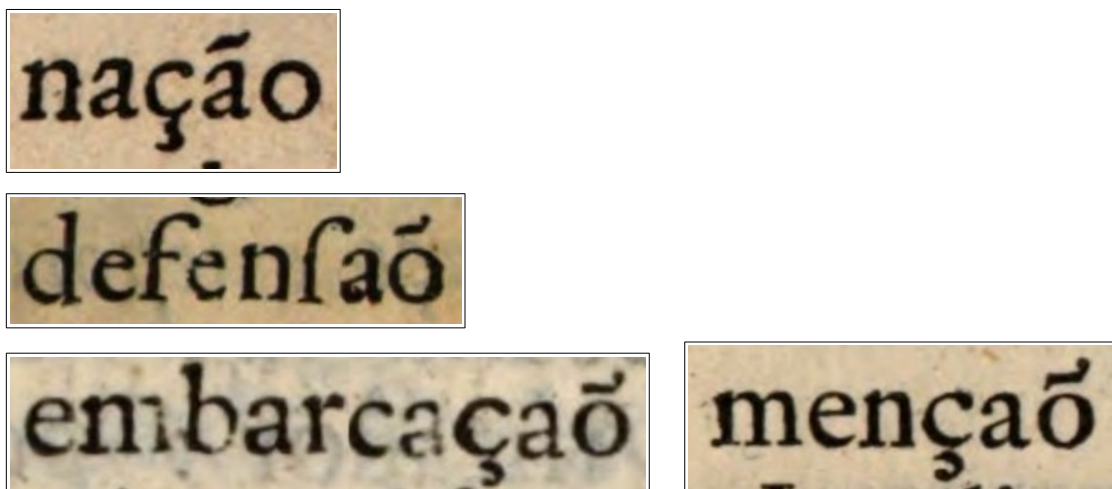


Figure 3. Flat tildes in 17th- and 18th-century Portuguese publication:

(a) *nação* in D. Nunes de Leão (1610) [*Descrição do Reino de Portugal*](#).

(b) *defensaõ* in G. Estaço (1625) [*Varias Antiquidades de Portugal*](#).

(c) *embarcaçaõ* and *mençaõ* in L. de Menezes (1759) [*Historia De Portugal Restaurado*](#), vol. 2.

These are the apex <̄> of Middle Vietnamese.

Vietnamese apex

thì chẳng phải mẽ đầu.
y Cũ có kể nói rằng
(thiên phú địa tái) z blòi

147 C
cũ : *tambem* : *etiam* :
cũ đi : *tambem ira* : *etiam*
est iturus . cũ một : *he o me-*
smo : *vnus & idem* . cũ bậy :
da mesma maneira ; *eodem*

Figure 4. de Rhodes (1651b: 14; 1651: 147). Some clear examples of the common word cũ “also” that combines the Vietnamese apex and tilde.

vật chẳng biết đều gì, x
blòi cũ bậy những xác
khẩu, chẳng biết đi gì,
chẳng thối mẽ gì sốt.

Figure 5. de Rhodes (1651b: 14). The apex on cũ, khẩu and thối (red) and the horn on blòi and những (blue) appear to be typeset with the same element, but the apex lies above the letter whereas the horn connects to the side. Note also the recently unicodified letter b in

bêy.

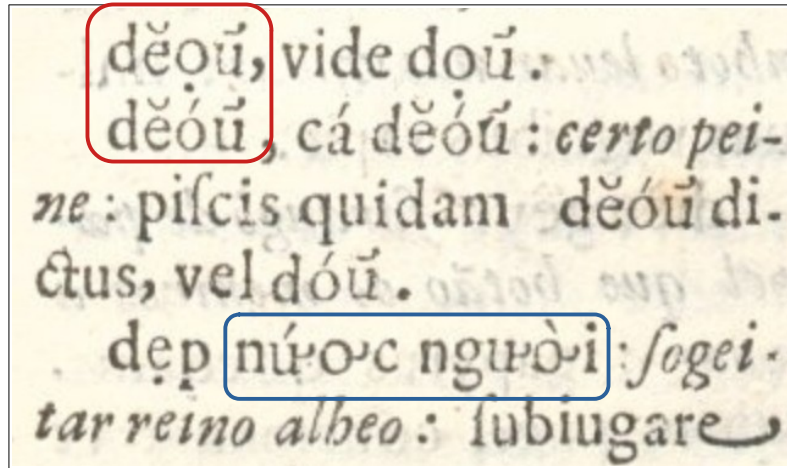


Figure 6. de Rhodes (1651: 170). Apex alongside other diacritics in *dễou* and *dễou*. The apex here is similar in shape to the hooks in *nước người* (blue).

