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Universal Multiple-Octet Coded Character Set
International Organization for Standardization
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1. Introduction. A number of 18th-and 19th-century orthographies exist for Albanian; one of the most interesting from a typographic point of view is called Vithkuqi ([viθkucçi]), from the town it was devised in. It is also sometimes called after its inventor, Naum P. Veqilharxhi ([vecçilhardʒi]), and has been known by various spellings of the town, Büthakukye or Beitha Kukju. The script was devised between 1824 and 1845, and was broadly phonemic, though it lacked specific letters for four of the modern Albanian phonemes. Recently some revivalist effort has been made for artistic and cultural purposes, in which modern equivalents for these gaps have been proposed. This proposal includes characters for this purpose as well as the characters attested from the mid-19th century.

The script first appeared in Veqilharxhi's Albanian spelling book in 1844, which was published in an expanded version in the following year. A copy of the expanded work was discovered in Athens in the Gennadius Library, and was reprinted in 1983. According to Robert Elsie, Vithkuqi "was also the first and only one of the original Albanian alphabets of the period to have been printed in book form." The script was known to Albanian folklorist Spiro Dine, who learned it as a child, and was mentioned by the Austrian consul in Janina, Georg von Hahn in his three-volume work, *Albanesische Studien*.

I worked with the late Robert Elsie preparing the previous version of this proposal, which never benefitted from his review due to his untimely death. He had written on the Vithkuqi script in Elsie 2017, and I will repeat the introductory material here:

> Naum Veqilharxhi (1797-1846), was one of the first nationalist figures to formulate the ideals and objectives of the Albanian nationalist movement in its budding stages. He also devoted himself to the creation of an original Albanian alphabet. Veqilharxhi stemmed of a family from the village of Bredh near Vithkuq in the Korça region. His father emigrated to the island of Ithaca in Greece where Naum was born in December 1797. The Ionian isles were taken over by Britain in 1811 and Naum Veqilharxhi and his two brothers seem to have acquired British citizenship there. A few years later, he and his brothers moved to Romania, which was the most popular destination for young Albanians in search of work and a better life. In 1821, he seems to have taken part in a Wallachian uprising against the Turks, and spent the rest of his life as a lawyer, as far as is known, in the port of Brăila on the Danube. He died in Constantinople around 1846. Albanian nationalist tradition has it that he was poisoned at the hands of Greek Orthodox fanatics linked to the patriarch of Constantinople, but there does not seem to be any concrete proof of this allegation. It is, however, known that the patriarchate was very much at odds with all expressions of non-Greek nationalism in the Balkans.

In a letter that Naum Veqilharxhi circulated in Greek, he pointed to the backwardness and misery of the Albanians as a result of centuries of Turkish rule, and stressed the need for a new Albanian alphabet as a means of overcoming this stagnation and of uniting the country. Moral and political decay arose in particular from "neglect in the cultivation of our national language and its replacement by foreign languages." But how was the Albanian language to be cultivated without an alphabet acceptable to all religious communities, i.e. to Muslim, Orthodox and Catholic Albanians?

Around 1824 or 1825, Veqilharxhi began working on a 33-letter alphabet of his own invention. The idea of an Albanian spelling book, using this alphabet, was probably inspired by the spelling book of the Bulgarian educator Petar Beron (1799-1871), with whom Veqilharxhi was in contact in Romania. The Bulgarian spelling book, known as the *Riben Bukvar* [Fish Primer] because of the fish illustration on the back cover, was published in Kronstadt (Braşov) in 1824 and, as the first non-religious publication in Bulgarian literature, it was of great influence.

Veqilharxhi printed the first eight-page version of his Albanian spelling book, in his new script, in 1844. This tiny booklet, entitled *Fort i shkurtër e i përdorshim ëvetar shqip, për çdo sicillë qëdo të mpsonjë të kënduarit e të shkruarit bukur shqip* (Very Small and Useful Albanian Spelling Book for Everyone Who Wishes to Learn to Read and Write Albanian Well), was distributed throughout southern Albania, from Korça to Berat, and was received, as it seems, with a good deal of enthusiasm. At the end of the following year, the booklet was augmented to a 48-page edition, entitled *Fare i ri ëvetar shqip për djelm nismëtorë nxjerë e dhënë mbë dritë tani herën e parë, për djem të vegjël me një të zgjedhur nga disa gjë të mirash e të fitimëshme* (Very New Albanian Spelling Book for Elementary Schoolboys Published Now for the First Time for Young Boys with a Selection of Some Good and Profitable Things). A copy of this rare edition, long thought lost, was discovered in the Gennadius Library in Athens and was reprinted in 1983.

The significance of Veqilharxhi's alphabet, which reminds one at first glance of a type of cursive Armenian, lies in the fact that it was not connected to the traditions of any particular religious community (as are Greek and Arabic script). As a politically neutral creation, it might have found acceptance among all Albanians, had it survived the test of time. It was also the first and only one of the original Albanian alphabets of the period to have been printed in book form.

The Albanian folklorist Spiro Dine (1844-1922) reported that he learnt Veqilharxhi's alphabet as a child in the Vithkuq region. It was also known to the Austrian consul in Janina, Johann Georg von Hahn (1811-1869), who referred to it in his three-volume *Albanesische Studien* (Albanian Studies), Jena 1854, saying: "… an attempt at composing [an Albanian alphabet] was actually made a few years ago by an Albanian called Büthakukje [i.e. Vithkuq] who seems to have had no idea of the existence of the present [i.e. Todhri] alphabet. He invented a number of random letters for the sounds in his language and had his work printed. It was included in Auer's comparative tables."

However, the resonance of this original alphabet was in fact limited, due primarily to the author's premature death one year after the second edition of his spelling book, but also perhaps to financial and technical considerations. In the mid-nineteenth century, when publishing was making great strides even in the Balkans, a new script required a new font for printing which would have resulted in added costs for any prospective publisher. As such, although reasonably phonetic and denominationally neutral, Veqilharxhi's alphabet never took hold.

Despite the fact that Latin won the day in Albanian orthography, and in connection with the last sentence above, it is worth citing a note from a private correspondence between Robert Elsie and Deborah Anderson, in which he described the importance of the Vithkuqi and Todhri scripts.

Both of these scripts are known to educated Albanians and are mentioned briefly in school education in Albanian literature courses. However, there is little information about them beyond this. They are both of great cultural significance to Albanians and should not be forgotten. The Veqilharxhi script is better known because there was a 19th century book publication in it. The Todhri script was used in handwritten letters and communications in central Albania. I have recently found an indication that it was still being used by an old woman, Dona Xhuvani, in Elbasan who died about 1930.

2. Processing. Vithkuqi is a simple, casing alphabetic script written from left to right horizontally. There is no ligation. Several characters make use of non-productive diacritics and have been encoded atomically for simplicity and to reflect their phonemic status.

3. Script and character names. Faulmann (who was followed by Taylor and Diringer) erroneously considered "Büthakukye" to be a form of Veqilharxhi's name, though it refers to the place-name Vithkuqi (now Vithkuq). The names used for the characters here are based on those written in Vithkuqi and Greek script in Veqilharxhi 1844, with *ƀ* written as BB, *ç* as CH, *e* as EI, *ë* as E, and *ħ* as HH. See Figure 3.

4. Numerals and punctuation. European digits and punctuation are used with Vithkuqi.

5. Traditional repertoire. Examination of the 19th-century texts shows three anomalies vis à vis modern Albanian orthography.

5.1. Two letters *B*. There are two letters B in Vithkuqi, 𐐔𐐔 *Ƀƀ* BBE and 𐐆𐐆 *Bb* BE. Upper-case 𐐔 BBE is attested in the text available: 𐐔𐐯𐐫𐐯𐐲 *Ƀukur* 'beautifully', 𐐔𐐳𐐮𐐪𐐲𐐲𐐮𐐪 *Ƀëntorit* 'maker, creator', 𐐔𐐲𐐬𐐬𐐲 *Ƀredhi* (a place-name), and 𐐔𐐲𐐬𐐬𐐬𐐯𐐲 *Ƀredhasi* (a person from Bredhi). Upper-case 𐐆 BE appears in the word 𐐆𐐯𐐴𐐫𐐯𐐫𐐲 *Bythkuqi* (the place-name Vithkuqi). This place-name means 'red butt', where 𐐫𐐯𐐫𐐲 *kuqi* ([ˈkucçi]) is 'red' and where 𐐆𐐯𐐴𐐳 *bythë* 'butt' has dialect forms *vithë* [ˈviθə] and *bythë* [ˈbyθə]. Whether the phoneme was /β/ and then split into /v/ and /b/ or whether the letter was devised as polyvalent is a matter for historians of Albanian phonology. Whatever the reason, there exist two letters B in Veqilharxhi's alphabet. Lower-case forms for both BBE and BE have been found: in Figure 5 the word *mbë* is written both 𐐛𐐔𐐳 *mƀë* and 𐐛𐐆𐐳 *mbë* . It appears that BBE is used less often than BE is, which is why the spelling with H has been used for it. (Perhaps this is why lowercase BBE does not appear in all of the example alphabets.) See Figures 1–5.

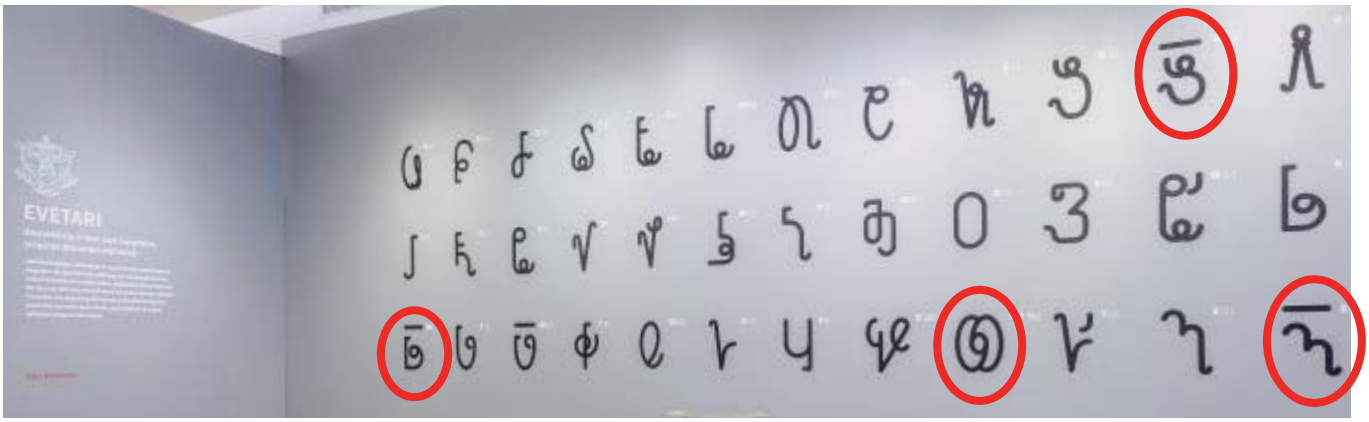
5.2. Two letters *H*. In general the letter 𐐬𐐬 *Hh* is used, but in three instances another letter, 𐐓𐐙𐐪 *Ħħ*, is found. This is found in 𐐘𐐬𐐫𐐲𐐯𐐪𐐫𐐬𐐲𐐲 *Veqilħarçi* (for *Veqilharxhi*, where the second element is a Turkish loan from *harcı* 'mortar'), in the Turkish loanword 𐐔𐐫𐐪𐐪 *ƀaħt* 'fate', and in the name of Noah's son 𐐓𐐙𐐫𐐛 *Ħam*. In this proposal the name given to this letter is HHA. See Figure 10.

