

Universal Multiple-Octet Coded Character Set
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1. Introduction

The English Phonotypic Alphabet is one attempt to give the English language a phonetic spelling and an alphabet which accomplishes this in a way that every sound is represented by a single letter (the words "phonetic" and "sound" translate in today's language roughly as "phonemic" and "phoneme"). The English language has experienced many of such experiments; e.g. William Bullokar's "Booke at Large" (London 1580), or Unifon (<http://www.unifon.org>). Some prominent examples, having their alphabets encoded in Unicode, are Deseret and Shavian.

The "English Phonotypic Alphabet", shortly referenced in the following as "EPA", stands out of these numerous experiments by these facts:

- It was propagated for more than 40 years, at least from 1847 to 1888.
- There were several thousands pages of text published using it.
- It is closely related to the widely used Pitman Shorthand (being based on the same phonemes, as its inventor was also one of the main contributors and propagators of EPA).
- It played a role in the history of IPA.

The EPA is an extension of the Latin alphabet, including some special punctuation marks. It also assigns special meanings of existing Latin characters and punctuation marks when used in its domain.

It was developed by Isaac Pitman (who also developed the Pitman shorthand) and Alexander Ellis in England since 1844; the first stable version was published 1847.

The term "phonotypic" was coined to distinguish the project from "phonographic" which then was used for the shorthand, referring to its design for lead *types* (while the other was designed for "graphics" done by hand). While the "English phonotypic alphabet" was called later "English phonetic alphabet" by its propagators, the original wording seems more appropriate now to name the alphabet, as the alphabet is not "phonetic" in the sense this term is used today.

Besides some hobbyist usage, texts published in the EPA are referenced and cited in discussions of details of English pronunciation of the 19th century. While EPA is (as outlined above) not phonetic in the modern sense, nevertheless the texts (which include self-referencing discussion texts) give hints for such pronunciation details.

Four main stages can be identified, by considerably different use of some single characters (however, the special punctuation marks devised for EPA were used unchanged throughout all EPA versions, see fig. 1848a, 1848e, 1848f).

1.1 EPA 1847

The 1847 version of EPA (shortly referenced as "EPA 1847" in the following; see fig. 1847a) contained 40 letters, distinguishing between long and short vowels, but does not address the sound differences for stressed and unstressed syllables (thus, e.g. it ignores the schwa as an English phoneme). In this, it matches the Deseret alphabet, which was developed at the same time and possibly was in fact modeled according to the EPA 1847 version.

Together with the publishing of EPA 1847, some additional letters and many diacritical combinations were devised to write other languages than English (see fig. 1848a, 1848c).

1.1 EPA 1855 (the "Cincinnati alphabet")

The EPA was adopted in the USA by a group of promoters mainly situated in Cincinnati, who in first line adopted the EPA 1847, but in 1855 published the "Cincinnati alphabet" (referenced as "EPA 1855" in the following, see fig. 1855a), which retained the consonants and diphthongs (except a glyph change for the "th" sound) but has revised the vocals, resulting in a total of 43 letters. This alphabet was in use at least until 1864 (see fig. 1864b).

1.3 EPA 1860

Independent of the USA use, in England from 1852 on, Isaac Pitman tried to "improve" the EPA (see fig. 1852a) and started to publish several short-lived new versions. From 1860 on, a reduced version was used ("EPA 1860", see fig. 1860a) which lacked the diphthongs and characters for the compound consonants [tʃ] and [dʒ].

1.4 EPA 1868

However, from 1868 on, a version ("EPA 1868"; see fig. 1868a, 1871a) was used which had restored most of the diphthongs and the consonant inventory from earlier versions (with the exception of replacing "c" by "k"). In 1888, the diphthongs are dropped again (see fig. 1888a).

2. Encoding considerations

2.1 Scope of this proposal

The proposal intends to include all EPA variants which were stable for at least some years, and which were used for publications beyond publishing the alphabet version itself.

These are the aforementioned versions "EPA 1847", "EPA 1855", "EPA 1860", and "EPA 1868".

Not included are therefore:

- any experimental versions. These include the alphabets published by Pitman/Ellis before the final 1847 versions, and the "improvements" published by Isaac Pitman from 1852 on before there was stability again (the EPA 1860).
- any characters found only in discussions of the character forms itself (a lot of such are found in the "Plowshare", see fig. 1853a; see also fig. 1852c).

- any competing alphabets from the same area (one of the more remarkable ones is the Comstock alphabet, see fig. 1855c).

However, such characters can be in principle subject of later proposals.

As an exception, one of the experimental versions and the Comstock alphabet were used as sources for the lowercase versions for characters where the EPA variants included here only employ the uppercase version (as, due to the valid stability policies of Unicode, no lowercase versions of already encoded uppercase characters can be encoded later).

See fig. 1852b, 1855c.

2.2 Character identity

During the history of EPA, some of the glyphs developed for the EPA as well as some standard Latin characters were used to denote different sounds/phonemes.

On the other hand, the used glyphs show a high grade of stability during their use in any EPA versions (compare fig. 1847a, 1855a, 1860a, 1868a, 1871a, 1888a).

This includes the italic forms which were deliberately designed, not simply being skewed forms of the Roman ones (see e.g. fig. 1888b for the lowercase a, i, and o forms).

Therefore, the character identities were devised by their glyphic appearance, rather than by the sounds/phonemes they denote. This is in accordance with the general encoding principle of Latin letters (e.g. the W/w is U+0057/0077 whether it denotes [w] in English, [v] in German, or [u] in Welsh).

This is done consequently. Therefore, the three different forms given for the lowercase th [θ] (the only phoneme addressed by different forms throughout the EPA history not resulting from an exchange of otherwise used glyphs) are encoded as different characters also.

To enable the exact reproduction of EPA texts by good typography, unifications with existing letters are selected with care. The principle is followed that EPA shall be displayable using multipurpose fonts, never needing to select a special EPA font only to get a recognizable high-quality representation of EPA texts.

2.3 Special casing

A special phenomenon of EPA is that the combination of upper and lowercase letters is peculiar in EPA, and changes between the different EPA stages.

Especially in EPA 1847, the standard letter A and the already encoded small latin alpha are involved in this:

- the uppercase A is paired with the lowercase latin alpha;
- the lowercase a is paired with the uppercase "roundtop A" (included in this proposal).

Therefore, a special casing has to be defined anyway for use with EPA (as it is done for Turkish to accomplish the casing I/İ İ/i).

Thus, this proposal contains a section »Entries for the Unicode data file "special-casing.txt"«.

By employing the "special casing", the following can be done:

- For lowercase EPA characters which have uppercase counterparts which obviously resemble existing characters (like the uppercase d with topbar used for the voiced th [ð]), these characters can be used here.
This way, no uppercase characters need to be encoded twice only to be paired with different lowercase characters; thus on input of EPA characters, no specific care has to be done to get the "right" character out of those that share the same glyph.

- Regarding the "canonical casing" (i.e. the case pairing regulated by the Unicode character properties), pairings according to the "obvious appearance" can be defined here (which will become effective when these character are used in other environments like not yet encoded dialect transcription character sets), instead of using the peculiarities of EPA or some of its stages here.

As the case pairing had changed between different stages of EPA, the proposed entries for "special-casing.txt" reflect the four main stages (EPA 1847, EPA 1855, EPA 1860, EPA 1868).

2.4 Character variants

The uppercase forms of four existing characters used in EPA (ŋ, ʒ, w, and Ů paired with o by special casing), differ from the modern forms, but not in a way sufficient for justifying them to be regarded as separate characters (which also would impose the problem to encode such uppercase characters without lowercase counterparts, which cannot be added later due to Unicode stability policies).

On the other hand, these uppercase forms are stable throughout EPA.

Therefore, for retaining the appearance of EPA text in a typographic acceptable manner, it is advisable to have a way to accomplish this without having to devise special fonts.

Thus, the preferred solution for these characters is to use variation sequences here.

However, the introduction of variation sequences for Latin characters is no trivial task.

Therefore, this is deferred to a separate proposal, which addresses this task in a general way, not confined or specially tailored to EPA.

In doing so, this proposal only documents the need here, to be referenced by such a deferred proposal. Provisionally, the variants can be treated like glyph variants.

2.5 Duodecimal numbering

During some years about 1860, Isaac Pitman has propagated the duodecimal system along with EPA. As some publications are found using this system (see fig. 1860f, 1860g), the special digit forms used there for the digit values ten and eleven are included in this proposal.

2.6 Special issues for single characters

A typical feature for some lowercase EPA letters is the "u-turned tail", which always displays a 180° bend upward, of about half the length of the tail (see the proposed U+A7B3, U+A7B6, U+A7CD, and the italic form of U+A7C1; see fig. 1888b). These tails are straight prolongations of the right stem of the letter replacing the usual bend or serif at the bottom line, thus differing from an appended ogonek or retroflex hook, or the hook tail of U+024B.

A similar feature is seen with U+A7BE/A7BF, which therefore are not unified with the Latin iota.

The letter U+A7BA LATIN CAPITAL LETTER E WITH TOP RIGHT HOOK is found in EPA as an uppercase form only, as its lowercase counterpart in EPA is ę U+0065 U+0323 (see fig. 1855a), which is accomplished by special casing. As, due to the valid Unicode stability policies, no lowercase counterpart could be added later as soon as the unpaired uppercase letter got encoded, the obvious uppercase counterpart is proposed here as U+A7BB. The glyph is considered as a placeholder until a real example is found, which cannot be excluded in view of the numerous dialectology alphabets which are unencoded yet.

U+2E3E PHONOTYPIC QUESTION MARK has a specific design, which in no case is a mirror image of the ordinary question mark (see fig. 1848e, 1853a, 1855a, 1864b). Therefore, and as its function differs from the reversed question mark in any case, it was given its own code point.

3. Proposed characters

Annotations in parentheses address special issues for a character, or reference to figures where such special issues are discussed. These annotations are not intended to be retained in the character listings in the standard.

All letters (except when noted) are found in at least one of the figures:

EPA 1847 – fig. 1847a

EPA 1855 – fig. 1855a

EPA 1860 – fig. 1860a

EPA 1868 – fig. 1868a

The italic forms for some letters are found in fig. 1888a.

Block: Latin Extended-D

Additions for the English Phonotypic Alphabet

Ω	U+A7AB	LATIN CAPITAL LETTER CLOSED OMEGA · lowercase is 0277 latin small letter closed omega
⓪	U+A7AC	LATIN CAPITAL LETTER CLOSED OMEGA WITH LONG STEM
Ⓛ	U+A7AD	LATIN SMALL LETTER CLOSED OMEGA WITH LONG STEM
Ⓢ	U+A7AE	LATIN CAPITAL LETTER TURNED CLOSED OMEGA (see fig. 1848d, 1848i)
Ⓣ	U+A7AF	LATIN SMALL LETTER TURNED CLOSED OMEGA (see fig. 1848a, 1848d, 1848h, 1848i)
Ⓐ	U+A7B0	LATIN CAPITAL LETTER ROUNDTOP A · in EPA 1847, lowercase is 0061 latin small letter a · in EPA 1855, lowercase is A7B3 latin small letter alpha with u-turned tail
Ⓠ	U+A7B1	LATIN SMALL LETTER ROUNDTOP A = latin small letter reversed a · the italic form may resemble an unreversed latin alpha with left notch
Ⓐ	U+A7B2	LATIN CAPITAL LETTER A WITH TOPBAR · lowercase is A7B3 latin small letter alpha with u-turned tail, due to use in EPA
Ⓠ	U+A7B3	LATIN SMALL LETTER ALPHA WITH U-TURNED TAIL → 024B latin small letter q with hook tail → 1D90 latin small letter alpha with retroflex hook · uppercase is A7B2 latin capital letter a with topbar, due to use in EPA · in EPA 1855, uppercase is A7B0 latin capital letter roundtop a
Ⓐ	U+A7B4	LATIN CAPITAL LETTER A WITH LOOP · in EPA 1855, lowercase is A7B6 latin small letter a with u-turned tail
Ⓠ	U+A7B5	LATIN SMALL LETTER A WITH LOOP (see fig. 1855c)

ǎ	U+A7B6	LATIN SMALL LETTER A WITH U-TURNED TAIL → 1D8F latin small letter a with retroflex hook · in EPA 1855, uppercase is A7B4 latin capital letter a with loop
Ƿ	U+A7B7	LATIN SMALL LETTER ALPHA WITH HORIZONTAL BAR (see fig. 1848a, 1848h, 1848i)
Ɔ	U+A7B8	LATIN CAPITAL LETTER REVERSED SCRUPLE → 2108 scruple · lowercase is A7B9 latin small letter with palatal hook
Ɔ	U+A7B9	LATIN SMALL LETTER C WITH PALATAL HOOK · uppercase is A7B8 latin capital letter reversed scruple, due to use in EPA
Ǝ	U+A7BA	LATIN CAPITAL LETTER E WITH TOP RIGHT HOOK · in EPA 1855, lowercase is 0065 0323 latin small letter e with combining dot below
Ǝ	U+A7BB	LATIN SMALL LETTER E WITH TOP RIGHT HOOK (see 2.6 "Special issues for single characters" above)
Ǝ	U+A7BC	LATIN CAPITAL LETTER OPEN EI
Ǝ	U+A7BD	LATIN SMALL LETTER OPEN EI
Ǝ	U+A7BE	LATIN CAPITAL LETTER I WITH RIGHT U-TURN AT BOTTOM → 0196 latin capital letter iota · in EPA 1868, lowercase form is A7C2 latin small letter i with pigtail at bottom
Ǝ	U+A7BF	LATIN SMALL LETTER I WITH RIGHT U-TURN AT BOTTOM (see fig. 1852a, 1852b)
Ǝ	U+A7C0	LATIN CAPITAL LETTER PHONOTYPIC I = latin capital letter i with serifed crossbar → 0197 latin capital i with stroke → 2629 cross of Jerusalem → 2720 maltese cross · in EPA 1860, lowercase form is A7C2 latin small letter i with pigtail at bottom (see fig. 1848b)
Ǝ	U+A7C1	LATIN SMALL LETTER PHONOTYPIC I = latin small letter i with spiral tail · the italic form usually has a u-turned tail
Ǝ	U+A7C2	LATIN SMALL LETTER I WITH PIGTAIL AT BOTTOM → 0279 latin small letter turned r · in EPA 1860, uppercase form is A7C0 latin capital letter phonotypic i · in EPA 1868, uppercase form is A7BE latin capital letter i with right u-turn at bottom · the italic form usually shows the pigtail at bottom to the right (see fig. 1848c, 1873a, 1880a)
Ǝ	U+A7C3	LATIN CAPITAL LETTER O WITH CURL · the italic form usually has the curl directed to the left
Ǝ	U+A7C4	LATIN SMALL LETTER O WITH CURL

Œ	U+A7C5	LATIN CAPITAL LETTER OV → 0222 latin capital letter ou
œ	U+A7C6	LATIN SMALL LETTER OV
đ	U+A7C7	LATIN SMALL LETTER PHONOTYPIC DH · in EPA (all variants), uppercase is 018B latin capital letter d with topbar
ṭ	U+A7C8	LATIN SMALL LETTER PHONOTYPIC TH FIRST FORM · in EPA 1847, uppercase is A780 latin capital letter turned l
ṱ	U+A7C9	LATIN SMALL LETTER PHONOTYPIC TH SECOND FORM · in EPA 1855 and EPA 1860, uppercase is A7CA latin capital letter phonotypic th
Ṛ	U+A7CA	LATIN CAPITAL LETTER PHONOTYPIC TH · lowercase is A7CB latin small letter phonotypic th third form · in EPA 1855 and EPA 1860, lowercase is A7C9 latin small letter phonotypic th second form
ṛ	U+A7CB	LATIN SMALL LETTER PHONOTYPIC TH THIRD FORM · uppercase is A7CA latin capital letter phonotypic th
Ū	U+A7CC	LATIN CAPITAL LETTER U WITH CURL · lowercase is A7CD latin small letter u with u-turned tail, due to use in EPA
ū	U+A7CD	LATIN SMALL LETTER U WITH U-TURNED TAIL → 1D99 latin small letter u with retroflex hook · uppercase is A7CC latin capital letter u with curl, due to use in EPA
Ŭ	U+A7CE	LATIN CAPITAL LETTER U WITH NOTCH AT BOTTOM
ŭ	U+A7CF	LATIN SMALL LETTER U WITH NOTCH AT BOTTOM

Block: Supplemental Punctuation

Punctuation used with the English Phonotypic Alphabet

‡	U+2E3E	PHONOTYPIC QUESTION MARK → 2E2E reversed question mark · used at the start of a question or a question-like subclause · the glyph always shows an open circle with a sharp kink into the vertical bar (see fig. 1848e, 1853a, 1855a, 1864b)
Ꞥ	U+2E3F	WIGGLY EXCLAMATION MARK = smile mark, mirth mark, laughter mark · wiggles are broader at top than at bottom (see fig. 1848e, 1851b, 1852c)
⸤	U+2E40	LEFT PARENTHESIS WITH MIDDLE RING → FD2E ornate left parenthesis (see fig. 1848f, 1855b, 1860d, 1868a)
⸥	U+2E41	RIGHT PARENTHESIS WITH MIDDLE RING

Block: Number Forms

Turned Digits (see fig. 1860f, 1860g)

These were devised as digits for the duodecimal system by Isaac Pitman in 1857.