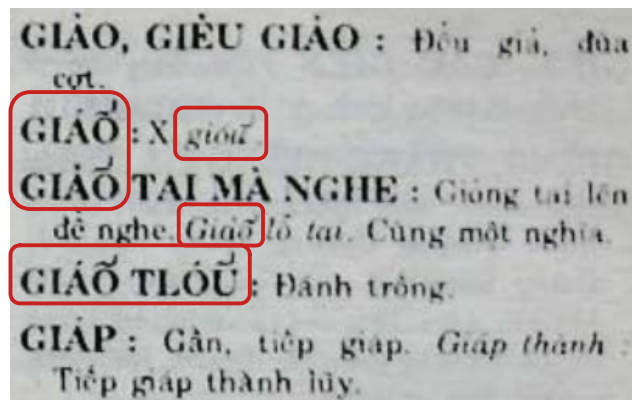


Figure 7. de Rhodes (1991 [1651]: 105). The Vietnamese apex entered by hand on the words *giáo* *tlóu* in a modern reprinting. In some tokens its origin in a Portuguese tilde is apparent.

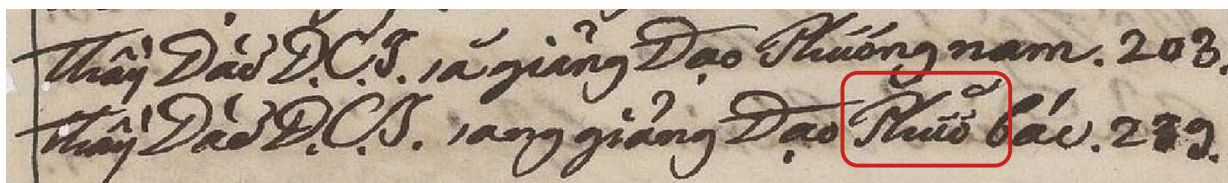


Figure 9. Bình (1822: TOC, 23). Manuscript tokens of <σ̣>, the apex on the horned letter σ, in the word *phương* ‘direction.’ *Phương* is repeatedly abbreviated *phướ* in this document. Here the apex is a simple abbreviation for final *ng* and does not mark the allophonic value [ɲ̃m] that it would on *o* or *u*. The first context is *Thầy Dào D.C.J. sang giảng Đạo Phướ bắc* [page] 239, where the apex also appears on <σ̣>, and following an unusual token of *phương* spelled out in the preceding line. Note that the horns of the letters *ươ* are detached and resemble a typeset apex. The second context is *ng Phướ Tây*, short for *người Phương Tây* ‘Westerner.’

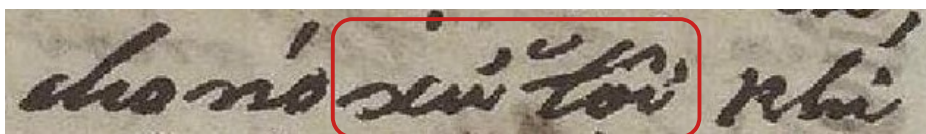
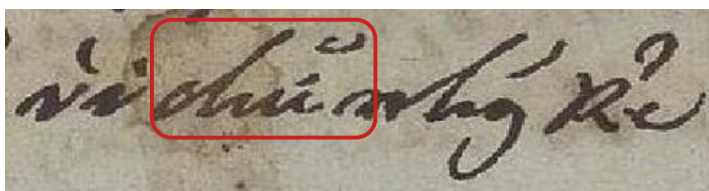


Figure 10. Bình (1822: 50, 36). Manuscript tokens of <ụ̃>, the apex on the horned letter *ư*. contrasting with the tilde (on *nhữ*) in *vì chữ nhữ kể*, where *vì chữ* is short for *vì chưng* ‘because of’; and in *cho nó xữ tội khi*, where *xữ tội* is short for *xưng tội* ‘to confess.’

Sau hết dấu hiệu thứ ba là dấu lười câu tối cần thiết trong ngôn ngữ này, vì sự khác biệt của âm cuối mà dấu lười câu làm nên, khác hẳn âm cuối mà, m, hay, n, làm nên, va, những tiếng mang dấu lười câu thì ý nghĩa cũng khác hoàn toàn; và lại dấu hiệu này hay dấu lười câu chỉ cảm nhiệm, ă, ơ, ư, ở cuối tiếng thì dụ, ă, apis (con ong), ơ, auus, vel dominus (ông già, hay ông chủ) : nó được phát âm thế nào để mỗi không chạm vào nhau, mà lười cũng không chạm tới của.