5.3. Semi-consonant *Ĩ*. The Albanian phoneme *gj* [ɟj] is not written with a single letter in the 19th-century materials, but as a digraph with a special form of 𐐲 *i*: 𐐳𐐲𐐲 *gĩ*. In this proposal the name given to this letter is IJE. This letter follows both 𐐳 *g* and 𐐔 *j*; see both 𐐳𐐲𐐲 *gĩ* and 𐐔𐐲𐐲 *jĩ* in the Tenth Commandment in Figure 9.

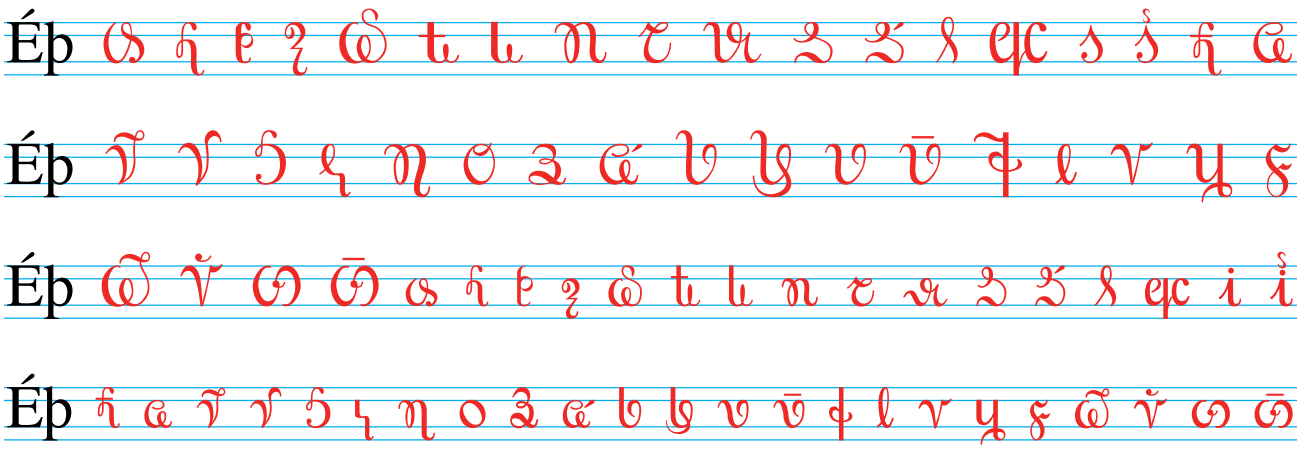
6. Modern repertoire. Modern interest in the older Albanian scripts naturally attracts innovation related to modern orthography. (We have seen similar concerns from modern users of Old Hungarian script.) One artist from Kosovo, Edon Muhaxheri, began his research on the Vithkuqi script with the tables found in Faulmann's 1880 *Das Buch der Schrift* (see Figure 1). Unfortunately some errors in Faulmann's analysis led Muhaxheri to make a few errors but he made use of one of the four diacritical marks used in Vithkuqi to extend his alphabet. Details about the previous version of his alphabet are given in N4854.

Given below is a photograph of the most recent repertoire; the new additions are circled.

The alphabet has given here is: 𐐎 *a*, 𐐏 *b*, 𐐐 *c*, 𐐑 *ç*, 𐐒 *d*, 𐐓 *dh*, 𐐔 *e*, 𐐕 *ë*, 𐐖 *f*, 𐐗 *g*, 𐐘 *gj*, 𐐙 *h*, 𐐚 *i*, 𐐛 *j*, 𐐜 *k*, 𐐝 *l* , 𐐞 *ll*, 𐐟 *m*, 𐐠 *n*, 𐐡 *nj*, 𐐢 *o*, 𐐣 *p*, 𐐤 *q*, 𐐥 *r*, 𐐦 *rr*, 𐐧 *s*, 𐐨 *sh*, 𐐩 *t*, 𐐪 *th*, 𐐫 *u*, 𐐬 *v*, 𐐭 *x*, 𐐮 *xh*, 𐐯 *y*, 𐐰 *z*, and 𐐱 *zh*. The older letters not found in this image are 𐐲 *ƀ*, 𐐳 *ĩ*, and 𐐴 *ħ*. Here is a photograph of the original glyph repertoire before the correct identifications were made; the new additions are circled.



The original script made use of a variety of letter-heights, as shown here:



Filling the gaps for modern use is something that is natural for a revived script like Vithkuqi. While Veqilharxhi's original script was defective in some regards, it is reasonable for modern users to expect to be able to distinguish 𐐑𐐫𐐣𐐨 *çupa* 'the girl' and 𐐮𐐫𐐣𐐨 *xhupa* 'jackets'. Popularity of the script amongst Albanians is increasing; Muhaxheri informs me that he has had numerous requests for tattooing designs. See Figure 15.

6.1. Missing letter *gj*. The Albanian phoneme *gj* [ɟʝ] contrasts with the phoneme *g* [g]. In the 19th-century materials, this phoneme is represented by 𐬊 GA followed by 𐬌 IJE as noted in 5.3 above. Edon Muhaxheri altered 𐬊 GA to 𐬊 GJA on the same basis as the traditional pair 𐬋 KA and 𐬋 QA.

6.2. Missing letter *rr*. The Albanian phoneme *rr* [r] contrasts with the phoneme *r* [ɾ]. In the 19th-century materials, this phoneme is not represented with a dedicated Vithkuqi letter. It may have been represented by a sequence *𐬥𐬥 *rr*, but no word with this phoneme is represented in the texts we have seen. Edon Muhaxheri altered 𐬥 RE to 𐬥 RRE on the same basis as the traditional pair 𐬢 LA and 𐬢 LLA. The shape 𐬥 was chosen because of the similarity that would result between 𐬥 RE 𐬥̄ RRE and 𐬥 SE 𐬥̄ SHE.

6.3. Missing letter *xh*. The Albanian phoneme *xh* [dʒ] contrasts with the phoneme *ç* [tʃ]. In the 19th-century materials, these two phonemes are represented with the same Vithkuqi letter, 𐬎 *ç* (38 times for *ç*, 3 times for *xh*). Edon Muhaxheri altered 𐬎 CHE to 𐬎 XHE on the same basis as the traditional pair 𐬢 LA and 𐬢 LLA.

6.4. Missing letter *zh*. The Albanian phoneme *zh* [ʒ] contrasts with the phoneme *sh* [ʃ]. This phoneme is not written with a single letter in the 19th-century materials, but as a digraph of 𐬥̄ *sh* plus 𐬨 *z*, 𐬥̄𐬨 *shz*. Edon Muhaxheri altered 𐬨 ZE to 𐬨̄ ZHE on the same basis as the traditional pair 𐬥 SE and 𐬥̄ SHE.

6.5. Discussion. Here are some examples of modern tattoos which make use of fonts supplied by Edon Muhaxheri:

Here we have 𐬥𐬌𐬙𐬌𐬨 FIONA and 𐬢𐬀𐬥𐬨 TESA, two girls' names.

Here we have 𐬨𐬥𐬨𐬥 ASAR, a girl's name.

Here we have 𐗈𐗙𐗤𐗓𐗞 ŠENAJ, 𐗞𐗓𐗈𐗓 JARA, and 𐗞𐗓𐗓𐗤 JAAN, naming a girl, a boy, and a girl. Note that SHENAJ is the normal spelling in Modern Albanian but that in Vithkuqi the letters represent the phoneme /ʃ/. The name could have been written 𐗈𐗔𐗙𐗤𐗓𐗞 SHENAJ, but 𐗈𐗙𐗤𐗓𐗞 was preferred.

Some discussion with the script ad-hoc suggested that we not encode the letters GJA, RRE, XHE, or ZHE until we have examples of them in use, and instead leave blanks for them until their usage has been attested. The Vithkuqi script is being revived. Both SC2 and the UTC have been apprised of this since 2017-09-08 that this had been going on already for some time and that Edon Muhaxheri had devised new letters for these four phonemes. Neither committee objected to the principle that letters be devised for these phonemes. At that time it was pointed out that the shapes of RRE and XHE were incorrect and needed to be changed. Between 2017 and 2020 that was accomplished. Now we see some popular use of the script in personal tattooing. It does not seem sensible to have to wait until by chance people who have children with the following names go to the trouble of getting tattoos or for us to be lucky enough to be able to learn of them and photograph them. Here are some lists of personal names beginning with these letters.

6.5.1. Male names: Gjallim, Gjallor, Gjanosh, Gjator, Gjekë, Gjelbërim, Gjelbëror, Gjelosh, Gjelush, Gjemal, Gjemail, Gjergj, Gjergji, Gjerush, Gjethor, Gjik, Gjikë, Gjin, Gjinush, Gjokë, Gjon, Gjovani; Rrap, Rrapi, Rrapo, Rrapush, Rrënjak, Rrezag, Rrezagim, Rrezan, Rrezar, Rrezargjend, Rrezart, Rrezekuq, Rrezelind, Rrezor, Rritan, Rritush, Rron, Rrok; Xhemail, Xhemal, Xhevat; Zhaklin, Zhani

6.5.2. Female names: Gjallime, Gjallore, Gjelbërime, Gjelbërore, Gjelina, Gjeraqina, Gjethina, Gjethore, Gjina, Gjinushe, Gjystja; Rrape, Rrapushe, Rrezage, Rrezagime, Rrezake, Rrezane, Rrezare, Rrezargjenda, Rrezarina, Rrezarta, Rreze, Rrezedita, Rrezekuqe, Rrezepare, Rrezore, Rrona, Rronja; Xheneta; Zhuljeta.

6.5.3. Plea. Note the potential disadvantage to people whose names begin with Xh- and Zh-. And that's just tattoos. I published *Alice's Adventures in Wonderland* in a Hungarian translation by Anikó Szilágy. Subsequently I published that same translation in Old Hungarian script. I don't happen to have an Albanian *Alice*, so I can't do the same thing just to prove that 𐳛, 𐳟, 𐳯, and 𐳪 have been used, but I really think that an overabundance of caution here makes little sense. We know what the phonemes are. The extensions are formed analogously to other extensions which existed when the script was devised. No delay in accepting the whole set is warranted.

7. Ordering. Ordering is as in the code chart, and follows modern Latin Albanian alphabetic order. Case pairs should be distinguished at the tertiary weight level, as for other bicameral scripts.