Ꞥ	U+218A	TURNED DIGIT TWO = duodecimal digit ten in Pitman's notation
ꞥ	U+218B	TURNED EZH-SHAPED DIGIT THREE = duodecimal digit eleven in Pitman's notation → A72B latin small letter tresillo

3.1 Variants of existing characters for use with the English Phonotypic Alphabet

These are listed here for reference purposes only.

They are planned to be included into a separate proposal concerning Variation Sequences for Latin letters. Until such is accepted, they may be provisionally treated as glyph variants.

Ꞧ	(U+014A ...)	LATIN CAPITAL LETTER ENG VARIANT-4 PHONOTYPIC FORM
ꞧ	(U+01B7 ...)	LATIN CAPITAL LETTER EZH VARIANT-2 REVERSED SIGMA FORM
Ꞩ	(U+019C ...)	LATIN CAPITAL LETTER TURNED M VARIANT-2 DOUBLE U FORM
ꞩ	(U+0244 ...)	LATIN CAPITAL LETTER U BAR VARIANT-2 TURNED ROUNDTOP A FORM (see fig. 1868a)

3.2 Annotations to be added for already encoded characters

À	U+0041	LATIN CAPITAL LETTER A · in EPA 1847, lowercase is 0251 latin small letter alpha roundtop a
á	U+0061	LATIN SMALL LETTER A · in EPA 1847, uppercase is A7B0 latin capital letter roundtop a
Ā	U+018B	LATIN CAPITAL LETTER D WITH TOPBAR · in EPA (all variants), lowercase is A7C7 latin small letter phonotypic dh
Ū	U+0244	LATIN CAPITAL LETTER U BAR · in EPA 1868, lowercase is 0252 latin small letter turned alpha
ɑ	U+0251	LATIN SMALL LETTER ALPHA · in EPA 1847, uppercase is 0041 latin capital letter a
Ʉ	U+0252	LATIN SMALL LETTER TURNED ALPHA · in EPA 1868, uppercase is 0244 latin capital u bar
ω	U+0277	LATIN SMALL LETTER CLOSED OMEGA · uppercase is A7AB latin capital letter closed omega
Ꞩ	U+A780	LATIN CAPITAL LETTER TURNED L · in EPA 1847, lowercase is A7C8 latin small letter phonotypic th first form

3.3 Properties for the proposed characters

A7AB;LATIN CAPITAL LETTER CLOSED OMEGA;Lu;0;L;;;;;N;;;;;0277;
A7AC;LATIN CAPITAL LETTER CLOSED OMEGA WITH LONG STEM;Lu;0;L;;;;;N;;;;;A7AD;
A7AD;LATIN SMALL LETTER CLOSED OMEGA WITH LONG STEM;Ll;0;L;;;;;N;;;;;A7AC;;A7AC;
A7AE;LATIN CAPITAL LETTER TURNED CLOSED OMEGA;Lu;0;L;;;;;N;;;;;A7AF;
A7AF;LATIN SMALL LETTER TURNED CLOSED OMEGA;Ll;0;L;;;;;N;;;;;A7AE;;A7AE;
A7B0;LATIN CAPITAL LETTER ROUNDTOP A;Lu;0;L;;;;;N;;;;;A7B1;
A7B1;LATIN SMALL LETTER ROUNDTOP A;Ll;0;L;;;;;N;;;;;A7B0;;A7B0;
A7B2;LATIN CAPITAL LETTER A WITH TOPBAR;Lu;0;L;;;;;N;;;;;A7B3;
A7B3;LATIN SMALL LETTER ALPHA WITH U-TURNED TAIL;Ll;0;L;;;;;N;;;;;A7B2;;A7B2;
A7B4;LATIN CAPITAL LETTER A WITH LOOP;Lu;0;L;;;;;N;;;;;A7B5;
A7B5;LATIN SMALL LETTER A WITH LOOP;Ll;0;L;;;;;N;;;;;A7B4;;A7B4;
A7B6;LATIN SMALL LETTER A WITH U-TURNED TAIL;Ll;0;L;;;;;N;;;;;
A7B7;LATIN SMALL LETTER ALPHA WITH HORIZONTAL BAR;Ll;0;L;;;;;N;;;;;
A7B8;LATIN CAPITAL LETTER REVERSED SCRUPLE;Lu;0;L;;;;;N;;;;;A7B9;
A7B9;LATIN SMALL LETTER C WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;A7B8;;A7B8;
A7BA;LATIN CAPITAL LETTER E WITH TOP RIGHT HOOK;Lu;0;L;;;;;N;;;;;A7BB;
A7BB;LATIN SMALL LETTER E WITH TOP RIGHT HOOK;Ll;0;L;;;;;N;;;;;A7BA;;A7BA;
A7BC;LATIN CAPITAL LETTER OPEN EI;Lu;0;L;;;;;N;;;;;A7BD;
A7BD;LATIN SMALL LETTER OPEN EI;Ll;0;L;;;;;N;;;;;A7BC;;A7BC;
A7BE;LATIN CAPITAL LETTER I WITH RIGHT U-TURN AT BOTTOM;Lu;0;L;;;;;N;;;;;A7BF;
A7BF;LATIN SMALL LETTER I WITH RIGHT U-TURN AT BOTTOM;Ll;0;L;;;;;N;;;;;A7BE;;A7BE;
A7C0;LATIN CAPITAL LETTER PHONOTYPIC I;Lu;0;L;;;;;N;;;;;A7C1;
A7C1;LATIN SMALL LETTER PHONOTYPIC I;Ll;0;L;;;;;N;;;;;A7C0;;A7C0;
A7C3;LATIN SMALL LETTER I WITH PIGTAIL AT BOTTOM;Ll;0;L;;;;;N;;;;;
A7C3;LATIN CAPITAL LETTER O WITH CURL;Lu;0;L;;;;;N;;;;;A7C4;
A7C4;LATIN SMALL LETTER O WITH CURL;Ll;0;L;;;;;N;;;;;A7C3;;A7C3;
A7C5;LATIN CAPITAL LETTER OV;Lu;0;L;;;;;N;;;;;A7C6;
A7C6;LATIN SMALL LETTER OV;Ll;0;L;;;;;N;;;;;A7C5;;A7C5;
A7C7;LATIN SMALL LETTER PHONOTYPIC DH;Ll;0;L;;;;;N;;;;;
A7C8;LATIN SMALL LETTER PHONOTYPIC TH FIRST FORM;Ll;0;L;;;;;N;;;;;
A7C9;LATIN SMALL LETTER PHONOTYPIC TH SECOND FORM;Ll;0;L;;;;;N;;;;;
A7CA;LATIN CAPITAL LETTER PHONOTYPIC TH;Lu;0;L;;;;;N;;;;;A7CB;
A7CB;LATIN SMALL LETTER PHONOTYPIC TH THIRD FORM;Ll;0;L;;;;;N;;;;;A7CA;;A7CA;
A7CC;LATIN CAPITAL LETTER U WITH CURL;Lu;0;L;;;;;N;;;;;A7CD;
A7CD;LATIN SMALL LETTER U WITH U-TURNED TAIL;Ll;0;L;;;;;N;;;;;A7CC;;A7CC;
A7CE;LATIN CAPITAL LETTER U WITH NOTCH AT BOTTOM;Lu;0;L;;;;;N;;;;;A7CF;
A7CF;LATIN SMALL LETTER U WITH NOTCH AT BOTTOM;Ll;0;L;;;;;N;;;;;A7CE;;A7CE;
2E3E;PHONOTYPIC QUESTION MARK;Po;0;ON;;;;;N;;;;;
2E3F;WIGGLY EXCLAMATION MARK;Po;0;ON;;;;;N;;;;;
2E40;LEFT PARENTHESIS WITH MIDDLE RING;Ps;0;ON;;;;;Y;;;;;
2E41;RIGHT PARENTHESIS WITH MIDDLE RING;Pe;0;ON;;;;;Y;;;;;
218A;TURNED DIGIT TWO;No;0;ON;;;;;10;N;;;;;
218B;TURNED EZH-SHAPED DIGIT THREE;No;0;ON;;;;;11;N;;;;;

3.4 Properties to be changed for already encoded characters

0277;LATIN SMALL LETTER CLOSED OMEGA;Ll;0;L;;;;;N;;;;;A7AB;;A7AB

3.5 Entries for the Unicode data file "special-casing.txt"

These are given here for the case that the UTC decides that it is appropriate to include the special casings of EPA into the Unicode data files.

If it is decided to include the data into the CLDR instead or to document them elsewhere, these tables can be used as data source.

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# =====
# Other environment-dependent special mappings

# English Phonotypic Alphabet, final 1847 Pitman/Ellis version ("Original EPA")
A7B0; 0061; A7B0; A7B0; en EPA_1847; # LATIN CAPITAL LETTER ROUNDTOP A
0061; 0061; A7B0; A7B0; en EPA_1847; # LATIN SMALL LETTER A
0041; 0251; 0041; 0041; en EPA_1847; # LATIN CAPITAL LETTER A
0251; 0251; 0041; 0041; en EPA_1847; # LATIN SMALL LETTER ALPHA
018B; A7C7; 018B; 018B; en EPA_1847; # LATIN CAPITAL LETTER D WITH TOPBAR
A7C7; A7C7; 018B; 018B; en EPA_1847; # LATIN SMALL LETTER PHONOTYPIC DH
A780; A7C8; A780; A780; en EPA_1847; # LATIN CAPITAL LETTER TURNED L
A7C8; A7C8; A780; A780; en EPA_1847; # LATIN SMALL LETTER PHONOTYPIC TH FIRST FORM

# English Phonotypic Alphabet, 1855 version ("Cincinnati alphabet")
A7B0; A7B3; A7B0; A7B0; en EPA_1855; # LATIN CAPITAL LETTER ROUNDTOP A
A7B3; A7B3; A7B0; A7B0; en EPA_1855; # LATIN SMALL LETTER ALPHA WITH U-TURNED TAIL
A7B4; A7B6; A7B4; A7B4; en EPA_1855; # LATIN CAPITAL LETTER A WITH LOOP
A7B6; A7B6; A7B4; A7B4; en EPA_1855; # LATIN SMALL LETTER A WITH U-TURNED TAIL
A7BA; 0065 0323; A7BA; A7BA; en EPA_1855; # LATIN CAPITAL LETTER E WITH TOP RIGHT HOOK
0065 0323; 0065 0323; A7BA; A7BA; en EPA_1855; # LATIN SMALL LETTER E with COMBINING DOT BELOW
018B; A7C7; 018B; 018B; en EPA_1855; # LATIN CAPITAL LETTER D WITH TOPBAR
A7C7; A7C7; 018B; 018B; en EPA_1855; # LATIN SMALL LETTER PHONOTYPIC DH
A7CA; A7C9; A7CA; A7CA; en EPA_1855; # LATIN CAPITAL LETTER PHONOTYPIC TH
A7C9; A7C9; A7CA; A7CA; en EPA_1855; # LATIN SMALL LETTER PHONOTYPIC TH SECOND FORM

# English Phonotypic Alphabet, 1860 Pitman version ("Reduced EPA")
A7C0; A7C2; A7C0; A7C0; en EPA_1860; # LATIN CAPITAL LETTER PHONOTYPIC I
A7C2; A7C2; A7C0; A7C0; en EPA_1860; # LATIN SMALL LETTER I WITH PIGTAIL AT BOTTOM
018B; A7C7; 018B; 018B; en EPA_1860; # LATIN CAPITAL LETTER D WITH TOPBAR
A7C7; A7C7; 018B; 018B; en EPA_1860; # LATIN SMALL LETTER PHONOTYPIC DH
A7CA; A7C9; A7CA; A7CA; en EPA_1860; # LATIN CAPITAL LETTER PHONOTYPIC TH
A7C9; A7C9; A7CA; A7CA; en EPA_1860; # LATIN SMALL LETTER PHONOTYPIC TH SECOND FORM

# English Phonotypic Alphabet, 1868/1871/1888 Pitman version ("Final EPA")
A7BE; A7C2; A7BE; A7BE; en EPA_1868; # LATIN CAPITAL LETTER I WITH RIGHT U-TURN AT BOTTOM
A7C2; A7C2; A7BE; A7BE; en EPA_1868; # LATIN SMALL LETTER I WITH PIGTAIL AT BOTTOM
0244; 0252; 0244; 0244; en EPA_1868; # LATIN CAPITAL LETTER U BAR
0252; 0252; 0244; 0244; en EPA_1868; # LATIN SMALL LETTER TURNED ALPHA
018B; A7C7; 018B; 018B; en EPA_1868; # LATIN CAPITAL LETTER D WITH TOPBAR
A7C7; A7C7; 018B; 018B; en EPA_1868; # LATIN SMALL LETTER PHONOTYPIC DH

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4. Acknowledgements

Special thanks for Google and Microsoft for providing scans of numerous 19th century books and publications accessible on the Internet. Without access to these sources, this proposal could not have been made within considerable time.

In fact, only fig. 1880a and fig. 1888a/b/c were made from original paper material. All other figures are excerpts from scans found by Internet search.

5. Examples and figures

The figures are numbered by the year of the publication of the book from where the scan is taken, following by a letter.

Remarkable occurrences of characters mentioned in the figure descriptions are marked by a colored circle.

Disclaimer: The religious, philosophical, or ideological views expressed in some of the text specimens are not necessarily the ones of the author of this proposal.

Fig. 1847a: The Gospel according to Matthew, in Phonotypy and Heterotypy. Interlinear Edition; London/Bath, 1847; p.4, showing the EPA 1847.

THE ENGLISH PHONOTYPIC ALPHABET.

VOWELS.			CONSONANTS.		
No.	Type.	Example of its sound.	No.	Type.	Example of its sound.
LONG.			20	P p	rope rop
1	Ɛ ε	eel el	21	B b	robe rob
2	ʌ a	ale al	22	T t	fatē fat
3	ʌ q	alms qmz	23	D d	fade fad
4	Θ e	all el	24	Ɔ c	etch ec
5	Ω o	ope op	25	J j	edge ej
6	W u	food fud	26	C c	leek lec
SHORT.			27	G g	league leg
7	I i	ill il	28	F f	safe saf
8	E e	ell el	29	V v	save sav
9	A a	am am	30	ʼ t	wreatʰ ret
10	O o	olive oliv	31	ʼ d	wreatʰe red
11	U u	up up	32	S s	his his
12	W u	foot fut	33	Z z	his hiz
DIPHTHONGS.			34	Σ f	vicious vijus
13	ʱ i	isle il	35	Ʒ z	vision vijun
14	Ɔ e	oil ol	36	R r	for fer
15	Ɔ ɜ	owl ol	37	L l	fall fel
16	U u	mule mul	38	M m	seem sem
COALESCENTS.			39	N n	seen sen
17	Y y	yea ya	40	Ƶ ŋ	sing siŋ
18	W w	way wa			
ASPIRATE.					
19	H h	hay ha			

Fig. 1847b: ibid., excerpt from p.10.

MATU 3.14—4.9.

MATU.

MATTHEW 3.14—4.9.

him. ¹⁴ But Jon forbad him, sayiŋ, ʱ hav nɛd tu bɛ baptizd ov dɛ, and
 him. ¹⁴ But John forbad him, sayiŋ, I have need to be baptized of thee, and
 ʃ cumest dɜ tu mɛ. ¹⁵ And Jezus anseriŋ sed untu him, Sufer it tu bɛ
 comest thou to me? ¹⁵ And Jesus answering said unto him, Suffer it to be
 sɔ nɜ: for dɜs it bɛcumet us tu fulfil ɛl riʃtusnes. ʃɛn hɛ suferd him.
 sɔ now; for thus it becometh us to fulfil all righteousness. Then he suffered him.
¹⁶ And Jezus, hwen hɛ woz baptizd, went up stratwa ɜt ov dɛ wɛtɛr: and,
¹⁶ And Jesus, when he was baptized, went up straightway out of the water: and,
 lo, dɛ hev'nz wer ɔp'nd untu him, and hɛ sɛ dɛ Spirit ov God dɛsendiŋ
 lo, the heavens were opened unto him, and he saw the Spirit of God descending
 liʃ a duv, and liʃtiŋ upon him: ¹⁷ and lo a vɔs from hev'n, sayiŋ, ʃis iz mi
 like a dove, and lighting upon him: ¹⁷ and lo a voice from heaven, saying, This is my

Fig. 1848a: The Phonetic Journal (Vol. 7) from 1848, ed. by Alexander Ellis, London 1848. Inner cover page; showing the EPA 1847, additional special letters devised for foreign language and dialect writing use (marked by red circles), and special punctuation marks.

