

# Proposal to encode the Elymaic script in Unicode

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## 1 Introduction

This proposal is a revision and expansion of “Preliminary proposal to encode the Elymaic script in Unicode” (L2/17-055). It contains additional background details, an expansion of the character repertoire, notes on letters, and several new specimens. It also addresses comments provided provided in:

- L2/17-255: Recommendations to UTC #152 July-August 2017 on Script Proposals
- L2/17-384: Recommendations to UTC #153 November 2017 on Script Proposals

The ‘Elymaic’ script was allocated to the “Roadmap to the Supplementary Multilingual Plane” (v. 3.0) in 2001. It was identified as a suitable candidate for encoding by Michael Everson in “Roadmapping early Semitic scripts” (N2311). Although no proposal to encode the script has been submitted in the past sixteen years, there is current and active scholarly interest in the script and the associated history, culture, and language of Elymais.

## 2 Background

The proposed script was used in the ancient state of Elymais, located in the southwestern region of modern Iran at the head of the Persian Gulf (see figure 1). It flourished from the 2nd century BCE to the early 3rd century CE as a semi-independent polity that was intermittently under the control of the Parthian empire (247 BCE – 224 CE). The name ‘Elymais’ is a romanization of the Hellenic designation *Ἐλυμαίς* for the region known in Sumerian sources from the middle of the third millennium BCE as  (NIM) *elam*; in Akkadian as *elamū* and *elammatu*; and in the indigenous ancient Elamite language as *ẖaltamti* or *ẖatamti* (Poebel 1931). Known in English as ‘Elam’, the region lies in the present-day Iranian province of Khuzestan, the name of which derives from  *hūjiya*, the Old Persian name for the area.

There is no attested native name for the script. It is referred to as ‘Elymaic’ and ‘Elymaean’ in English scholarly literature. It appears that ‘Elymaic’ is the more widespread name for the script today, cf. Naveh (1997), Häberl (2006), Gzella (2008); and ‘Elymaean’ was used earlier, cf. Henning (1952), Bivar and Shaked (1964). The term ‘Elymaic’ is also used in general works on writing systems, cf. Healy (1990), O’Connor (1996). Recent articles in the *Encyclopædia Iranica* offer a distinction between the two terms:

they refer to ‘Elymaic’ inscriptions (Humbach 2011), but ‘Elymaean’ people and coinage (Hansman 2011). Based upon the prevalence of ‘Elymaic’, it is proposed as the identifier for the script in Unicode.

Elymaic is a right-to-left, non-joining *abjad* derived from the Aramaic script used by the Achaemenid chancellery. Although there is no evidence that the Aramaic language was spoken in Elymais, the local administration developed a regional variety of the script for writing standard Achaemenid Aramaic (Gzella 2008: 127). The script is best attested on stone inscriptions produced by local ruling dynasties, from the 1st through 3rd centuries CE. Some important epigraphical records are:

- *Tang-e Sarvak* This “valley of the cypresses” in eastern Khuzestan is considered to be the most important archaeological site in Elymais. It is believed to be a sacred grove used for the coronation of Elymaean kings. The site contains four free-standing monuments, with rock reliefs consisting of thirteen panels (Haerinck 2005). The artefacts at the site are generally dated between the 1st century CE and the first quarter of the 3rd century. Six inscriptions are extant (see figures 7–13).
- *Tang-e Butan* There are five inscriptions on two large rock reliefs in the “valley of the idols” in the Shimbar valley in northeastern Khuzestan (see figures 14–18). The first relief depicts one individual and the second depicts twelve individuals (Bivar and Shaked 1964). The reliefs are dated between the 1st century BCE and the 3rd century CE.
- *Tang-e Chilau* A large triangular stone containing graffiti written in carbon ink. Bivar and Shaked note that “Elymaean script of the first and second centuries A.D., similar to that of the Tang-i Butān was especially prominent” here and that “[s]everal examples seemed to mark a stage transitional in the development from chancery Aramaic to Elymaean, and may be of the first century B.C. or even earlier” (1964: 283). In addition to the Elymaic graffiti (figures 19–21), there are also ink texts in the Parthian and Pahlavi scripts.
- *Hong-e Kamalwand* A relief at Hong-e Kamalwand in Susiana, east of Elymais, has one inscription in a script that closely resembles Elymaic (see figure 22). The inscription has been dated to 100 CE (Gzella 2008: 121).
- Short inscriptions have been identified at Bard-e Neshandeh, Masjed-e Soleyman, and Hong-e Yaralivand.

The script is also attested on coinage. There are several types of numismatic records from Elymais, bearing inscriptions in Greek, Parthian, and Elymaic. Coins with Elymaic legends were minted during the Arsacid period. The inscription from a tetradrachm of Kamnaskires Orodes is shown in figure 23. The script on this coin differs from that used on small copper coins struck by Orodes II and Kamnaskires, shown in figures 24–25. It appears that two scripts were used for coinage in Elymais: that of the tetradrachms resembles those of the stone inscriptions, while that of the small coppers has letters similar to Parthian forms (compare the letters, respectively, of the ‘*grand module*’ and ‘*petit module*’ coins in figure 26).

Elymaic is related to other Aramaic-based scripts of southern Mesopotamia, mostly closely to Parthian and Mandaic, and also to Characenean (see Coxon 1970, Häberl 2005, Naveh 1997, Rezakhani 2012). A comparison of these scripts is shown in table 1. There is some debate regarding the relationship of Elymaic and Mandaic. Some scholars are of the opinion that Elymaic is the ancestor or sibling of Mandaic, while others state that it is a descendant of the latter.

### 3 Approach to the Encoding

There is no standard form of Elymaic. For purposes of the encoding, the representative ‘Elymaic’ script is based upon that of the stone inscriptions. While there are differences in the shapes of some letters across the inscriptions, they may be considered stylistic or local variations. On the whole, the scripts on the inscriptions exhibit uniformity and convey the sense of a single writing system.

- *Repertoire* The proposed character repertoire is based upon the inscriptions at Tang-e Sarvak, in which all 22 letters of the Elymaic *abjad* are attested.
- *Ordering* The alphabetic order for Elymaic follows that of Aramaic.
- *Character names* Indigenous names for Elymaic letters are not attested. Therefore, this proposal adopts the Unicode naming convention for the ‘Imperial Aramaic’ block, which has also been used for Parthian and Pahlavi scripts. These names differ slightly from scholarly names for Aramaic letters. In this document, names in italics refer to names for graphemes while names in small capitals refer to proposed Unicode characters, eg. א is *aleph* and ELYMAIC LETTER ALEPH. For sake of brevity, the descriptor ‘ELYMAIC’ is dropped when referring to Elymaic characters, eg. ELYMAIC LETTER ALEPH is referred to as ALEPH. Characters of other scripts are designated by their full Unicode names. Latin transliteration of Elymaic letters follows scholarly convention.
- *Letterforms* The representative glyphs are normalizations of forms used at Tang-e Sarvak. With regard to the letterforms in the Tang-e Sarvak inscriptions, Henning notes: “The writing is simply the same as that found on the coins which the kings of Elymais issued in Parthian times” and may be “allocated to the first and second centuries” CE (Henning 1952: 163). With regard to the script of Tang-e Butan, Bivar and Shaked write, “the Shīmbār inscriptions are very close from the point of view of palaeography to the Elymaic script of Tang-i Sarvak” (1964: 271). Gzella writes: “The same script [as that of Tang-e Sarvak], with a few palaeographic differences which might be due to local variation, has also been used for five inscriptions accompanying rock sculptures from Tang-e Butan in the Shimbar Valley” (2008: 119). Similarly, the inscription at Hong-e Kamalwand, although outside of Elymais proper, has more archaic forms, but has a close resemblance to other Elymaic inscriptions (Gzella 2008: 121).

The proposed repertoire is certainly suitable for representing numismatic inscriptions, particularly those on tetradrachm coins. But, the script of some coins, particularly the small coppers, may be a separate script, perhaps Parthian or a form of it (see figure 27). For such coins, it may be practical to use the Inscriptional Parthian encoding.

The specific style of a particular inscriptions or coin is to be managed typographically through the selection of fonts designed specifically for each style.