Figure 11. de Rhodes (1991 [1651]: 11). Description of the diacritic in Vietnamese, with examples. A tilde is also used (blue).

Dans la version du quốc ngữ dont est témoin le dictionnaire d'Alexandre de Rhodes, les consonnes nasales finales dorso-préalatale, dorso-vélaire et labio-vélaire font l'objet de trois notations graphiques différentes, respectivement « nh » (par ex. « lành », « bon, doux ») ; « ng » (par ex. « làng », « village »), et un signe dénommé apex, dérivé du til (tilde) portugais « ~ », placé au-dessus de la voyelle (par ex. « làõ », aujourd'hui « lòng », « ventre, cœur »). Ces notations reflètent bien la prononciation standard de la région de Hà Nội, tel qu'un auditeur portugais attentif peut l'analyser dans le système de notation auquel il est habitué. Dans la version fixée par le dictionnaire de Pigneau de Béhaine et Taberd (cf. note 110), les deux derniers types sont notés uniformément « ng », du fait qu'il ne sont pas en opposition, leur apparition dépendant de la voyelle précédente (dans le jargon de la phonologie, ils sont en « distribution complémentaire »). La distinction entre les deux est donc superflue pour un locuteur vietnamien. La simplification aurait pu aller jusqu'au bout, en confondant les notations « nh » et « ng » : leur distinction est peu rentable pour le système vietnamien, voire sans utilité si l'on note différemment les voyelles / a / et / æ /.

Figure 12. Jacques (1998: 52). Background information on the Vietnamese apex:

In the version of Quốc Ngữ that the dictionary of Alexander de Rhodes witnesses, the dorso-prepalatal, dorso-velar and labio-velar final nasal consonants are the target of three different spellings, respectively “nh” (for example “lành,” “good, sweet”); “ng” (for example “làng,” “village”), and a symbol called apex, derived from the Portuguese til (tilde) “~”, placed above the vowel (for example “làõ,” today “lòng,” “belly, heart”). These spellings nicely reflect the standard pronunciation of the region of Hanoi, so that an attentive Portuguese listener can interpret them per the orthographic system that he is accustomed to. In the version established by the dictionary of Pigneau de Béhaine and Taberd (see note 110), the last two are uniformly transcribed “ng”, due to the fact that they are not in opposition, their appearance depending on the preceding vowel (in the jargon of phonology, they are in “complementary distribution”). A distinction between the two is therefore not necessary for a Vietnamese-speaker. The reduction could have been completed by conflating the spellings “nh” and “ng”: their differentiation is not helpful for the Vietnamese [orthographic] system, and would be unnecessary if we wrote the vowels /a/ and /æ/ differently.

Tertium denique signum est apex, qui in hac lingua est omninò necessarius propter differentiam terminationis, quam facit apex omnino distinctam à terminatione quam facit, m, aut, n, cum significatione omninò diuersa in dictionibus, quibus adhibetur; hoc autem signum seu apex solùm afficit õ, & ũ, in fine dictionis, ut, aõ, apis; oũ; auus, vel dominus: pronunciatu autem ita, vt nec labia se inuicem contingant, nec lingua palatum attingat.

Figure 13. de Rhodes (1651; Appendix *Linguae annamiticae seu tunchinensis breuis declaratio*: 10). Contemporary description of the apex. (The first two ‘signs’ mentioned are the circumflex and breve, which indicate vowel quality; these contrast with the ‘accents’ that mark tone and co-occur with the ‘signs.’)

Tertium denique signum est apex, qui in hac lingua est omninò necessarius propter differentiam terminationis, quam facit apex omnino distinctam à terminatione quam facit, m, aut, n, cum significatione omninò diuersa in dictionibus, quibus adhibetur; hoc autem signum seu apex solùm afficit õ, & ũ, in fine dictionis, ut, aõ, apis; oũ; auus, vel dominus: pronunciatu autem ita, vt nec labia se inuicem contingant, nec lingua palatum attingat.

Finally, the third sign is the apex, which is absolutely necessary in this language because of the difference in the ending that the apex makes, which is entirely distinct from the ending that *m* or *n* makes, with a completely different meaning in the words in which it is used. However, this sign, namely the apex, only affects *õ* and *ũ* at the end of a word, as in *aõ*, ‘bee,’ *oũ*, ‘grandfather’ or ‘lord.’ It is pronounced such that neither the lips touch each other nor the tongue touches the palate.

