

Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation Internationale de Normalisation
Международная организация по стандартизации

Doc Type: Working Group Document
Title: Proposal to encode the Marchen script in the SMP of the UCS
Source: Andrew West
Status: Individual Contribution
Action: For consideration by JTC1/SC2/WG2 and UTC
Date: 2011-04-30

1. Summary

This document is a proposal to encode the Marchen script. This is a Brahmic script used in the Tibetan Bön tradition to write the extinct Zhang-zhung language used in some Bön texts. In modern use it is also used to write the Tibetan language. Four other related Bön scripts are also discussed, but are not proposed for encoding at the present time.

2. Bön Scripts

The Marchen script is one of several related scripts that have been used in the Tibetan Bön tradition:

- Marchen or Greater Mar script (Tibetan *sMar-chen* སྐར་ཆེན་)
- Marchung or Lesser Mar script (Tibetan *sMar-chung* སྐར་ཚུང་)
- Pungchen or Greater Pung script (Tibetan *sPungs-chen* སུངས་ཆེན་)
- Pungchung or Lesser Pung script (Tibetan *sPungs-chung* སུངས་ཚུང་)
- Drusha script (Tibetan *Bru-sha* ལྷ་ཤ)

Various other esoteric Bön scripts, known as *lha-bab yi-ge* (ལྷ་བབ་ཡི་གེ) "letters of descended gods", are known, but these are not widely used, and are not discussed in this document.

2.1 The Marchen and Marchung Script



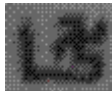

































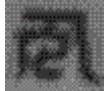














The Marchen and Marchung scripts reputedly originated from the ancient kingdom of Zhang-zhung that flourished in the western and northern parts of Tibet before the introduction of Buddhism into the country during the 7th century. The word *smar* means "good", "happy" or "beautiful" in the Zhang-zhung language, and thus the script names mean the Greater and Lesser Beautiful Scripts.

The Marchen script is quite different to both the Tibetan and Lantsa scripts (except for the subjoined forms of the letters Wa, Ya and Ra, which are similar to the corresponding Tibetan letters), and has few similarities with Marchung or the other Bön scripts. One peculiarity of the script is the prominence of the left-facing svasti sign, the symbol of the Bön religion, which occurs in the headmark and the letter Nya. There are few known examples of the Marchen script used in pre-modern texts, but this script is quite widely used in modern Bön literature (see Figs.12–13) and in architectural inscriptions (see Figs.10–11). One of the earliest

known examples of the Marchen script is an inscription in the Zhang-zhung language on a bronze seal held at the Menri Monastery (see Fig.9).

The Marchung script seems to be related to both the standard Tibetan *dbu-can* script and the Drusha script. Whereas most Marchung letters are quite similar in form to the corresponding Tibetan letter, but dissimilar to the letters of the Drusha script, the four vowel signs of the Marchung script are identical to those used in the Drusha script. A further similarity between the Marchung and Drusha scripts is the hook-shaped *tsheg* sign that joins to the right-hand side of the final letter in a syllable, which is the same in both scripts. These features suggest that the Marchung script is a hybrid, with letterforms based on the Tibetan script, but with vowel signs and the appended *tsheg* mark borrowed from the Drusha script. The Marchung script requires further study, and is not being proposed for encoding at the present time (see Figs.15–16 for some examples).

Table 1: Comparative Table of Mar Scripts

	Tibetan	Marchen			Marchung	
		A	B	C	A	B
headmark						
shad						
ka						
kha						
ga						
nga						
ca						
cha						
ja						

	Tibetan	Marchen			Marchung	
		A	B	C	A	B
nya	ྱ					
ta	ྱ					
tha	ཐ					
da	ྱ					
na	ྱ					
pa	པ					
pha	ཕ					
ba	པ					
ma	མ					
tsa	ཅ					
tsha	ཅ					
dza	ཇ					

	Tibetan	Marchen			Marchung	
		A	B	C	A	B
wa	འ					
zha	ཞ					
za	ཟ					
'a	ཨ					
ya	ཡ					
ra	ར					
la	ལ					
sha	ཤ					
sa	ས					
ha	ཧ					
a	ཨ					
ki	ཀ					
ku	ཁ					

	Tibetan	Marchen			Marchung	
		A	B	C	A	B
ke	ཀེ	ཀ	ཀེ		ཀེ	ཀེ
ko	ཀོ	ཀོ	ཀོ		ཀོ	ཀོ
rka	རཀ	རཀ			རཀ	རཀ
lka	ལཀ	ལཀ			ལཀ	ལཀ
ska	སཀ	སཀ			སཀ	སཀ
kya	ཀྱ		ཀྱ		ཀྱ	ཀྱ
kra	ཀྲ		ཀྲ			ཀྲ
kla	ཀལ	ཀལ				
kwa	ཀལ	ཀལ			ཀལ	
skya	སཀྱ	སཀྱ				
skra	སཀྲ	སཀྲ				
om	ཨོཾ			ཨོཾ		

	Tibetan	Marchen			Marchung	
		A	B	C	A	B
aum						

Sources

- Marchen A : Chaphur Namkha Gyaltsen 1994 pages 7–9 (see Fig.8).
- Marchen B : Lokesh Chandra 1982 page 60 (see Fig.4).
- Marchen C : Zhuton Nyima Dragpa 1965 (see Fig.6).
- Marchung A : Lokesh Chandra 1982 page 60 (see Fig.5).
- Marchung B : *Yig rigs zhang zhung* pp.310-311.

2.2 The Pungchen, Pungchung and Drusha Scripts

The Pungchen and Pungchung scripts reputedly originated from the legendary kingdom of Tagzig (Tibetan *sTag gZig(s)* སྟག་གཟིག་) to the west of Zhang-zhung (Tagzig is thought to represent Tajik, an ancient name for Persia, known as Dashi 大食 in Chinese), which was said to be the original home of Tönpa Shenrab, the Buddha-like founder of the Bön religion. The word *pung* means "teacher" in the Zhang-zhung language, referring specifically to the Great Teacher Tönpa Shenrab, and thus the script names mean Greater and Lesser Scripts of the Teacher.