8. Unicode Character Properties

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10570;VITHKUQI CAPITAL LETTER A;Lu;0;L;;;;N;;;;10597;
10571;VITHKUQI CAPITAL LETTER BBE;Lu;0;L;;;;N;;;;10598;
10572;VITHKUQI CAPITAL LETTER BE;Lu;0;L;;;;N;;;;10599;
10573;VITHKUQI CAPITAL LETTER CE;Lu;0;L;;;;N;;;;1059A;
10574;VITHKUQI CAPITAL LETTER CHE;Lu;0;L;;;;N;;;;1059B;
10575;VITHKUQI CAPITAL LETTER DE;Lu;0;L;;;;N;;;;1059C;
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10576;VITHKUQI CAPITAL LETTER DHE;Lu;0;L;;;;;N;;;;1059D;
10577;VITHKUQI CAPITAL LETTER EI;Lu;0;L;;;;;N;;;;1059E;
10578;VITHKUQI CAPITAL LETTER E;Lu;0;L;;;;;N;;;;1059F;
10579;VITHKUQI CAPITAL LETTER FE;Lu;0;L;;;;;N;;;;105A0;
1057A;VITHKUQI CAPITAL LETTER GA;Lu;0;L;;;;;N;;;;105A1;
1057B;VITHKUQI CAPITAL LETTER GJA;Lu;0;L;;;;;N;;;;105A2;
1057C;VITHKUQI CAPITAL LETTER HA;Lu;0;L;;;;;N;;;;105A3;
1057D;VITHKUQI CAPITAL LETTER HHA;Lu;0;L;;;;;N;;;;105A4;
1057E;VITHKUQI CAPITAL LETTER I;Lu;0;L;;;;;N;;;;105A5;
1057F;VITHKUQI CAPITAL LETTER IJE;Lu;0;L;;;;;N;;;;105A6;
10580;VITHKUQI CAPITAL LETTER JE;Lu;0;L;;;;;N;;;;105A7;
10581;VITHKUQI CAPITAL LETTER KA;Lu;0;L;;;;;N;;;;105A8;
10582;VITHKUQI CAPITAL LETTER LA;Lu;0;L;;;;;N;;;;105A9;
10583;VITHKUQI CAPITAL LETTER LLA;Lu;0;L;;;;;N;;;;105AA;
10584;VITHKUQI CAPITAL LETTER ME;Lu;0;L;;;;;N;;;;105AB;
10585;VITHKUQI CAPITAL LETTER NE;Lu;0;L;;;;;N;;;;105AC;
10586;VITHKUQI CAPITAL LETTER NJE;Lu;0;L;;;;;N;;;;105AD;
10587;VITHKUQI CAPITAL LETTER O;Lu;0;L;;;;;N;;;;105AE;
10588;VITHKUQI CAPITAL LETTER PE;Lu;0;L;;;;;N;;;;105AF;
10589;VITHKUQI CAPITAL LETTER QA;Lu;0;L;;;;;N;;;;105B0;
1058A;VITHKUQI CAPITAL LETTER RE;Lu;0;L;;;;;N;;;;105B1;
1058B;VITHKUQI CAPITAL LETTER RRE;Lu;0;L;;;;;N;;;;105B2;
1058C;VITHKUQI CAPITAL LETTER SE;Lu;0;L;;;;;N;;;;105B3;
1058D;VITHKUQI CAPITAL LETTER SHE;Lu;0;L;;;;;N;;;;105B4;
1058E;VITHKUQI CAPITAL LETTER TE;Lu;0;L;;;;;N;;;;105B5;
1058F;VITHKUQI CAPITAL LETTER THE;Lu;0;L;;;;;N;;;;105B6;
10590;VITHKUQI CAPITAL LETTER U;Lu;0;L;;;;;N;;;;105B7;
10591;VITHKUQI CAPITAL LETTER VE;Lu;0;L;;;;;N;;;;105B8;
10592;VITHKUQI CAPITAL LETTER XE;Lu;0;L;;;;;N;;;;105B9;
10593;VITHKUQI CAPITAL LETTER XHE;Lu;0;L;;;;;N;;;;105BA;
10594;VITHKUQI CAPITAL LETTER Y;Lu;0;L;;;;;N;;;;105BB;
10595;VITHKUQI CAPITAL LETTER ZE;Lu;0;L;;;;;N;;;;105BC;
10596;VITHKUQI CAPITAL LETTER ZHE;Lu;0;L;;;;;N;;;;105BD;
10597;VITHKUQI SMALL LETTER A;Ll;0;L;;;;;N;;;10570;;10570
10598;VITHKUQI SMALL LETTER BBE;Ll;0;L;;;;;N;;;10571;;10571
10599;VITHKUQI SMALL LETTER BE;Ll;0;L;;;;;N;;;10572;;10572
1059A;VITHKUQI SMALL LETTER CE;Ll;0;L;;;;;N;;;10573;;10573
1059B;VITHKUQI SMALL LETTER CHE;Ll;0;L;;;;;N;;;10574;;10574
1059C;VITHKUQI SMALL LETTER DE;Ll;0;L;;;;;N;;;10575;;10575
1059D;VITHKUQI SMALL LETTER DHE;Ll;0;L;;;;;N;;;10576;;10576
1059E;VITHKUQI SMALL LETTER EI;Ll;0;L;;;;;N;;;10577;;10577
1059F;VITHKUQI SMALL LETTER E;Ll;0;L;;;;;N;;;10578;;10578
105A0;VITHKUQI SMALL LETTER FE;Ll;0;L;;;;;N;;;10579;;10579
105A1;VITHKUQI SMALL LETTER GA;Ll;0;L;;;;;N;;;1057A;;1057A
105A2;VITHKUQI SMALL LETTER GJA;Ll;0;L;;;;;N;;;1057B;;1057B
105A3;VITHKUQI SMALL LETTER HA;Ll;0;L;;;;;N;;;1057C;;1057C
105A4;VITHKUQI SMALL LETTER HHA;Ll;0;L;;;;;N;;;1057D;;1057D
105A5;VITHKUQI SMALL LETTER I;Ll;0;L;;;;;N;;;1057E;;1057E
105A6;VITHKUQI SMALL LETTER IJE;Ll;0;L;;;;;N;;;1057F;;1057F
105A7;VITHKUQI SMALL LETTER JE;Ll;0;L;;;;;N;;;10580;;10580
105A8;VITHKUQI SMALL LETTER KA;Ll;0;L;;;;;N;;;10581;;10581
105A9;VITHKUQI SMALL LETTER LA;Ll;0;L;;;;;N;;;10582;;10582
105AA;VITHKUQI SMALL LETTER LLA;Ll;0;L;;;;;N;;;10583;;10583