## 4 Proposed repertoire

The proposed repertoire for Elymaic contains 23 characters: 22 letters and 1 ligature.

### 4.1 Letters

Glyph	Unicode character name	Variant	Aramaic	Latin
𐤀	ELYMAIC LETTER ALEPH	𐤀	<i>ālap</i>	ʾ
𐤁	ELYMAIC LETTER BETH		<i>bēth</i>	b
𐤂	ELYMAIC LETTER GIMEL	𐤂	<i>gāmal</i>	g
𐤃	ELYMAIC LETTER DALETH	𐤃	<i>dālath</i>	d
𐤄	ELYMAIC LETTER HE	𐤄 𐤅	<i>hē</i>	h
𐤆	ELYMAIC LETTER WAW		<i>waw</i>	w
𐤇	ELYMAIC LETTER ZAYIN	𐤇	<i>zain</i>	z
𐤈	ELYMAIC LETTER HETH		<i>hēth</i>	ḥ
𐤉	ELYMAIC LETTER TETH		<i>tēth</i>	ṭ
𐤊	ELYMAIC LETTER YODH	𐤊	<i>yodh</i>	y
𐤋	ELYMAIC LETTER KAPH		<i>kāp</i>	k
𐤌	ELYMAIC LETTER LAMEDH	𐤌	<i>lāmadh</i>	l
𐤍	ELYMAIC LETTER MEM	𐤍	<i>mem</i>	m
𐤎	ELYMAIC LETTER NUN	𐤎	<i>nun</i>	n
𐤏	ELYMAIC LETTER SAMEKH	𐤏	<i>semkath</i>	s
𐤐	ELYMAIC LETTER AYIN		<i>ʿē</i>	ʿ
𐤑	ELYMAIC LETTER PE	𐤑	<i>pē</i>	p
𐤒	ELYMAIC LETTER SADHE	𐤒	<i>ṣādhē</i>	ṣ
𐤓	ELYMAIC LETTER QOPH		<i>qop</i>	q
𐤔	ELYMAIC LETTER RESH		<i>rēsh</i>	r
𐤕	ELYMAIC LETTER SHIN	𐤕	<i>shin</i>	š
𐤖	ELYMAIC LETTER TAW	𐤖	<i>taw</i>	t

Notes on the letters:

- The letters **𐤎** *kaph* and **𐤏** *resh* have a similar structure, but they are distinguished by their terminals. The terminal of *kaph* is written with a long descender, which stretches below the baseline, while that of *resh* is shorter and does not cross the baseline. Even in texts where letters are wander from the baseline and letter heights are inconsistent, the *kaph* differs from *resh* on account of its elongated tail. Inscriptions #1 and #2 from Tang-e Sarvak show the letters distinctively in the word **𐤍𐤏𐤎𐤏** *kwrsy* (figures 8, 9). The difference is also clear in the word **𐤍𐤏𐤎𐤏** *šrwkw* in Tang-e Butan inscription #2 (figure 15), as well as in **𐤍𐤏𐤎𐤏** *kwmr* in the inscription at Hong-e Kamalwand (figure 22).
- The letters **𐤐** *ayin* and **𐤑** *resh* may appear similar, but they have distinctive shapes. The basic structure of both consists of one arc intersecting another. In *ayin*, the smaller left arc bisects the primary right arc; while in *resh*, the terminal of the left arc joins the origin of the right arc, or meets at a point close to the origin. Also, the terminal of the right stroke in *ayin* stops at the base line, while that of *resh* often curves at or along the baseline. The differences are apparent in Tang-e Butan inscription #4: compare the *ayin* in **𐤐𐤏𐤎** *tyd* with the *resh* in **𐤐𐤏** *br* and **𐤐𐤏𐤎** *yrsy* (figure 17). See also Tang-e Sarvak inscription #3, in which the *ayin* in **𐤐𐤏𐤎** *lyh* and **𐤐𐤏𐤎** *ybd* are clearly different from the *resh* in **𐤐𐤏** *br* and **𐤐𐤏𐤎** *wrwd* (figure 10). Here, the appearance of the letters is quite rigid, but there is a sense of a deliberate differentiation between the letters by inscribing *ayin* with a prominent angular stroke.
- The letters **𐤒** *zayin* and **𐤓** *lamedh* are similar, but the latter has a longer ascender. In some inscriptions, the ascender of *lamedh* has a slight curve or ripple at top, ie. **𐤓**, and *zayin* may have no curve, ie. **𐤒**.
- The letters **𐤓** *lamedh* and **𐤔** *nun* are also similar. The *nun* is written with an elongated descender and hook, while *lamedh* rests along the baseline.
- The letter *yodh* is represented in the majority of inscriptions using the dot form **𐤕**, but it occurs as an elongated stroke **𐤖** in Tang-e Sarvak #3 (see figure 10). The form **𐤖** occurs in coinage. It is treated as a glyphic variant.

## 4.2 Ligature

Glyph	Unicode character name	Variant	Aramaic	Latin
<b>𐤕</b>	ELYMAIC LIGATURE ZAYIN-YODH	<b>𐤕</b> <b>𐤖</b>	<i>zy</i>	<i>zy</i>

In several inscriptions the Aramaic particle **𐤕** *zy* is represented using the form **𐤕**, a ligature of **𐤒** *zayin* and **𐤕** *yodh*. As Elymaic is a non-joining script the *zy* ligature may be considered a special case. While it be may possible to represent the ligature using the control character **𐤕** U+200D ZERO WIDTH JOINER, it is practical to consider the ligature as an atomic character on account of the structure of Elymaic: the *zy* ligature appears to be consistently joined while other letters are not. The proposed character is named after the letters that compose the ligature. This LIGATURE ZAYIN-YODH may correspond to **𐤕** U+0856 MANDAIC LETTER DUSHENNA.

### 4.3 Other features

**Punctuation** There are no special signs for punctuation. Word boundaries are generally not indicated, but in some inscriptions it appears that spaces are used between words.

**Digits** Digits are not attested.

**Line-breaking** There are no formal rules for the breaking of words at end of line. In some inscriptions lines appear to be broken at phrase boundaries. In digital layouts line-breaks may occur after any character.

**Cursive writing** In the majority of inscriptions the letters are freestanding. In some sources, the strokes of adjacent letters of a word may connect or overlap, eg. Tang-i Butan #5 (see figure 18). But the script does not possess intrinsic conjoining or cursive behavior. The only evidence of deliberate cursive writing is the ligature ZY.

### 4.4 Collation

The sort order for Elymaic letters follows the encoded order:

א ALEPH < ב BETH < ג GIMEL < ד DALETH < ה HE < ו WAW < ז ZAYIN <  
 ח HETH < ט TETH < י YODH < כ KAPH < ל LAMEDH < מ MEM < נ NUN <  
 ס SAMEKH < ע AYIN < פ PE < ק SADHE < ר QOPH < ש RESH < שׁ SHIN <  
 ת TAW

The LIGATURE ZAYIN-YODH should be collated after the sequence <ז ZAYIN, י YODH>, for example:

→	...	זט	<	זי	<	ז	<	זכ	...	→
		zʔ		zy		zy		zk		
		ZAYIN, TETH		ZAYIN, YODH		ZAYIN-YODH		ZAYIN, KAPH		