The Drusha script reputedly originated from the country of Drusha (Tibetan Bru-sha འུ་ཤ་ or Bru-zha འུ་ཇ་ or *Bru-tsha* འུ་ཇ་), which is commonly identified with Gilgit in Pakistan.

These three scripts are all very similar, and would seem to be closely related. There is a strong similarity between them and the Lantsa script, which is commonly used in Tibet for writing Sanskrit. Several Pungchung letters are virtually identical to the corresponding Lantsa letterform (e.g. Pa, Pha, Ma and La, and note also Pungchen letter Sa which is exactly identical to Lantsa letter Sha), and several others differ from the corresponding Lantsa letterform only by the addition of a final vertical stroke (e.g. Cha, Ta, Da, Ra, Ha and A, but note that the letters Ta and Da correspond to the retroflex letters Ṭa and Ḍa in Lantsa). However, there are some interesting differences between the Pung scripts and Lantsa, for example the vowel sign "i" is on the left in Lantsa but on the right in the Pung and Drusha scripts, and the Pungchen and Pungchung scripts (but not Drusha) have a peculiar corkscrew-shaped "o" vowel sign.

The Pungchung letters are basically the same as Pungchen letters, with some minor stylistic differences (for example the stroke that forms the head of the letter is straight in the Pungchen script but bends down to the left in most letters of the Pungchung script; and the final vertical stroke found in many letters joins smoothly to the main body of the letter in the Pungchen script but is joined with an oblique stroke in the Pungchung script). Thus, the Pungchen and Pungchung scripts can be considered variants of the same script. However, there are very few examples of either script, and they do not seem to be in current use, so the Pung script is not being proposed for encoding at the present time.

The letters of the Drusha script are also mostly very similar to those of the Pungchen script, but there are some letters (e.g. the letters Nya, Ya and Sa) that do differ significantly from the corresponding letterform in the Pungchen script. Furthermore, whilst the vowel signs for "i" and "e" are the same as for Pungchen and Pungchung, the vowel signs for "u" and "o" are not : the vowel sign for "o" is the same as the corresponding sign used in the Marchen and Marchung scripts; and the vowel sign for "u" is similar but not quite identical to the corresponding sign used in the Marchen and Marchung scripts. The letters of the Drusha script also have a conjoined hook-shaped *tsheg* mark, as is the case with the Marchung script. There are even fewer

examples of the Drusha script than the Pung scripts, and so it is not being proposed for encoding at the present time.


















Table 2: Comparative Table of Pung and Drusha Scripts

	Tibetan	Lantsa	Pung Scripts			Drusha
			Pungchen		Pungchung	
			A	B		
headmark						
shad						
double shad						
ka						
kha						
ga						
nga						
ca						
cha						
ja						
nya						

	Tibetan	Lantsa	Pung Scripts			Drusha
			Pungchen		Pungchung	
			A	B		
ta	ཏ					
tha	ཐ					
da	ད					
na	ན					
pa	པ					
pha	ཕ					
ba	བ					
ma	མ					
tsa	ཅ					

	Tibetan	Lantsa	Pung Scripts			Drusha
			Pungchen		Pungchung	
			A	B		
tsha	ཅ					
dza	ཇ					
wa	འ					
zha	ཇ					
za	མ					
'a	འ					
ya	ཡ					
ra	ར					
la	ལ					
sha	ཤ					
sa	ས					

	Tibetan	Lantsa	Pung Scripts			Drusha
			Pungchen		Pungchung	
			A	B		
ha	ཧ					
a	ཨ					
ki	ཀ					
ku	ཁ					
ke	ཀེ					
ko	ཀོ					
rka	རྐ					
lka	ལྐ					
ska	སྐ					
kya	ཀྱ					
kra	ཀྲ					

	Tibetan	Lantsa	Pung Scripts			Drusha
			Pungchen		Pungchung	
			A	B		
kla						
kwa						
skya						
skra						
om						
aum						

Sources

- Pungchen A : Chaphur Namkha Gyaltsen 1994 pages 3–5 (see Fig.7).
- Pungchen B : Lokesh Chandra 1982 page 59 (see Fig.1).
- Pungchung : Lokesh Chandra 1982 page 59 (see Fig.2).
- Drusha : Lokesh Chandra 1982 page 59 (see Fig.3).

3. Encoding Model

3.1 Letters

It is proposed to use the Tibetan encoding model for the Marchen script, with a set of thirty base consonants and a set of thirty subjoined consonants that can be used to form vertical stacks of two or more consonants. The reversed consonants used for representing Sanskrit in Tibetan (Tibetan letters TTA, TTHA, DDA, NNA and SSA) are not attested in the Marchen script, and are therefore not proposed for encoding. Although not all thirty subjoined consonants are attested, or required for writing Zhang-zhung or ordinary Tibetan, it is thought prudent to encode corresponding subjoined letters for all encoded base consonants. As is the case with the Tibetan script, the subjoined forms of the letters Wa, Ya and Ra have simplified forms compared with the corresponding base letters, although there is no special form of the letter Ra when used as a head letter (*ra-mgo*). Fixed forms of the letters Wa, Ya and Ra are not required for encoding.

3.2 Vowel Signs

It is proposed to encode four vowels signs ("e", "i", "u" and "o") and a vowel lengthener (*a-chung*), as well as anusvara and candrabundu signs. As with Tibetan, the main consonant in a syllable has an inherent /a/ vowel in the absence of an explicit vowel sign.












3.3 Punctuation Marks

The Marchen script only uses two punctuation marks: a head mark corresponding to U+0F04 TIBETAN MARK INITIAL YIG MGO MDUN MA (only a discrete single head mark is used, so a closing head mark equivalent to U+0F05 TIBETAN MARK CLOSING YIG MGO SGAB MA is not required to be encoded); and a sentence final mark corresponding to U+0F0D TIBETAN MARK SHAD.

The Marchen script does not make use of an intersyllabic *tsheg* mark, which means that in running text syllable boundaries may be ambiguous. It is suggested that U+200B (Zero Width Space) be used to separate syllables if it is required to make the syllable boundaries explicit.