105AB;VITHKUQI SMALL LETTER ME;Ll;0;L;;;;;N;;;10584;;10584
105AC;VITHKUQI SMALL LETTER NE;Ll;0;L;;;;;N;;;10585;;10585
105AD;VITHKUQI SMALL LETTER NJE;Ll;0;L;;;;;N;;;10586;;10586
105AE;VITHKUQI SMALL LETTER O;Ll;0;L;;;;;N;;;10587;;10587
105AF;VITHKUQI SMALL LETTER PE;Ll;0;L;;;;;N;;;10588;;10588
105B0;VITHKUQI SMALL LETTER QA;Ll;0;L;;;;;N;;;10589;;10589
105B1;VITHKUQI SMALL LETTER RE;Ll;0;L;;;;;N;;;1058A;;1058A
105B2;VITHKUQI SMALL LETTER RRE;Ll;0;L;;;;;N;;;1058B;;1058B
105B3;VITHKUQI SMALL LETTER SE;Ll;0;L;;;;;N;;;1058C;;1058C
105B4;VITHKUQI SMALL LETTER SHE;Ll;0;L;;;;;N;;;1058D;;1058D
105B5;VITHKUQI SMALL LETTER TE;Ll;0;L;;;;;N;;;1058E;;1058E
105B6;VITHKUQI SMALL LETTER THE;Ll;0;L;;;;;N;;;1058F;;1058F
105B7;VITHKUQI SMALL LETTER U;Ll;0;L;;;;;N;;;10590;;10590
105B8;VITHKUQI SMALL LETTER VE;Ll;0;L;;;;;N;;;10591;;10591
105B9;VITHKUQI SMALL LETTER XE;Ll;0;L;;;;;N;;;10592;;10592
105BA;VITHKUQI SMALL LETTER XHE;Ll;0;L;;;;;N;;;10593;;10593
105BB;VITHKUQI SMALL LETTER Y;Ll;0;L;;;;;N;;;10594;;10594
105BC;VITHKUQI SMALL LETTER ZE;Ll;0;L;;;;;N;;;10595;;10595
105BD;VITHKUQI SMALL LETTER ZHE;Ll;0;L;;;;;N;;;10596;;10596
```

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Figures.

SCHRIFT BÜTHAKUKYE'S.

Zeichen	Wert	Zeichen	Wert	Zeichen	Wert	Zeichen	Wert	Zeichen	Wert	Zeichen	Wert
	a a		w v		θ th		n n		t t		ts x
	e ë,e		b ƀ,b		dz z		ń nj		f f		
	i i		g g		k k		p p		χ h		
	o o		y j		k′ q		r r		ks ħ		
	ị u		δ dh		l l,ll		z s		ts c		
	ü y		d d		m m		s′ sh		ts′ ç		

Figure 1. Faulmann's 1880 chart of Vithkuqi. Correct modern letter values are given in red.

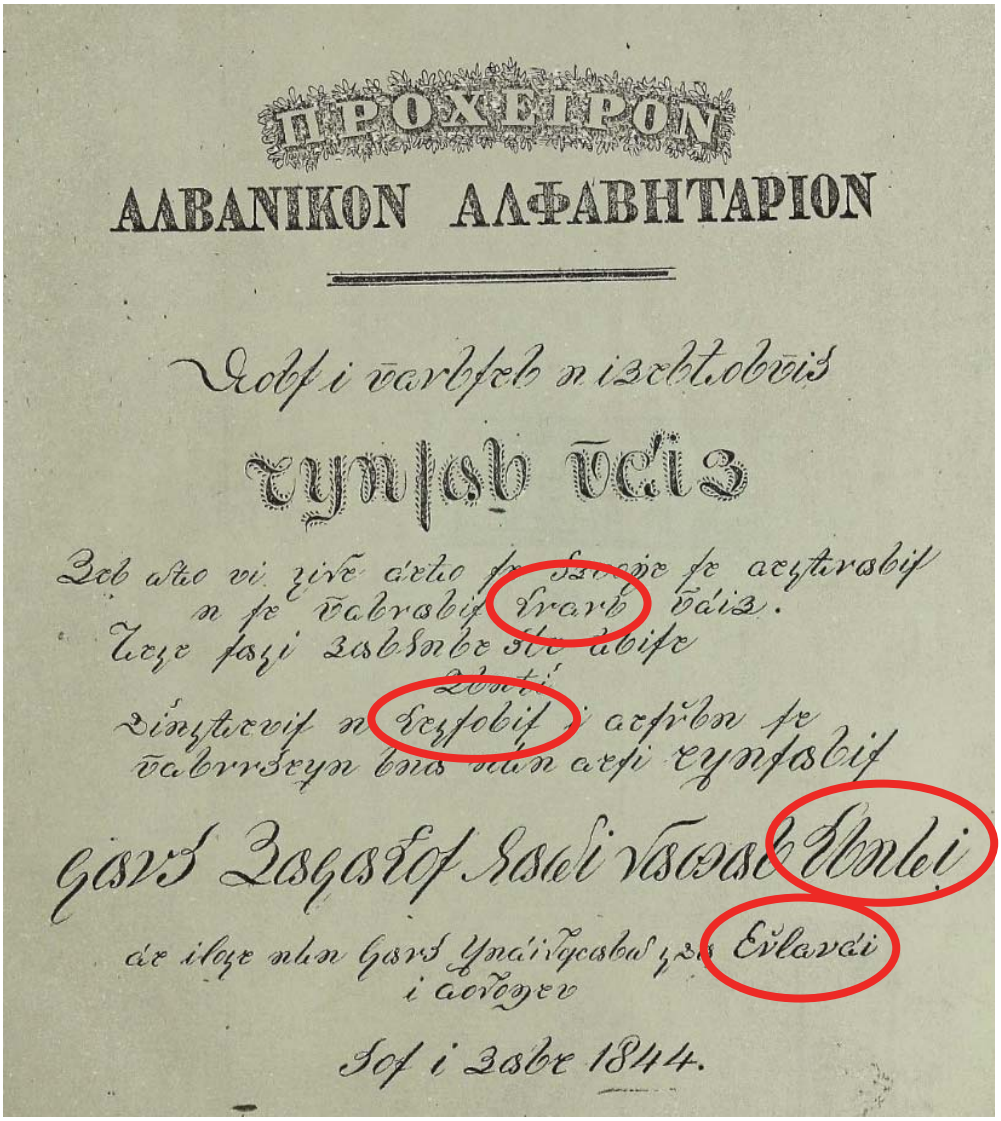


Figure 2. Title page of the .1844 edition of Veqilharxhi's primer.
Circled in red are the words *Bukur*, *Bëntorit*, *Bredhi*, and *Bythkuqi*

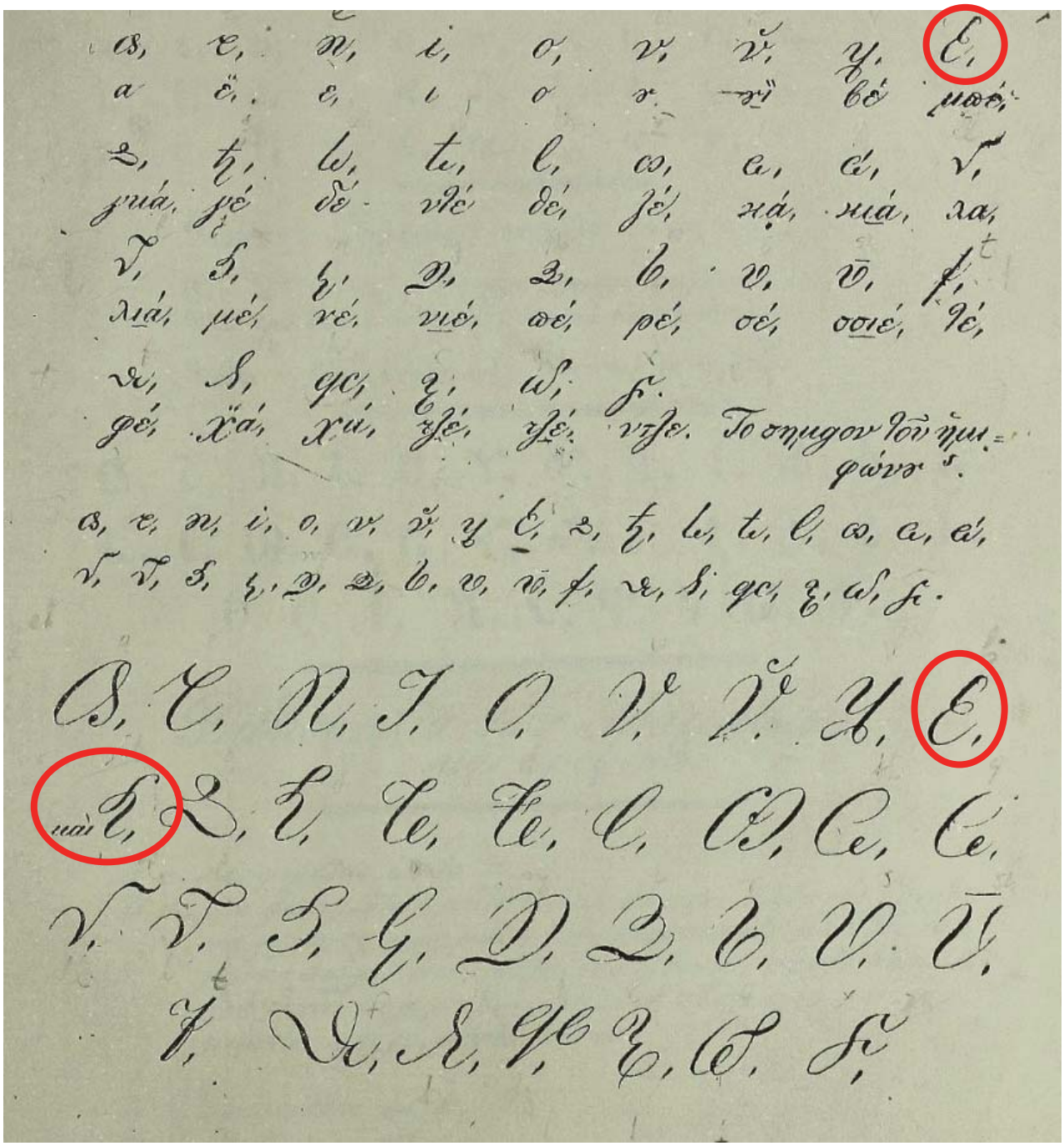


Figure 3. Alphabet from the 1844 edition of Veqilharxhi's primer. The alphabet is given below with Greek letternames, along with Latin transliterations (of the Greek, not using Albanian orthography).

α a, *ë ë*, *ε e*, *ι i*, *ο o o*, *υ u*, *ῠ υï uï*, *βέ bé*, *μπέ mpé*, *γκά gká*, *γέ gé*, *δέ dé*, *ντέ nté*, *θέ thé*, *ζέ zé*, *κά ká*, *κιά kiá*, *λά lá*, *λιά liá*, *μέ mé*, *νέ né*, *νιέ nié*, *πέ pé*, *ρέ ré*, *σέ sé*, *σσιέ ssié*, *τέ té*, *φέ phé*, *χ̈ά há*, *χά chá*, *τζέ tzé*, *τζέ tẕé*, *ντζέ ntzé*.

A, *Ë*, *E*, *I*, *O*, *U*, *Y*, *V*, *καὶ B and Ƀ*, *G*, *J*, *DH*, *D*, *TH*, *Z*, *K*, *Q*, *LL*, *L*, *M*, *N*, *NJ*, *P*, *R*, *S*, *SH*, *T*, *F*, *H*, *Ħ*, *C*, *Ç*, *X*.

Not shown are lowercase **μπέ mpé* and **ιγέ igé*, and the modern additions **γκιά gkiá*, **ρρέ rré*, **ντζά ntẕé*, **ζζιέ zzié,* and uppercase *Ĩ* and the modern additions *GJ*, *RR*, *XH*, *ZH*.

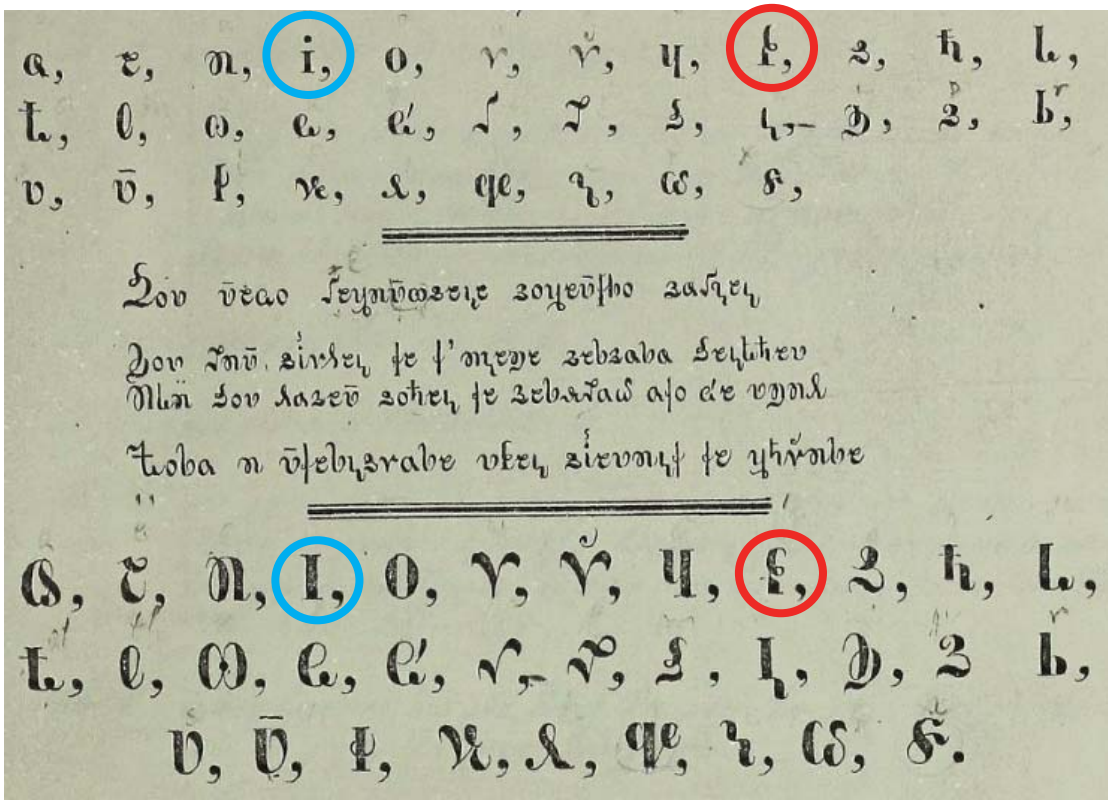


Figure 4. Alphabet from the 1844 edition of Veqilharxhi's primer, showing a Bodoni-style font. Note the dot on *i* and lack of dot on its capital *I*.

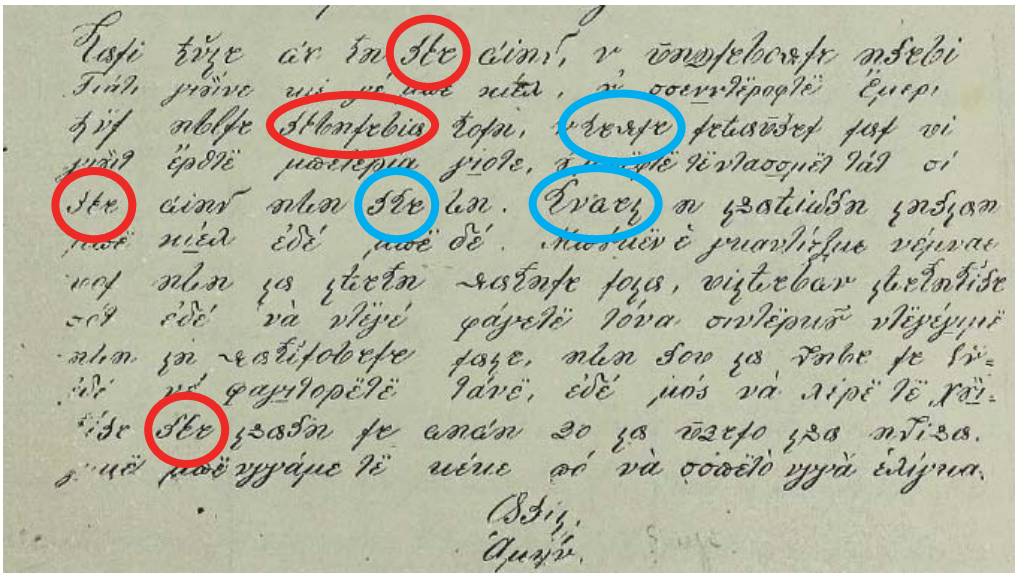
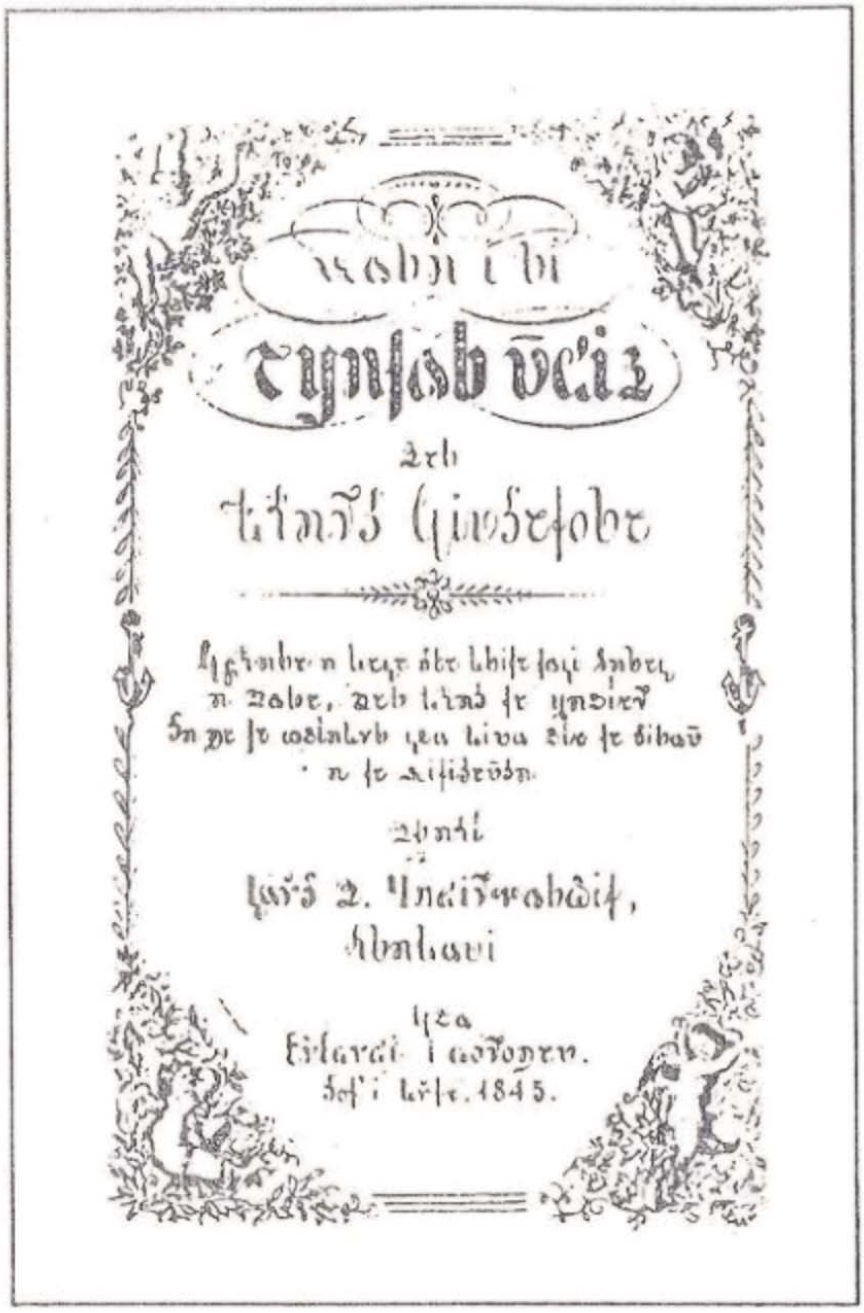


Figure 5. Reading exercise with Greek transliteration from the 1844 edition of Veqilharxhi's primer. The text is the Lord's Prayer, and the Latin transliteration is given below. Here we have evidence for lowercase BE (in red) as well as uppercase and lowercase BBE (in cyan).

Jati jynë që je mbë qiell, u shenjtëroftë emëri
jyt erthtë mbretëria jote, u ƀëftë tëdashmët tat si
mbë qiell edhe mƀë dhe. Ɓukën e ngadiçme nemnae
sot edhe na ndëje fajetë tona, sindërku ndëjejĩmë
edhe ne fajĩtorëtë tanë, edhe mos na larë të hy-