## 5 Character Properties

### 5.1 UnicodeData.txt

```

10EC0;ELYMAIC LETTER ALEPH;Lo;0;R;;;;N;;;;;
10EC1;ELYMAIC LETTER BETH;Lo;0;R;;;;N;;;;;
10EC2;ELYMAIC LETTER GIMEL;Lo;0;R;;;;N;;;;;
10EC3;ELYMAIC LETTER DALETH;Lo;0;R;;;;N;;;;;
10EC4;ELYMAIC LETTER HE;Lo;0;R;;;;N;;;;;
10EC5;ELYMAIC LETTER WAW;Lo;0;R;;;;N;;;;;
10EC6;ELYMAIC LETTER ZAYIN;Lo;0;R;;;;N;;;;;
10EC7;ELYMAIC LETTER HETH;Lo;0;R;;;;N;;;;;
10EC8;ELYMAIC LETTER TETH;Lo;0;R;;;;N;;;;;

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10EC9;ELYMAIC LETTER YODH;Lo;0;R;;;;;N;;;;;
10ECA;ELYMAIC LETTER KAPH;Lo;0;R;;;;;N;;;;;
10ECB;ELYMAIC LETTER LAMEDH;Lo;0;R;;;;;N;;;;;
10ECC;ELYMAIC LETTER MEM;Lo;0;R;;;;;N;;;;;
10ECD;ELYMAIC LETTER NUN;Lo;0;R;;;;;N;;;;;
10ECE;ELYMAIC LETTER SAMEKH;Lo;0;R;;;;;N;;;;;
10ECF;ELYMAIC LETTER AYIN;Lo;0;R;;;;;N;;;;;
10ED0;ELYMAIC LETTER PE;Lo;0;R;;;;;N;;;;;
10ED1;ELYMAIC LETTER SADHE;Lo;0;R;;;;;N;;;;;
10ED2;ELYMAIC LETTER QOPH;Lo;0;R;;;;;N;;;;;
10ED3;ELYMAIC LETTER RESH;Lo;0;R;;;;;N;;;;;
10ED4;ELYMAIC LETTER SHIN;Lo;0;R;;;;;N;;;;;
10ED5;ELYMAIC LETTER TAW;Lo;0;R;;;;;N;;;;;
10ED6;ELYMAIC LIGATURE ZAYIN-YODH;Lo;0;R;;;;;N;;;;;

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## 5.2 LineBreak.txt

```

10EC0..10ED6;AL # Lo [23] ELYMAIC LETTER ALEPH..ELYMAIC LIGATURE ZAYIN-YODH

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## 7 Acknowledgments

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	10EC	10ED
0	 10EC0	 10ED0
1	 10EC1	 10ED1
2	 10EC2	 10ED2
3	 10EC3	 10ED3
4	 10EC4	 10ED4
5	 10EC5	 10ED5
6	 10EC6	 10ED6
7	 10EC7	
8	 10EC8	
9	 10EC9	
A	 10ECA	
B	 10ECB	
C	 10ECC	
D	 10ECD	
E	 10ECE	
F	 10ECF	

**Letters**

10EC0		ELYMAIC LETTER ALEPH
10EC1		ELYMAIC LETTER BETH
10EC2		ELYMAIC LETTER GIMEL
10EC3		ELYMAIC LETTER DALETH
10EC4		ELYMAIC LETTER HE
10EC5		ELYMAIC LETTER WAW
10EC6		ELYMAIC LETTER ZAYIN
10EC7		ELYMAIC LETTER HETH
10EC8		ELYMAIC LETTER TETH
10EC9		ELYMAIC LETTER YODH
10ECA		ELYMAIC LETTER KAPH
10ECB		ELYMAIC LETTER LAMEDH
10ECC		ELYMAIC LETTER MEM
10ECD		ELYMAIC LETTER NUN
10ECE		ELYMAIC LETTER SAMEKH
10ECF		ELYMAIC LETTER AYIN
10ED0		ELYMAIC LETTER PE
10ED1		ELYMAIC LETTER SADHE
10ED2		ELYMAIC LETTER QOPH
10ED3		ELYMAIC LETTER RESH
10ED4		ELYMAIC LETTER SHIN
10ED5		ELYMAIC LETTER TAW

**Ligature**

10ED6		ELYMAIC LIGATURE ZAYIN-YODH
		• used for the Aramaic heterogram zy



<https://media1.britannica.com/eb-media/25/1725-004-630DAE31.jpg>

Figure 1: Map of the Parthian around the 1st century BCE showing the location of Elymais (near center). Source: *Encyclopædia Britannica*.

	Elymaic	Mandaic	Inscriptional Pahlavi	Inscriptional Parthian	Imperial Aramaic
<i>aleph</i>	𐤀	ܐ	𐭀	𐭁	א
<i>beth</i>	𐤁	ܒ	𐭁	𐭂	ב
<i>gimel</i>	𐤂	ܓ	𐭂	𐭃	ג
<i>daleth</i>	𐤃	ܕ	𐭃	𐭄	ד
<i>he</i>	𐤄	ܗ	𐭄	𐭅	ה
<i>waw</i>	𐤅	ܘ	𐭅	𐭆	ו
<i>zayin</i>	𐤆	ܙ	𐭆	𐭇	ז
<i>heth</i>	𐤇	ܚ	𐭇	𐭈	ח
<i>teth</i>	𐤈	ܛ	𐭈	𐭉	ט
<i>yodh</i>	𐤉	ܝ	𐭉	𐭊	י
<i>kaph</i>	𐤊	ܟ	𐭊	𐭋	כ
<i>lamedh</i>	𐤋	ܠ	𐭋	𐭌	ל
<i>mem</i>	𐤌	ܡ	𐭌	𐭍	מ
<i>nun</i>	𐤍	ܢ	𐭍	𐭎	נ
<i>samekh</i>	𐤎	ܣ	𐭎	𐭏	ס
<i>ayin</i>	𐤏	ܥ	(2)	𐭏	ע
<i>pe</i>	𐤐	ܦ	𐭏	𐭐	פ
<i>sadhe</i>	𐤑	ܨ	𐭑	𐭑	צ
<i>qoph</i>	𐤒	ܩ	(2)	𐭒	ק
<i>resh</i>	𐤓	ܚ	(2)	𐭒	ר
<i>shin</i>	𐤔	ܫ	𐭒	𐭓	ש
<i>taw</i>	𐤕	ܬ	𐭓	𐭔	ת

Table 1: Comparison of Elymaic, Mandaic, Inscriptional Pahlavi, Inscriptional Parthian, and Aramaic. Mandaic letters have unique names that differ from Aramaic names. Parenthesis indicate that a letter has been unified with another in the respective encoding. In Inscriptional Pahlavi, *ayin* and *resh* are unified with *waw*, and *qoph* with *mem*.

	3rd c. B.C. Aśoka inscr.	Elymaic	Chara- cenian	Mandaic		Parallels	3rd c. B.C. (Egypt)	Nabataean		
				book- hand	'cursive'			early	monu- mental	cursive
ā	𐀀 𐀁	𐤀 𐤁	𐤀	𐤀 𐤁	𐤀 𐤁	𐤀 𐤁 𐤂	𐤀	𐤀 𐤁	𐤀	
b	𐀂 𐀃	𐤂 𐤃	𐤂 (1)	𐤂	𐤂		𐤂	𐤂	𐤂	
g	𐀄	𐤄	𐤄 (2)	𐤄	𐤄	𐤄	𐤄	𐤄	𐤄	
d	𐀅 𐀆	𐤅 𐤆	𐤅 (3)	𐤅	𐤅		𐤅	𐤅	𐤅	
h	𐀇	𐤇		𐤇	𐤇		𐤇	𐤇	𐤇	
w	𐀈	𐤈		𐤈	𐤈		𐤈	𐤈	𐤈	
z	𐀉	𐤉		𐤉	𐤉		𐤉	𐤉	𐤉	
ny>d	𐀊	𐤊		𐤊	𐤊		𐤊	𐤊	𐤊	
h	𐀋	𐤋		𐤋	𐤋	𐤋	𐤋	𐤋	𐤋	
t	𐀌	𐤌	𐤌 (3)	𐤌	𐤌		𐤌	𐤌	𐤌	
y	𐀍	𐤍	𐤍 (3)	𐤍	𐤍		𐤍	𐤍	𐤍	
k	𐀎	𐤎	𐤎	𐤎	𐤎		𐤎	𐤎	𐤎	
l	𐀏	𐤏	𐤏	𐤏	𐤏		𐤏	𐤏	𐤏	
m	𐀐	𐤐	𐤐	𐤐	𐤐	𐤐	𐤐	𐤐	𐤐	
n	𐀑	𐤑	𐤑	𐤑	𐤑	𐤑	𐤑	𐤑	𐤑	
s	𐀒	𐤒	𐤒 (3)	𐤒	𐤒	𐤒	𐤒	𐤒	𐤒	
e	𐀓	𐤓	𐤓 (3)	𐤓	𐤓	𐤓	𐤓	𐤓	𐤓	
p	𐀔	𐤔		𐤔	𐤔		𐤔	𐤔	𐤔	
f	𐀕	𐤕	𐤕	𐤕	𐤕		𐤕	𐤕	𐤕	
r	𐀖	𐤖	𐤖 (3)	𐤖	𐤖	𐤖	𐤖	𐤖	𐤖	
e	𐀗	𐤗	𐤗 (3)	𐤗	𐤗	𐤗	𐤗	𐤗	𐤗	
t	𐀘	𐤘	𐤘	𐤘	𐤘	𐤘	𐤘	𐤘	𐤘	

Fig. 119. Development of the South Mesopotamian scripts (in comparison with Nabataean). Key to the parallels: (1) a bulla from Babylonia; (2) the Nash papyrus; (3) Hatra; (4) the Birecik inscription, Syriac of 6 A.D.; (4a) Syriac inscription of 165 A.D. from Samatar Harabesi (A raised x marks final forms)

Figure 2: Comparison of Elymaic, Mandaic, Nabataean, and other scripts (from Naveh 1997: 137).