AN EXPLANATION OF
THE ENGLISH PHONETIC ALPHABET,

FOR THE USE OF THOSE WHO CAN READ THE HISTORICAL ORTHOGRAPHY.

[Columns 1 and 2 contain the phonotypic letters, capital and small, each representing a certain sound, or modification of sound, which constitutes the *power* of the letter; the other columns show what that power is. For further information, see *January Journal*, pages 17—20.]

LONG VOWELS.	STOPPED VOWELS.	EXPLODENTS.	CONTINUANTS.
Sounded as	Sounded as	Sounded as	Sounded as
Ɔ ε ee in eel	I i i in ill	P p p in rope	F f f in safe
ŋ a a .. ale	E e e .. ell	B b b .. robe	V v v .. save
Ǻ q a .. alms	A a a .. am	T t t .. fate	Ƨ t th .. wreath
Θ e a .. all	O o o .. olive	D d d .. fade	Ƨ d th .. wreath
Ω ω o .. ope	U u u .. up	Ɔ ç ch .. cheer	S s ss .. hiss
W u oo .. food	W u oo .. foot	J j j .. jeer	Z z s .. his
DIPHTHONGS.			
Ƨ j i in isle	Ƨ ɣ ow in owl	C c c .. came	Σ f sh .. mesh
Ɔ œ oi .. oil	Ƨ u u .. mule	G g g .. game	Ƨ z s .. measure
COALESCENTS.			
Y y y in yea	W w w in way	LIQUIDS.	
		R r r in for	L l l in fall
ASPIRATE.			
H h h in hay		NASALS.	
		M m m in seem	Ƨ ŋ ng in sing
		N n n .. seen	

The sign (') is prefixed to *l, m, n*, to shew when they form syllables by themselves; as, *dub'l, dublin; rit'm, ritmic; ev'n, evnig*; and the compound symbols '*l, 'm, 'n*, are then called "vocals."

Additional Symbols are used for foreign sounds, as may be seen by the following examples. See p. 21.

French.—fän, pät, pat, bon, vü, hüt, zön, zön, zë
chéne, pâte, patte, bonne, vä, hutte, jeüne, jeune, je
 fañ, foñ, œuñ, boñ, fɛɭ, räuj
fin, champ, aucun, bon, fille, règne

German.—cünste, cünste, Göte, böce, ik, ak, zɛq, tqg, v̇an
kühnste, künste, Goethe, böcke, ich, ach, sieg, tag, wann

New Orthographical Signs:—(‡) *query*, placed at the commencement of interrogative clauses; (|) *sigh*; (‡) *smile*; { } *obsolescent parentheses*, used to inclose words which are not spelt phonetically. See pp. 24, 25.

Fig. 1848b: *ibid.*, excerpt from p.10.

This shows an earlier development stage of the EPA 1847. This stage is not subject of this proposal. However, it proves that the U+A7C0 LATIN CAPITAL LETTER PHONOTYPIC I was considered different from U+0197 LATIN CAPITAL I WITH STROKE, as these letters are both included in that draft as different letters (see circle markings).

5. Øgust, 1844.

Ⓘ I, E D, A Δ, Θ O, e u, ω, ϕ U; Ⓔ, ϛ, W; Y, W, H,
=ε i, a e, q a, θ o, [ē] u, ω, u u; i, s, y; y, w, h, ov 1847.

P B, T D, E J, C G; F V, T Δ, S Z, Σ Z; L, R; M, N, H,
=p b, t d, g j, c g; f v, t ā, s z, f z; l, r; m, n, η, ov 1847.

Dis woz avædli onli a temporeri alfabet.

Fig. 1848c: *ibid.*, excerpt from p.10.

This shows another earlier development stage of the EPA 1847. This stage also is not subject of this proposal. However, it shows U+A7C2 LATIN SMALL LETTER I WITH PIGTAIL AT BOTTOM together with an uppercase form which is not included in later stages of the EPA development (and therefore not proposed here).

This form, together with the asymmetric serif at the top below the dot of U+A7C2 itself, which is typical for the small letter i, proves that that an unification of that letter with 0279 0307 "small letter turned r with dot above" would be inappropriate.

7. October, 1844.

Ⓘ I, E E, A A, Θ O, U U, ω, ω W; ϕ, ϕ, W; Y, W, H,
i i, e e, a a, o o, c u, ω, ω u; j, q, u, u; y, w, h,
=ε i, a e, q a, θ o, [ē] u, ω, u u; i, v, s, y; y, w, h, ov 1847.

P B, T D, E J, K G; F V, T Δ, S Z, Σ Z; L, R; M, N, W,
p b, t d, g j, k g; f v, t ā, s z, f z; l, r; m, n, η,
=p b, t d, g j, c g; f v, t ā, s z, f z; l, r; m, n, η, ov 1847.

Dis iz ðe ferst "lœer-cas" er smel-leter alfabet, and it wil be sæn ðat ðe cónsonants wer næ priti wel set'ld. Prjur tu ðe adopsun ov ðis alfabet,

Fig. 1848d: *ibid.*, excerpt from p.21.

Part of the list of additional symbols for foreign sounds.

Mostly, diacritical marks are used which are already encoded. For the right dot on small u and o (No. 15 and 16), U+0358 COMBINING DOT ABOVE RIGHT seems appropriate.

No. 14 shows the letter pair U+A7AE/A7AF LATIN CAPITAL/SMALL LETTER TURNED CLOSED OMEGA, which is not listed in the alphabet shown in fig. 1848a.

§ 8. II. ADIEUNAL SIMBULZ FØR FOREN SØNDZ.

- 1 ^ˆI ^ˆi Æe Polif *y*; it iz Æe proper loŋ vʒel ov Ingliŋ 7.
- 2 ^ˆA ^ˆā Æe Jerman *ā*, Freng *é*; Æe proper sʒnd ov Ingliŋ 2².
- 3 ^ˆA ^ˆā Æe Frif *a*, az distingwiŋt from *æ*der *q* or *a*; it iz Æe tru loŋ vʒel ov Ingliŋ 9.
- 4 ^ˆA ^ˆā Freng *a*; muŋ breder Æan Ingliŋ 3, but not so bred az Ingliŋ 4.
- 5 ^ˆO ^ˆó Italian *o apárto*; not cwjt so bred az Ingliŋ 4, but breder Æan ā.
- 6 ^ˆO ^ˆo Italian *o cízo*; betwen Ingliŋ 5 and 6, but incljnd tu Æe later.
- 7 ^ˆU ^ˆü Loŋ Jerman *ü*, Freng *u*; fermd bj an atemt tu pronsʒns Ingliŋ 1 and 6 simultaniusli. Ingliŋmen hu can not caŋ Æe sʒnd, ma substitut *y* in Freng, and *e* in Jerman wurdz.
- 8 ^ˆO ^ˆö Loŋ Jerman *ö*, Freng *œ*; fermd bj atemtiŋ tu pronsʒns Ingliŋ 2 and 5 simultaniusli. Ingliŋmen hu can not caŋ Æe sʒnd, ma substitut *e*.
- 9 ^ˆE ^ˆë Freng *e müä* (muet); jenerali a bref vʒel. Æe Ingliŋ 9 bref haz veri nerli Æe sam sʒnd. Sum Fonetifanz consider Æat Ingliŋ 36³ and 36⁴ wud be mor corectli rit'n *ër*.
- 10 ^ˆI ^ˆï Æe Freng stopt *i*; a muŋ brjter sʒnd Æan Æe Ingliŋ 7. Ingliŋmen, hwen specij Freng, jenerali uz "e" or "i" insted ov *z*. We hav herd it pronsʒnst in Æe wurd (been)="bin," insted ov "ben."
- 11 ^ˆE ^ˆë Æe Freng *é*; raŋder tiner, and mor ljç 7 Æan 8. Ingliŋmen jenerali uz *e* insted ov it.
- 12 ^ˆA ^ˆa Stopt *a* in el Foren lagwejez, hwar it replazez sr Ingliŋ 9. Æe sʒnd ljz betwen Ingliŋ 9 and 10, and aprøez Æe later veri nerli. It iz herd in Æe nort ov Ingland and Scotland in plas ov Ingliŋ 9. It iz elsa veri nerli Æe sʒnd hwiç meni Ingliŋ specerz giv tu Æe Ingliŋ 3², tu avod a gʒns ov pronsʒnsij "ā" or "ar" fer *q*.
- 13 ^ˆO ^ˆö Stopt Italian *o apárto*; scarsli distingwiŋfab'l from Ingliŋ 10.
- 14 ^ˆO ^ˆo Æe tru fert vʒel ov Ingliŋ 5, az in Freng (bonne)="bon." It iz stil herd in America, hwar (stone)="ston;" but it iz elwaz replast in Ingland bj "o" or "u," Æus "a ston, tre stun wat."
- 15 ^ˆU ^ˆü Stopt Jerman *ü*, Freng *u*, Æus (känste, hatte)="cünstë, hüt."
- 16 ^ˆO ^ˆö Stopt Jerman "ö," Freng *eu*, Æus (böcke, jeune)="böçë, zön."
- 17 ^ˆO ^ˆo Æe Oriéntal comprefun, az "oqin."
- 18 X x Æe Oriéntal qlef-hamza, or soft brediŋ.
- 19 ^ˆV ^ˆv Æe Jerman *w*, intermediet tu Æe Ingliŋ "w" and Ingliŋ "v;" Æe loer lip duz not tuç Æe tet az fer "v," but presez Æe uper lip mor flatli Æan fer "w."
- 20 K k Æe Jerman *ch*, after paletal vʒelz or licwidz, Æus (ich)="ik;" hwen printed in italics, it reprezents Æe harŋ sʒnd ov Jerman *ch*, herd after el uder vʒelz, az (auch, ach)="auk, æk. Ingliŋmen hu can not caŋ Æe sʒnd, ma uz Æe hwisperd *y* fer "k," and *c* fer *k*.
- 21 Q q Æe Jerman *g* fjal after paletal vʒelz, Æus (sieg)="zeq," or mor acuretli="szeq," and veri frecwentli="szek" onli; hwen printed in italics, it haz Æe harŋer sʒnd ov Æe Duç *g* and Æe fjal Jerman *g* after uder vʒelz, az (tag)="taq." Ingliŋmen hu can not caŋ Æe sʒnd, ma uz "y" fer "q," and "g" fer "q."
- 22 ï Sjn ov *nazáiti*. Hwen jend tu eni vʒel, it foz Æat it must be spoc'n

2. *Egzilyeri Sjnz.*

[Tu prevent Æe neseciti ov castiŋ a number ov nu tjpz, a fu egzilyeri sjnz or emplød, tu modifj Æe non valuz ov Æe leterz tu hwiç Æa or subjønd or preficst.]

Fig. 1848e: *ibid.*, excerpt from p.24.

Showing the "Expressional Signs" (i.e. punctuation marks).

Note that No. 11 ("the Query") is not a mirror image of No. 12 (it is narrower, and the kink at the vertical stem is about 135°, while the kink at No. 12 ("the Doubt", obviously a reuse of U+003F QUESTION MARK) is below 90°. Therefore, No. 11 is proposed as U+2E3E PHONOTYPIC QUESTION MARK, instead of being unified with U+2E2E REVERSED QUESTION MARK (whose representative glyph is even smoother than the No. 12 form). No. 13 ("Call") and 14 ("Sigh") obviously are the exclamation marks U+0021 and U+00A1.

3. ECSPREUNAL SĀNZ.

- 11 (¶) *Æ Cweri*. *Æis* iz plast befōr eni wurdz ēr clēzez bj hwig a cwesgūn iz qset.
- 12 (¶) *Æ Dst*. *Æis* iz plast aftēr eni wurd ēr statment, consernij hwig *Æ* rjter felz sum *dst*, ēr hwig *hē* wifēz tuū cēl in cwesgūn. Obzerv *Æ* diferens betwēn *Æ* *dstfial* incwjrī "Ū cam lqst njt?" and *Æ* *uzqal* interōgafun "¶ Did ū, cum lqst njt."
- 13 (!) *Æ Col*; a mqrē ov ecclamafun, ēr simpli surprjz. Dub'ld (!!), it indicats grat astonifment.
- 14 (¡) *Æ Sī*; a mqrē ov gref ēr sorō: plast aftēr a statment hwig givz *Æ* rjter pan. Dub'ld (¡¡), it indicats grat aflicfun.
- 15 (!) *Æ Smjł*; a mqrē ov mert ēr plezur: plast aftēr a statment hwig givz *Æ* rjter plezur, or prodūsez in him a felij ov amuzment; and hens uzd in plas ov *Æ*at ecsprefun in *Æ* *specer* hwig in comun intercōrs iz ment tuū indicat "¡ woz ōnli in jōc." *Æ* *dub'ł smjł* (!!) iz a *dānrjt* lqf.
[*Œ* *Æ*z sjnz qr uzd tuū indicat *Æ* *felij* ov *Æ* *rjter* ēr *specer*: *Æ*a hav nō referens tuū *Æ* *reder*, huū iz cwjt at liberti tuū *sj* ōver a *smjł*, ēr *smjł* ōver a *sj*.]

Fig. 1848f: *ibid.*, excerpt from p.25.

Showing the "Obsolescent Parentheses" as No. 19.

4. PARENTETICAL SĀNZ.

- 16 () *Æ Paréntesis*, ēr in *Æ* plural *Paréntesez*; uzd tuū inclōz eni wurd ēr clōz hwig iz insertēd in *Æ* *bodi* ov a *sentens*, wif huūz gramatical constrūcfun it sumhwot interferz. It iz ēlsō uzd tuū inclōz eni lit'l mqrē ēr sjnz hwig mjt uderwjz bē ōverluct, ēr not hav sufifent impertans giv'n tuū *Æ*m bj *Æ* *reder*. Fēr instans, wē hav fēr *Æ*s rez'n, inclōzd *Æ* *ōrtōgrafical* sjnz l tuū 15 in *Æ* *mqrjin* ov *Æ* *abuv* ecspnanafunz betwēn *paréntesez*.
- 17 { } *Brāsez*, uzd az a variafun ov *Æ* *parentesis*; *Æ* *fērst* hqf { iz ēlsō uzd tuū *conect* ēr *līnc* tūgedēr several līnz.
- 18 [] *Bracets*; uzd az a variafun ov *parentesis*, and ēlsō tuū inclōz hōl *sentensēz* hwig interfēr wif *Æ* *jeneral* aranjmēt ov a *paragraf*, and consecwntli hav rāder *Æ* *āperans* ov *nots*. Obzervafunz mād bj *Æ* *sjter*, in *Æ* *cōrs* ov a *sjtafun*, qr *jeneral* sō inclōzd, tuū *distingwif* *Æ*m frōm *Æ* *wurdz* ov *Æ* *ētur* *sjted*.
- 19 { } *Œbsolēsēnt Parēntesēz*; uzd tuū inclōz wurdz hwig qr not egzibited *Fōneticali*.
- 20 (" ") *Invērtēd Comaz* ēr *Mqrēz* ov *Sjtafun*, inclōz wurdz cwōted frōm anūder *ētur*, ēr *pat* intū *Æ* *mst* ov *Æ* *specer*. Wurdz tuū hwig *particūler* impertens iz atāct, *tecnical* ecsprefunz, *ēts.*, qr *ōf'n* sō inclōzd.

Fig. 1848g: *ibid.*, excerpt from p.122.

Showing some of the special punctuation marks (in red circles). Also, showing some examples of the elision dot (in green circles). This dot is constantly shown at x-height. It is possible that the elsewhere proposed U+A78F MODIFIER LETTER MIDDLE DOT is appropriate, when it is settled that this dot is usually to be displayed at x-height. This proposal does not want to enter into the debate concerning this or similar raised dots; however, if the issue is not settled elsewhere, it is possible that it will be reraised explicitly with reference to the use of the elision dot shown here.

☉ Hwī lucest ðæ so wīldli. ☉ Hwot sæc'st ðæ afar.
☉ A specter, ☉ a gōst from ðæ ded.

Prins.—It iz not ðæ bodiles færm ov ðæ ded,

Nær ðæ specter ov ðæt, ðæt afriçts,

Ɔ cwāl at a spirit tu monercs mærdred,

ðæ spirit, in loŋ-enſlāvð naſunz hæð bred

ðæ boldness tu çalenj ðær riçts.

It bursts from ðæ dept ov ðæ priz'n-hæss, hwar

It hæz lan in stroŋ çanz, wo iz mæ j

☉ Tiz a hundred-ŷd, hundred-çrmd çjant, hu' l dar

ðæ strug'l, o Fredum, wið ðæ.

M. P.

1. ðis lit'l poem iz a tranalaſun ov *Clopſtoçs* "Fürst und zjn Cebzŷj" ☉ *Fürst und sein Kebweib*, hwig woç compoçd in 1789, wið referens tu ðæ ferst Freng revoçuſun.

Fig. 1848h/i: *ibid.*, excerpts from p.276/280.

Excerpt from an article "The Pronunciation of Lowland Scots", showing the letters not listed in the alphabet table in fig. 1848a. The second figure shows an interlinear sample, (F) being the claimed Scots pronunciation, (E) the claimed Standard English one.