jemë mbë ngame të keqe po na shpëto nga eliga.
Amin.



FARE I RI

ËVETAR SHQIP

për

djelm nismëtorë

Nxjerë e dhënë mbë dritë tani herën
e parë, për djem të vegjël
me një të zgjedhur nga disa gjë të mirash
e të fitimëshme

preji

NAUM P. VEQILHARXHIT,

Bredhasi
nga
Bythkuqi i Kolonjës.

Mot' i dytë. 1845

Figure 6. Title page from a reprint of the primer by Naum Veqilharxhi, with transliteration as given in the reprint (Veqilharxhi 1845:269). The text transcribed into a modern font is given below.
Note the uses of BE, HA, HHA, and BBE.

ᴡᴀᴅᴛ ᴅ ᴛᴅᴇ

ᴜᴎᴇᴀᴛ ᴛᴇᴀᴅᴅ
ᴅᴇᴛ
ᴛᴇᴛᴎᴇᴅ ᴊᴉᴛᴅᴇᴛᴏᴛᴇ

ᴊᴇᴛᴎᴛᴇ ᴎ ᴌᴇᴊᴇ ᴅᴇᴇ ᴛᴛᴉᴛᴇ ᴛᴀᴊᴉ ᴅᴎᴛᴇᴊ
ᴇ ᴅᴀᴛᴇ, ᴅᴇᴛ ᴛᴇᴎᴅ ᴛᴇ ᴜᴎᴅᴉᴇᴛ
ᴅᴎ ᴎᴇ ᴛᴇᴏᴅᴉᴎᴌᴛᴛ ᴊᴅᴀ ᴛᴉᴛᴀ ᴅᴉᴇ ᴛᴇ ᴅᴉᴛᴀᴛ
ᴎ ᴛᴇ ᴡᴉᴛᴉᴅᴇᴛᴅᴎ

ᴅᴛᴎᴇᴉ

ᴊᴀᴛᴅ ᴅ. ᴜᴎᴇᴉᴛᴇᴄᴀᴛᴏᴎᴉᴛ,
ᴈᴛᴛᴎᴌᴀᴛᴉ

ᴊᴅᴀ
ᴇᴛᴌᴀᴛᴇᴉ ᴉ ᴇᴏᴛᴏᴎᴇᴛ
ᴅᴏᴛ ᴉ ᴛᴛᴛᴛᴇ, 1845

ᴅᴛᴎᴛᴉ

ᴊᴀᴛᴅ ᴅ. ᴜᴎᴇᴉᴛᴇᴄᴀᴛᴏᴎᴉᴛ,
ᴈᴛᴛᴎᴌᴀᴛᴉ

ᴊᴅᴀ
ᴇᴛᴌᴀᴛᴇᴉ ᴉ ᴇᴏᴛᴏᴎᴇᴛ
ᴅᴏᴛ ᴉ ᴛᴛᴛᴛᴇ, 1845

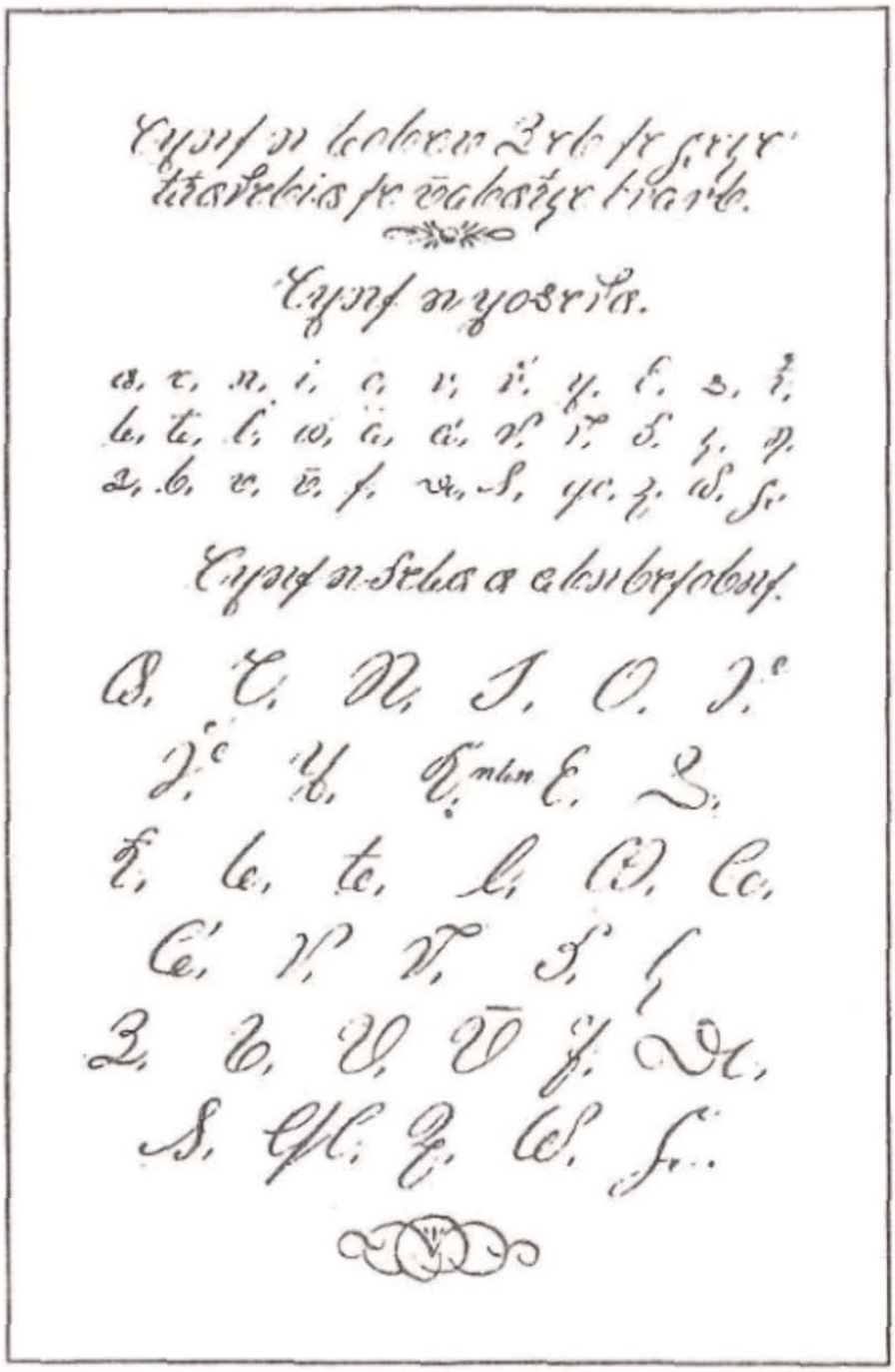
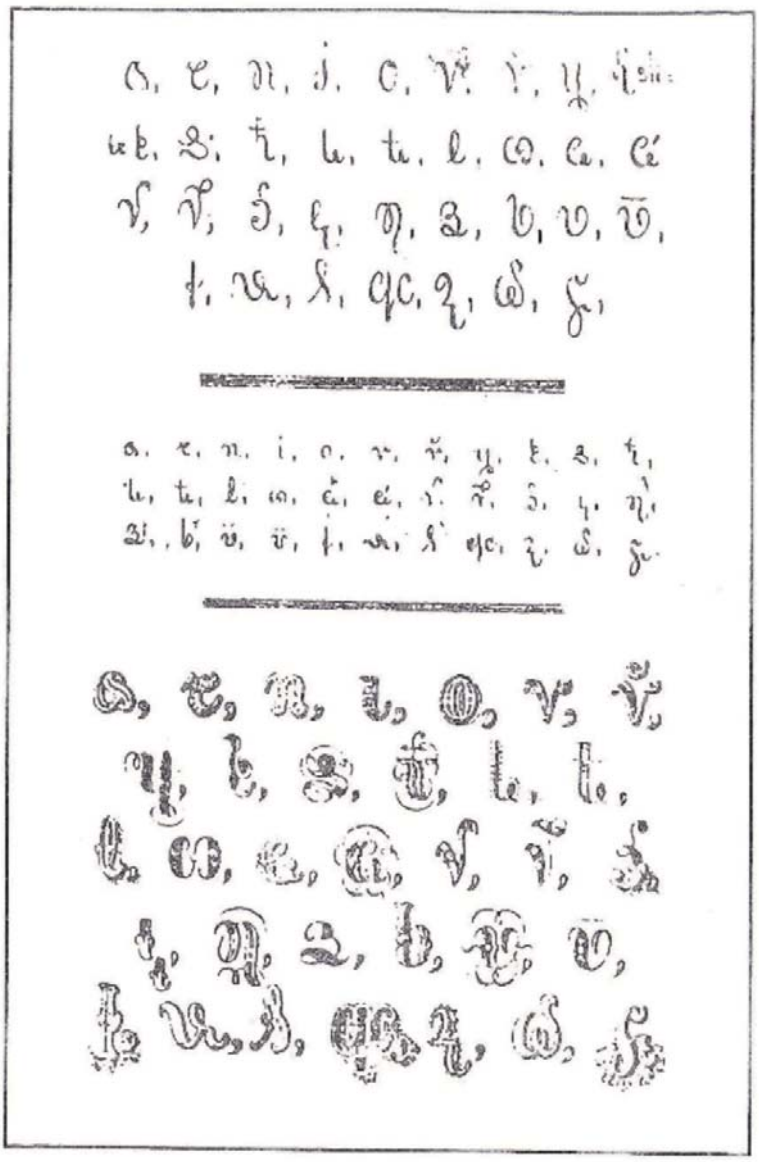


Figure 7. Alphabet from the 1845 edition of Veqilharxhi's primer.
The alphabet is given below with transliteration.

𐌰 *a*, 𐌱 *ë*, 𐌲 *e*, 𐌳 *i*, 𐌴 *o*, 𐌵 *u*, 𐌶 *y*, 𐌷 *v*, 𐌸 *b*, 𐌹 *g*, 𐌺 *j*, 𐌻 *dh*, 𐌼 *d*, 𐌽 *th*, 𐌾 *z*, 𐌿 *k*, 𐍀 *q*,
𐍁 *ll*, 𐍂 *l*, 𐍃 *m*, 𐍄 *n*, 𐍅 *nj*, 𐍆 *p*, 𐍇 *r*, 𐍈 *s*, 𐍉 *sh*, 𐍊 *t*, 𐍋 *f*, 𐍌 *h¹*, 𐍍 *h²*, 𐍎 *c*, 𐍏 *ç*, 𐍐 *x*.

𐌀 *A*, 𐌁 *Ë*, 𐌂 *E*, 𐌃 *I*, 𐌄 *O*, 𐌅 *U*, 𐌆 *Y*, 𐌇 *V*, 𐌈 *edhe* 𐌉 *B and B*, 𐌊 *G*,
𐌋 *J*, 𐌌 *Dh*, 𐌍 *D*, 𐌎 *Th*, 𐌏 *Z*, 𐌐 *K*, 𐌑 *Q*, 𐌒 *Ll*, 𐌓 *L*, 𐌔 *M*, 𐌕 *N*,
𐌖 *P*, 𐌗 *R*, 𐌘 *S*, 𐌙 *Sh*, 𐌚 *T*, 𐌛 *F*, 𐌜 *H*, 𐌝 *Ħ*, 𐌞 *C*, 𐌟 *Ç*, 𐌠 *X*.

Not shown are lowercase 𐌈 *ƀ* and 𐌳̈ *ĩ*, and the modern additions 𐌡 **γκιά gkiá*, 𐌢 **ρρέ rré*, 𐌣 **ντζά ntz̧é*, 𐌤 **ζζιέ zzié,* and uppercase 𐌳̈ *Ĩ* and 𐌝 *Nj* and the modern additions 𐌡 *GJ*, 𐌢 *RR*, 𐌣 *XH*, 𐌤 *ZH*.



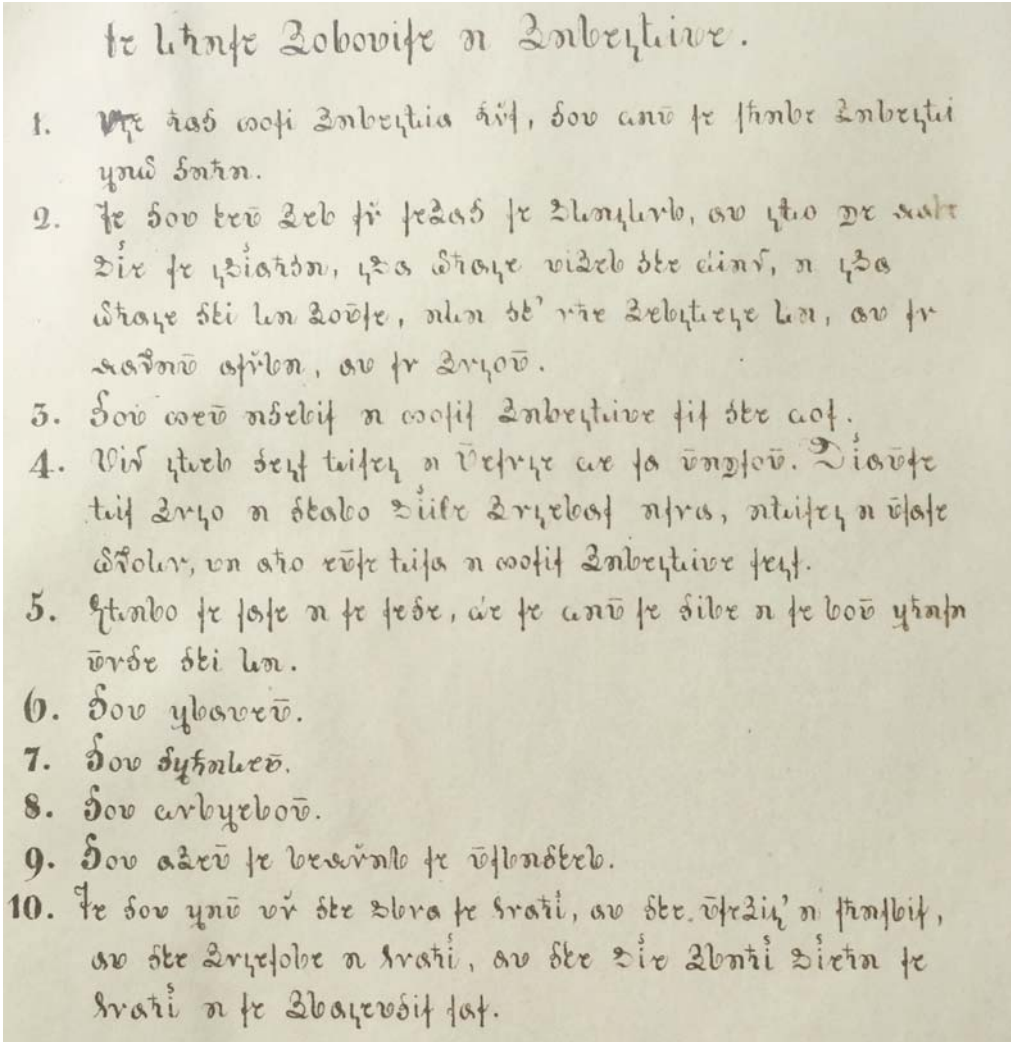
A, Ë, E, I, O, U, Y, V, B¹ gji =
thë B², G, J, Dh, D, Th, Z, K, Q,
Ll, L, M, N, Nj, P, R, S, Sh,
T, F, H¹, H², C, Ç, X

a, ë, e, i, o, u, y, v, b¹, g, j,
dh, d, th, z, k, q, ll, l, m, n, nj,
p, r, s, sh, t, f, h¹, h², c, ç, x.

A, Ë, E, I, O, U, Y,
V, B¹, G, J, DH, D,
TH, Z, K, Q, LL, L, M,
N, NJ, P, R, S, SH,
T, F, H¹, H², C, Ç, X.

Figure 8. Alphabet from a reprint of the 1845 edition of Veqilharxhi's primer. Here the editors have written the B's as B^1, B^2, b^1 (recte b^2), B^1 (recte B^2), H^1, and H^2 in the transcription for what I write as *B*, *B*, *b*, *B*, *H*, and *Ħ*.

𐌀, 𐌁, 𐌂, 𐌃, 𐌄, 𐌅, 𐌆, 𐌉, 𐌊 𐌋𐌍-	𐌰, 𐌱, 𐌲, 𐌳, 𐌴, 𐌵, 𐌶, 𐌹, 𐌺,	𐌀, 𐌁, 𐌂, 𐌃, 𐌄, 𐌅, 𐌆,
A, Ë, E, I, O, U, Y, V, Ƀ all	a, ë, e, i, o, u, y, v, ƀ, g, j,	A, Ë, E, I, O, U, Y,
𐌋𐌁 𐌁, 𐌌, 𐌍, 𐌎, 𐌏, 𐌐, 𐌑, 𐌒,	𐌋, 𐌎, 𐌏, 𐌐, 𐌑, 𐌒, 𐌓, 𐌔, 𐌕, 𐌖, 𐌗,	𐌉, 𐌁, 𐌌, 𐌍, 𐌎, 𐌏,
B, G, J, DH, D, TH, Z, K, Q,	dh, d, th, z, k, q, ll, l, m, n, nj,	V, B, G, J, DH, D,
𐌓, 𐌔, 𐌕, 𐌖, 𐌗, 𐌘, 𐌙, 𐌚, 𐌛,	𐌘, 𐌙, 𐌚, 𐌛, 𐌜, 𐌝, 𐌞, 𐌟, 𐌠, 𐌡,	𐌏, 𐌐, 𐌑, 𐌒, 𐌓, 𐌔,
LL, L, M, N, NJ, P, R, S, SH,	p, r, s, sh, t, f, h, ħ, c, ç, x	TH, Z, K, Q, LL, L, M,
𐌞, 𐌜, 𐌝, 𐌟, 𐌠, 𐌡, 𐌢		𐌗, 𐌘, 𐌙, 𐌚, 𐌛,
T, F, H, Ħ, C, Ç, X		N, NJ, P, R, S, SH,
		𐌞, 𐌜, 𐌝, 𐌟, 𐌠, 𐌡, 𐌢
		T, F, H, Ħ, C, Ç, X



Të dhjetë porositë e perëndisë

1. SUnë jam zoti perëndia jyt, mos kesh të tjerë perëndi veç meje.
2. Të mos bësh për ty tëpam të gdhendur, as ndo një farë gjë të ngjajmë, nga çjanë sipër mbë qiell, e nga çjanë mbi dhe poshtë edhe mb' ujë përndënë dhe, as tu falesh atyre, as tu punosh.
3. Mos zësh emërit e zotit perëndisë tit mbë kot.
4. Sill ndër mënt ditën e shëtunë kë ta shenjtosh. Gjashtë dit puno e mbaro gjithë punërat etua, editën e shtatë çlodhu, se ajo dita e zotit perëndisë tënt.