ARAMEIC <small>REF. SEC. COIN</small>	PARTHIAN <small>HALI</small>	COINS OF ELYMAIS		TANG-I SARVAK					
		<small>SMALL COPPERS (PARTH)</small>	<small>TETRA DRACHMS (ARAB)</small>	No. 1	No. 2	No. 3	No. 4	No. 5	No. 6
𐤀	𐭀	𐭀	𐭀	𐭀	𐭀	𐭀	𐭀	𐭀	
𐤁	𐭁	𐭁	𐭁	𐭁	𐭁	𐭁	𐭁		
𐤂	𐭂								
𐤃	𐭃	𐭃	𐭃	𐭃	𐭃	𐭃			
𐤄	𐭄	𐭄	𐭄	𐭄	𐭄	𐭄			𐭄
𐤅	𐭅	𐭅	𐭅	𐭅	𐭅	𐭅			𐭅
𐤆	𐭆	𐭆	𐭆	𐭆	𐭆	𐭆			𐭆
𐤇	𐭇	𐭇	𐭇	𐭇	𐭇	𐭇			𐭇
𐤈	𐭈	𐭈	𐭈	𐭈	𐭈	𐭈			𐭈
𐤉	𐭉	𐭉	𐭉	𐭉	𐭉	𐭉			𐭉
𐤊	𐭊	𐭊	𐭊	𐭊	𐭊	𐭊			𐭊
𐤋	𐭋	𐭋	𐭋	𐭋	𐭋	𐭋			𐭋
𐤌	𐭌	𐭌	𐭌	𐭌	𐭌	𐭌			𐭌
𐤍	𐭍	𐭍	𐭍	𐭍	𐭍	𐭍			𐭍
𐤎	𐭎	𐭎	𐭎	𐭎	𐭎	𐭎			𐭎
𐤏	𐭏	𐭏	𐭏	𐭏	𐭏	𐭏			𐭏
𐤐	𐭐	𐭐	𐭐	𐭐	𐭐	𐭐			𐭐
𐤑	𐭑	𐭑	𐭑	𐭑	𐭑	𐭑			𐭑
𐤒	𐭒	𐭒	𐭒	𐭒	𐭒	𐭒			𐭒
𐤓	𐭓	𐭓	𐭓	𐭓	𐭓	𐭓			𐭓
𐤔	𐭔	𐭔	𐭔	𐭔	𐭔	𐭔			𐭔
𐤕	𐭕	𐭕	𐭕	𐭕	𐭕	𐭕			𐭕
𐤖	𐭖	𐭖	𐭖	𐭖	𐭖	𐭖			𐭖
𐤗	𐭗	𐭗	𐭗	𐭗	𐭗	𐭗			𐭗
𐤘	𐭘	𐭘	𐭘	𐭘	𐭘	𐭘			𐭘
𐤙	𐭙	𐭙	𐭙	𐭙	𐭙	𐭙			𐭙
𐤚	𐭚	𐭚	𐭚	𐭚	𐭚	𐭚			𐭚
𐤛	𐭛	𐭛	𐭛	𐭛	𐭛	𐭛			𐭛
𐤜	𐭜	𐭜	𐭜	𐭜	𐭜	𐭜			𐭜
𐤝	𐭝	𐭝	𐭝	𐭝	𐭝	𐭝			𐭝
𐤞	𐭞	𐭞	𐭞	𐭞	𐭞	𐭞			𐭞
𐤟	𐭟	𐭟	𐭟	𐭟	𐭟	𐭟			𐭟
𐤠	𐭠	𐭠	𐭠	𐭠	𐭠	𐭠			𐭠
𐤡	𐭡	𐭡	𐭡	𐭡	𐭡	𐭡			𐭡
𐤢	𐭢	𐭢	𐭢	𐭢	𐭢	𐭢			𐭢
𐤣	𐭣	𐭣	𐭣	𐭣	𐭣	𐭣			𐭣
𐤤	𐭤	𐭤	𐭤	𐭤	𐭤	𐭤			𐭤
𐤥	𐭥	𐭥	𐭥	𐭥	𐭥	𐭥			𐭥
𐤦	𐭦	𐭦	𐭦	𐭦	𐭦	𐭦			𐭦
𐤧	𐭧	𐭧	𐭧	𐭧	𐭧	𐭧			𐭧
𐤨	𐭨	𐭨	𐭨	𐭨	𐭨	𐭨			𐭨
𐤩	𐭩	𐭩	𐭩	𐭩	𐭩	𐭩			𐭩
𐤪	𐭪	𐭪	𐭪	𐭪	𐭪	𐭪			𐭪
𐤫	𐭫	𐭫	𐭫	𐭫	𐭫	𐭫			𐭫
𐤬	𐭬	𐭬	𐭬	𐭬	𐭬	𐭬			𐭬
𐤭	𐭭	𐭭	𐭭	𐭭	𐭭	𐭭			𐭭
𐤮	𐭮	𐭮	𐭮	𐭮	𐭮	𐭮			𐭮
𐤯	𐭯	𐭯	𐭯	𐭯	𐭯	𐭯			𐭯
𐤰	𐭰	𐭰	𐭰	𐭰	𐭰	𐭰			𐭰
𐤱	𐭱	𐭱	𐭱	𐭱	𐭱	𐭱			𐭱
𐤲	𐭲	𐭲	𐭲	𐭲	𐭲	𐭲			𐭲
𐤳	𐭳	𐭳	𐭳	𐭳	𐭳	𐭳			𐭳
𐤴	𐭴	𐭴	𐭴	𐭴	𐭴	𐭴			𐭴
𐤵	𐭵	𐭵	𐭵	𐭵	𐭵	𐭵			𐭵
𐤶	𐭶	𐭶	𐭶	𐭶	𐭶	𐭶			𐭶
𐤷	𐭷	𐭷	𐭷	𐭷	𐭷	𐭷			𐭷
𐤸	𐭸	𐭸	𐭸	𐭸	𐭸	𐭸			𐭸
𐤹	𐭹	𐭹	𐭹	𐭹	𐭹	𐭹			𐭹
𐤺	𐭺	𐭺	𐭺	𐭺	𐭺	𐭺			𐭺
𐤻	𐭻	𐭻	𐭻	𐭻	𐭻	𐭻			𐭻
𐤼	𐭼	𐭼	𐭼	𐭼	𐭼	𐭼			𐭼
𐤽	𐭽	𐭽	𐭽	𐭽	𐭽	𐭽			𐭽
𐤾	𐭾	𐭾	𐭾	𐭾	𐭾	𐭾			𐭾
𐤿	𐭿	𐭿	𐭿	𐭿	𐭿	𐭿			𐭿

The Elymaean Alphabet

Figure 3: Comparison of Aramaic and Parthian with Elymaic (from Henning 1952: 168).