ðæ complét Seoç alfabet apérs tu be:

<i>Loŋ Vselz</i>	æ — a ä q e ô o u ü ö
<i>Ûort Vselz</i>	ÿ i ð e a o — u ü ó u
<i>Diçtoŋz</i>	ui, ai, oi, æu, èu
<i>Coalescens and Breçin</i>	y w, h
<i>Eçsploçents</i>	p b, t d, çj —, ç g
<i>Continçants</i>	f v, t ð, s z, f ç, k —, k
<i>Litewids</i>	r l, m n ç.

ðæ çel pents tu be noted bj an Ingliçman ar:

ðæ prezens ov ðæ vselz ö, ü, ô, ç, æ, a, u, ó, hwig ðu not ocúr in Ingliç; ðe natur ov ðe diçtoŋz, espeçali ðe diçtoŋz ui, ai, næðer ov hwig ocúr in Ingliç, and hwig replás ðe Ingliç j at diferent tŷmz. Ov ðis, ui iz veri nerli ðe tru Ingliç i, and Ingliçmen ma ðarfør substitut j fer it, hwil ai veri nerli = ai, ðe sænd giv'n in Ingland tu ðe sing'l wurd (eye). ðe Seoç,

Duncan Gray came here to woo,

(F) duŋçan gra çam her tu wuu,

(E) Duŋçan Gra çam her tu wuu,

On blithe yule night when we were fou,

(F) on blaït yul nækt hwen wæ wer fu,

(E) On blaït yul nikt hwen wæ wer fu,

Fig. 1848j: Charlie's house - a tale for young children. Alexander John Ellis, London 1848: Title page; p.39 (as an example for a publication printed in EPA 1847).

CHARLIZ HÛS.

A TAL FÛR YUW GILDREN.

 BY
 ALECSANDER JON ELIS, B.A.
Ellis, Alexander John
 STANFORD LITERA
 LUNDUN:
 FRED PITMAN, FONETIC DEPO, 1, CWENZ HED PASEJ,
 PATERNOSTER RO.
 1848.

39

tu cum tu super, becez it woz ðe ferst tjm in ðe nu, hÛs. So Jan went tu ðe dør tu cøl Çarli in.

“Çarli! Çarli!” but nò wun cam, and nò wun anserd.

Of set Jan abÛt ðe gard'n tu fjnd Çarli, but je luct fër a loŋ tjm wiðÛt seiŋ him, so je cam in tu her muðer, and sed; “Mamá, j canot fjnd Çarli eni hwar. ?Wil u help me tu luc fër him.”

Den Mister BrÛn, huu woz in ðe rum tú, and had just sat dÛn tu rest himsèlf, and enjër hiz tÛ, sed: “HwÛ, ðe bÛ haz ben runiŋ abÛt øl ðe aŋternun, and j nò he wud not go beyond ðe gard'n. Briŋ me mj cap, Jan, j wil go aŋter him misèlf.

So Jan and her papá set of tugéðer; wun went tu ðe riŋt, and ðe uðer tu ðe left, and ða cept celiŋ øt, “Çarli! Çarli!” but nò Çarli anserd. At laŋt Jan tet je herd a fant “Her, Jini!” but je cud not mac øt hwar it cam from.

“Dont hjd, Çarli,” sed je; “?Hwar qr u. Papá iz luciŋ everi hwar fër u.”

Fig. 1848k: Shakespeare, Macbeth, phonetic edition London 1848, excerpt from p.11/12:

Sen 8.] *Macbét.* 11

ør memorjz anúder Golgota,
 j canot tel:—
 but j am fant, mj gafez cri fër help.
 8 *Dyc.* So wal ðj wurdz becúm ðé, az ðj wunudz;
 ða smac øv onur bot.—Go, get him surjuuz.
 [*exit Soljer, aténded.*]

Enter Ros and Angus.

9 Húí cumz her.
 9 *Mal.* ðe wurði tan øv Ros.
 10 *Len.* Hwot hast luac tru hiz fz! So juð hé ðat semz tu speo tijnz stran]. [*luac*]
 11 *Ros.* God sav ðs ciŋ!
 12 *Dyc.* ? Hwens cam'øt ðs, wurði tan.
 13 *Ros.* From Fjð, grat ciŋ,
 hwar ðe nørwaam banerz flst ðe scj,
 and fan ør pep'l cold.

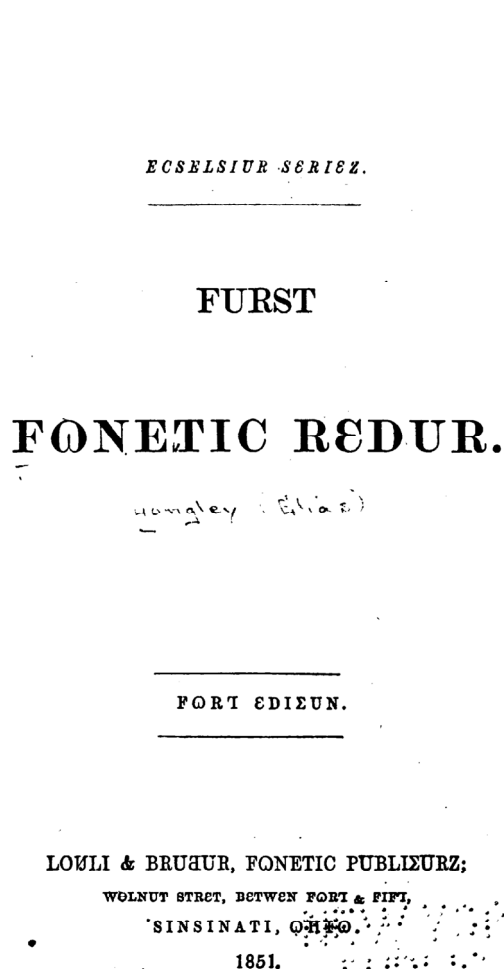
12 *Macbét.* [*Act 1.*]

15 *Ros.* Hat nÛ,
 Swenø, ðe Nørwaz ciŋ, cravz composifun;
 nør wud we ðan him berial øv hiz men,
 'til he disbársed, at Sant Colmez Ing,
 ten tÛzend dolerz tu ør jeneral us.
 16 *Dyc.* Nò mør ðát tan øv Cedur sal ðesév ør buzum interest.—Go, pronsús hiz det,
 and wið hiz fermer tjt'l gret Macbét.
 17 *Ros.* ?l se it dun.
 18 *Dyc.* Hwot-he hat lost, nob'l Macbét hat wun. [*ecsiunt.*]

SEN 3.—*A Hel. Tander. Enter tre Wigcz.*

1 *Ferst Wig.* ? Hwar hast ðs ben, sister.
 2 *Secund Wig.* Ciliŋ swjn.

Fig. 1851a: First phonetic reader, Cincinnati 1851. Title page; p.6.
 Showing that the EPA 1847 alphabet was used unchanged in Cincinnati for a time.



PHONETIC ALPHABET.

Phonetically Arranged.

The Phonetic letters have the value of the *italicized* letters in the illustrative words.

Letters.	Illustrative words.	Names.	Letters.	Illustrative words.	Names.
<i>Long Vowels.</i>			<i>Explodents.</i>		
Ɛ	<i>ε</i> . . . eel	<i>ε</i>	P	<i>p</i> . . . pole	<i>pe</i>
ʌ	<i>a</i> . . . ale	<i>a</i>	B	<i>b</i> . . . bowl	<i>be</i>
Ǽ	<i>q</i> . . . arms	<i>q</i>	T	<i>t</i> . . . toe	<i>te</i>
Ɔ	<i>o</i> . . . all	<i>e</i>	D	<i>d</i> . . . doe	<i>de</i>
Ɔ	<i>o</i> . . . oak	<i>o</i>	Ɔ	<i>g</i> . . . cheer	<i>ga</i>
Ɔ	<i>u</i> . . . ooze	<i>u</i>	J	<i>j</i> . . . jeer	<i>ja</i>
<i>Short Vowels.</i>			C	<i>c</i> . . . came	<i>ca</i>
I	<i>i</i> . . . ill	<i>it</i>	G	<i>g</i> . . . game	<i>ga</i>
E	<i>e</i> . . . ell	<i>et</i>	<i>Continuants.</i>		
A	<i>a</i> . . . am	<i>at</i>	F	<i>f</i> . . . fear	<i>ef</i>
O	<i>o</i> . . . on	<i>ot</i>	V	<i>v</i> . . . veer	<i>ve</i>
U	<i>u</i> . . . up	<i>ut</i>	T	<i>t</i> . . . thigh	<i>it</i>
U	<i>u</i> . . . wood	<i>ut</i>	Ɔ	<i>d</i> . . . thy	<i>de</i>
<i>Diphthongs.</i>			S	<i>s</i> . . . seal	<i>es</i>
Ɔ	<i>j</i> . . . ice	<i>j</i>	Z	<i>z</i> . . . zeal	<i>ze</i>
Ɔ	<i>σ</i> . . . oil	<i>σ</i>	Σ	<i>ʃ</i> . . . shall	<i>if</i>
Ɔ	<i>ɔ</i> . . . owl	<i>ɔ</i>	Ɔ	<i>ʒ</i> . . . vision	<i>ʒe</i>
U	<i>u</i> . . . use	<i>u</i>	<i>Liquids.</i>		
<i>Coalescents.</i>			R	<i>r</i> . . . rare	<i>ar</i>
Y	<i>y</i> . . . yea	<i>ya</i>	L	<i>l</i> . . . lull	<i>el</i>
W	<i>w</i> . . . way	<i>wa</i>	<i>Nasals.</i>		
<i>Breathing.</i>			M	<i>m</i> . . . mum	<i>am</i>
H	<i>h</i> . . . lay	<i>ha</i>	N	<i>n</i> . . . nun	<i>en</i>
			Ɔ	<i>ŋ</i> . . . sing	<i>in</i>

(*) *vocal*, showing when *l, m, n,* make syllables of themselves.

Fig. 1851b: *ibid.*, excerpt from p.53.
 Showing an example of U+2E3F WIGGLY EXCLAMATION MARK (encircled).
 Also, this book being a primer using large types, giving a good example for U+A7C1 LATIN SMALL LETTER PHONOTYPIC I, displaying clearly its unique spiral tail.

Mj Slat.
 Pra giv mē mj nū slat, j
 wij tu drø on it. Mj slat
 haz a fjn red ej. Ɔ wil drø
 a bø. Hwot a loj nōz he
 haz, and but wun qrm **Ɔ** Nɔ
 j wil drø a cɔ, and a milc

Fig. 1852a/b: The Phonetic Journal, Vol. 7, London 1852. Excerpts from p.5 and p.23. In 1852, Isaac Pitman began to try to "improve" the EPA, changing letterforms several times (the forms beyond Jan. 1852 not shown here). While these letterforms are not subject of this proposal, one of them (see red circle) was used as the source for the canonical lowercase form to U+A7BE LATIN CAPITAL LETTER I WITH RIGHT U-TURN AT BOTTOM.

No. 4, Jan., 1847.	No. 5, Proposed Jan., 1852.	No 6, Romanic Alphabet.
<p>ɛ a q e o u, i e a o u u, j ɔ ɜ u, w y h, p b t d g j c g, f v t d s z ʃ ʒ, l r, m n ŋ.</p> <p><i>Specimen.</i></p> <p>Nutiŋ hwotever iz mor tu be dezjrd, or mœr deliŋful, dan de ljt ov trut: for it iz de sors ov wiz- dum. Hwen de mjnd iz harast wið obsciriti, distracted bj dɔts, renderd torpid or sad'nd bj ignor- ans or felsitiz, and trut emerjez az from a dare abis, it ʃinz fort instantaniusli, ljç de sun dispersiŋ mists and vapurz, or ljç de den dispeliŋ de sadz ov darcnes.</p>	<p>i ɛ a o ɔ u, i e a o u u, j ɜ u, w y h, p b t d g j c g, f v ɔ d s z ʃ ʒ, l r, m n ŋ.</p> <p><i>Specimen.</i></p> <p>Nu0iŋ hwotever iz mœr tu bi dezjrd, or mœr deliŋful, dan de ljt ov truð: for it iz de sœrs ov wiz- dum. Hwen de mjnd iz harast wið obsciriti, distracted bj dɔts, renderd torpid or sadend bj ignor- ans or felsitiz, and truð emerjez az from a dare abis, it ʃinz forð instantaniusli, ljç de sun dispersiŋ mists and vepurz, or ljç de don dispeliŋ de sedz ov darcnes.</p>	<p>aa, bb, cc, dd, ee, ff, gg, hh ii, jj, kc, ll, mm, nn, oo, pp, qc, rr, ss, tt, uu, vv, ww, xcs, yy, zz.</p> <p><i>Specimen.</i></p> <p>Nothing whatever is more to be desired, or more delightful, than the light of truth: for it is the source of wisdom. When the mind is harassed with obscurity, dis- tracted by doubts, rendered torpid or saddened by ignorance or falsi- ties, and truth emerges as from a dark abyss, it shines forth instan- taneously, like the sun dispersing mists and vapours, or like the dawn dispelling the shades of darkness.</p>

FONETIC ALFABET WID SICS LOW
VSELZ AND FOR DIF@OWZ.

LONG VOWELS.
 U i, E e, A a, O o, U u;
 eat, age, air, alms, all, ope, food;

SHORT VOWELS.
 I i, E e, A a, O o, U u, W u:
 it, edge, err, at, are, pass, not, nor, cut, cur, foot:

DIPHTHONGS.
 F i, O o, Y y, W u:
 pine, oil, owl, you, new:

CONSONANTS.
 C c, O o, F f, S s, Z z, W w,
 such, thin, then, she, vision, sing,

together with the consonants of the old alphabet, except k, q, x, which are rejected.

Fig. 1852c: The American Reporter, Vol. 5, No. 26; Washington (DC) Nov. 1852; excerpt from p.40. This was one of the magazines which used and discussed the EPA, including proposals for change of letterforms. In doing so, the letterforms changed between single issues and even between articles within the same issue. These letterforms are not subject of this proposal. However, this excerpt shows one of the rare examples of U+2E3F WIGGLY EXCLAMATION MARK in a context not addressed to children.

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PHONETIC.

F wil lev Dr Ston tu tac car ov hiz on reputaŋen. It wud be
 lafabl for ms tu testifi dat j hav sen him rjt 120 wurdz a minit F
 F hav ritn 201 wurdz in a minit wið ez, befor witnesez, but did
 not tac de trubl tu get a sertificat derfor, for de simpl rezn dat
 an abiliti tu rjt rapidli duz not prœv an abiliti tu report wel.

Fig. 1853a: The Plowshare, Vol. 5, No. 34; Washington (DC) 1853; p.171.
 This was another of the magazines which used and discussed the EPA (see fig. 1852c).
 It contains discussion of letterforms and their application to various vocal discrimination
 schemes even more thoroughly than the magazine cited by fig. 1852c.
 However, the use of the punctuation marks of EPA 1847 is continued unchangedly.
 The example here shows an independent evidence for the U+2E3E PHONOTYPIC
 QUESTION MARK being different from a mirrored question mark (see red circles).

THE PLOWSHARE.

YER V. WASHINGTON, D. C., DES. 1853. N. R. 34.

FONETIC PRINTING.

The foloing plana qr the result ov my exsperiens at the cas,
 and qr spefiali comended to printers hoo hav ocazon tu yue
 the ordinar heterotipic casez a porfion ov the tijn:

Fonetic Uper Cas.

P T C O H W Y R L K Q X & I
 B D J G E P O J M N k q x O 8
 F H S N A E O J W F 9 8 7 6 5
 V A Z S A H O J e s O I 2 3 4

Fonetic Loer Cas.

p g d e jinsons h z d s f
 b c d e g i s s s f g 4
 l u m n h 2 o s a s w , p l
 v t a u t 3 a a r s - cwods

It wil be observd that dar qr but the impertant ganjez in
 the loer cas. p ia removvd tu mac room for a. The n cwoda
 ocupi tu berdz ov the h bocz. And the figura qr banifit to the
 uper cas. The subdivizon ov sum ov the smel scwara, as 9?,

Fig. 1854a: American Manual of Phonography (Elias Longley; Cincinnati 1854): excerpt from p.10. The alphabet shown here resembles EPA 1855 (the "Cincinnati alphabet"; see fig. 1855a), only missing some letters, and using one letterform (for "oo") from EPA 1847 which was replaced in EPA 1855. Regarding the case pairing, this alphabet version is compatible with EPA 1855.

THE ENGLISH PHONETIC ALPHABET.