4. Proposed Characters

69 characters are proposed for encoding, as shown below. There are two calligraphic styles of Marchen script, one style with thick, angular strokes (e.g. as shown in Fig.10), and one style with thinner, more rounded strokes (e.g. as shown in Fig.11). There are some minor differences in glyph shape between these two calligraphic styles (see Table 1 above). The representative glyphs shown below are in the thicker, angular style, and are based on the models given in Chaphur Namkha Gyaltsen 1994 (see Fig.8).

Code Point	Glyph	Character Name
11X00		MARCHEN HEAD MARK
11X01		MARCHEN MARK SHAD
11X02		MARCHEN LETTER KA
11X03		MARCHEN LETTER KHA
11X04		MARCHEN LETTER GA
11X05		MARCHEN LETTER NGA
11X06		MARCHEN LETTER CA
11X07		MARCHEN LETTER CHA
11X08		MARCHEN LETTER JA
11X09		MARCHEN LETTER NYA
11X0A		MARCHEN LETTER TA

Code Point	Glyph	Character Name
11X0B	Გ	MARCHEN LETTER THA
11X0C	Დ	MARCHEN LETTER DA
11X0D	Ე	MARCHEN LETTER NA
11X0E	Ვ	MARCHEN LETTER PA
11X0F	Ზ	MARCHEN LETTER PHA
11X10	Თ	MARCHEN LETTER BA
11X11	Ი	MARCHEN LETTER MA
11X12	Კ	MARCHEN LETTER TSA
11X13	Ლ	MARCHEN LETTER TSHA
11X14	Მ	MARCHEN LETTER DZA
11X15	Ნ	MARCHEN LETTER WA
11X16	Ო	MARCHEN LETTER ZHA
11X17	Პ	MARCHEN LETTER ZA
11X18	Ჟ	MARCHEN LETTER -A
11X19	Რ	MARCHEN LETTER YA
11X1A	Ს	MARCHEN LETTER RA
11X1B	Ტ	MARCHEN LETTER LA
11X1C	Უ	MARCHEN LETTER SHA
11X1D	Ფ	MARCHEN LETTER SA
11X1E	Ქ	MARCHEN LETTER HA
11X1F	Ღ	MARCHEN LETTER A
11X22	Ყ	MARCHEN SUBJOINED LETTER KA

Code Point	Glyph	Character Name
11X23	꠫	MARCHEN SUBJOINED LETTER KHA
11X24	꠬	MARCHEN SUBJOINED LETTER GA
11X25	꠭	MARCHEN SUBJOINED LETTER NGA
11X26	꠮	MARCHEN SUBJOINED LETTER CA
11X27	꠯	MARCHEN SUBJOINED LETTER CHA
11X28	꠰	MARCHEN SUBJOINED LETTER JA
11X29	꠱	MARCHEN SUBJOINED LETTER NYA
11X2A	꠲	MARCHEN SUBJOINED LETTER TA
11X2B	꠳	MARCHEN SUBJOINED LETTER THA
11X2C	꠴	MARCHEN SUBJOINED LETTER DA
11X2D	꠵	MARCHEN SUBJOINED LETTER NA
11X2E	꠶	MARCHEN SUBJOINED LETTER PA
11X2F	꠷	MARCHEN SUBJOINED LETTER PHA
11X30	꠸	MARCHEN SUBJOINED LETTER BA
11X31	꠹	MARCHEN SUBJOINED LETTER MA
11X32	꠺	MARCHEN SUBJOINED LETTER TSA
11X33	꠻	MARCHEN SUBJOINED LETTER TSHA
11X34	꠼	MARCHEN SUBJOINED LETTER DZA
11X35	꠽	MARCHEN SUBJOINED LETTER WA
11X36	꠾	MARCHEN SUBJOINED LETTER ZHA
11X37	꠿	MARCHEN SUBJOINED LETTER ZA
11X38	ꡀ	MARCHEN SUBJOINED LETTER -A

Code Point	Glyph	Character Name
11X39	◌𑌗	MARCHEN SUBJOINED LETTER YA
11X3A	◌𑌘	MARCHEN SUBJOINED LETTER RA
11X3B	◌𑌙	MARCHEN SUBJOINED LETTER LA
11X3C	◌𑌚	MARCHEN SUBJOINED LETTER SHA
11X3D	◌𑌛	MARCHEN SUBJOINED LETTER SA
11X3E	◌𑌜	MARCHEN SUBJOINED LETTER HA
11X3F	◌𑌝	MARCHEN SUBJOINED LETTER A
11X40	◌𑌞	MARCHEN VOWEL SIGN AA
11X41	◌𑌟	MARCHEN VOWEL SIGN I
11X42	◌𑌠	MARCHEN VOWEL SIGN U
11X43	◌𑌡	MARCHEN VOWEL SIGN E
11X44	◌𑌢	MARCHEN VOWEL SIGN O
11X45	◌𑌣	MARCHEN SIGN ANUSVARA
11X46	◌𑌤	MARCHEN SIGN CANDRABINDU

5. Unicode Character Properties

5.1 Unicode Data

```

11X00;MARCHEN HEAD MARK;Po;0;L;;;;;N;;;;;
11X01;MARCHEN MARK SHAD;Po;0;L;;;;;N;;;;;
11X02;MARCHEN LETTER KA;Lo;0;L;;;;;N;;;;;
11X03;MARCHEN LETTER KHA;Lo;0;L;;;;;N;;;;;
11X04;MARCHEN LETTER GA;Lo;0;L;;;;;N;;;;;
11X05;MARCHEN LETTER NGA;Lo;0;L;;;;;N;;;;;
11X06;MARCHEN LETTER CA;Lo;0;L;;;;;N;;;;;
11X07;MARCHEN LETTER CHA;Lo;0;L;;;;;N;;;;;
11X08;MARCHEN LETTER JA;Lo;0;L;;;;;N;;;;;
11X09;MARCHEN LETTER NYA;Lo;0;L;;;;;N;;;;;
11X0A;MARCHEN LETTER TA;Lo;0;L;;;;;N;;;;;
11X0B;MARCHEN LETTER THA;Lo;0;L;;;;;N;;;;;
11X0C;MARCHEN LETTER DA;Lo;0;L;;;;;N;;;;;
11X0D;MARCHEN LETTER NA;Lo;0;L;;;;;N;;;;;
11X0E;MARCHEN LETTER PA;Lo;0;L;;;;;N;;;;;
11X0F;MARCHEN LETTER PHA;Lo;0;L;;;;;N;;;;;
11X10;MARCHEN LETTER BA;Lo;0;L;;;;;N;;;;;