5. Ndero të tatë e të tëmë, që të kesh të mirë e të rosh vjete shumë mbi dhe.
6. Mos vrasësh.
7. Mos mvjedhësh.
8. Mos kurvërosh.
9. Mos apësh të rëfyer të shtrembër.
10. Të mos vesh sy mbë grua të huaji, as mbë shtëpin' e tjetrit, as mbë punëtorë e huaji, as mbë gjë preji gjëje të huaji e të pranësmit tat.

Figure 9. The Ten Commandments from the 1844 edition of Veqilharxhi's primer. The text reads:

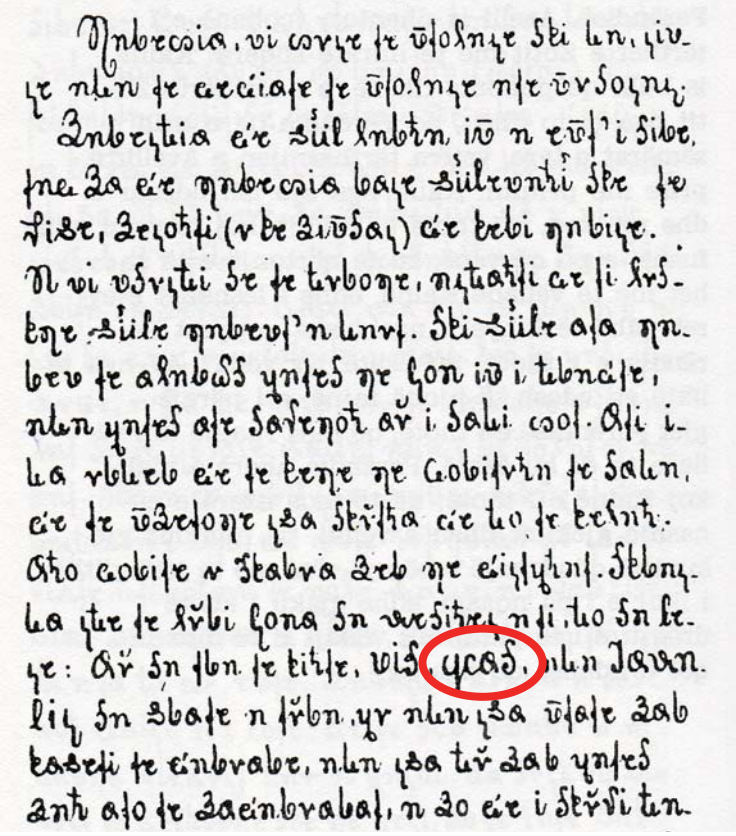


Figure 10. From page 34 of the 1845 edition of Veqilharxhi's primer. The name ꝗꞓꞓꞩ *Ħam* has been circled.

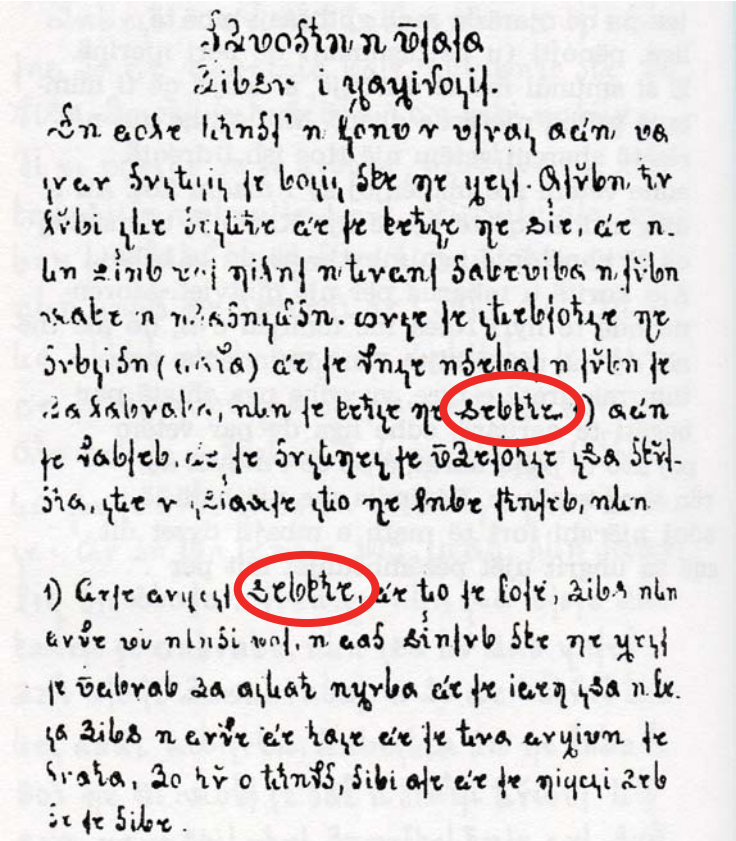


Figure 11. From page 35 of the 1845 edition of Veqilharxhi's primer. Here the word ꞩꞓꞗꞓꞓꞓ *gërbjë* (an archaic word for 'tower') is circled twice. In the second instance it is printed larger.

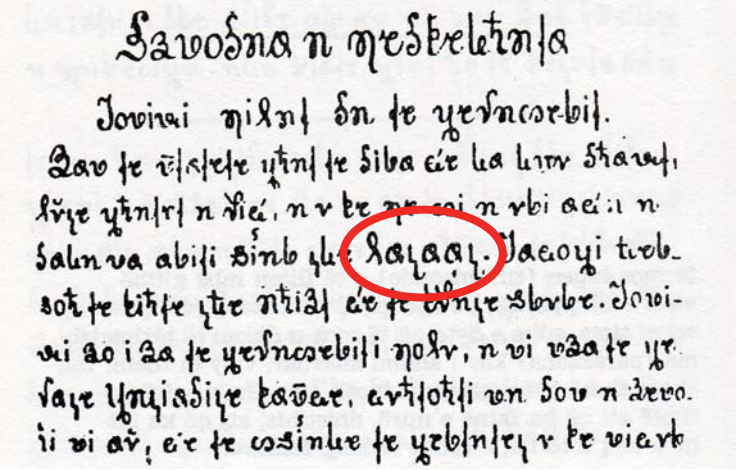


Figure 12. From page 41 of the 1845 edition of Veqilharxhi's primer. The name 𐨓𐨀𐨑𐨀𐨀𐨑 *Hanaan* 'Canaan' has been circled.

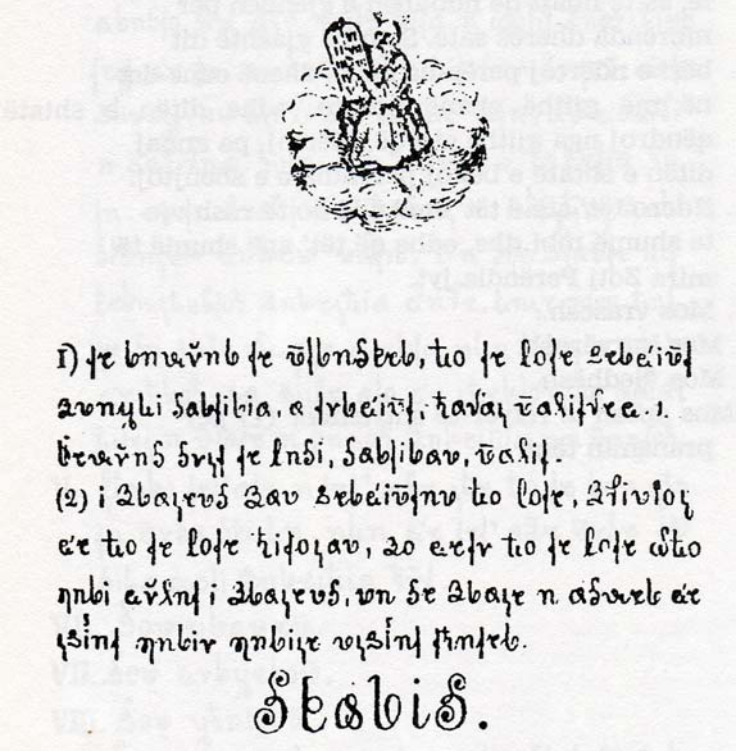
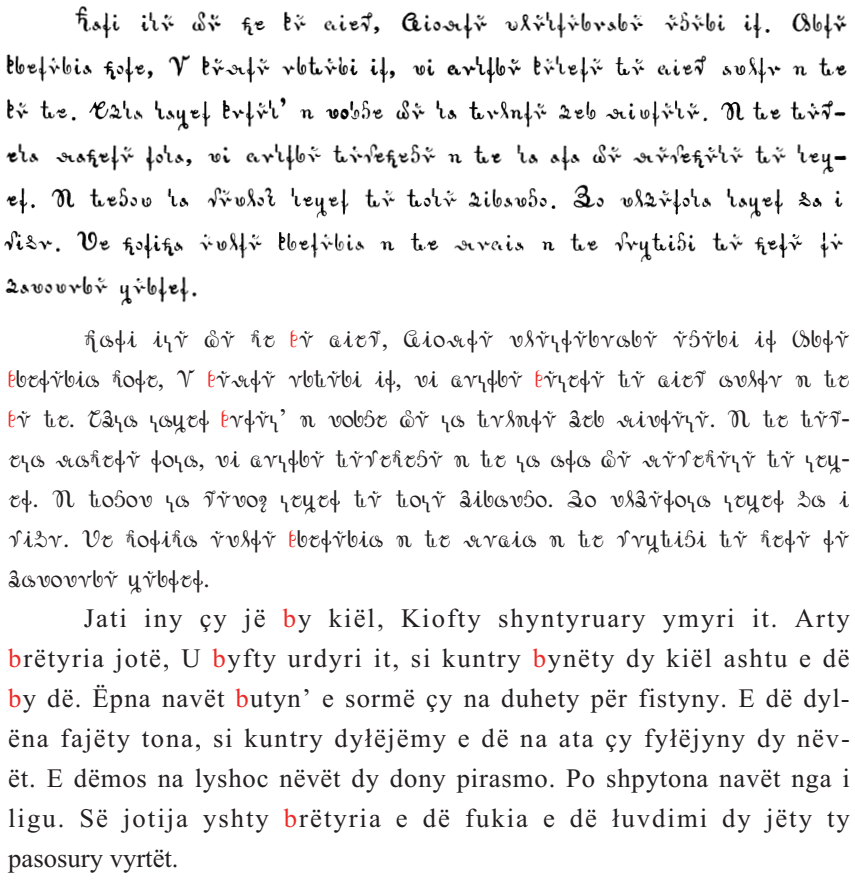


Figure 13. From page 51 of the 1845 edition of Veqilharxhi's primer. On the last line is the word 𐨛𐨆𐨀𐨅𐨁𐨌 *Mbarim* 'End'.



Jati iny çy jë by kiël, Kiofty shyntyruary ymyri it. Arty brëtyria jotë, U byfty urdyri it, si kuntry bynëty dy kiël ashtu e dë by dë. Ëpna navët butyn' e sormë çy na duhety për fistyny. E dë dylëna fajëty tona, si kuntry dyłëjëmy e dë na ata çy fyłëjyny dy nëvët. E dëmos na lyshoc nëvët dy dony pirasmo. Po shpytona navët nga i ligu. Së jotija yshty brëtyria e dë fukia e dë łuvdimi dy jëty ty pasosury vyrtët.

Figure 14. Here is an example of a translation of the Lord's Prayer into mid-19th-century Albanian, in the font used by Faulmann, and in the version of the font which has been compared with the ascenders and descenders in Veqilharxhi's primer. The top sample was given in Faulmann 1880; the middle sample is typed in the font used in this proposal, and the bottom sample is a transliteration into Albanian letters but using *ł* for *ll*. The letter ƀ *b* is shown in red.

Latin	Elbasan	Todhri	Vithkuqi	Latin	Elbasan	Todhri	Vithkuqi	Latin	Elbasan	Todhri	Vithkuqi
a	𐐀 a	𐐁 a	𐐂 a	h	𐐃 he	𐐄 ha	𐐅 ha	r	𐐆 re	𐐇 ra	𐐈 re
—	—	𐐉 as	—	—	—	𐐊 hja	—	rr	𐐋 rre	𐐌 rra	𐐍 rre
—	—	—	𐐎 bbe	—	—	—	𐐏 hha	s	𐐐 se	𐐑 sa	𐐒 se
b	𐐓 be	𐐔 ba	𐐕 be	i	𐐖 i	𐐗 i	𐐘 i	—	—	𐐙 skan	—
—	—	𐐚 mba	V	—	—	—	𐐛 ije	—	—	𐐜 sta	—
c	𐐝 ce	𐐞 ca	𐐟 ce	j	𐐠 je	𐐡 ja	𐐢 je	sh	𐐣 she	𐐤 sha	𐐥 she
ch	𐐦 che	𐐧 cha	𐐨 che	k	𐐩 ke	𐐪 ka	𐐫 ka	—	—	𐐬 shta	—
d	𐐭 de	𐐮 da	𐐯 da	—	𐐰 khe	𐐱 kha	—	t	𐐲 te	𐐳 ta	𐐴 te
—	𐐵 nde	𐐶 nda	—	l	𐐷 le	𐐸 la	𐐹 la	th	𐐺 tge	𐐻 tha	𐐼 the
dh	𐐽 dhe	𐐾 dha	𐐿 dhe	ll	𐑀 lle	𐑁 lla	𐑂 lla	u	𐑃 u	𐑄 u	𐑅 u
e	𐐿 ei	𐑀 ei	𐑁 ei	m	𐑂 me	𐑃 ma	𐑄 me	v	𐑅 v	𐑆 va	𐑇 ve
ë	𐑂 e	𐑃 e	𐑄 e	n	𐑅 ne	𐑆 na	𐑇 ne	x	𐑈 xe	𐑉 xa	𐑊 xe
f	𐑄 fe	𐑅 fa	𐑆 fa	—	𐑇 na	—	—	—	—	𐑋 nxa	—
g	𐑅 ge	𐑆 ga	𐑇 ga	nj	𐑈 nje	𐑉 njan	𐑊 nje	xh	—	𐑌 xha	𐑍 xhe
—	—	𐑈 nga	—	o	𐑉 o	𐑊 o	𐑋 o	—	—	𐑎 nxha	—
gj	𐑉 gje	𐑊 gja	𐑋 gja	—	—	𐑌 oo	—	y	𐑏 y	𐑐 y	𐑑 y
—	—	𐑋 ngja	—	p	𐑍 pe	𐑎 pa	𐑏 pe	—	—	𐑒 jy	—
—	𐑌 ghe	𐑍 gha	—	—	—	𐑐 psa	—	z	𐑓 ze	𐑔 za	𐑕 ze
—	𐑎 ghamma	—	—	q	𐑏 qe	𐑐 qa	𐑑 qa	zh	𐑖 zhe	𐑗 zha	𐑘 zhe