The letter written		The letter prntd		is always sounded as	The letter written		The letter prntd		is always sounded as
<i>E</i>	<i>E</i>	<i>E</i>	<i>e</i>	<i>ee</i> in <i>eel</i>	<i>P</i>	<i>p</i>	<i>P</i>	<i>p</i>	<i>p</i> in <i>pole</i>
<i>A</i>	<i>a</i>	<i>A</i>	<i>a</i>	<i>a</i> .. <i>ale</i>	<i>B</i>	<i>b</i>	<i>B</i>	<i>b</i>	<i>b</i> .. <i>bowl</i>
<i>H</i>	<i>h</i>	<i>H</i>	<i>h</i>	<i>a</i> .. <i>alms</i>	<i>T</i>	<i>t</i>	<i>T</i>	<i>t</i>	<i>t</i> .. <i>toe</i>
<i>O</i>	<i>o</i>	<i>O</i>	<i>o</i>	<i>a</i> .. <i>all</i>	<i>D</i>	<i>d</i>	<i>D</i>	<i>d</i>	<i>d</i> .. <i>doe</i>
<i>W</i>	<i>w</i>	<i>W</i>	<i>w</i>	<i>o</i> .. <i>ope</i>	<i>C</i>	<i>c</i>	<i>C</i>	<i>c</i>	<i>ch</i> .. <i>cheer</i>
<i>U</i>	<i>u</i>	<i>U</i>	<i>u</i>	<i>oo</i> .. <i>food</i>	<i>J</i>	<i>j</i>	<i>J</i>	<i>j</i>	<i>j</i> .. <i>jeer</i>
<i>I</i>	<i>i</i>	<i>I</i>	<i>i</i>	<i>i</i> .. <i>ill</i>	<i>K</i>	<i>k</i>	<i>K</i>	<i>k</i>	<i>c</i> .. <i>came</i>
<i>E</i>	<i>e</i>	<i>E</i>	<i>e</i>	<i>e</i> .. <i>ell</i>	<i>G</i>	<i>g</i>	<i>G</i>	<i>g</i>	<i>g</i> .. <i>game</i>
<i>A</i>	<i>a</i>	<i>A</i>	<i>a</i>	<i>a</i> .. <i>am</i>	<i>F</i>	<i>f</i>	<i>F</i>	<i>f</i>	<i>f</i> .. <i>fear</i>
<i>O</i>	<i>o</i>	<i>O</i>	<i>o</i>	<i>o</i> .. <i>olive</i>	<i>V</i>	<i>v</i>	<i>V</i>	<i>v</i>	<i>v</i> .. <i>ucer</i>
<i>U</i>	<i>u</i>	<i>U</i>	<i>u</i>	<i>u</i> .. <i>up</i>	<i>Z</i>	<i>z</i>	<i>Z</i>	<i>z</i>	<i>th</i> .. <i>thigh</i>
<i>U</i>	<i>u</i>	<i>U</i>	<i>u</i>	<i>oo</i> .. <i>foot</i>	<i>D</i>	<i>d</i>	<i>D</i>	<i>d</i>	<i>th</i> .. <i>thy</i>
<i>I</i>	<i>i</i>	<i>I</i>	<i>i</i>	<i>i</i> .. <i>isle</i>	<i>S</i>	<i>s</i>	<i>S</i>	<i>s</i>	<i>s</i> .. <i>seal</i>
<i>O</i>	<i>o</i>	<i>O</i>	<i>o</i>	<i>oi</i> .. <i>oil</i>	<i>Z</i>	<i>z</i>	<i>Z</i>	<i>z</i>	<i>z</i> .. <i>zeal</i>
<i>W</i>	<i>w</i>	<i>W</i>	<i>w</i>	<i>ow</i> .. <i>owl</i>	<i>J</i>	<i>j</i>	<i>J</i>	<i>j</i>	<i>c</i> .. <i>vicious</i>
<i>U</i>	<i>u</i>	<i>U</i>	<i>u</i>	<i>u</i> .. <i>mule</i>	<i>Z</i>	<i>z</i>	<i>Z</i>	<i>z</i>	<i>s</i> .. <i>vision</i>
<i>Y</i>	<i>y</i>	<i>Y</i>	<i>y</i>	<i>y</i> .. <i>yea</i>	<i>R</i>	<i>r</i>	<i>R</i>	<i>r</i>	<i>r</i> .. <i>rar</i>
<i>W</i>	<i>w</i>	<i>W</i>	<i>w</i>	<i>w</i> .. <i>way</i>	<i>L</i>	<i>l</i>	<i>L</i>	<i>l</i>	<i>l</i> .. <i>tull</i>
<i>H</i>	<i>h</i>	<i>H</i>	<i>h</i>	<i>h</i> .. <i>hay</i>	<i>M</i>	<i>m</i>	<i>M</i>	<i>m</i>	<i>m</i> .. <i>mum</i>
					<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>n</i> .. <i>nun</i>
					<i>W</i>	<i>w</i>	<i>W</i>	<i>w</i>	<i>ng</i> .. <i>sing</i>

Fig. 1855a: American Phonetic Journal (ed. Randall P. Prosser), Cincinnati (Ohio) 1853, p.12. This is the first complete listing of EPA 1855 (the "Cincinnati alphabet"), the version which was propagated by a group of supporters in Cincinnati. This alphabet was used there without any changes at least until 1864 (see fig. 1864b). The punctuation marks are the same as in EPA 1847 (see again the phonotypic question mark not being a mirror image of the "ordinary" question mark). The elision dot is called here "inverted period", which obviously refers to the application of the lead type.

12			AMERICAN PHONETIC JOURNAL.		
THE PHONETIC ALPHABET.					
<i>The Phonetic letters in the first column are pronounced like the italic letters that follow. The last column contains the names of the letters.</i>					
LETTERS	ILLUSTRATIVE WORDS	NAME	LETTERS	ILLUSTRATIVE WORDS	NAME
<i>Long Vowels.</i>			<i>Explosives.</i>		
È è	.....eel	.....è	P p	.....pale	.....pe
Ê ê	.....earth	.....er	B b	.....bale	.....be
Ā ā	.....ale	.....a	T t	.....tame	.....te
Ā ā	.....air	.....ar	D d	.....dame	.....de
Ĥ ĥ	.....arms	.....ar	Ĉ ĉ	.....cheer	.....ça
Ė ė	.....all	.....o	J j	.....jeer	.....ja
Ō ō	.....oak	.....o	K k	.....came	.....ka
Ū ū	.....ooze	.....u	G g	.....game	.....ga
<i>Short Vowels.</i>			<i>Continuants.</i>		
I i	.....ill	.....it	F f	.....fain	.....ef
E e	.....ell	.....et	V v	.....vain	.....ve
A a	.....am	.....at	H ĥ	.....thigh	.....ih
Ā ā	.....ask	.....at	Ā ā	.....thy	.....te
O o	.....on	.....ot	S s	.....seal	.....es
U u	.....up	.....ut	Z z	.....zeal	.....ze
Ū ū	.....wood	.....ut	Œ œ	.....shall	.....if
<i>Diphthongs.</i>			K k	.....vision	.....ze
Ĥ ĥ	.....ice	.....i	<i>Liquids.</i>		
Ĉ ĉ	.....oil	.....o	L l	.....hull	.....el
Œ œ	.....owl	.....o	R r	.....rare	.....ar
Ū ū	.....dupe	.....u	<i>Nasals.</i>		
<i>Coalescents.</i>			M m	.....maim	.....am
Y y	.....yea	.....ya	N n	.....nine	.....en
W w	.....way	.....wa	N ŋ	.....sing	.....ip
<i>Breathing.</i>					
H h	.....hay	.....ha			
<p>☞ The marks of punctuation are the same as in the Romanic orthography, excepting the following changes and additions: the mark of interrogation ǵ is placed before the first word of a question; ? is placed at the end of a sentence, and indicates doubt; Ƕ indicates laughter; ! surprise; ; sorrow; the inverted period . signifies the omission of a letter.</p>					

Fig. 1855b: ibid., p.31. Showing a sample of the use of EPA 1855.

ded tu ðe tøm we kan not n̄ spek konfidentli; bød djd in 1777—Mr Gwinet, Ma 22; ðe da er munt ov Mr. Mertonz ðeð kan not n̄ be korektli asertand. Cqrlz Karol standz fõrð wið mqrkt pekuariti on ðis list. Not onli iz he ðe onli wun hõ givz hiz plas ov rezidens, but he woz ðe last survivor ov ðe ilustrius band, and elsõ atand tu a grater aj ðan eni ov ðe rest, h̄ bein, at ðe tjm ov hiz ðeð, Nõvember 14th, 1832, n̄nti-fjv. Tomas Ling, wun ov ðe tõ yungest at ðe tjm ov s̄n̄ij, woz elsõ ðe yungest in ðeð: he djd ab̄st 1780, ajed terti-wun. Tomas Jeferson and Jon Adamz bød djd on ðe fõrð ov Julij, ov ðe sam yer, 1826; ðe fõrmer at ðe aj ov ati-tre, ðe later n̄nti-wun.

We hav bin abl tu asertan ðe several ajez ov fifti-tre ov ðez distipgwiðt men at ðe tjm ða s̄nd ðe Deklarafon. Ðar yun̄ted ajez prezent an agregat ov tõ t̄szand tre hundred and terti siks yerz, givij an agregat tu eç ov fõrti-fõr yerz and twenti-sevn daz. Ðe agregat yerz at ðeð ov fifti-tõ ov ðis number, (ðe ajez ov ðe uðer fõr we hav nõ menz ov korektli asertanij,) iz tre t̄szand tre hundred and n̄nti-wun; averaj, siksti-fjv. Fre ov ðez livd tu be mõr ðan n̄nti; twelv, mõr ðan ati; twenti-wun atand tu mõr ðan sevnti. ¶ Hw̄ar els fal we luk fõr sug instansez ov lonjeviti. It wil be sen at wuns dat ðe ðarip ðed ða had komited did not “frijn ðem tu ðeð.”

Mõst ov ðem livd tu se sum ov ðe rezulz ov ðis fõrst desjiv blõ fõr ðe komplet redemfõn ov ðar kuntri. Sum ov ðem livd meni yerz tu enjõ sivil and relijus blesijz, sug az ðe yunivõrsal Kreator never yet v̄çsaft tu eni uðer pepl he haz mad.

Yer after yer k̄lz us agen tu komemorat ðar nobl ðed. Hw̄il we rever, gerif and embqm ðar memõriz, let us mõst dev̄tli þank, ador and serv ðat God hõ gav ðem fõr ̄r kuntriz resku in tjm ov her gratest peril. “He had not delt sõ wið eni nafõn, and az fõr hiz jujments we hav not nõn ðem. Praz ye ðe Lord.”
Nafõnal Magazen.

JERMAN SILVER.

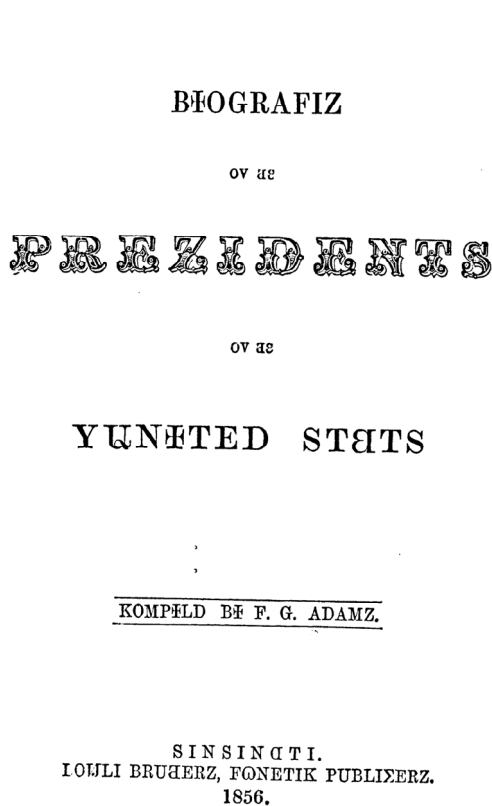
Fu ov ̄r rederz qr probabli aw̄ar h̄s meni aplikafonz qr n̄s-a-daz mad ov ðis yusful kompõzifõn. We k̄l it kompõzifõn, elðõ ðe majoriti ov ðe pepl imajin ðat it iz a metal (sui generis)—but sug iz not ðe fakt. It iz kompõzd ov wun pqr̄t nikel, wun pqr̄t ov spelter ov zijk, and tre pqr̄ts ov koper; but el ðez substanssez hav tu be pur, and ekspõzd tu a grat het befõr ða miks amug ðemselvz. Ðe zijk metal, hwig iz ov a volatil natyur, iz not put in ðe pot until ðe fõrst tõ qr wel yun̄ted tugeder. Ðe refraktõri natyur ov ðe nikel, and ðe difikulti ov obtanij ðe metal fr̄e from qrsenik, iron and k̄bõlt, qr ðe k̄oz ðat not unfr̄ekwentli we se J̄erman silver spõnz ov a gold yelõ kulor, hwil J̄erman silver prepar̄d. from pur metalz, wil ekwal in hwitnes sterlij silver, and wil not tqrnif. Te and tabl spõnz, n̄jvz and ferks, fjrm̄en and fj̄ip kaptenz spekiq trumpets, poket-buk klasps, te sets, lamps and gun m̄entipz qr n̄s mõstli mad ov J̄erman silver. Upwardz ov fifti t̄szand p̄ndz ov ðis kompõzifõn iz manyufaktyurd in ðis kuntri anyuqali, fõr hwig ðe nikel iz imported from J̄ermani and Ipgland. Ðar qr but tre l̄okalitiz ov nikel or in ðis kuntri:—Catham, Konektikut; La Mot, Mizõri, and Lak Superior.

Fig. 1855c: Andrew Comstock: A Treatise on Phonology; Philadelphia (PA)1855; p.16
The alphabet shown here is one of the competitors of the EPA, published in the same era (promoted by the author in exactly this form at least from 1846 to 1858). While this alphabet is not subject of this proposal, it is the source of the lowercase letterform U+A7B5 LATIN SMALL LETTER A WITH LOOP. The EPA uses its canonical uppercase complement U+A7B4 LATIN CAPITAL LETTER A WITH LOOP only, pairing it with U+A7B6 LATIN SMALL LETTER A WITH U-TURNED TAIL. Making the latter two a canonical case pair is considered an error, as it would prevent the "obvious" case pairing being canonical, in the case the Comstock alphabet or something similar will be encoded in the future.

A PHONETIC ALPHABET FOR THE ENGLISH LANGUAGE.								
BY ANDREW COMSTOCK, M. D.								
<p>In this Table there is a letter for each of the 38 elementary sounds of the English Language; and, for the sake of brevity, there are 6 compound letters, each to be used, in particular instances, to represent two elementary sounds. There are also tone-marks, to represent accent, inflection, and intonation.</p>								
THE 38 SIMPLE LETTERS.								
15 Vowels.			14 Subvowels.			9 Aspirates.		
E	e	ale	B	b	bow	P	p	pit
A	a	arm	D	d	day	T	t	tin
Q	o	all	G	g	gay	K	k	kite
A	ⓐ	an	V	v	vile	F	f	fame
I	i	eve	Δ	δ	then	Θ	θ	thin
Ε	ε	end	Z	z	zone	S	s	sin
I	i	île	J	j	azure	C	c	shade
I	i	in	L	l	light	H	h	hut
Ω	ω	old	R	r	roll	Q	q	what
Υ	υ	lose	M	m	met	<p>Tone-marks to represent Accent, Inflection, and Intonation.</p>		
O	o	on	N	n	not			
W	w	tube	Ŋ	ŋ	song			
U	u	up	W	w	wo			
U	υ	full	Y	y	yoke			
Φ	φ	out						
THE 6 COMPOUND LETTERS.								
Α	α	oil	D	d	job	Ɔ	ć	etch
Θ	θ	air	G	g	tugs	X	x	oaks

(16)

Fig. 1856a: Biographies of the Presidents of the United States (F. G. Adamz); Cincinnati (Ohio) 1859; title and p.35 (showing another publication using EPA 1855).



JON ADAMZ.

35

hints,' az he kēlz ċem, ov hwot he ċet wud be proper tu be dun, and konklūded wiċ ċez wurdz: 'after ol, we must fjt.' ċis leter j red tu Mr Henri, hō lisnd wiċ grat atenjon; az sōn az j had pronōnst ċe wurdz, 'after ol, we must fjt,' he razd hiz hed, and, wiċ an enerji and vēhemens ċat j kan never forgēt, brok st wiċ an oċ, 'ċ am ov ċat manz mjnd.'

"Henri went hom tu Verjnia tu reiterat ċis langwej. Īn hiz sēlebrated speċ in ċe Verjnia Konvenjon, in 1775, he sez: 'In van, after ċez ċinz, ma we indūlj in ċe fond hop ov pes and rekonsiliajon. ċar iz no lonċer eni rōm fer hop. If we wij tu be fre; if we men tu prezērv invōlat, ċoz inēstimabl prīvilejez, fer hwiċ we hav bin sō loċ kontēndij; if we men not basli tu abāndon ċe nobl strugl in hwiċ we hav bin sō loċ engājđ, and hwiċ we hav plejđ sēsēlvz never tu abāndon untīl ċe glorijs objekt ov st kontest jal be obtānd—we must fjt! ċ repēt it, sēr, we must fjt!"