	TANG-I SARVAK	SHĪMBĀR				
		No. I	No. II	No. III	No. IV	No. V
א	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ?
ב	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ Ⲁ
ג	Ⲁ	Ⲁ				
ד	Ⲁ Ⲁ				Ⲁ	Ⲁ
ה	Ⲁ Ⲁ	Ⲁ	Ⲁ		Ⲁ	Ⲁ
ו	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ז	Ⲁ Ⲁ Ⲁ <sub>zy</sub>	Ⲁ <sub>zy</sub>	Ⲁ	Ⲁ	Ⲁ <sub>zy</sub>	Ⲁ <sub>zy</sub>
ח	Ⲁ			Ⲁ?		
ט	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
י	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
כ	Ⲁ Ⲁ		Ⲁ Ⲁ		Ⲁ Ⲁ	
ל	Ⲁ Ⲁ				Ⲁ	
מ	Ⲁ Ⲁ				Ⲁ	
נ	Ⲁ Ⲁ	Ⲁ		Ⲁ	Ⲁ	
ס	Ⲁ Ⲁ				Ⲁ	
ע	Ⲁ Ⲁ?				Ⲁ	
פ	Ⲁ Ⲁ?			Ⲁ	Ⲁ	
ק	Ⲁ Ⲁ	Ⲁ		Ⲁ	Ⲁ	
ר	Ⲁ Ⲁ	Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ
ש	Ⲁ Ⲁ?	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ת	Ⲁ Ⲁ			Ⲁ	Ⲁ	Ⲁ

FIG. 1. The script of the Shĭmbār inscriptions. The column showing the Tang-i Sarvak forms is based on W. B. Henning's table in *Asia Major*, NS, II, 2, 1952, 168.

Figure 4: Comparison of Elymaic letters in the inscriptions at Tang-e Sarvak and Tang-e Butan (from Bivar and Shaked 1964: 270).

	Tang-i Sarvak	Shimbar	Lead amulet	Magic bowls	Characene coin legends	Classical Mandaic	Syriac inscriptions	Syriac bowls	Palmyrene		Nabataean	
									lapidary	cursive	lapidary	cursive
א	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ב	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ג	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ד	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ה	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ו	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ז	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ח	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ט	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
י	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
כ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ל	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
מ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
נ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ס	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ע	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
פ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
צ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ק	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ר	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ש	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ
ת	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ

The columns showing the Tang-i Sarvak and Shimbar forms are based on Bivar and Shaked's table in *B.S.O.A.S.* xxvii (1964), 270; the Mandaic and Syriac bowl texts on Montgomery's table in *Aramaic Incantation Texts from Nippur* (1913), plates xxxix and xl, and the Syriac inscription of the second century A.D. on Segal's table in *B.S.O.A.S.* xvi (1954), 32.

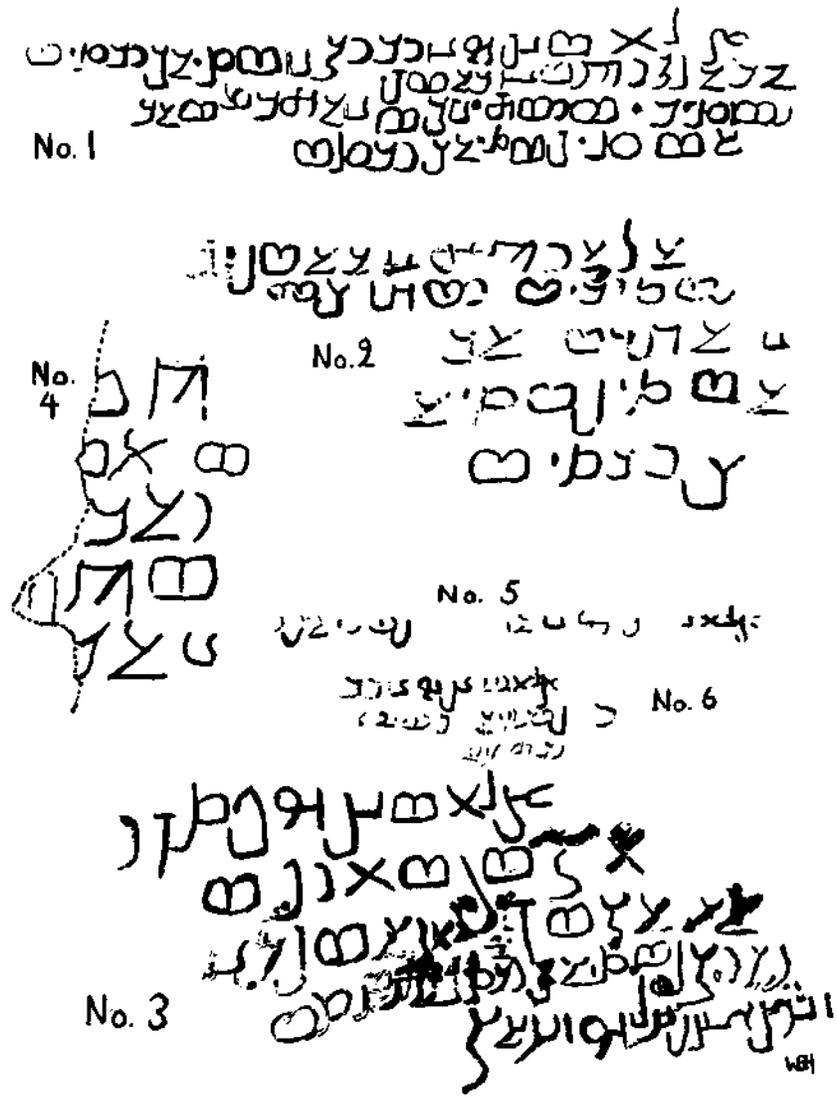
Figure 5: Comparison of Elymaic and other scripts (from Coxon 1970: 21).

TABLE 1. Comparison of Elymaic, Characenean, Parthian, and Mandaic Scripts

Hebrew	Aramaic Values	Elymaic (Tang-e Sarvak)	Elymaic (Shimbar)	Characene Coins	Other Forms	Iranian Values	Nisa Ostraca	Parthian Inscriptions	Mandaic Values	Book Hand	Lead Amulets	Incantation Bowls
א	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	a ā	Ⲁ	Ⲁ	a	Ⲁ	Ⲁ	Ⲁ
ב	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	b	Ⲁ	Ⲁ	b	Ⲁ	Ⲁ	Ⲁ
ג	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	g ḡ	Ⲁ	Ⲁ	g	Ⲁ	Ⲁ	Ⲁ
ד	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	d d	Ⲁ	Ⲁ	d	Ⲁ	Ⲁ	Ⲁ
ה	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	o ū w	Ⲁ	Ⲁ	h	Ⲁ	Ⲁ	Ⲁ
ו	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	z ḡ	Ⲁ	Ⲁ	u	Ⲁ	Ⲁ	Ⲁ
ז	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	h x	Ⲁ	Ⲁ	z	Ⲁ	Ⲁ	Ⲁ
ח	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	ē ī y	Ⲁ	Ⲁ	h	Ⲁ	Ⲁ	Ⲁ
ט	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	k g	Ⲁ	Ⲁ	t	Ⲁ	Ⲁ	Ⲁ
י	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	l	Ⲁ	Ⲁ	i	Ⲁ	Ⲁ	Ⲁ
כ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	m	Ⲁ	Ⲁ	k	Ⲁ	Ⲁ	Ⲁ
ל	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	n	Ⲁ	Ⲁ	l	Ⲁ	Ⲁ	Ⲁ
מ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	s	Ⲁ	Ⲁ	m	Ⲁ	Ⲁ	Ⲁ
נ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	p	Ⲁ	Ⲁ	n	Ⲁ	Ⲁ	Ⲁ
ס	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	č	Ⲁ	Ⲁ	s	Ⲁ	Ⲁ	Ⲁ
ע	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	r	Ⲁ	Ⲁ	č	Ⲁ	Ⲁ	Ⲁ
פ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	š ḡ	Ⲁ	Ⲁ	p	Ⲁ	Ⲁ	Ⲁ
צ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	t d	Ⲁ	Ⲁ	š	Ⲁ	Ⲁ	Ⲁ
ק	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ		Ⲁ	Ⲁ	q	Ⲁ	Ⲁ	Ⲁ
ר	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ		Ⲁ	Ⲁ	r	Ⲁ	Ⲁ	Ⲁ
ש	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ		Ⲁ	Ⲁ	š	Ⲁ	Ⲁ	Ⲁ
ת	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ		Ⲁ	Ⲁ	t	Ⲁ	Ⲁ	Ⲁ

Sources: The Elymaic forms from Tang-e Sarvak and Shimbar forms have been adapted from Bivar and Shaked 1964: 270; the Characene coin legends are from Coxon 1970: 21; other Aramaic forms cited above are from Naveh 1997: 142 (a = Hatra, b = Armazi, c = Hatra, d = Hassan-Kef, e = Garni); the forms from the Nisa ostraca and the Parthian inscriptions are from Skarvø 1996: 518; the Mandaic book hand is based on Macuch and Drower 1963: xii; the forms from the lead amulets are based on Coxon 1970: 21, and the two sets of scripts from the incantation bowls are taken from bowl 079M (BM 117872) and 087M (BM 91779), respectively, in Segal and Hunter 2000: 237.