Figure 15. The first column shows the modern Albanian alphabet which has a letter or digraph for each phoneme. It can be seen that Vithkuqi is defective in missing four phonemes, which is why new characters were devised for them. The *identity* and *names* of these are not in question. The requirement for a revived Albanian script to represent them is also not in question. Evidently the only question is the representative glyph for them, and as has been shown, due diligence was taken in devising them along internally consistent principles. ***Glyphs are informative!*** (Note: Elbasan is defective in not distinguishing *x* /dz/ and *xh* /dʒ/. Perhaps this is due to historical phonemic development. A revived Elbasan would require a character for *xh*. Not also that *ghe*, *ghamma*, and *khe* sort after *zhe* in Elbasan. Note also: Todhri *hja* (evidently /ç/) and Vithkuqi *hha* could be the same phoneme.)

	1057	1058	1059	105A	105B
0	10570	10580	10590	105A0	105B0
1	10571	10581	10591	105A1	105B1
2	10572	10582	10592	105A2	105B2
3	10573	10583	10593	105A3	105B3
4	10574	10584	10594	105A4	105B4
5	10575	10585	10595	105A5	105B5
6	10576	10586	10596	105A6	105B6
7	10577	10587	10597	105A7	105B7
8	10578	10588	10598	105A8	105B8
9	10579	10589	10599	105A9	105B9
A	1057A	1058A	1059A	105AA	105BA
B	1057B	1058B	1059B	105AB	105BB
C	1057C	1058C	1059C	105AC	105BC
D	1057D	1058D	1059D	105AD	105BD
E	1057E	1058E	1059E	105AE	
F	1057F	1058F	1059F	105AF	

Capital letters

10570 𐕰 VITHKUQI CAPITAL LETTER A
10571 𐕱 VITHKUQI CAPITAL LETTER BBE
10572 𐕲 VITHKUQI CAPITAL LETTER BE
10573 𐕳 VITHKUQI CAPITAL LETTER CE
10574 𐕴 VITHKUQI CAPITAL LETTER CHE
10575 𐕵 VITHKUQI CAPITAL LETTER DE
10576 𐕶 VITHKUQI CAPITAL LETTER DHE
10577 𐕷 VITHKUQI CAPITAL LETTER EI
10578 𐕸 VITHKUQI CAPITAL LETTER E
10579 𐕹 VITHKUQI CAPITAL LETTER FE
1057A 𐕺 VITHKUQI CAPITAL LETTER GA
1057B 𐕻 VITHKUQI CAPITAL LETTER GJA
• innovation for modern use
1057C 𐕼 VITHKUQI CAPITAL LETTER HA
1057D 𐕽 VITHKUQI CAPITAL LETTER HHA
• used in 19th-century orthography
1057E 𐕾 VITHKUQI CAPITAL LETTER I
1057F 𐕿 VITHKUQI CAPITAL LETTER IJE
• used in 19th-century orthography
10580 𐖀 VITHKUQI CAPITAL LETTER JE
10581 𐖁 VITHKUQI CAPITAL LETTER KA
10582 𐖂 VITHKUQI CAPITAL LETTER LA
10583 𐖃 VITHKUQI CAPITAL LETTER LLA
10584 𐖄 VITHKUQI CAPITAL LETTER ME
10585 𐖅 VITHKUQI CAPITAL LETTER NE
10586 𐖆 VITHKUQI CAPITAL LETTER NJE
10587 𐖇 VITHKUQI CAPITAL LETTER O
10588 𐖈 VITHKUQI CAPITAL LETTER PE
10589 𐖉 VITHKUQI CAPITAL LETTER QA
1058A 𐖊 VITHKUQI CAPITAL LETTER RE
1058B 𐖋 VITHKUQI CAPITAL LETTER RRE
• innovation for modern use
1058C 𐖌 VITHKUQI CAPITAL LETTER SE
1058D 𐖍 VITHKUQI CAPITAL LETTER SHE
1058E 𐖎 VITHKUQI CAPITAL LETTER TE
1058F 𐖏 VITHKUQI CAPITAL LETTER THE
10590 𐖐 VITHKUQI CAPITAL LETTER U
10591 𐖑 VITHKUQI CAPITAL LETTER VE
10592 𐖒 VITHKUQI CAPITAL LETTER XE
10593 𐖓 VITHKUQI CAPITAL LETTER XHE
• innovation for modern use
10594 𐖔 VITHKUQI CAPITAL LETTER Y
10595 𐖕 VITHKUQI CAPITAL LETTER ZE
10596 𐖖 VITHKUQI CAPITAL LETTER ZHE
• innovation for modern use

Small letters

10597 𐖗 VITHKUQI SMALL LETTER A
10598 𐖘 VITHKUQI SMALL LETTER BBE
10599 𐖙 VITHKUQI SMALL LETTER BE
1059A 𐖚 VITHKUQI SMALL LETTER CE
1059B 𐖛 VITHKUQI SMALL LETTER CHE
1059C 𐖜 VITHKUQI SMALL LETTER DE
1059D 𐖝 VITHKUQI SMALL LETTER DHE
1059E 𐖞 VITHKUQI SMALL LETTER EI
1059F 𐖟 VITHKUQI SMALL LETTER E
105A0 𐖠 VITHKUQI SMALL LETTER FE
105A1 𐖡 VITHKUQI SMALL LETTER GA
105A2 𐖢 VITHKUQI SMALL LETTER GJA
• innovation for modern use
105A3 𐖣 VITHKUQI SMALL LETTER HA
105A4 𐖤 VITHKUQI SMALL LETTER HHA
• used in 19th-century orthography
105A5 𐖥 VITHKUQI SMALL LETTER I
105A6 𐖦 VITHKUQI SMALL LETTER IJE
• used in 19th-century orthography
105A7 𐖧 VITHKUQI SMALL LETTER JE
105A8 𐖨 VITHKUQI SMALL LETTER KA
105A9 𐖩 VITHKUQI SMALL LETTER LA
105AA 𐖪 VITHKUQI SMALL LETTER LLA
105AB 𐖫 VITHKUQI SMALL LETTER ME
105AC 𐖬 VITHKUQI SMALL LETTER NE
105AD 𐖭 VITHKUQI SMALL LETTER NJE
105AE 𐖮 VITHKUQI SMALL LETTER O