```

11X11;MARCHEN LETTER MA;Lo;0;L;;;;;N;;;;;
 11X12;MARCHEN LETTER TSA;Lo;0;L;;;;;N;;;;;
 11X13;MARCHEN LETTER TSHA;Lo;0;L;;;;;N;;;;;
 11X14;MARCHEN LETTER DZA;Lo;0;L;;;;;N;;;;;
 11X15;MARCHEN LETTER WA;Lo;0;L;;;;;N;;;;;
 11X16;MARCHEN LETTER ZHA;Lo;0;L;;;;;N;;;;;
 11X17;MARCHEN LETTER ZA;Lo;0;L;;;;;N;;;;;
 11X18;MARCHEN LETTER -A;Lo;0;L;;;;;N;;;;;
 11X19;MARCHEN LETTER YA;Lo;0;L;;;;;N;;;;;
 11X1A;MARCHEN LETTER RA;Lo;0;L;;;;;N;;;;;
 11X1B;MARCHEN LETTER LA;Lo;0;L;;;;;N;;;;;
 11X1C;MARCHEN LETTER SHA;Lo;0;L;;;;;N;;;;;
 11X1D;MARCHEN LETTER SA;Lo;0;L;;;;;N;;;;;
 11X1E;MARCHEN LETTER HA;Lo;0;L;;;;;N;;;;;
 11X1F;MARCHEN LETTER A;Lo;0;L;;;;;N;;;;;
 11X22;MARCHEN SUBJOINED LETTER KA;Mn;0;NSM;;;;;N;;;;;
 11X23;MARCHEN SUBJOINED LETTER KHA;Mn;0;NSM;;;;;N;;;;;
 11X24;MARCHEN SUBJOINED LETTER GA;Mn;0;NSM;;;;;N;;;;;
 11X25;MARCHEN SUBJOINED LETTER NGA;Mn;0;NSM;;;;;N;;;;;
 11X26;MARCHEN SUBJOINED LETTER CA;Mn;0;NSM;;;;;N;;;;;
 11X27;MARCHEN SUBJOINED LETTER CHA;Mn;0;NSM;;;;;N;;;;;
 11X28;MARCHEN SUBJOINED LETTER JA;Mn;0;NSM;;;;;N;;;;;
 11X29;MARCHEN SUBJOINED LETTER NYA;Mn;0;NSM;;;;;N;;;;;
 11X2A;MARCHEN SUBJOINED LETTER TA;Mn;0;NSM;;;;;N;;;;;
 11X2B;MARCHEN SUBJOINED LETTER THA;Mn;0;NSM;;;;;N;;;;;
 11X2C;MARCHEN SUBJOINED LETTER DA;Mn;0;NSM;;;;;N;;;;;
 11X2D;MARCHEN SUBJOINED LETTER NA;Mn;0;NSM;;;;;N;;;;;
 11X2E;MARCHEN SUBJOINED LETTER PA;Mn;0;NSM;;;;;N;;;;;
 11X2F;MARCHEN SUBJOINED LETTER PHA;Mn;0;NSM;;;;;N;;;;;
 11X30;MARCHEN SUBJOINED LETTER BA;Mn;0;NSM;;;;;N;;;;;
 11X31;MARCHEN SUBJOINED LETTER MA;Mn;0;NSM;;;;;N;;;;;
 11X32;MARCHEN SUBJOINED LETTER TSA;Mn;0;NSM;;;;;N;;;;;
 11X33;MARCHEN SUBJOINED LETTER TSHA;Mn;0;NSM;;;;;N;;;;;
 11X34;MARCHEN SUBJOINED LETTER DZA;Mn;0;NSM;;;;;N;;;;;
 11X35;MARCHEN SUBJOINED LETTER WA;Mn;0;NSM;;;;;N;;;;;
 11X36;MARCHEN SUBJOINED LETTER ZHA;Mn;0;NSM;;;;;N;;;;;
 11X37;MARCHEN SUBJOINED LETTER ZA;Mn;0;NSM;;;;;N;;;;;
 11X38;MARCHEN SUBJOINED LETTER -A;Mn;0;NSM;;;;;N;;;;;
 11X39;MARCHEN SUBJOINED LETTER YA;Mn;0;NSM;;;;;N;;;;;
 11X3A;MARCHEN SUBJOINED LETTER RA;Mn;0;NSM;;;;;N;;;;;
 11X3B;MARCHEN SUBJOINED LETTER LA;Mn;0;NSM;;;;;N;;;;;
 11X3C;MARCHEN SUBJOINED LETTER SHA;Mn;0;NSM;;;;;N;;;;;
 11X3D;MARCHEN SUBJOINED LETTER SA;Mn;0;NSM;;;;;N;;;;;
 11X3E;MARCHEN SUBJOINED LETTER HA;Mn;0;NSM;;;;;N;;;;;
 11X3F;MARCHEN SUBJOINED LETTER A;Mn;0;NSM;;;;;N;;;;;
 11X40;MARCHEN VOWEL SIGN AA;Mn;129;NSM;;;;;N;;;;;
 11X41;MARCHEN VOWEL SIGN I;Mn;130;NSM;;;;;N;;;;;
 11X42;MARCHEN VOWEL SIGN U;Mn;132;NSM;;;;;N;;;;;
 11X43;MARCHEN VOWEL SIGN E;Mn;130;NSM;;;;;N;;;;;
 11X44;MARCHEN VOWEL SIGN O;Mn;130;NSM;;;;;N;;;;;
 11X45;MARCHEN SIGN ANUSVARA;Mn;0;NSM;;;;;N;;;;;
 11X46;MARCHEN SIGN CANDRABINDU;Mn;230;NSM;;;;;N;;;;;

5.2 Annotations

11X00 MARCHEN HEAD MARK
 x (left-facing svasti sign - 0FD6)

6. Bibliography.

Anonymous. n.d. *Yig rigs zhang zhung* ཡིག་རིགས་ལྷན་ཁྲུང་.