Jon Adamz woz bern in Kwinsi, Masaċūsets, on ċe 19ĥ ov Oktōber, 1735. He woz ċe forĥ in desēnt from Henri Adamz, hō, akērdij tu ċe inskripton ov hiz tōmston, "tak hiz fljt from ċe Drakon persekūjon, in Devonser, Ingland, and aljtēd wiċ at sunz ner Mōnt Welston." Hiz fqċterz nam woz Jon Adamz. He grādyuāted at Hqrvard Yūni-

Fig. 1860a: The Phonetic Journal (ed. Isaac Pitman, London 1860); excerpt from p.1 This shows EPA 1860, a state where the letters denoting diphthongs and consonant clusters are dropped; while some of the letterforms where reused to denote simple vowels.

VOWELS.						
Name.	ah,	eh,	ee;	awe,	oh,	oo; ut:
Phonotype.	A s,	E e,	F i;	O o,	O o,	U u; Y y:
Script.	<i>A a</i>	<i>E e</i>	<i>F i</i>	<i>O o</i>	<i>O o</i>	<i>U u</i> <i>Y y</i>
Example.	alms, age, air, eat;		all,		ope, food; son, bat	
Phonetic form.	ams, edj, er, it;		ol,		op, fud; ssn, bst	

DIPHTHONGS.	CONSONANTS.																																			
<table style="border-collapse: collapse;"> <tr><td style="padding-right: 10px;">ai,</td><td style="padding-right: 10px;">i,</td><td style="padding-right: 10px;">oi,</td><td style="padding-right: 10px;">ow.</td></tr> <tr><td style="padding-right: 10px;">si,</td><td style="padding-right: 10px;">ei,</td><td style="padding-right: 10px;">oi,</td><td style="padding-right: 10px;">ou.</td></tr> <tr><td style="padding-right: 10px;"><i>ai</i></td><td style="padding-right: 10px;"><i>ei</i></td><td style="padding-right: 10px;"><i>oi</i></td><td style="padding-right: 10px;"><i>ou</i></td></tr> <tr><td style="padding-right: 10px;">ay,</td><td style="padding-right: 10px;">by,</td><td style="padding-right: 10px;">boy,</td><td style="padding-right: 10px;">now.</td></tr> <tr><td style="padding-right: 10px;">si,</td><td style="padding-right: 10px;">bei,</td><td style="padding-right: 10px;">boi,</td><td style="padding-right: 10px;">nou.</td></tr> </table>	ai,	i,	oi,	ow.	si,	ei,	oi,	ou.	<i>ai</i>	<i>ei</i>	<i>oi</i>	<i>ou</i>	ay,	by,	boy,	now.	si,	bei,	boi,	nou.	<table style="border-collapse: collapse;"> <tr><td style="padding-right: 10px;"><i>ih,</i></td><td style="padding-right: 10px;"><i>thee,</i></td><td style="padding-right: 10px;"><i>ing.</i></td></tr> <tr><td style="padding-right: 10px;">H h,</td><td style="padding-right: 10px;">T t,</td><td style="padding-right: 10px;">W w.</td></tr> <tr><td style="padding-right: 10px;"><i>h</i></td><td style="padding-right: 10px;"><i>t</i></td><td style="padding-right: 10px;"><i>w</i></td></tr> <tr><td style="padding-right: 10px;">thin,</td><td style="padding-right: 10px;">then,</td><td style="padding-right: 10px;">sing.</td></tr> <tr><td style="padding-right: 10px;">bin,</td><td style="padding-right: 10px;">den,</td><td style="padding-right: 10px;">sip.</td></tr> </table>	<i>ih,</i>	<i>thee,</i>	<i>ing.</i>	H h,	T t,	W w.	<i>h</i>	<i>t</i>	<i>w</i>	thin,	then,	sing.	bin,	den,	sip.
ai,	i,	oi,	ow.																																	
si,	ei,	oi,	ou.																																	
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thin,	then,	sing.																																		
bin,	den,	sip.																																		

U, as in *unit*, *unite*, *duty*, *value*, is a double letter, and is written thus: "yunit, yuneit, diunti, valiu."

Fig. 1860b/c: *ibid.*, excerpts from p.15 and p.24.
 Showing sample texts of EPA 1860, one of them in a script font.

inventer hu iz dis ivniġ amŋ ʒ—Mr Eizak Pitman ov Bab—iz az wʒrdi ov de onor and de respekt ov de men ov everi edj, az de inventerz ov de elektʒo-telegrafi and fotografi.

And ʒ hwei. Bikoz hiz art, tu de sem degri az derz, mits dis wont ov hiumaniti in everi edj. It parteks indid ov de natiur ov beb elektʒo-telegrafi and fotografi, and der iz a konsiderabel amount ov analodji bitwin it and dem, az tu its histori az an invencon, mauer ov its opereconz, and de valiu ov its rezalts. Az beb elektʒo-telegrafi and fotografi ar not sʒ mʒte niu eidiaz, az an impruvment spon eld wʒnz, sʒ iz fonografi an impruvment spon kaligrافي and stenografi hwite wer in ekzistens bifʒr it.

Fonografi sʒstenz a relecon tu sound veri similar tu dat hwite Fotografi heldz tu form. It iz a korekt reprezentacon ov it, and de pʒses iz instantenizsli efekted bei beb. It dsz not rekweir a log and wirisʒm aprentiscep tu master eider art, and hwen wʒns atend, its yusez ar manifold, and ar avelabel bei everibodi. A man meit mek a veri pur portret-penter, hu wud mek a veri gud fotografer; and a veri moderet skolar me bikʒm a gud fonografer; and a fʒrder, der iz nʒ limit—ʒnles it iz self-impepd—tu de ekserseiz ov hiz art.

ilodjikal. Ei woz reversaġ de order ov der relativ impoʒtans, and komperig de greter bei de les. Ei du not klem for bot fotografi az mʒte atencon and regard az hav bin bistʒd spon de Fotografi ov Form, bʒt ei klem for it mʒr atencon—imejurable mʒr. Inazmʒte az de meind itself iz siupirior tu mater, bei sʒ mʒte de mʒr iz de fotografi ov meind siupirior tu de fotografi ov mater. Mater iz ʒnsʒstancal, flitiġ, evanesent. De mest solid bloks ar krʒmbliġ awe everi moment bei de akcon ov disintegʒstig edjensiz, hwite rob dem ov der sʒbetans. Meind iz mʒr sʒstancal dan sʒbstans itself, for it never deiz; its bʒts wil out-liv teim, and rʒn paralel wid eterniti. ʒ Hu kan limit de bʒt or de diġker, or estimet de magnitud and de impoʒtans ov its pouer. Impirial Rom woz wʒns de mistres ov de wʒrld. Her gets wer de sentral fʒsei ov de wʒrld's welb, and pomp, and magnifisens, bʒt her dominion in de proudest dez ov her empeir, never ekstended tu de limits dat hav bin atend bei de filosoferz ov Gris, hwen her Aristotelz and her Platerz ruuld de meindz ov men hu demselvz ruuld de wʒrld. Ei fil ei am ʒnli reizig tu de digniti ov mei sʒbdjekt, de az yet ei bʒt dimli dizeʒ ol its veital impoʒtans. Hwen brenz and empeirz hwite nou rul de wʒrld hav krʒmbeld intu ruinz, de bʒts hwite

LITERARI GLÆNIWZ.

Everi trʒf hwite wi no' and aknoledġ in dis leif, bʒt du not relidġrosli obe, ʒ teken awe from ʒs hwen wi enter de spirital wʒrld. It ʒ teken awe from ʒs bikʒz wi hav no rial afekcon far it; hav nʒfij in our harts tu reten it; for nʒfij kan abeid wid ʒs bʒt hwot haz enterd intu our leif's tru.

A gud man's frendz me forseġ him, or me dei and liv him tu morn. Hiz fortium me fel, or hiz helf deho. Halumni and reprotc me rʒndġrosli atak hiz karakter. In serkʒmstansʒ ov dis

*Bʒt hwen dou moh'st dei pʒezens fell,
 and hwen de sol haf graspt di veit,
 hou fast de diiri cadʒz mell
 bʒnd dei worm and livij leit!
 In di ei feind a nobler berf,
 a glori oʒ de wʒrld ei si!
 and Paradise retrʒnz tu erf,
 and blumz agen for ʒs in di.*

*Hou stʒz and livij In ov Man,
 Pʒedi mer from de bandz ov sin,
 'sij Hou de livij spark drʒt fan
 dat sets mei hart on feir wedin.*

Fig. 1860d: *ibid.*, excerpt from p.129.
 Showing an example of the parentheses with middle ring, to resolve an ambiguity.

elonġetiġ der bodiz. Wʒns in de dismis der telz az yusles apendedjez, and bigin hwot iz kold de pʒses ov insistig (incysting) dat iz, ov relig demselvz ʒp intu a bʒl, and sekritiġ a miuġks ʒver its sʒrfes, hwite in teim develops intu a flei, hoverz ʒver de pond, and iz swolʒd bei sʒm berd. De flei iz didjested, and de libereted serkeria feindz itself in kʒmfortabel kworterz; its cel iz brʒken, and its pʒses tu matiuriti iz ritct.—Dj. *Lewis* in "Kornhil Magazin."

Fig. 1860e: A triple (twelve gross) Gems of Wisdom (ed. Isaac Pitman); London 1860; title and p.5. Showing the EPA 1860 version.

A T R I P E L

(TWELVE GROSS)

DJEMZ OV WIZDOM,

ON

MORAL AND SPIRITUAL SÛBDJEKTS.

SELEKTED FROM ÆE BEST ÆORZ.

SECOND EDITION.

LONDON :

FRED. PITMAN, 20 PATERNOSTER RO, E.C.
W. HWEIT, 36 BLUMZBERI STRAT, W.C.
BAR (BATH): EIZAK PITMAN, FONETIK INSTITIUT.

1860.

THE PHONETIC ALPHABET.

The phonetic letters in the first column are pronounced like the italic letters in the words that follow. The last column contains the names of the letters.

CONSONANTS.	LIQUIDS.
<i>Guttural.</i>	
K k .. leek..... kɛ	Ū ū .. sing..... iŷ
G g .. league... gɛ	N n .. seen..... en
H h .. hay..... etɔ	M m .. seem.... am
Y y .. yet..... yɛ	L l .. fall..... el
	R r .. rare..... ar
<i>Lingual.</i>	VOWELS.
T t .. fate ti	<i>Guttural.</i>
D d .. fade..... di	A a .. am..... at
Ĉ ĉ .. vicious... iĉ	ʌ ʌ .. alms..... s
J j .. vision... ji	E e .. ell..... et
S s .. hiss..... es	ɛ ɛ .. ale..... ɛ
Z z .. his..... zi	I i .. ill..... it
ʃ ʃ .. wreath... iʃ	ʔ i .. eel..... i
ð ð .. wreathe.. ði	<i>Labial.</i>
	O o .. on..... ot
<i>Labial.</i>	Ō ō .. all..... ō
P p .. rope..... pi	ʌ ʌ .. up..... ʌt
B b .. robe..... bi	Ō ō .. ope..... ō
F f .. safe..... ef	U u .. full..... ut
V v .. save..... vi	W w .. food..... wu
W w .. wet..... we	
	DIPHTHONGS: si, ei, oi, ou.
	<i>as heard in ay, by, voice, now.</i>

Fig. 1860f: ibid., excerpt from p.8. — Around 1860, Isaac Pitman tried to propagate the duodecimal system, and in fact used it in some publications like the one shown here. He used turned forms of the digits 2 and 3 as digits for ten and eleven.

De namberij ov de paragrafs bei dszenz and grøsez iz a kontrībuuŷon twardz a yuniversal sistem ov kountij, mæni, wets, and mejurz, best on de namber *twelv* and its mæltipelz. De seinz “**2**,” “**3**” represent de namberz *ten* and *eleven*, and “10” represents wæn dszen; “16,” wæn dszen and siks; 453, for grøz, feiv dszen, and dri; 7,819, seven tripelz, et grøz, wæn dszen and nein; and sɔ on. It gud bi konsiderd a stroŷ argiument for a *twelv* sistem ov notegon dat ðɔ wi prøfes tu rekon bei *tenz*, yet wi kount artikelz in tred, djen-erali, bei de *dszen* and de *grøz*; mek de ķilij konsist ov twelv pens; mejur bei de fut kontenij twelv inçez; and diveid de de intu tu dszen ourz.

Fig. 1860g: *ibid.*, excerpt from p.12 (noted as "10" in the duodecimal system).
The encircled duodecimal number shows clearly that the shape of the duodecimal digit eleven is based on an ezh-shaped digit three is intentional, as the first digit, an "ordinary" unturned digit three, is not ezh-shaped.

10 *Djemz ov Wizdom.*

38. Læv iz ðe leif ov relidjon, and ov ðe sæl, and ov ðe tǣsrtǣ.

39. ðe færst mǣȝon ov relidjon iz tu ʒnderstand hwot iz tru ov God; and ðe sekond iz tu ekspres it in our leivz, and tu kopi it out in our wǣrks: ðe former iz our wizdom, and ðe later iz our gudnes.

3ǫ. ðer iz nǣ strongger simpabi ðan ðát bitwin truþ and gud.

3ǫ. Ol mei leif loȝ,
 ei hav biheld wið mǣst respekt ðe man
 hu niú himself, and niú ðe wǣz bifor him,
 and from amǣȝst ðem tǣȝz konsideretli,
 wið a klir fǣrseit, not a bleindföld kǣredȝ;
 and haviȝ tǣȝzen, wið a stedfast meind
 pǣrsiuð hiz pǣrpos.

40. ðe biȝz ov ðe bodi mǣst in a mejur dei, bifor man kan bi born aniu, or ridjenereted. ðe bodi itself mǣst

Fig. 1864a: *The Reporting Magazine; Vol. 3, 1864: Appendix "Key to the Reporting Magazine", excerpt from p.1: Showing the use of EPA 1860 in 1864.*

THE PHONETIC ALPHABET.

The Phonetic Alphabet consists of 34 letters, namely, the 23 useful letters of the common alphabet (*e, q* and *x* being rejected,) and the 11 new ones below. *J* is used for the French *j* (*zh*), or *g* in *edge*, or *s* in "vision;" hence *dj* represents *J* in *John*, and *dg* in *edge*. *Tç* (*t sh*) represents *ch* in *chess*, and *tch* in *catch*. *Y* and *w* are consonants; *wh* being replaced by *hw*. The vowels *a, e, i, o, u*, have invariably their short sounds, as in *pat, pet, pit, pot, put*. All the other old letters have their usual signification. The italic letters in the words in the third line denote the sounds of the letters.

VOWELS.

<i>Phonotypic.</i>	A s, E s, H i — O o, O o, U u — ʒ s.
<i>Script.</i>	<i>A s E s H i — O o O o U u — ʒ s</i>
<i>Example.</i>	alms, age, air, eat — all, ope, food — son, but.
"	sms, edj, er, it — ol, sp, fud — esn, bst

DIPHTHONGS.

si, ei, oi, ou.	||	Œ ç, R ð, A d, W ŋ.
<i>se ei oi ou</i>	||	<i>Œ ç R ð A d W ŋ</i>
ay, by, boy, now.	||	she, thin, then, sing.
si, bei, boi, nou.	||	çi, ðin, ðen, siȝ.

The double letter *u*, as in *unit unite, duty, value*, is written thus: "yunit, yuneit, diunti, valiu." When *ai, oi*, make a *dissyllabic* diphthong, the second letter is marked with a diæresis; thus, *solfaïȝ, soïȝ*.

The order of the Phonetic Alphabet, and the names of the letters are:

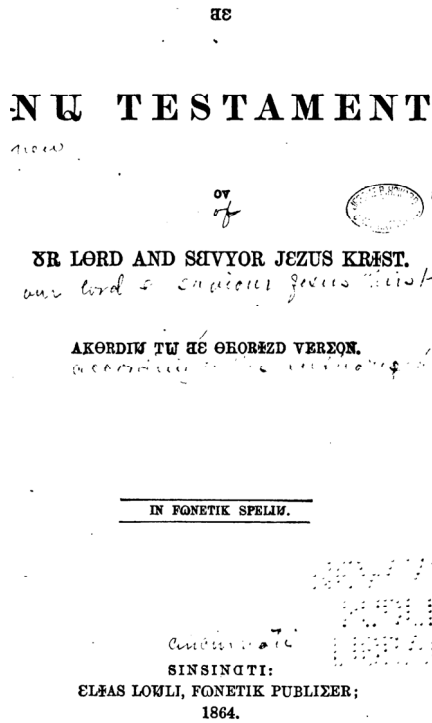
CONSONANTS.

k, g; h; y: t, d; ç, j; s, z; ð, d:
kay, gay; aitch; gay: tee, dee; ish, zhee; ee, zee; ith, thee:
 p, b; f, v; w: ŋ, n, m; l, r.
pee, bee; ef, vee; way: ing, en, am; oi, ar.