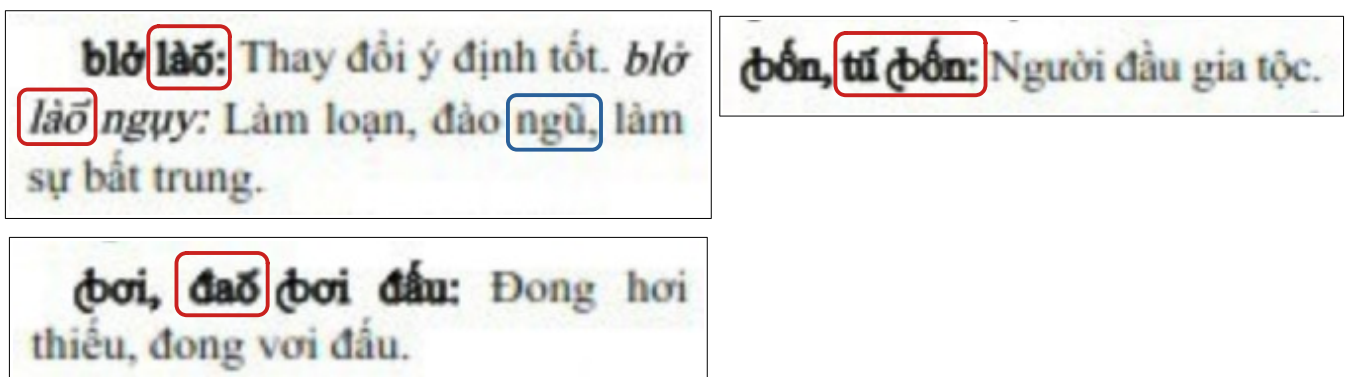


Figure 14. Bù (2021: 76–77). Although the resolution is a bit low, we can see the apex on the words *blõ làõ*, *đãõ bõi đầũ* and *tũ bõn*, along with the tilde on *ngũ* (blue) and the recently uncodified Middle Vietnamese letter .

Substitution with an ambiguous modern tilde

Kí hiệu sóng này thực ra không quan trọng, nó chỉ như một kí hiệu để hiểu cách viết vẫn tắt mà thôi. Tác giả nói, kí hiệu thường đặt trên *o cuối*, *u cuối*, như **aõ** (aong, ong), **oũ** (oung, ông). Như vậy dấu sóng này bao gồm *ng cuối*. Trong **Ngũ pháp**, chúng ta đọc thấy: **aõ** (aong, ong), **cũ** (**cũng**), **maõ** (maóng, móng), **oũ** (oung, ông), **sóũ** (soúng, sổng), **tổ tũ** (tổ tung, tổ tông).

Figure 15. Nguyễn (1993: 39). The apex (substituted with a tilde) on Middle Vietnamese *aõ* (modern aong, ong), *cũ* (*cũng*), *maõ* (maóng, móng), *oũ* (oung, ông), *sóũ* (soúng, sổng), *tổ tũ* (tổ tung, tổ tông). An orthographic tilde occurs on *Ngũ* and *cũng* (blue), so the substitution of tilde for apex conflates the diacritics on *cũ* and *cũng*.

đàng **tlaõ**, *đàng ngoài*, *đàng trên* : Đàng Trong. Đàng Ngoài, Đàng Trên. Nước này chia làm 3 phần “thứ nhất bắt đầu từ phía Nam, gọi là Đàng Trong, có **nghĩa** là đường ở phía

Figure 16. Đỗ (2008 [1972]: 74). Substitution of the apex with a tilde (*đàng tlaõ*, red) in a text that also uses the tilde as a tone mark (*nghĩa*, blue)..

Middle Vietnamese [Gregerson 1969], as recorded in the trilingual dictionary by Alexandre de Rhodes (Rome, 1651), displayed the above distinctions through the use of vowel markers and tone markers. However, modern *v*- was written-by means of *ϕ*, *u* --- *ϕác*, *uác* for *vác*; *ϕeai*, *uai* for *vai*. *Ông* was written **oũ**; *trong* was written **traõ**; *học* was written *haoc*, *hãoc*; and *cường* was written *cường*; etc.