Chaphur Namkha Gyaltsen རྩ་འཕུར་ནམ་མཁའ་རྒྱལ་མཚན་ (1969–1995). 1994. *Yig gzugs du ma'i ma phyi gzhon nu mdzes pa'i lang tsho* ཡིག་གཟུགས་དུ་མའི་མ་ཕྱི་གཞན་རུ་མཛོལ་པའི་ལང་ཚོ་. Mutri Tsedpo Zhang-Bod Research Institute (Bon Monastery, Ochghat).

Everding, Karl-Heinz. 2001. *Title and Location List of Dieter Schuh's Microfilm Collection of Bon Po Texts*. Bonn: VGH Wissenschaftsverlag.

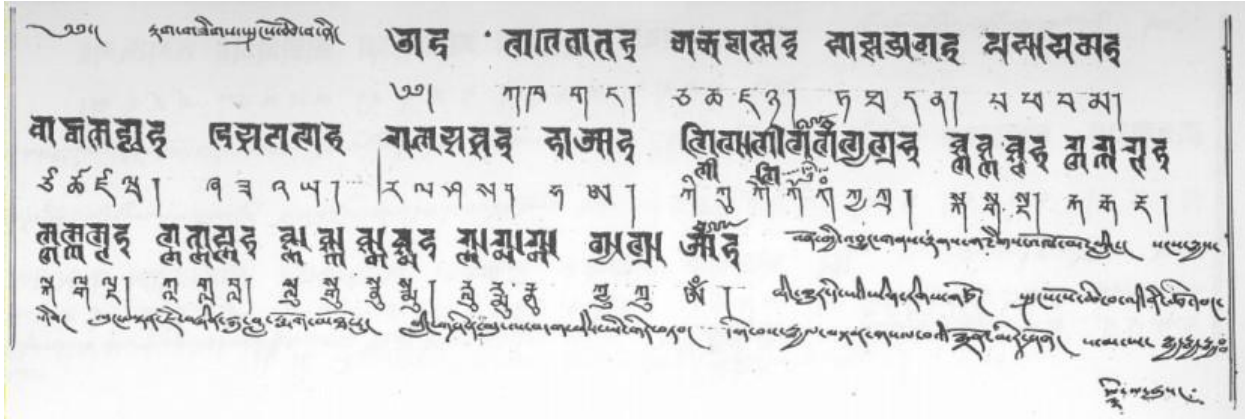
Lokesh Chandra. 1982. *Indian Scripts in Tibet* (reproduced by Lokesh Chandra from the Collection of Prof. Raghuvira). New Delhi.

Lopön Tenzin Namdak སློབ་དཔོན་བསྟན་འཛིན་རྣམ་དག (1927–). 1983. *sNga rabs bod kyi byung ba brjod pa'i 'bel gtam lung gi snying po* སླ་རབས་བོད་ཀྱི་བྱུང་བ་བརྗོད་པའི་འབེལ་གཏམ་ལྷན་གྱི་སྟོང་པོ།. Dolanji.

Zhuton Nyima Dragpa ལྷ་སྟོན་ཉི་མ་གཤམ་པ (1616–1670). 1965. *sGra yi don sdeb snang gsal sgron me* སླ་ཡི་དོན་སྟེན་སྟོན་མེ [Tibetan *Žang Žung Dictionary*]. Delhi.

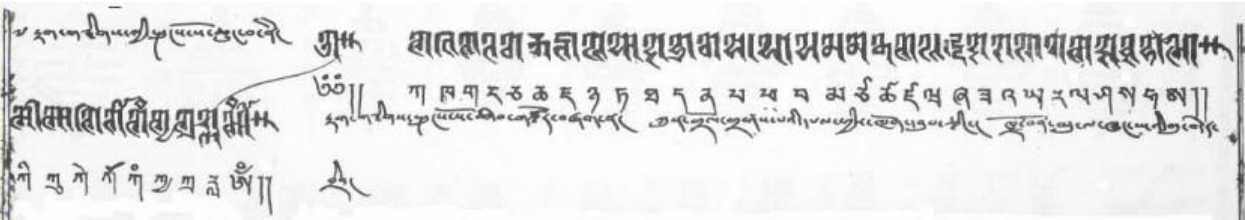
7. Figures

Fig.1: Table of Pungchen Letters



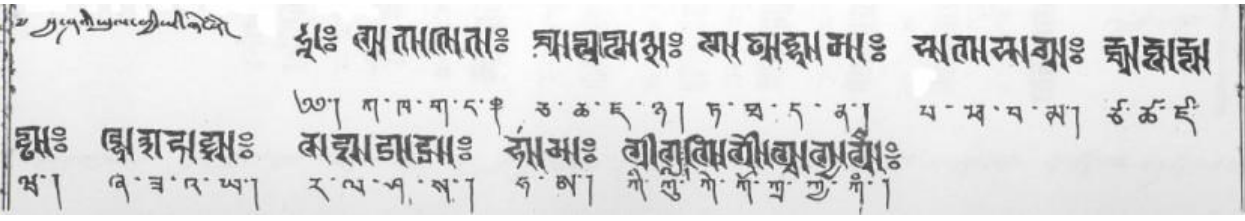
Source: Lokesh Chandra 1982 page 59.

Fig.2: Table of Pungchung Letters



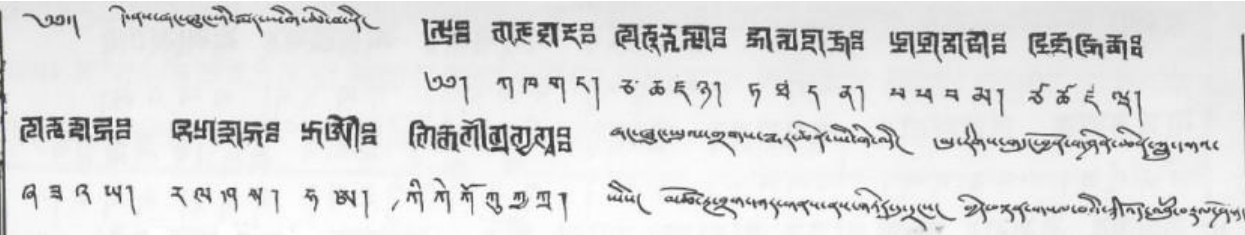
Source: Lokesh Chandra 1982 page 59.