VOWELS.

a, s; e, z; i, i: o, o; ʒ, ç; u, u.
at, ah; et, eh; it, ee: ot, awe; ut, ok; oot, oo.

Fig. 1864b: The New Testament, in phonetic spelling; Cincinnati (Ohio) 1864. title; pp. v, viii, 21. Giving an example of the unchanged use of EPA 1855 in Cincinnati for at least 10 years.



viii INTRODUKTORI REMARKS.

As it is spelt in be. This apyringe of the birthe tonge is by cause of tweye thinges: con is forechildren in scole, as enes the usage and maner of alle other nacions, both com- pelled for to leve her owne langage, and for to kon- strowe her lessons and her things a Frensche, and Normans come first into England. Also gentil men- nes children both ywant for to speke Frensche, from the tyme that thei both rokked in her cradle, and kunneth speke, and playe with a childes brooch.— *Higden, who died about 1360.*

As it is in us. This appearing of the birth tonge, is because of two thinges: one is for school, against the usage and maner of all other nations, be [are] compelled (for) to leave their own language, and (for) to con- strowe their lessons and their things on [into] French, and have [done so] some [that] the Normans some [same] first into England. Also gentilmens' speke French from the tyme that the children be [are] taught (for) to speake French, from the tyme that they be [are] rokked in their cradle, and can speake, and play with a child's brooch.

As it is in tu be. His aperiv ov de berb tyn, is bekés ov to tyn; wun is for [bekés] gildren in skol, agénst de yusej, and maner ov ol uder na- jons, be [qr] kompéid (for) tva lev dar on laggewj, and (for) tva konstrod dar- reons and dar tyn on [intu] Frenç, and hav [dun so] sins (dat) de Normans kum [kum] fyrst intva In- gland. Olso jentilmens' gildren be [qr] lot (for) tva dren be [are] taught da be [qr] rok in dar kradl, and kaa spek, and pla wid a gilds broeç.

De ganjes in ortografi sins 1360 hav bin nuernus, and de printiv ov de Bjbl has verid wid dem ol. His last çan, from romänk tu fonetik spelliv, as has bin sen abåt, is not so difiikult for de reder tu master as de transiçon bak tu Higdens tyn, and is but a turo kompleçon ov de wurk dat has bin grådýqall progrésiv for severel sentriçs, namli, de konsistent and filsofikal representaçon ov spoken laggewj.

3. In regird tva de pronunsiçon indikated, we hav endövord tu konförm tu Amerikan yusej as deifind bi Webster and Wuster in dar pronunsiç dikçonariz. At de tyn ov sterioçipiv des pejes, dar is no fonetik dikçonari in print, tu hwig tu refer as a gid so dat de Testament ma agré wid uder wurks in fonetik spelliv; but befór da se de publik i suç a fonetik standard wil be komént, and rapidli hurid tru de pres. Znad dar be diskrepansiç betwén dis and uder publikaçons i lyqd from tr ofis, on de nyçer pensis ov ortospi, dis statement wil eks- plän de kas.

De anjent stjil ov pronunsiçon a serçten klas ov wurds, hwig is still praktiç bi meni reders from de pulpit, namli, *lwood, greved, praed, luked, bleesed*, has so jénérali bin diskontinyvd in de ödinari rediv ov de skriptyçrs, dat we felt full woranted in printiv *lwood, greed, praed, luket, bleest*. But we hav not gon so fqr as tu moderniz de laggewj in de kas ov verbs tçrminativ in (th) - ðus wa

PHONETIC ALPHABET OF THE ENGLISH LANGUAGE.

Each letter has the sound of the italicized letter or letters in the illustrative words.

Letters.	Illustrative Words.	Name.	Letters.	Illustrative Words.	Name.
<i>Long Vowels.</i>					
E e	..... eel	e	P p	..... pale	pæ
E ɛ	..... earth	ɛ	B b	..... bale	be
Ā ā	..... ale	ā	T t	..... tame	te
Ā ɔ	..... air	ɔ	D d	..... dame	dæ
Ā ɔ	..... arms	ɔ	Č č	..... cheer	čæ
Ō ō	..... all	ō	J j	..... jeer	je
Ō ɔ	..... oak	ɔ	K k	..... king, came	kæ
Ō ɔ	..... ooze	ɔ	G g	..... game	gæ
<i>Short Vowels.</i>					
I i	..... ill	it	<i>Continuants.</i>		
E e	..... ell	et	F f	..... fain	fe
A a	..... am	at	V v	..... vain	ve
Ā ā	..... ask	at	Ū ū	..... thigh	ih
O o	..... on	ot	Ī ī	..... thy	ih
U u	..... up	ut	S s	..... seal	es
Ū ū	..... wood	ut	Z z	..... zeal	ze
<i>Diphthongs.</i>					
Ī ī	..... ice	ih	Š š	..... shall	ih
Ō ō	..... oil	oh	K ʒ	..... vision	ʒe
Ō ō	..... owl	oh	<i>Liquids.</i>		
Ū ū	..... durpe	uh	L l	..... lull	el
<i>Coalescents.</i>					
Y y	..... yea	ya	R r	..... rare	er
W w	..... way	wa	<i>Nasals.</i>		
<i>Breathing.</i>					
H h	..... hay	ha	M m	..... main	am
<i>Letters.</i>					
			N n	..... nine	en
			Ū ū	..... sing	ih

The marks of punctuation are the same as in the old orthography, excepting the following changes and additions: the mark of interrogation ? is placed before the first word in a sentence that indicates a query, ? at the end of a sentence indicates doubt, ! laughter, ! surprise, ! sorrow; the inverted ' signifies the omission of a letter.

- Rules of Accent.*
1. Words of two syllables are accented on the first.
 2. Words of three or more syllables are accented on the third from the end; Unless the last syllable but one contain a long vowel or diphthong, or the last syllable begin with f, s, or y,—in which case the accent falls on the last syllable but one.
- Exceptions to these rules are marked with the sign ' placed over the vowel to be accented.
- Words wholly printed in capitals, and French words, (which have no regularly accented syllables,) are not thus marked.

BE GOSPEL AKÖRDIV TU SÄNT MARU.

CHAPTER I.

1. De buk ov de jeneraçon ov Jezus Krjst, de sun ov David, de sun ov Abraham.

2. Abraham begát Ezak; and Ezak begát Jakob; and Jakob begát Jüdas and hiz bredren;

3. And Jüdas begát Farez and Zaru ov Hamar; and Farez begát Ezrom; and Ezrom begát Elram;

4. And Elram begát Aminadab; and Aminadab begát Naáson; and Naáson begát Salmon;

5. And Salmon begát Booz ov Rakab; and Booz begát Obed ov Rab; and Obed begát Jese;

6. And Jese begát David de kíp; and David de kíp begát Sólomon ov her [dat had bin de wif] ov Yurjas;

7. And Sólomon begát Roboam; and Roboam begát Abja; and Abja begát Eisa;

8. And Eisa begát Josafat; and Josafat begát Joram; and Joram begát Ozjas;

9. And Ozjas begát Joatham; and Joatham begát Elkaz; and Elkaz begát Ezekjas;

10. And Ezekjas begát Manáez; and Manáez begát Umion; and Umion begát Josjas;

11. And Josjas begát Jekonjas; and hiz bredren, abót de tyn da weç karid awá tu Babilon;

12. And after da weç brot tu Babilon, Jekonjas begát Salatiel; and Salatiel begát Zerobabel;

13. And Zerobabel begát Abjüd; and Abjüd begát Eljakim; and Eljakim begát Elzer;

14. And Elzer begát Sadok; and Sadok begát Elkim; and Elkim begát Eljüd;

15. And Eljüd begát Eleazar; and Eleazar begát Mañan; and Mañan begát Jakob;

16. And Jakob begát Jozef de huzband ov Mari, ov hom woz born Jezus, ho iz keld Krjst.

17. So ol de jeneraçon from Zaru ov Hamar; and Farez begát Abraham tu David [qr] fortén Ezrom; and Ezrom begát Elram; and Elram begát Aminadab; de kariip awá intva Babilon [qr] fortén jeneraçon; and from de kariip awá intva Babilon untva Krjst [qr] fortén jeneraçon.

18. ¶ Ns de hørt ov Jezus Krjst woz on dis wiz: Hwen az hiz muðer Mari woz eapzéd tu Jozef, befór da kam tu gæðer, se woz frnd wid qild ov de Holi Gost.

19. Ien Jozef her huzband, bep ip a just [man,] and not wiliç tu mak her a publik egzdmpl, woz mjnded tu put her awá privili.

20. But hwil he bet on dez tipz, behóid, de anjel ov de Lord apérd untva him in a drem, saip, Jozef, ðs sun ov David, fer not tu tak untu de Mari dñ wif: fer dát hwig iz konsévd in her iz ov de Holi Gost.

21. And se jal briç fort a sun, and ðs jalt kel hiz nam JEZUS: fer he jal sav hiz pepl from dar sinz.

22. Ns ol dis hwig dun, dat it me be fullfid hwig woz spoken ov de Lord bi de profet, saip,

23. Behóid, a verjin jal be wid qild, and jal briç fort a sun, and ðs jal kel hiz nam Emanyuæl, hwig beip interpreted iz, God wid us. [Ez. 7: 14.]

Fig. 1868a: The Trial of William Rodger (Isaac Pitman; London 1868); p. vi and p.3. Showing the EPA 1868, which reintroduces single letters for some diphthongs and consonant clusters. The encircled letter introduced here is considered a variant form of U+0244 LATIN CAPITAL LETTER U BAR (while typographically it appears as a turned roundtop A).

THE PHONETIC ALPHABET.

The phonetic letters in the first column are pronounced like the italic letters in the words that follow. The last column contains the names of the letters.

CONSONANTS.		<i>Liquids.</i>	
<i>Mutes.</i>		L l ...fall, light.....el	R r...more, right...ar
P p...rope, post.....pi	B b...robe, boast.....bi	<i>Coalescents.</i>	
T t...fate, tip.....ti	D d...fade, dip.....di	W w...wet, quit.....we	Y y...yet, young.....ye
© c...cheap, fetch.....ce	J j...jump, bridge.....je	<i>Aspirate.</i>	
K k...leek, cane.....ke	G g...league, gain.....ge	H h...hay, house.....eg	
<i>Continuants.</i>		VOWELS.	
F f...safe, fat.....ef	V v...save, vat.....vi	<i>Guttural.</i>	
R r...wreath, thigh...it	ð ð...wreathe, thy...ði	A a...am, fast, far...at	ʌ ʌ...alms, father...s
S s...hiss, seal.....es	Z z...his, zeal.....zi	E e...ell, any, her...et	ɛ ɛ...ale, fair, bear...e
ʃ ʃ...vicious, she .....if	ʒ ʒ...vision, pleasure...zi	I i...ill, pity, filial...it	ɪ ɪ...eel, eat, mere...i
<i>Nasals.</i>		<i>Labial.</i>	
M m...seem, met.....em	N n...seen, net.....en	O o...on, not, nor...ot	ʋ ʋ...up, son, cur...vt
ŋ ŋ...sing, long.....inj		ɔ ɔ...all, law, ought...o	σ σ...ope, coat, pour...σ
		U u...full, foot.....ut	U u...do, food, tour...u
DIPHTHONGS: F j, ʃ ɝ, U ɥ.			
as heard in by, now, new.			

3

"William Rojer (Rodger); ker ov Mesierz Tinli (Tinley) and Spnz, 7 Water strit, Liverpool," woz duji enterd in de *Fenotipik Jernal* for Februari, 1848, pej 72. Hi enterd de servis ov dis ferm in 1844, at de ej ov fiftin.

Wi hav nɔ rekord ov him dʒriŋ 1849, hwen hi woz droiŋ nɔr de ekspirɔʃon ov hiz fiv yɔrɔz' aprentisʃip; bʊt dʒriŋ dis yɔr it apɔrɔz dat hi formd de deʒɔn ov bikɔmɔŋ a travelɔŋ profesɔnal fenografɔk lektʃrɔr and tɔʒɔr. Hi kɔmɔst in de tɔnz ov Edinbɔrɔ and Dalkit (Dalkeith). ʒr fɛrst kɔnsɔjnmɛnt ov fenografɔk instrɔkʃon buks for hiz pupɔlz, woz med tu him in Februari, 1850, and forwarded tu Edinbɔrɔ. Hi woz sɔplɔd wið instrɔkʃon buks for tʊf yɔrɔz and a haf: de akʃnt had ðen inkrist tu P 67. Az wi kud get nɔ remitanseɔz, bʊt ɔnli promizeɔz tu pe, de akʃnt woz klɛzd in Julɔ, 1852. Bʊt bisɔdz promizeɔz, hi sent kopiz ov sɔm tɔtel didz ov properti hwiç wud sun fɔl intu hiz pozeʃon, in order tu ale ʒr firz dat wi wer inkɔrɔŋ a bad det. ʒiz peperz wer mir fabrikeʃonɔz, az wi afterwardz lɛrnd, on bikɔmɔŋ akwented wið hiz famili, hu ar ol respektabel and wrɔdi pipel.

Hi kontinʊd tu lektʃr and tɔʒ Fenografɔ in Edinbɔrɔ and Dalkit for mɛr ðan a yɔr. An entri in hiz akʃnt respektɔŋ a parsel ov instrɔkʃon buks sent 26 Julɔ, 1851. "tu remen at de stefon (Edinbɔrɔ) til kold for," natʊrali eksɔtɛd nɔ sɔspɔʃon, it biɔŋ a kɔmɔn okɔrens. Wi hav in dis prezɛnt yɔr lɛrnd de rizon for dis prekɔʃon tu prezɛnt hiz adres from biɔŋ nɔn.

Sɔdenli ʒr talented and sɔkʃesfʊl lektʃrɔr adrest ɔs from Berik-on-Twid (Berwick-on-Tweed), and eksplɛnd de kɔz ov hiz krosɔŋ de border—ov kɔrs hi did not intimet dat ðer woz enɔʃɔŋ ov de karakter ov a "fɔt" in it—hɔ seɔŋ dat hi kud perfekt hiz Edinbɔrɔ and Dalkit pupɔlz ʃru de pɛst, hwɔl hi rezd and tɔt freʒ klaseɔz in Berik;—a veri eksɔlent arenjment wi tɔt.

Dʒriŋ de fɔleɔŋ ʃri yɔrɔz hi wrɔkt hiz we sʃt ʃru de tɔnz ov Nortʊmberland and Dɔrham, lektʃrɔŋ on Fenografɔ, and tɔʒɔŋ de art in Anik (Alnwick), Morpɛt, Nort

Fig. 1871a: The Other Life (William Holcombe); London 1871; p.2 and p.8.

Showing the 1871 form of EPA 1868.

Compared with the original EPA 1868, one character is dropped, and for one character another meaning is assigned. From an encoding point of view, this version has no features (esp. case mapping) which must be handled differently from EPA 1868; therefore it is subsumed under EPA 1868.

THE PHONETIC ALPHABET.

The phonetic letters in the first column are pronounced like the italic letters in the words that follow. The last column contains the names of the letters.

CONSONANTS.	
<i>Mutes.</i>	
P p... <i>rope, post</i>.....pi	B b... <i>robe, boast</i>.....bi
T t... <i>fate, tip</i>.....ti	D d... <i>fade, dip</i>.....di
Q q... <i>cheap, fetch</i>.....qs	J j... <i>jump, bridge</i>.....js
K k... <i>leek, cane</i>.....ke	G g... <i>league, gain</i>.....gs
<i>Continuants.</i>	
F f... <i>safe, fat</i>.....ef	V v... <i>save, vat</i>.....vi
H h... <i>wreath, thigh</i>.....hf	th... <i>wreath, thy</i>.....thi
S s... <i>hiss, seal</i>.....es	Z z... <i>his, zeal</i>.....zi
sh... <i>vicious, she</i>.....shif	zh... <i>vision, pleasure</i>.....zhi
<i>Nasals.</i>	
M m... <i>seem, met</i>.....em	N n... <i>seen, net</i>.....en
W w... <i>sing, long</i>.....iw	
DIPHTHONGS: <i>ƒ</i> j, <i>u</i> u, OU ou, OI oi.	
<i>as heard in by, now, now, boy.</i>	

Liquids.

L l...*fall, light*.....el

R r...*more, right*.....ar

Coalescents.

W w...*wet, quit*.....ws

Y y...*yet, young*.....ys

Aspirate.

H h...*hay, house*.....eq

VOWELS.

Guttural.

A a...*am, fast, far*.....at

ʌ s...*alms, father*.....s

E e...*ell, head, any*.....et

ɛ e...*ale, air, bear*.....s

I i...*ill, pity, filial*.....it

ɪ i...*eel, eat, mere*.....i

Labial.

O o...*on, not, nor*.....ot

o...*all, law, ought*.....o

ʊ u...*up, son, cur*.....ʊt

o...*ope, coat, pour*.....o

U u...*full, foot*.....ut

U u...*do, food, tour*.....u

nomena ekzist in de ʒder wɔ:rd, j du not nɔ:, nor iz it esenʒal dat j ʒud inkwɔ:ʒ."