Figure 17. Nguyễn (1997: 33). A well-cited linguistics book on Vietnamese that also substitutes a simple tilde for the apex.

name:la	Cocincina
name:zh	內路
name:mkh-mvi	đàng tlaõ
name:nl	Quinan
name:pt	Cochinchina
name:vi	Đàng Trong
name:vi-Hani	唐冲

Figure 18. The entry for Cochinchina (2753942) at [OpenHistoricalMap.org](https://openhistoricalmap.org). The Middle Vietnamese name is given as <đàng tlaõ>, based on sources such as Đỗ (2008) and Thụy (2023). The indication to a naive reader that the tilde in *tlaõ* is not the tilde diacritic that marks tone is that it appears over the *o* rather than the *a*; a second clue is that it corresponds to *-ng* in modern orthography, which is <Đàng Trong> (blue).






Enfin le troisième signe est le tilde  tout à fait nécessaire en cette langue. Les syllabes finales qui portent ce signe rendent en effet un son complètement différent. La prononciation de ce signe diffère de celle du *m* ou du *n*. Néanmoins ce signe ou ce tilde s'attache seulement au  et  à la fin du mot, comme  (ong) 'abeille',  (ông) 'aïeul'. Ces voyelles se prononcent sans que les lèvres ne se rapprochent ni que la langue ne touche le palais.

Figure 19. Thị Kiều Ly Phạm (2018: 572). The apex is illustrated in isolation with U+0483 COMBINING CYRILLIC TITLO, <◌̑> (blue, as encoded in the electronic text), but it is substituted with a tilde in the examples. The author even calls it the 'tilde.'

Substitution with a caron

Tác giả cũng chịu ảnh hưởng của chính tả tiếng Bồ Đào Nha khá thịnh hành thời đó khi dùng dấu ngã (̃) đặt trên con chữ *o* hay *u* để thay cho phụ âm cuối *ng*; chẳng hạn: *o&&u-*ông, *lào&&-*lũng, *cu(-* cùng. Thậm chí, có khi ông dùng dấu ngã (&()) đặt ở cuối để thay cho âm cuối *ng*; ví dụ *nghiê((* - nghiêng, - *miε⊥⊥((*(miêng, *phươ((* - phương, v.v..

Figure 20. Lê & Nguyễn (2013: 4). A modern attempt to reproduce the apex, approximated as a *dấu ngã* (̃), in a Vietnamese-language text without Unicode support. It comes out variously as && and ((.

Use of a non-Unicode font

Figure 21. Bui (2021: 21). Typesetting of the apex (red), in the same text as the tilde (blue), in the publisher's preview of a recent publication. Copying and pasting the word *trũ* from the PDF, we see it is encoded as <trả>.

Use of the Glagolitic suspension mark

rũ, vide run.
rũ o cair da coufa que com o tempo caye
 por si: casus rei quæ diuturnitate temporis
 feipfa cadit. rũ lá cây: cair as folhas das
 aruores: decidere frōdes ex arboribus. rũ
 tăoc: cair o cabelo: decidere capillos. rũ
[đính chính 17] rang: cair os dentes: decidere
 dentes.

Ky tự	mục tự	Từ hệ thuộc	Giai thích phân dịch
C	chợ - kẻ chợ	kẻ chợ	thủ đô xứ Đông Kinh - triều đình xứ Đông Kinh
Đ	đô - kinh đô	kẻ chợ	
K	kì - kinh kì	kẻ chợ	
K	kẻ - kẻ chợ	kẻ chợ	
T	tràng - tràng an	kẻ chợ	
T	trũ - trung đô	kẻ chợ	

Như vậy, tổng số từ ngũ 13.713 trừ đi số từ ngữ xuất hiện lặp lại thì số lượng từ ngữ của *Từ điển Việt - Bồ - La* chính xác là 11.606.

Figure 22. *Dictionarium Annamiticum Lusitanum et Latinum*, p. 342. Digitization at Vietnamese Wikisource with U+1DC3 ǝ COMBINING SUSPENSION MARK for the apex. The diacritic does not display perfectly, due to font substitution, but is acceptable.

rũ, vide run .
rũ: o cair da cousa que com
o tempo caye por si: casus rei
quæ diuturnitate temporis
seipsa cadit. rũ fá cãy: cair as
folhas das arvores: decidere
frõdes ex arboribus. rũ tãoc:
cair o cabelo: decidere capil-
los. rũ rang: cair os dentes:
decidere dentes . Sa:

Figure 23. *Ibid.* The 17th-century print publication for comparison.