Figure 6: Comparison of Mandaic, Elymaic, and related scripts (Häberl 2006 : 57).



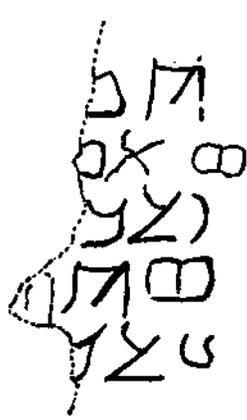
The Elymaean Inscriptions of Tang-i Sarvak

Figure 7: Renderings of Elymaic inscriptions at Tang-e Sarvak made by W. B. Henning (1952: 170). An analysis of inscriptions 1–3 is provided in the following figures.



𐤀𐤁𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋  
 𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕  
 𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝  
 𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦  
 𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚𐾛𐾜𐾝𐾞𐾟𐾠𐾡𐾢𐾣𐾤𐾥𐾦𐾧𐾨𐾩𐾪𐾫𐾬𐾭𐾮𐾯𐾰𐾱𐾲𐾳𐾴𐾵𐾶𐾷𐾸𐾹𐾺𐾻𐾼𐾽𐾾𐾿𐿀𐿁𐿂𐿃𐿄𐿅𐿆𐿇𐿈𐿉𐿊𐿋𐿌𐿍𐿎𐿏𐿐𐿑𐿒𐿓𐿔𐿕𐿖𐿗𐿘𐿙𐿚𐿛𐿜𐿝𐿞𐿟𐿠𐿡𐿢𐿣𐿤𐿥𐿦𐿧𐿨𐿩𐿪𐿫𐿬𐿭𐿮𐿯𐿰𐿱𐿲𐿳𐿴𐿵𐿶𐿷𐿸𐿹𐿺𐿻𐿼𐿽𐿾𐿿𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦

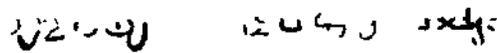




... 𐭠𐭡  
 ... 𐭠𐭡𐭢  
 ... 𐭠𐭡𐭢  
 ... 𐭠𐭡𐭢  
 ... 𐭠𐭡𐭢

šp ...  
 ʾ mʾ? ...  
 wbr ...  
 ʾš(n)? ...  
 zy bk?

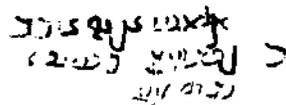
Figure 11: Tang-e Sarvak inscription #4 (Henning 1952: 170).



𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿  
 [𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿] ... (𐭠𐭡) 𐭢 𐭣𐭤 (𐭥𐭦)𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿  
 šlm(ʾ) znh zy (br?) ... nʾ [s]yb kw[rsyʾ]

“This is the image of ... assuming the throne.”

Figure 12: Tang-e Sarvak inscription #5 (Henning 1952: 170).

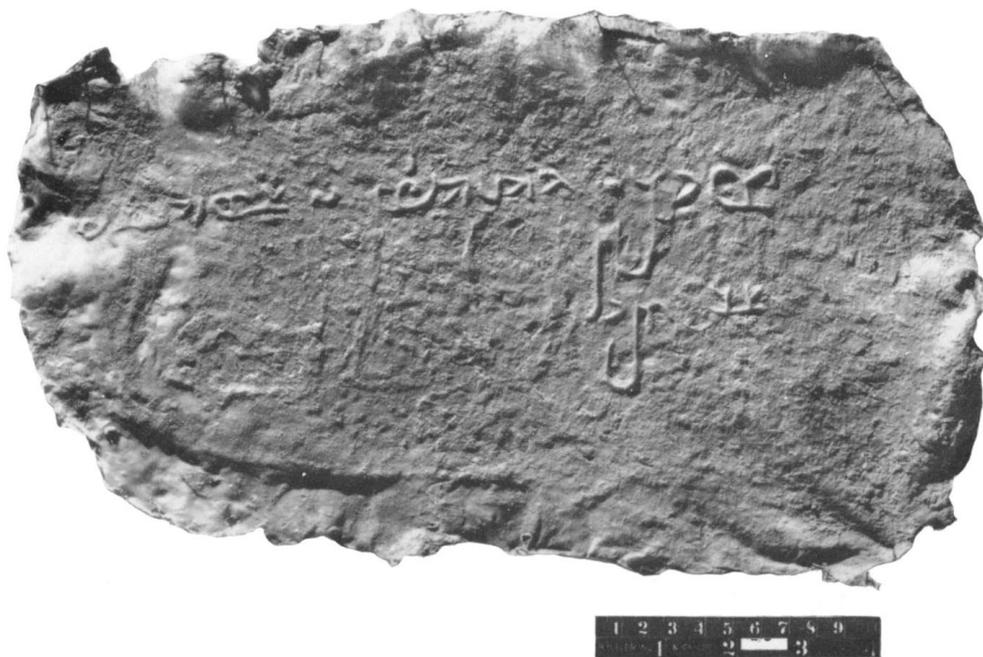


𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿  
 𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿 (𐭠𐭡) 𐭢 𐭣𐭤 (𐭥𐭦)𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿  
 𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿 (𐭠𐭡) 𐭢 𐭣𐭤 (𐭥𐭦)𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿

šlm(ʾ) znh zy (br?) ... nʾ [s]yb kw[rsyʾ] ...

“This is the image of Orodes assuming the throne.”

Figure 13: Tang-e Sarvak inscription #6 (Henning 1952: 170).



TANG-I BUTĀN, INSCRIPTION NO. I

𐤀𐤆𐤌𐤀𐤎𐤏𐤌 ~ 𐤁𐤓𐤕𐤏𐤌𐤏𐤌 . 𐤕𐤏𐤌𐤏𐤌  
 𐤏𐤌𐤏𐤌 𐤕𐤏𐤌𐤏𐤌

𐤏𐤌𐤏𐤌 𐤕𐤏𐤌𐤏𐤌 𐤏𐤌𐤏𐤌  
 𐤕𐤏𐤌𐤏𐤌

ʾwky gšyšʾ (= qšyšʾ ?) zy bʾšybh  
 br šwl

ʾŌkē qaššīšā dī Bāšībā  
 bar Šōl

ʾŌkē the priest (or elder), who is *bʾšybh* (or: of Bāšībā?)  
 the son of Šōl.

Figure 14: Tang-e Butan inscription #1 (Facsimile from Bivar and Shaked (1964: 273 & plate III); transliteration, transcription, and translation from Gzella (2008: 119).



TANG-I BUTĀN, INSCRIPTION NO. II

𐤀𐤌𐤃𐤀𐤁𐤏𐤏  
 𐤏𐤓𐤓𐤕𐤗𐤙 𐤅𐤓 𐤁𐤓 𐤌𐤓𐤓𐤓𐤓𐤓

𐤀𐤌𐤃𐤀𐤁𐤏𐤏

𐤏𐤓𐤓𐤕𐤗𐤙 𐤅𐤓 𐤁𐤓 𐤌𐤓𐤓𐤓𐤓𐤓

šrwkw zy

b'šybh br šmwm

Šorūkū dī

Ĕāšīḫā ḫar Šemōn

Šorayku who is

*b'šybh* (or: of Ĕāšīḫā?), son of Šem'ōn(?).

Figure 15: Tang-e Butan inscription #2 (Facsimile from Bivar and Shaked (1964: 273 & plate IV); transliteration, transcription, and translation from Gzella (2008: 119).