105AF 𐖯 VITHKUQI SMALL LETTER PE
105B0 𐖰 VITHKUQI SMALL LETTER QA
105B1 𐖱 VITHKUQI SMALL LETTER RE
105B2 𐖲 VITHKUQI SMALL LETTER RRE
• innovation for modern use
105B3 𐖳 VITHKUQI SMALL LETTER SE
105B4 𐖴 VITHKUQI SMALL LETTER SHE
105B5 𐖵 VITHKUQI SMALL LETTER TE
105B6 𐖶 VITHKUQI SMALL LETTER THE
105B7 𐖷 VITHKUQI SMALL LETTER U
105B8 𐖸 VITHKUQI SMALL LETTER VE
105B9 𐖹 VITHKUQI SMALL LETTER XE
105BA 𐖺 VITHKUQI SMALL LETTER XHE
• innovation for modern use
105BB 𐖻 VITHKUQI SMALL LETTER Y
105BC 𐖼 VITHKUQI SMALL LETTER ZE
105BD 𐖽 VITHKUQI SMALL LETTER ZHE
• innovation for modern use

A. Administrative

1. Title

Proposal for encoding the Vithkuqi script in the SMP of the UCS

2. Requester's name

UC Berkeley Script Encoding Initiative (Universal Scripts Project)

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

Liaison contribution.

4. Submission date

2020-12-07

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

No.

6b. More information will be provided later

Yes.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

Yes.

1b. Proposed name of script

Vithkuqi.

1c. The proposal is for addition of character(s) to an existing block

No.

1d. Name of the existing block

2. Number of characters in proposal

78.

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

Category E.

4a. Is a repertoire including character names provided?

Yes.

4b. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?

Yes.

4c. Are the character shapes attached in a legible form suitable for review?

Yes.

5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Jaon Glavy via Michael Everson.

5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, FontLab.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

Yes.

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

See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

No.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

Yes, in L2/09-328.

2b. If YES, with whom?

Robert Elsie, Stiven Llupa, Edon Muhaxheri.

2c. If YES, available relevant documents

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

See above.

4a. The context of use for the proposed characters (type of use; common or rare)
To write the Albanian language.
4b. Reference
5a. Are the proposed characters in current use by the user community?
Yes.
5b. If YES, where?
In scholarly publications.
6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?
No.
6b. If YES, is a rationale provided?
6c. If YES, reference
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?
Yes.
8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?
No.
8b. If YES, is a rationale for its inclusion provided?
8c. If YES, reference
9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?
No.
9b. If YES, is a rationale for its inclusion provided?
9c. If YES, reference
10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?
No.
10b. If YES, is a rationale for its inclusion provided?
10c. If YES, reference
11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?
No.
11b. If YES, is a rationale for such use provided?
11c. If YES, reference
11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
No.
11e. If YES, reference
12a. Does the proposal contain characters with any special properties such as control function or similar semantics?
No.
12b. If YES, describe in detail (include attachment if necessary)
13a. Does the proposal contain any Ideographic compatibility character(s)?
No.
13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?