Fig.3: Table of Drusha Letters



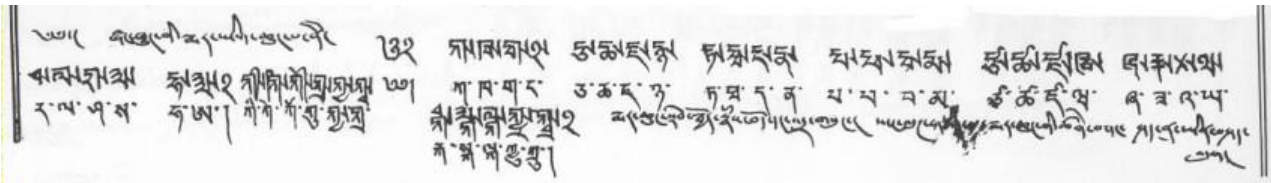
Source: Lokesh Chandra 1982 page 59.

Fig.4: Table of Marchen Letters



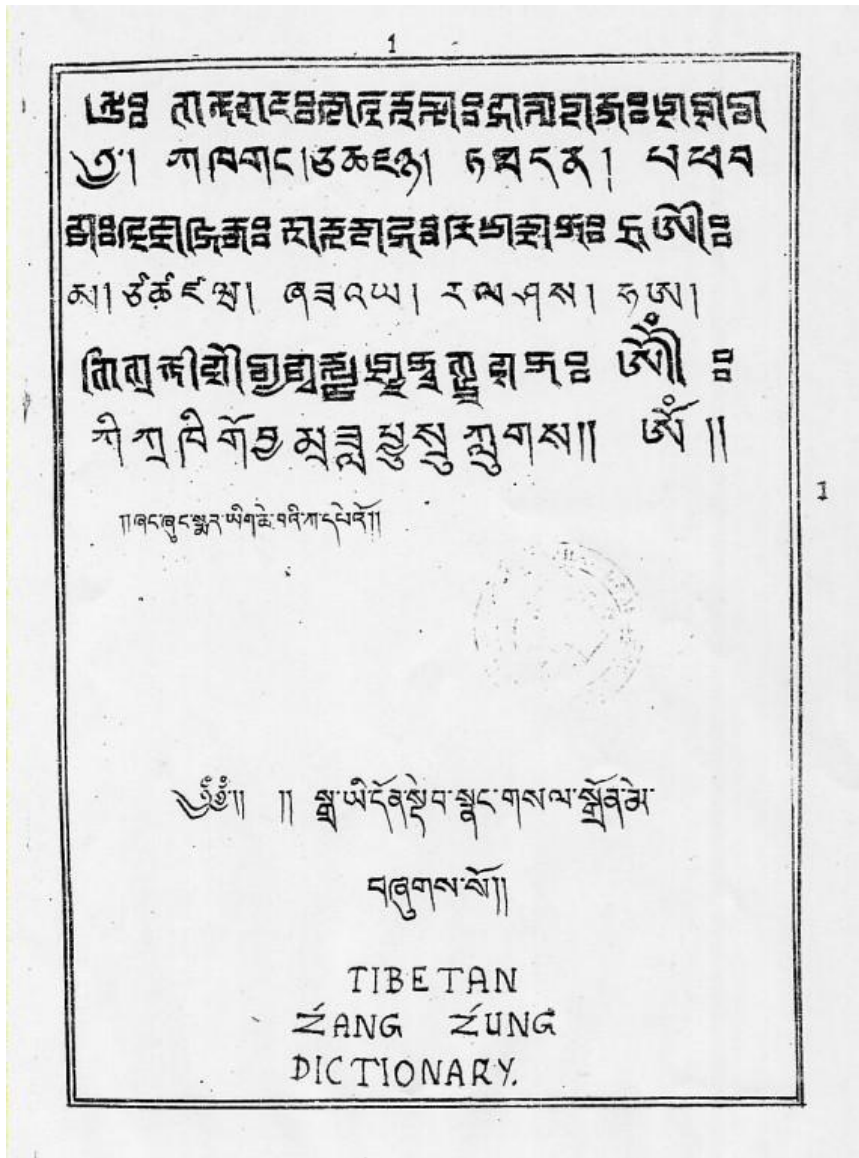
Source: Lokesh Chandra 1982 page 60.

Fig.5: Table of Marchung Letters



Source: Lokesh Chandra 1982 page 60.

Fig.6: Table of Marchen Letters



Source: Zhuton Nyima Dragpa 1965 page 60.

Fig.7a: Table of Pungchen Letters (A)

འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ
འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ
འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ

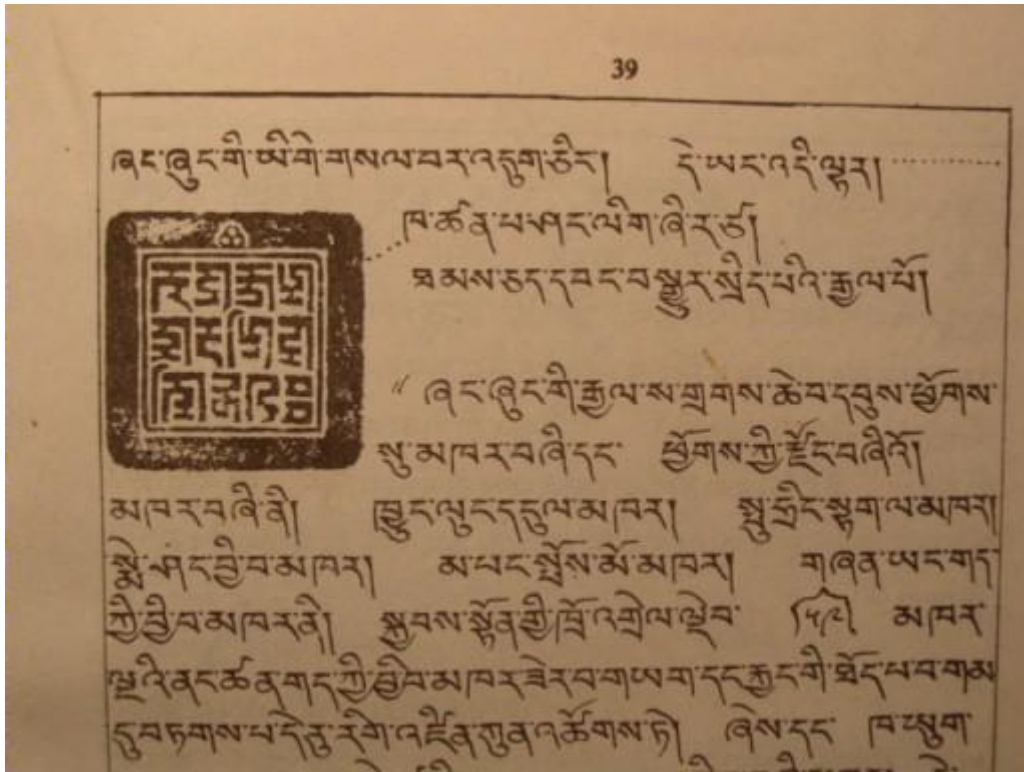
Source: Chaphur Namkha Gyaltzen 1994 page 3.