TANG-I BUTĀN, INSCRIPTION NO. III

𐤑𐤕𐤔𐤗𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕  
 𐤑𐤕𐤔𐤗𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕

𐤑𐤕𐤔𐤗𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕  
 𐤑𐤕𐤔𐤗𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕𐤓𐤕

šptw šṭwrʾ zy  
 blʾrw br(y)? ʾwky

ŠPTW ŠṬWRʾ ḏī  
 ḥēl-ʾārō ḥar ʾŌkē

ŠPTW the šṭwrʾ, who is  
 (keeper of) the altar of Bēl(?), the son of ʾŌkē.

Figure 16: Tang-e Butan inscription #3 (Facsimile from Bivar and Shaked (1964: 274 & plate V); transliteration, transcription, and translation from Gzella (2008: 120).



TANG-I BUTĀN, INSCRIPTION NO. IV

Handwritten transcription of the Elymaic script from the inscription fragment.

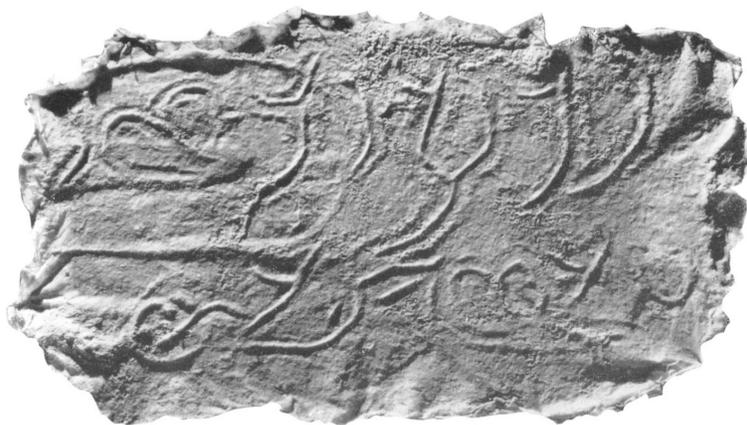
Handwritten transliteration of the Elymaic script into Hebrew characters.

šlmy ›  
 ›lh zy †tyd  
 šptw br  
 š ›š mn  
 ›yrsy

šalmyyā  
 ›ellē dī †atted  
 ŠPTW ḥar Šāš men  
 ›Īrsē

These images  
 are the ones which has prepared  
 ŠPTW the son of Šāš from  
 ›Īrsē(?).

Figure 17: Tang-e Butan inscription #4 (Facsimile from Bivar and Shaked (1964: 275 & plate VI); transliteration, transcription, and translation from Gzella (2008: 120).



TANG-I BUTĀN, INSCRIPTION NO. V

ⲙⲣⲱⲃ ⲣⲃⲃⲁ

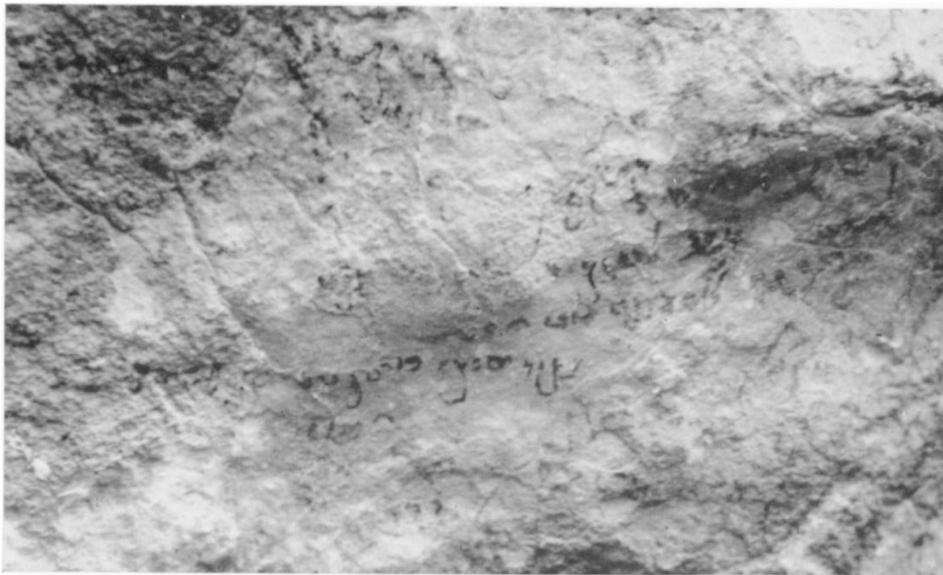
ⲉⲗⲓ ⲃⲱⲥⲓⲃⲁ

wrwd rb  
zy b'šybh

Worōd rabbā  
dī Bâšībā

Worōd the great,  
who is *b'šybh* (or: of Bâšībā).

Figure 18: Tang-e Butan inscription #5 (Facsimile from Bivar and Shaked (1964: 276 & plate VII); transliteration, transcription, and translation from Gzella (2008: 120).



ELYMAEAN *GRAFFITO* AT TANG-I CHILAU

Figure 19: Tang-e Chilau carbon ink graffiti #1 (Bivar and Shaked 1964: plate XI).



ELYMAEAN *GRAFFITO* AT TANG-I CHILAU

Figure 20: Tang-e Chilau carbon ink graffiti #2 (Bivar and Shaked 1964: plate XII).



ELYMAEAN *GRAFFITO* AT TANG-I CHILAU

Figure 21: Tang-e Chilau carbon ink graffiti #3 (Bivar and Shaked 1964: XIII).



ⲉⲛⲉⲛⲓⲕⲓⲣⲉⲥ ⲟⲣⲟⲉⲥ ⲛⲟⲩⲟⲣⲟⲉⲥ

ⲉⲛⲉⲛⲓⲕⲓⲣⲉⲥ ⲟⲣⲟⲉⲥ ⲛⲟⲩⲟⲣⲟⲉⲥ

kbnškyr wrwd MLKʼ BR wrwd MLKʼ

“King Kamnaskires Orodes, son of King Orodes”

Figure 23: Elymaic legend on the tetradrachm of Kamnaskires Orodes (from Henning 1952: 164). The script differs from that on the small coppers shown in figures 24 and 25. It is of the type ‘*grand module*’ in figure 26.



wrwd MLK' BRY wrwd  
King Orodes, Son of Orodes

Figure 24: Copper alloy coin of Orodes II, early 2nd to mid 2nd century CE. 16mm, 3.89g. British Museum. Registration number: 1900,0405.94. Department of Coins and Medals catalogue number: GC28p262.17.



knmkyr wrwd MLK'  
King Kamnaskires Orodes

Figure 25: Copper alloy coin of Kamnaskires Orodes, early 2nd to mid 2nd century CE. 16mm, 3.73g. British Museum. Registration number: 1909,0205.114. Department of Coins and Medals catalogue number: GC28p267.64.

