## Using Junicode 2 to reproduce the abbreviations in Martin, *The Record Interpreter*

For a straight stroke over any letter, use the COMBINING MACRON (U+0304, and note that combining marks must follow the base character):

> ōnis *omnis*; oṁis *omnis*; dāpna *dampna*; damp̄a *dampna*.

For a stroke through a tall letter, use the COMBINING SHORT STROKE OVERLAY (U+0335): **f đ ł**. But there are also precomposed versions of **d**, **l** and other characters with stroke, e.g. **đ** (U+0111), **ł** (U+019A).

For **~** above any character, use the COMBINING TILDE (U+0303):

> ã ac, *apud*; ã *alias*.
> dñs *dominus*; carĩna *carmina*; fc̃is *factis*.
> põita *posita*.

For **~** through a vertical stroke, use the TILDE OVERLAY (U+0334): **ł đ** (U+0303 would be positioned above the letter, e.g. **ł̃, d̃**).

The figure meaning *er*, *re*, *ir* is a common medieval abbreviation which takes many forms. The semantically correct Unicode character is the COMBINING ZIGZAG (◌̛, U+035B), but the best match in Junicode 2 is a variant of this, U+F1C8 (the curly form zigzag). The best way to access this variant is to apply the OpenType feature **cv81** (with an index of 2) to U+035B, as here:

> deb̉e debere; int̉ *inter*; Ꝓrū *ferrum*; gn̉o generatio; p̉ *prae*; serủe *servire*.

The curly form of the combining zigzag may be attached to any letter, and it may change shape depending on the letter it is attached to (including caps, for which use the **case** feature, and small caps: Ã B̉ C̉ D̉).

The symbol for *is*, *es* is the IS-SIGN (U+A76D):

> forꝭ *foris*; oṁꝭ *omnes*; 9tꝭ *competentes*; infꝭ *infortunium*.

There are two characters for *-us* in Unicode: the SPACING US U+A770 (do not confuse this with CON U+A76F) and the COMBINING US U+1DD2 (treatment of which is not yet complete in Junicode 2, but the *Record Interpreter* appears to use only the spacing character):

> ip̄iꝰ *ipsius*; ûsꝰ *uersus*; pꝰtea *postea*; pꝰ *post*.

The three-like sign is the ᴇᴛ sɪɢɴ (◌ꝫ, U+A76B—do not confuse this with Middle English yogh: ȝ, U+021D):

quibꝫ *quibus*; licꝫ *licet*; sꝫ *sed*.

For -*rum* the Unicode ʀᴜᴍ ʀᴏᴛᴜɴᴅᴀ (U+A75D) is like the one in MUFI/Junicode. The one in the *Record Interpreter* appears to be a late stylized version of this. Use U+A75D and apply OpenType tag **cv80** (or, if you're using InDesign, find it in the character palette):

aīaꝝ *animarum*; coꝝpere *corrumpere*; beatoꝝ *beatorum*.

For *cum*, *con*, etc. use sᴍᴀʟʟ ʟᴇᴛᴛᴇʀ ᴄᴏɴ (U+A76F):

ꝯputus *computus*; ꝯa *contra*; ꝯnouit *cognouit*.

For *per* (or sometimes *par*), use ᴘ ᴡɪᴛʜ sᴛʀᴏᴋᴇ U+A751; for *pro,* use ᴘ ᴡɪᴛʜ ꜰʟᴏᴜʀɪsʜ U+A753; for *prae*, etc. use a variant of the ᴢɪɢᴢᴀɢ (above) with **p**:

ꝑsōa *persona*; ꝯpet *comparet*; p̃sẽs *praesens*; ꝓceres *proceres*.

For **q** with stroke through the descender, there are two Unicode points: U+A757 for a straight stroke, and U+A759 for a diagonal stroke (the *Record Interpreter* appears to use only the former):

ꝗ *quod*; ꝗd *quid*; ꝗbꝫ *quibus*.

For *quae*, use the ligature U+E8BF (MUFI, not Unicode): ꝗꝫ.

All of the letters a–z are available in superscript form. Access with the sᴜᴘs OpenType feature:

q$^{o}$s *quos*; c$^{i}$lo *circulo*; cap$^{i}$ *capituli*.

All letters a–z, and several others too, also have combining forms (for which see the document Diacritics_guide.pdf):

q̊ *quo*; q̇ *qui* quatt$\overset{o}{r}$ *quattuor*.

For underdotted text, use Stylistic Set 7, Underdotted.