Fig.7b: Table of Pungchen Letters (B)

འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ
འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ
འཇམ་མགོན་པོ་འཕགས་པ་	འག	འཇ	འཉ	འམ	འཙ	འཟ	འཛ	འཅ	འཇ	འཉ	འམ	འཙ	འཟ	འཛ
	འ	ཇ	ཉ	མ	ཙ	ཟ	ཛ	ཅ	ཇ	ཉ	མ	ཙ	ཟ	ཛ

Source: Chaphur Namkha Gyaltzen 1994 page 4.

Fig.9: Description of a bronze seal with a Marchen inscription held at the Menri Bön Monastery in Dolanji (Himachal Pradesh)



Source: Lopön Tenzin Namdak 1983 page 39.

ཀ་མ་པ་ཤང་ལི་ག་འཇོ་འཇོ་འཇོ་འཇོ་

kha man pa shang lig ci war

"Wielding Power over the World of Sensual Pleasures, King of Life"

Fig.10: Marchen Inscription on Temple at the Yungdrung Bön Monastery in Dolanji



ལྷོ་ལྷོ་མཚན་མཚན་མཚན་...

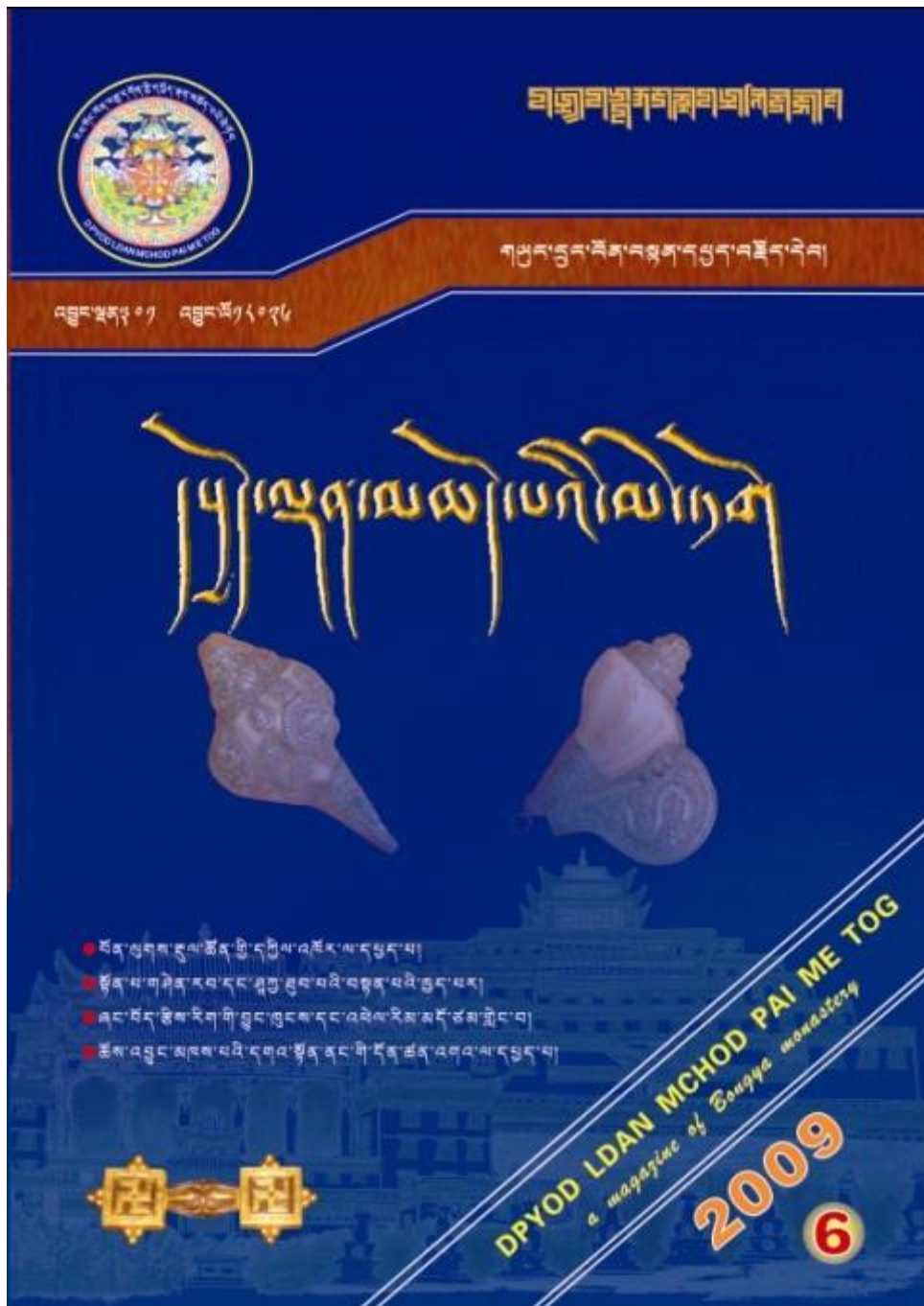
Picture courtesy of Chris Hatchell.