. And sɔ: men pas from a temporal tu an eternal stet ov biig in a strenj apaʒi respektiʒ sɔ:bjekts ov suprim valɔ:, az ignorant ov de futɔ:ʒ dat awets dem az de ʒnborn beb iz ov de wɔ:rd intu whiʒ hi wil bi ʒferd.

Iz dis riʒt? Iz it nesesai? Iz it inevitabel?

De skeptikal filosofer afermz dat der ar pozitiv limiteʒonz tu human ʒɔ:t; dat nɔ: posibel sʒentifik development or reserʒ kan ever lid ʒs tu a nolej ov de sɔ:l and its destiniʒ; dat de ekzistens ov a spiriʒtɔ:ʒ wɔ:rd iz a mir hipotesis, and ol ʒioloji de of-spriʒ ov drimi abstrakʒon and jdel spekuʒeʒon.

De Kristian konsidz de ʒniʒtnes and fiʒelnes ov de human ʒnderstandiʒ, and korekti inferz from it de nesesity ov reveʒeʒon. Hi akseptz de Wɔ:rd ov God az de reveʒeʒon ov a moral lɔ:. Afurd ov a blesed immortaliti, hi asks for nɔ: speʒal ʒnfɔ:diʒ ov de lif tu kɔ:m. Indid hi perswedz himself dat God haz intenʒonali and wiʒzli kept ʒs in ignorans ov de lɔ:ʒ and fenomena ov de spiriʒtɔ:ʒ wɔ:rd: and dat it iz best for ʒs tu nɔ: litel and ʒiʒk litel ov whot simz tu bi konsild and forbiden ground.

Iz not dis a hesti konkluzon, an ʒnfounded asɔ:m-

Fig. 1873a: The Future of the English Language: An Argument for a Spelling Reform; William E. A. Axon, London 1874 (reprinted from the "Quarterly Journal of Science" for July 1873); p.12/13.
 Showing the 1871 subset of EPA 1868 in different fonts and styles. Apparently, two lines are lost in the scanning process where the image shows a white gap in the middle.

**A VIEW OF THE PHONETIC ALPHABET,
 IN VARIOUS STYLES OF WRITING AND PRINTING.**

CONSONANTS.							VOWELS.						
Examples	Roman.	Old English.	Italic.	Script	Short-hand.	Name.	Examples	Roman.	Old English.	Italic.	Script.	Short-hand.	Name.
peep	P p	Þ þ	P p	P p	∩	pe	pat	Λ a	Α a	A a	Α a	|	at
bib	B b	B b	B b	B b	∩	bee	alms	Α β	Α α	Α α	Α α	|	ab
right	T t	T t	T t	T t	|	tee	pet	E c	E c	E e	E c	|	et
doed	D d	D d	D d	D d	|	dee	age	E ε	E ε	E ε	E ε	|	eh
church	C c	C c	C c	C c	/	chay	pit	I i	I i	I i	I i	|	it
judge	J j	J j	J j	J j	/	jay	eat	U i	I i	I i	I i	|	eo
cake	K k	K k	K k	K k	—	kay	pot	O o	O o	O o	O a	|	ot
gig	G g	G g	G g	G g	—	gay	all	Ω ω	Ω ω	Ω ω	Ω a	|	aw
faith	F f	F f	F f	F f	∩	ef	but	Ϝ ϝ	Ϝ ϝ	Ϝ ϝ	Ϝ ϝ	|	ut
bathe	Æ æ	Æ æ	Æ æ	Æ æ	(	thee	ooze	W w	W w	W w	W w	|	oo
sauce	S s	S s	S s	S s	o	ess	<i>DIPHTHONGS.</i>						
size	Z z	Z z	Z z	Z z	o	zee	my	Æ i	Æ i	Æ i	Æ i	v|	eye
ship	Σ ς	Σ ς	Σ ς	Σ ς	∩	ish	new	U u	U u	U u	U y	∩	you
azure	Z z	Z z	Z z	Z z	∩	zhee	The diphthongs in "ay (yes), boy, boil, now, noun," are written by the single letters that represent their elements, thus: ai | oi | ou | The Phonetic Alphabet consists of 38 letters, namely, the 23 useful letters of the common alphabet (c, g, and x being rejected,) and 15 new ones. The vowels a, e, i, o, u have invariably their short sounds, as in pat, pet, pit, pot, put. All the other old letters have their usual signification. SPECIMEN OF PHONETIC PRINTING. Bǐ de Fonetik Alfabet eni person, old or ysnj, me bi tot tu rǎd, boǝ in fonetik and in ordinari buks, in dri mǎnts,—ai, ofen in twenti ourz' instrǝkǝn,—a task whiq iz rerli akomplǝjt in dri yǝrz ov toil bǝ de old alfabet. What fǝder or tiger wil not hel dis gret bum tu edykeǝn?—dis pouerful mǝǝin for de difyǝn ov nolej!						
main	M m	M m	M m	M m	(	em							
noon	N n	N n	N n	N n	∩	en							
sing	U u	U u	U u	U u	∩	ing							
lull	L l	L l	L l	L l	(	el							
roar	R r	R r	R r	R r	∩	ar							
way	W w	W w	W w	W w	∩	way							
yea	Y y	Y y	Y y	Y y	∩	yea							
hay	H h	H h	H h	H h	∩	aitch							

Fig. 1880a: Das Buch der Schrift, enthaltend die Schriftzeichen und Alphabete aller Zeiten und aller Völker des Erdkreises (Carl Faulmann, Wien 1880; reprint Nördlingen 1985; ISBN 392156851X); p.240. Showing the 1871 subset of EPA 1868.

I. PITMAN'S ENGLISCHE PHONOGRAPHIE.

Vokale.

Antiqua	Cursiv	Schreib-schrift	Steno-graphie	Antiqua	Cursiv	Schreib-schrift	Steno-graphie	Antiqua	Steno-graphie	Antiqua	Steno-graphie
À a	<i>Ha</i>	<i>A a</i>	·|	A a	<i>A a</i>	<i>A a</i>	·|	i, ay	·|	woh	·|
È e	<i>E e</i>	<i>E e</i>	·|	E e	<i>E e</i>	<i>E e</i>	·|	oi, oy	·|	woo	·|
Ì i	<i>I i</i>	<i>I i</i>	·|	I i	<i>I i</i>	<i>I i</i>	·|	ow	·|	yah	·|
Ò o	<i>O o</i>	<i>O o</i>	·|	O o	<i>O o</i>	<i>O o</i>	·|	wah	·|	yeh	·|
Û u	<i>U u</i>	<i>U u</i>	·|	U u	<i>U u</i>	<i>U u</i>	·|	weh	·|	yee	·|
Û u	<i>U u</i>	<i>U u</i>	·|	U u	<i>U u</i>	<i>U u</i>	·|	wee	·|	yaw	·|
Û u	<i>U u</i>	<i>U u</i>	·|	U u	<i>U u</i>	<i>U u</i>	·|	waw	·|	yoo	·|

Konsonanten.

Antiqua	Cursiv	Schreib-schrift	Steno-graphie	Antiqua	Cursiv	Schreib-schrift	Steno-graphie	Antiqua	Cursiv	Schreib-schrift	Steno-graphie
P p	<i>P p</i>	<i>P p</i>	∖	F f	<i>F f</i>	<i>F f</i>	∖	M m	<i>M m</i>	<i>M m</i>	∖
B b	<i>B b</i>	<i>B b</i>	∖	V v	<i>V v</i>	<i>V v</i>	∖	N n	<i>N n</i>	<i>N n</i>	∖
T t	<i>T t</i>	<i>T t</i>	|	H h	<i>H h</i>	<i>H h</i>	(	W w	<i>W w</i>	<i>W w</i>	∖
D d	<i>D d</i>	<i>D d</i>	|	Æ æ	<i>Æ æ</i>	<i>Æ æ</i>	(	L l	<i>L l</i>	<i>L l</i>	∖
G g	<i>G g</i>	<i>G g</i>	/	S s	<i>S s</i>	<i>S s</i>	)o	R r	<i>R r</i>	<i>R r</i>	∖
J j	<i>J j</i>	<i>J j</i>	/	Z z	<i>Z z</i>	<i>Z z</i>	)o	W w	<i>W w</i>	<i>W w</i>	∖
K k	<i>K k</i>	<i>K k</i>	—	Σ s	<i>Σ s</i>	<i>Σ s</i>	)	Y y	<i>Y y</i>	<i>Y y</i>	∖
G g	<i>G g</i>	<i>G g</i>	—	Ʒ z	<i>Ʒ z</i>	<i>Ʒ z</i>	)	H h	<i>H h</i>	<i>H h</i>	∖

Nach dem Standard-Alphabet bedeu-
ten obige Zeichen: *ā, ē, ī, ō, ū, ei,*
ā, ē, ī, ō, ū, yu, p, b, t, d, tš, dž, k, g,
f, v, th, ð, s, z, š, ž, m, n, ñ, l, r, w, y, h.

Fig. 1880b: On Spelling (M. Müller, London 1880); p.46: Showing an example using the 1871 subset of EPA 1868. The text claims that Isaac Pitman's "Phonetic Journal" is distributed by 12,400 copies in 1880.

If ei hav spoken stroglī in sypört ov Mr Pitman'z sistem, it iz not beköz on ol points ei konsider it siuprior tu de sistemz preperd bei vder reformerz, hu ar deli inkrišij in nšumber; bst gifi beköz it haz bīn tested so larjli, and haz stud de test vel. Mr Pitman'z *Fonetik Jsrnal* haz nou [1880] bīn psblist tertiet yrz, and if it iz non dat it iz psblist wikli in 12,400 kopiz, ič kopi reprezentij at līst for or feiv rjderz, it me not sīm so veri fulif, after ol, if wī imajin dat đer iz sēm veital pouer in đat insignifikant jerm.

Fig. 1888a: The Phonetic Journal, vol. 47 (London 1888); excerpt from p.1.
 Showing an again reduced version of EPA 1868 (however with no new case pairings; thus this stage can still be subsumed under EPA 1868).

THE PHONETIC ALPHABET.

The Phonetic Alphabet consists of 36 letters, namely, the 23 useful letters of the common alphabet (*e, q, and x* being rejected,) and the 13 new ones below. The vowels *a, e, i, o, u* have invariably their short sounds, as in *pat, pet, pit, pot, put*. All the other old letters have their usual signification. The italic letters in the words in the fourth line denote the sounds of the letters.

VOWELS.							CONSONANTS.						
A a,	E e,	(E e)	Ɔ ɔ,	Ɔ σ,	Ɔ u:	Ɔ x.	Ɔ ç,	Ɔ ʃ,	Ɔ ʈ,	Ɔ ʂ,	Ɔ ʐ,	Ɔ ʑ.	
A a,	E e,	(E e)	Ɔ ɔ,	Ɔ σ,	Ɔ u:	Ɔ x.	Ɔ ç,	Ɔ ʃ,	Ɔ ʈ,	Ɔ ʂ,	Ɔ ʐ,	Ɔ ʑ.	
<i>A a,</i>	<i>E e,</i>	<i>(E e)</i>	<i>Ɔ ɔ,</i>	<i>Ɔ σ,</i>	<i>Ɔ u:</i>	<i>Ɔ x.</i>	<i>Ɔ ç,</i>	<i>Ɔ ʃ,</i>	<i>Ɔ ʈ,</i>	<i>Ɔ ʂ,</i>	<i>Ɔ ʐ,</i>	<i>Ɔ ʑ.</i>	
alms,	age, air,	pet,	eat:	all,	ope,	food:	son, but.	chair,	thin,	then,	shoe,	vision, sing.	
smz,	ej, er,	pet,	jt:	ol,	op,	fud:	sxn, bst.	çer,	ʃin,	ʈen,	ʂu,	vigon, .sing.	

The order of the Phonetic Alphabet, and the names of the letters are,

CONSONANTS:—p, b; t, d; ç, j; k, g: f, v; ʃ, ʈ; s, z; ʃ, ʐ: m, n, ɳ: l, r: w, y: h.
pee, bee; tee, dee; chay, jay; kay, gay: ef, vee; ith, thee; es, zee; ish, zhee: em, en, ing: el, ar: way, yay: aitch.

VOWELS:—a, æ; e, ε; i, i; o, ω; x, σ; u, u.
at, ah; et, eh; it, ee: ot, awe; ut, oh; üt, oo.

DIPHTHONGS:—ei, iu, ou, ai, oi.
as in by, new, now, ay, boy.

Fig. 1888b/c: *ibid.*, enlarged parts from the same excerpt (to show the exact letterforms).

A a,	E e,	(E e)	Ɔ ɔ:	Ɔ σ,	Ɔ u	
A a,	E e,	(E e)	Ɔ ɔ,	Ɔ σ,	Ɔ u	
<i>A a,</i>	<i>E e,</i>	<i>(E e)</i>	<i>Ɔ ɔ,</i>	<i>Ɔ σ,</i>	<i>Ɔ u</i>	
alms,	age, air,	pet,	eat:	all,	ope,	food:
smz,	ej, er,	pet,	jt:	ol,	op,	fud:

CONSONANTS.

Ɔ x.	Ɔ ç,	Ɔ ʃ,	Ɔ ʈ,	Ɔ ʂ,	Ɔ ʐ,	Ɔ ʑ.
Ɔ x.	Ɔ ç,	Ɔ ʃ,	Ɔ ʈ,	Ɔ ʂ,	Ɔ ʐ,	Ɔ ʑ.
Ɔ x.	Ɔ ç,	Ɔ ʃ,	Ɔ ʈ,	Ɔ ʂ,	Ɔ ʐ,	Ɔ ʑ.
son, but.	chair,	thin,	then,	shoe,	vision,	sing.
sxn, bst.	çer,	ʃin,	ʈen,	ʂu,	vigon,	sin.

**ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹**

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

Please read Principles and Procedures Document (P & P) from <http://www.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://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

A. Administrative

1. Title:	<i>Proposal to encode characters for the English Phonotypic Alphabet (EPA) in the UCS</i>
2. Requester's name:	<i>Karl Pentzlin</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>Expert contribution</i>
4. Submission date:	<i>2010-07-12</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<input type="checkbox"/> <i>Yes</i>
(or) More information will be provided later:	<input type="checkbox"/>

B. Technical – General

1. Choose one of the following:		
a. This proposal is for a new script (set of characters):	<input type="checkbox"/> <i>No</i>	
Proposed name of script:		
b. The proposal is for addition of character(s) to an existing block:	<input type="checkbox"/> <i>Yes</i>	
Name of the existing block:	<i>Latin Extended-D; Supplemental Punctuation; Number Forms</i>	
2. Number of characters in proposal:	<input type="checkbox"/> <i>43</i>	
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary <input type="checkbox"/>	B.1-Specialized (small collection) <input checked="" type="checkbox"/>	B.2-Specialized (large collection) <input type="checkbox"/>
C-Major extinct <input type="checkbox"/>	D-Attested extinct <input type="checkbox"/>	E-Minor extinct <input type="checkbox"/>
F-Archaic Hieroglyphic or Ideographic <input type="checkbox"/>	G-Obscure or questionable usage symbols <input type="checkbox"/>	
4. Is a repertoire including character names provided?	<input type="checkbox"/> <i>Yes</i>	
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	<input type="checkbox"/> <i>Yes</i>	
b. Are the character shapes attached in a legible form suitable for review?	<input type="checkbox"/> <i>Yes</i>	
5. Fonts related:		
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>The author at http://www.pentzlin.com/EPACrude.ttf (That font is what its name implies. It is intended to be replaced by one that resembles the style of the representative glyphs of other Latin letters when the proposal is accepted.)</i>	
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	<i>Released into the Public Domain by the author</i>	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<input type="checkbox"/> <i>Yes</i>	
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<input type="checkbox"/> <i>Yes</i>	
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)?	<input type="checkbox"/> <i>Yes</i>	
	<i>Special casing of Latin letters</i>	

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 <http://www.unicode.org/Public/UNIDATA/UCD.html> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

¹ Form number: N3702-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)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? If YES explain		No
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.)? If YES, with whom? If YES, available relevant documents:		No
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	see text	Yes
4. The context of use for the proposed characters (type of use; common or rare) Reference:	see text	Rare
5. Are the proposed characters in current use by the user community? 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? If YES, is a rationale provided? If YES, reference:	To keep them in line with similar characters	Yes
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? If YES, is a rationale for its inclusion provided? If YES, reference:		No
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? If YES, is a rationale for its inclusion provided? If YES, reference:		No
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character? If YES, is a rationale for its inclusion provided? If YES, reference:		No
11. Does the proposal include use of combining characters and/or use of composite sequences? 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? If YES, reference:		No
12. Does the proposal contain characters with any special properties such as control function or similar semantics? If YES, describe in detail (include attachment if necessary)		No
13. Does the proposal contain any Ideographic compatibility character(s)? If YES, is the equivalent corresponding unified ideographic character(s) identified? If YES, reference:		No