VALEUR	MONNAIES DE L'ÉLYMAÏDE			HADJI- ABAD		PAPYRUS ARAMÉENS	ARAMÉEN (Époque perse)	MONNAIES PERSÉPOLITAINES	DRACHMES ARSACIDES	MANDÉEN	ESTRANGHÉLO*
	ORODE I ET ORODE II (petit module) CHALDÉO-PEHLVIES	ORODE I ET ORODE II (grand module) et monnaies postérieures MIXTES	BARBARES	CHALDÉO-PEHLVI	PEHLVI-SASSANIDE						
א a	𐎠 𐎡 𐎢 𐎣 𐎤	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡	𐎠 𐎡
ב b	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣	𐎢 𐎣
ג g											
ד d	𐎤 𐎥 𐎦 𐎧 𐎨	𐎤 𐎥 𐎦 𐎧 𐎨	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥	𐎤 𐎥
ה h		𐎩 𐎪 𐎫		𐎩 𐎪	𐎩 𐎪	𐎩 𐎪	𐎩 𐎪	𐎩 𐎪	𐎩 𐎪	𐎩 𐎪	𐎩 𐎪
ו u	𐎬 𐎭 𐎮 𐎯	𐎬 𐎭 𐎮 𐎯	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭	𐎬 𐎭
ז z		𐎰		𐎰	𐎰	𐎰	𐎰	𐎰	𐎰	𐎰	𐎰
ח ḥ				𐎱	𐎱	𐎱	𐎱	𐎱	𐎱	𐎱	𐎱
ט t											
י i	𐎲 𐎳 𐎴	𐎲 𐎳		𐎲 𐎳	𐎲 𐎳	𐎲 𐎳	𐎲 𐎳	𐎲 𐎳	𐎲 𐎳	𐎲 𐎳	𐎲 𐎳
כ k	𐎵 𐎶 𐎷 𐎸	𐎵 𐎶 𐎷 𐎸	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶	𐎵 𐎶
ל l	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺	𐎹 𐎺
מ m	𐎻 𐎼 𐎽 𐎾	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼	𐎻 𐎼
נ n		𐎿 𐏀		𐎿 𐏀	𐎿 𐏀	𐎿 𐏀	𐎿 𐏀	𐎿 𐏀	𐎿 𐏀	𐎿 𐏀	𐎿 𐏀
ס s				𐏁	𐏁	𐏁	𐏁	𐏁	𐏁	𐏁	𐏁
ע e											
פ p		𐏂 𐏃		𐏂 𐏃	𐏂 𐏃	𐏂 𐏃	𐏂 𐏃	𐏂 𐏃	𐏂 𐏃	𐏂 𐏃	𐏂 𐏃
צ c											
ק q				𐏄	𐏄	𐏄	𐏄	𐏄	𐏄	𐏄	𐏄
ר r	𐏅 𐏆 𐏇 𐏈 𐏉	𐏅 𐏆 𐏇		𐏅 𐏆	𐏅 𐏆	𐏅 𐏆	𐏅 𐏆	𐏅 𐏆	𐏅 𐏆	𐏅 𐏆	𐏅 𐏆
ש š	𐏊 𐏋 𐏌	𐏊		𐏊 𐏋	𐏊 𐏋	𐏊 𐏋	𐏊 𐏋	𐏊 𐏋	𐏊 𐏋	𐏊 𐏋	𐏊 𐏋
ת t				𐏍	𐏍	𐏍	𐏍	𐏍	𐏍	𐏍	𐏍

Figure 26: Comparison of scripts on Elymaic coins with other scripts (from Allotte de la Fuye 1905: 53). The ‘grand module’ letters (column 2) resemble Elymaic forms, while the ‘petit module’ letters (column 1) resemble Parthian (see figure 27 for specimens of the latter).

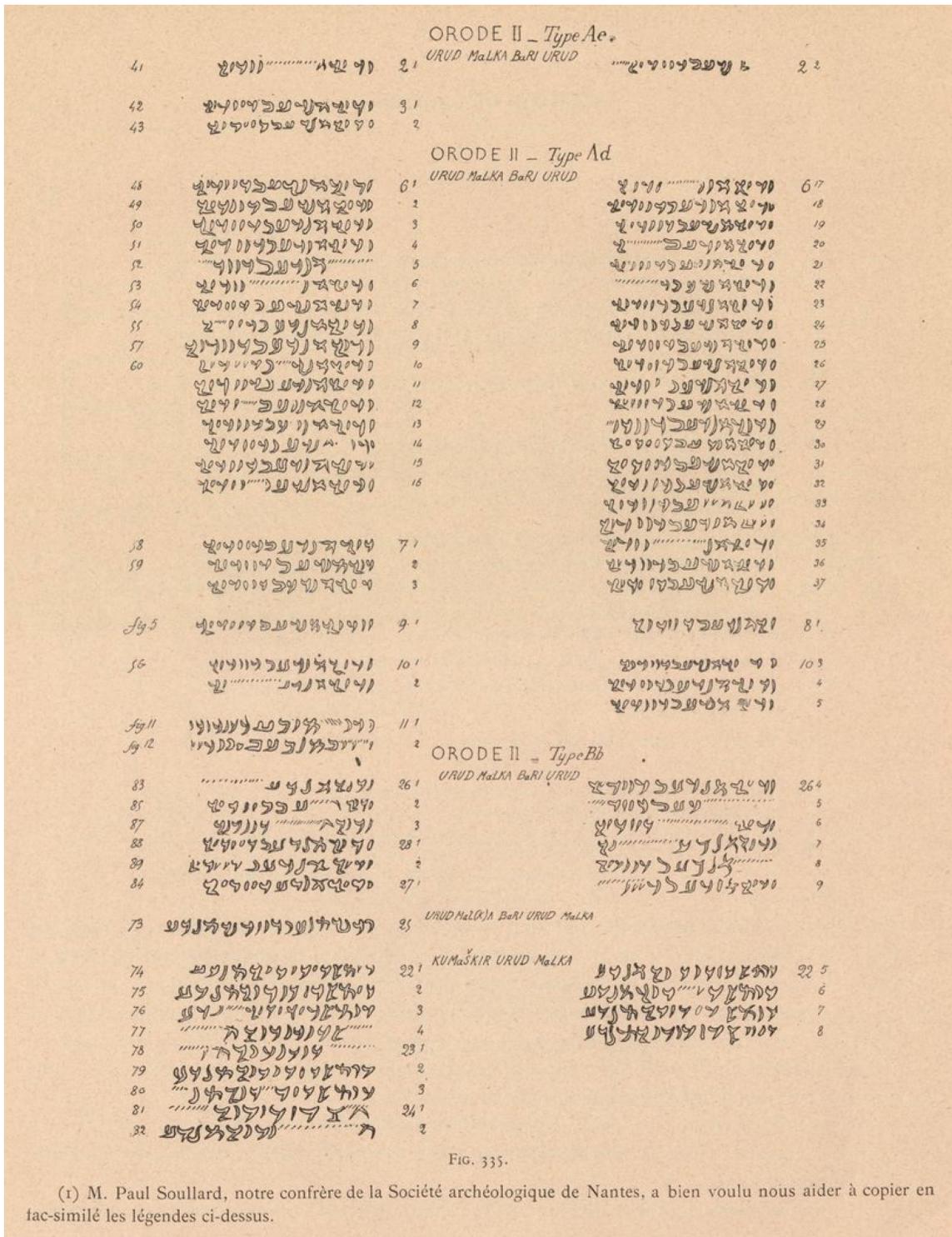


FIG. 335.

(1) M. Paul Soullard, notre confrère de la Société archéologique de Nantes, a bien voulu nous aider à copier en fac-similé les légendes ci-dessus.

Figure 27: Legends on Elymaean copper coins (from Allotte de la Fuye 1905: 72). These resemble the Parthian script.

**ISO/IEC JTC 1/SC 2/WG 2  
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS  
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646<sup>1</sup>**

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

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

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

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

**A. Administrative**

1. Title: Proposal to encode the Elymaic script in Unicode

2. Requester's name: Anshuman Pandey <pandey@umich.edu>

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

4. Submission date: 2017-10-23

5. Requester's reference (if applicable): \_\_\_\_\_

6. Choose one of the following:

This is a complete proposal:  Yes

(or) More information will be provided later:

**B. Technical – General**

1. Choose one of the following:

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

Proposed name of script: Elymaic

b. The proposal is for addition of character(s) to an existing block:

Name of the existing block: \_\_\_\_\_

2. Number of characters in proposal: 23

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 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 checked="" type="checkbox"/>	X
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?  Yes

a. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?  Yes

b. Are the character shapes attached in a legible form suitable for review?  Yes

5. Fonts related:

a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard? Anshuman Pandey

b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.): Anshuman Pandey

6. References:

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

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

7. Special encoding issues:

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

**8. Additional Information:**

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

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

### C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? 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:	Yes
	<i>Charles Häberl &lt;haberl@rutgers.edu&gt; Davide Salaris &lt;davide.salaris@hdr.mq.edu.au&gt;</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	Yes
	<i>See text of proposal</i>
4. The context of use for the proposed characters (type of use; common or rare) Reference:	Rare
	<i>See text of proposal</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	Yes;
	<i>Currently used by scholars of Eymais and Aramaic studies</i>
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:	N/A
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, or could be confused with, 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 characters? If YES, are the equivalent corresponding unified ideographic characters identified? If YES, reference:	No