Fig.11: Marchen Inscription on Library at the Yungdrung Bön Monastery in Dolanji



Picture courtesy of Chris Hatchell.

Fig.12: Front cover of a journal issued by Bongya Monastery (Qinghai, China)



Source: <http://www.rgbm123.com/news/259/>.

dpyod ldan mchod pa'i me tog འདུད་ལྷན་མཚན་པའི་མེ་ཏོག་

Fig.13: Table of Contents from a book about Bön

དགར་མཚན།	
ཐུན་མཁུ་ཆོས་ཀྱི་རྒྱུ།	གཡུང་རྟུང་ལོ་ན།
《མཁུ་ཆོས་ཀྱི་རྒྱུ་དང་གཡུང་རྟུང་ལོ་ན།》མཁུ་ཆོས་ཀྱི་རྒྱུ་དང་གཡུང་རྟུང་ལོ་ན་གྱི་རྒྱུ་ལྡན། (1)	
མཁུ་ཆོས་ཀྱི་རྒྱུ་དང་གཡུང་རྟུང་ལོ་ན་གྱི་རྒྱུ་ལྡན།	དགེ་བཅོམ་ཉེ་མོ་ནུ་འགྲེལ། (9)
མཁུ་ཆོས་ཀྱི་རྒྱུ་དང་གཡུང་རྟུང་ལོ་ན་གྱི་རྒྱུ་ལྡན།	དམ་པ་མཁུ་ཆོས། (19)
མཁུ་ཆོས་ཀྱི་རྒྱུ་དང་གཡུང་རྟུང་ལོ་ན་གྱི་རྒྱུ་ལྡན།	མཁུ་ཆོས་ཀྱི་རྒྱུ་ལྡན། (31)
ལྷ་ལུགས་སྒྲིག་ལྷ་ལྷུ་རྒྱུ།	རྒྱལ་འབྲེལ་ལོ་ན།
ལྷ་ལུགས་སྒྲིག་ལྷ་ལྷུ་རྒྱུ།	དེ་ལྟེང་གི་ལོ་ན་འགྲེལ། (51)
མི་སྲིད་ལྷུ་རྒྱུ།	ལོ་ན་ལྷུ་རྒྱུ།
ལྷུ་རྒྱུ་དང་ལོ་ན་ལྷུ་རྒྱུ།	ལྷུ་རྒྱུ་ལྷུ་རྒྱུ་ལྷུ་རྒྱུ། (78)
ལྷུ་རྒྱུ་དང་ལོ་ན་ལྷུ་རྒྱུ།	ལྷུ་རྒྱུ་ལྷུ་རྒྱུ་ལྷུ་རྒྱུ། (91)
སྒྲིག་ལྷུ་རྒྱུ།	སྒྲིག་ལྷུ་རྒྱུ།
ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ།	
ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ།	ལྷུ་རྒྱུ་ལྷུ་རྒྱུ། (113)
ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ།	ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ། (114)
ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ།	ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ། (115)
ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ།	ཕྱག་ལེན་དུ་སྐྱོད་ལྷུ་རྒྱུ། (116)

Source: <http://www.rgbm123.com/news/268/>.

Fig.14: Logo of a Bön web site (www.rgbm123.com)



Source: <http://www.rgbm123.com/index.asp>.

reb gong bon mang dra tshigs རིག་ལྷུ་རྒྱུ་ལྷུ་རྒྱུ།

Fig.15: Titles of Bön texts written in the Marchung script

TABLE 1

JS 1960	རྣམ་པའི་འཛོལ་མེད་སྐུ་འཕྲུལ་ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2110	འཛོལ་མེད་སྐུ་འཕྲུལ་ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2110 (C)	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2110a	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2655	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2656	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2666	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2667	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2670	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་
JS 2671	ལྷོ་བུ་ལོ་སྤྱོད་ལྷོ་ལོ་སྤྱོད་

Source: Everding 2001, Table 1.

Fig.16: Titles of Bön texts written in the Marchung script

TABLE 2

JS 2679	།མཁ་གཏམ་པ་ཀུན་ལྟོས་ཀྱི།
JS 2745	འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།།
JS 2780	རྟོ་རྒྱལ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།
JS 2782	འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།
JS 2793	རྟོ་རྒྱལ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།
JS 2825	<p>ཤིང་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།</p> <p>ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།</p> <p>འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།</p>
JS 2826	འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།
JS 2858	<p>འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།</p> <p>འཇམ་མཁའ་ལྷ་སྐུ་འཇམ་མཁའ་ལྷ་སྐུ་བཟུང་བའི་རྒྱུ་།</p>

Source: Everding 2001, Table 2.

A. Administrative

1. Title:	<i>Proposal to encode the Marchen script in the SMP of the UCS</i>
2. Requester's name:	<i>Andrew West</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>Individual contribution</i>
4. Submission date:	<i>2011-04-30</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<i>Yes</i>
(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):	<i>Yes</i>	
Proposed name of script:	<i>Marchen</i>	
b. The proposal is for addition of character(s) to an existing block:	<i>No</i>	
Name of the existing block:		
2. Number of characters in proposal:	<i>69</i>	
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary <input checked="" 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 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?	<i>Yes</i>	
a. If Yes, are the names in accordance with the "character naming guidelines"?	<i>Yes</i>	
b. Are the character shapes attached in a legible form suitable for review?	<i>Yes</i>	
5. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?	<i>Andrew West</i>	
If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:	<i>Andrew West</i>	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>Yes</i>	
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>Yes</i>	
7. Special encoding issue		
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)?	<i>No</i>	
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 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.		

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? If Yes explain	<i>No</i>
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, available relevant documents:	<i>Yes</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	<i>No</i>
4. The context of use for the proposed characters type of use; common or rare) Reference:	<i>Rare</i>
5. Are the proposed characters in current use by the user community? If Yes, where? Reference:	<i>Yes</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:	<i>No</i>
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<i>Yes</i>
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:	<i>No</i>
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:	<i>No</i>
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:	<i>No</i>
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:	<i>No</i>
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)	<i>No</i>
13. Does the proposal contain any Ideographic compatibility character(s)? If Yes, is the equivalent corresponding unified ideographic character(s) identified? If Yes, reference:	<i>No</i>