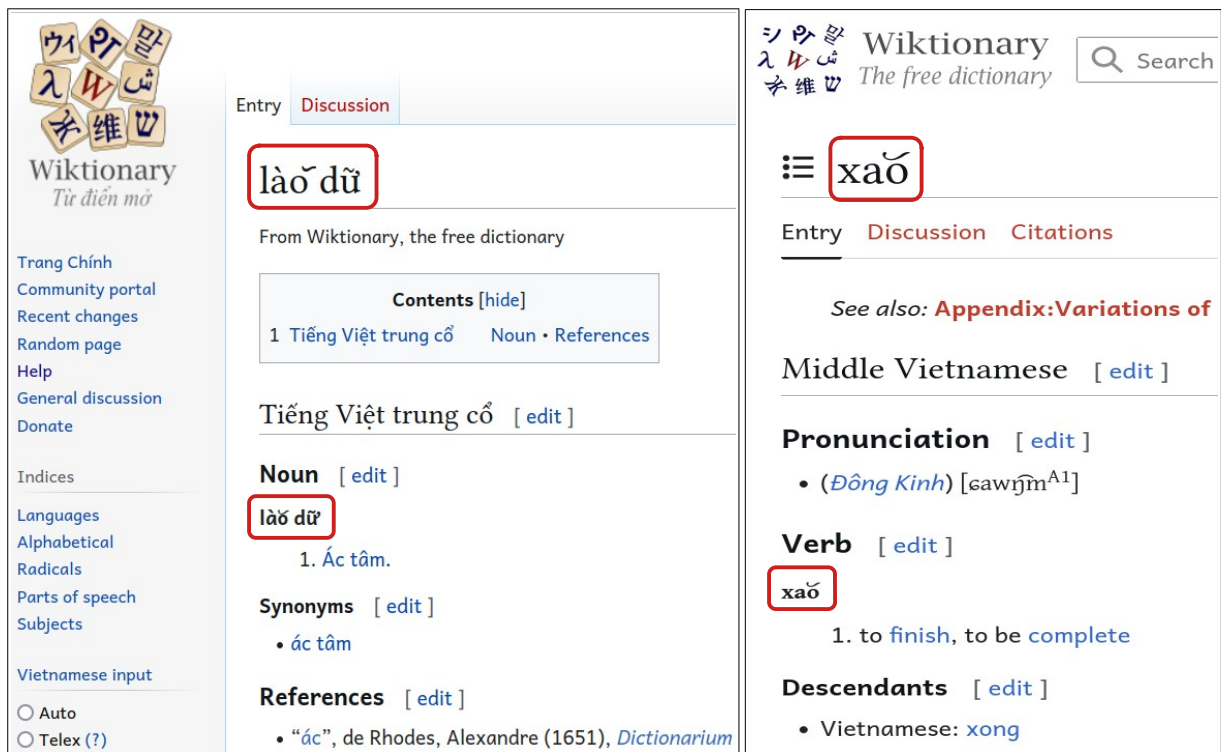


Figure 24. Entries for *lào dử* on Vietnamese Wiktionary and for *xaõ* on English Wiktionary, with U+1DC3 ̣ COMBINING SUSPENSION MARK substituted for the apex, which in the Vietnamese page contrasts with the tonemark <̣>.

#58 - RỒNG RẮN LÊN MÂY

- trẻ: kí âm bằng chữ "lễ" 禮 là dị thể của chữ 禮, ghi nghĩa bằng chữ "thiếu" 少 nghĩa là trẻ tuổi.

Trong tiếng Việt trung đại, người Việt phát âm là "tlẻ" với âm đầu là phụ âm kép "tl", do đó ngày xưa chữ Nôm kí âm bằng chữ "lễ" 禮. Alexandre de Rhodes ghi nhận tiếng Việt nửa đầu thế kỉ 17:

- tlẻ: de pouca idade; ætatis modicæ. còn tlẻ: ainda mancebo: junior adhuc. tlẻ đại: paruo, tolo: fatuus, i. tlẻ mỏ, tlẻ mọn, idem. tlẻ **tlử**: fazer coufas de moço defcabeçado: pueri infipientis more fe gerere.

Về sau, do quá trình đơn hoá các phụ âm kép, "tl" đa phần sáp nhập vào "tr", một số ít tách thành biến thể "l" như "tránh - lánh", "trêu - lêu".

Figure 25. A [Facebook post](#) using the Glagolitic diacritic U+1DC3 in a quotation from Alexandre de Rhode's dictionary. Example found by Minh Quang Lê.