Proposal to Encode Codical Maya Hieroglyphs

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Introduction

The Maya hieroglyphic script arose within southern Mesoamerica and was used across a region roughly the size of modern Germany, encompassing today's southeastern Mexico, Guatemala, Belize and western Honduras. The earliest securely dated texts in the Maya area reach back to the Late Preclassic (ca. 300–200 BC), with roots in—and likely dialogue with—neighboring Isthmian/Epi-Olmec and other regional traditions (Pallán Gayol 2018, Houston 2004). From the Classic period onward (ca. AD 250–900), Maya writing flourished at major Lowland centers such as Tikal, Calakmul, Palenque, Yaxchilan and Copan, spreading over diverse media and genres. (Pallán Gayol 2018)

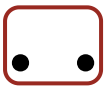
Over time, the signary expanded dramatically. Early corpora suggest a limited inventory (with less than 250 signs documented thus far), but by the Late Classic period scribes routinely deployed a rich mix of logographic and syllabic signs in highly conventionalized "glyph blocks." This system supported remarkably rich linguistic expression on public monumental inscriptions and portable artifacts, including a large corpus of polychrome ceramic vessels, as well as carved architectural elements and mural paintings (Houston 2004, Houston et al. 2003). In contrast, the demonstrably Postclassic codices preserve a discrete, comparatively standardized subset of the script. As such, it makes a good starting point for the encoding of Maya writing.

Scope of this proposal. We focus on the Postclassic codical subset (hereafter "Codical Maya"), comprising 513 signs proposed for encoding in two blocks: 481 characters in the Mayan Hieroglyphs block and 32 characters in the Mayan Hieroglyph Format Controls block. This subset is (i) discrete, (ii) less iconic than

much Classic-period—"full-figure"—writing that overlaps with iconography, and (iii) sufficiently standardized across the surviving codices to enable consistent comparison (with a majority overlap in sign repertoires; Pallán Gayol 2018, Houston 2004). This approach builds upon prior work ([L2/17-112R], [L2/19-171R], [L2/20-248], [L2/17-110]) and doctoral research (Pallán Gayol 2021), while introducing several innovations. Our font rendering logic (originally explored in proposals for Egyptian controls) has been adapted to the specific behavior of Maya block composition and affixation.

Orthography and conventions. We follow contemporary transcription practice used in Maya epigraphy for linguistic forms (e.g., *ajaw* 'lord'), while retaining conventional spellings for place names (e.g., Yucatan, Uaxactun) to match cartographic standards and library usage (Kettunen & Helmke 2024). As to decipherment status, scholars can now read around 70–80% of the known texts with confidence—a practical threshold to supporting a stable, testable encoding of sign values and shapes (Pallán Gayol 2018).

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Divisions of the Corpus

The corpus of Maya hieroglyphic inscriptions can be usefully organized into four overlapping historical/linguistic phases (with calibrated date ranges where possible):

1. **Proto-Maya phase (Preclassic origins; ca. 400–100 BC)** — Early inscriptions from highland contexts (e.g., Takalik Abaj, Kaminaljuyu, Chalchuapa, El Baúl, El Portón) with still-debated ethnolinguistic attribution. The repertoire is very limited (≈50–75 distinct signs), with few long sequences, and the degree of linguistic transparency remains low; correlations to later sign values are uncertain. (Pallán Gayol 2018, Houston 2004)
2. **Early-Maya writing (Late Preclassic into Protoclassic; ca. 300 BC–AD 250)** — A modest signary (≈125–150) across a small corpus (<50 texts), including painted and incised examples from the central Peten and northern Belize (e.g., San Bartolo). Several texts preserve clear calendrical notations and emerging syllabic spellings. The stage of decipherment is better than in Proto-Maya yet remains partial; many readings are provisional. (Pallán Gayol 2018, Saturno et al. 2006, Stuart et al. 2022)
3. **Classic-Maya writing (AD 250–900)** — The golden age of Maya literature, marked by a dramatic increase in the number, length, and distribution of texts—monumental stelae and panels, painted ceramics, architectural programs, bone/wood/stone portable inscriptions, and occasional books. Hundreds of inscriptions are known for large capitals (Tikal, Calakmul, Copan, Palenque). The script's logo-syllabic nature is thoroughly exploited; grammar and orthography reveal a prestige language usually termed Classic Ch'olti'an, shared across many polities (Houston 2004, Houston et al. 2000, Houston 2000). Scholarly consensus on readings is highest for this phase.
4. **Postclassic (AD 1100–1519; with northern/Caribbean continuities from ca. AD 800)** — Text production is much reduced and regionally uneven (Yucatan and the East Coast show continuity). The surviving codices (Dresden, Madrid, Paris)—which provide the focus of this encoding proposal—date from this period. They preserve highly standardized almanacs and astronomical content; their signary correlates well with late inscriptions in northern centers (e.g., Chichen Itza, Uxmal,

Dzibilchaltun, Mayapan) and the Caribbean coast (Cozumel, Tulum, Coba, Xelha). Public monumental texts largely give way to codical and painted formats focusing on calendrics and augury, with narrowed grammatical expression compared to Classic prose (Pallán Gayol 2018, Houston et al. 2003)

The Codical Corpus of the Postclassic

The scope of the present encoding proposal is the Maya writing of three codices. The proposed signs cover all of the distinct hieroglyphs found in these documents, when the attestations of the signs themselves are well enough preserved to be identified with confidence. The principles for determining what constitutes a "distinct sign" are discussed in Principles of the Encoding. The three codices are:

1. *Codex Dresdensis* (Dresden Codex or The Maya codex in the SLUB Dresden)
2. *Codex Tro-Cortesianus* (The Madrid codex)
3. *Codex Peresianus* (The Paris codex)

The following table provides statistics relating to the Maya hieroglyphs in this corpus.

Codex	DRESDEN	MADRID	PARIS	Totals
Number of extant pages	74	112	24	**210**
Number of almanacs	75	237	18	**330**
Number of tables	21	0	0	**21**
Number of frames	575	889	192	**1,656**
Number of glyph-blocks	2,951	3,340	831	**7,122**
Share of glyph-blocks	41.43%	46.90%	11.67%	**100%**
Blocks per frame ratio	5.13	3.76	4.33	**4.30**
Number of graphemes (main-text signs; excludes purely calendric)	7,208	7,913	2,026	**17,147**
Share of graphemes	42.04%	46.15%	11.82%	**100%**
Signs per glyph-block ratio	2.44	2.37	2.44	**2.41**

Table 1. Comparative statistics derived from analysis of the three extant Maya codices. (Pallán Gayol 2018)

The following images show examples of pages from each of the three codices.



a) *Codex Dresdensis (Dresden Codex). Venus table, page D.50*



b) *Codex Tro-Cortesianus (Madrid Codex), page M.12b*



c) *Codex Peresianus (Paris Codex), "Zodiac" section at page P.22b*

Figure 1. Examples of the three Maya codices.

Citations — Citations to the above codices are given throughout this document. These citations follow the conventions of the field: DRE = *Codex Dresdensis*; MAD = *Codex Tro-Cortesianus*; PAR = *Codex Peresianus*. References usually indicate the page as an integer, the register (a, b, c), the column (A, B ,C etc.) of glyphs, and the number of the block in the column (1, 2, 3, etc.) Thus: DRE 72c C7 is Dresden page 72, register c, column C, block 7.



Dresden Codex page 72, register c, column C, block 7: DRE 72c C7

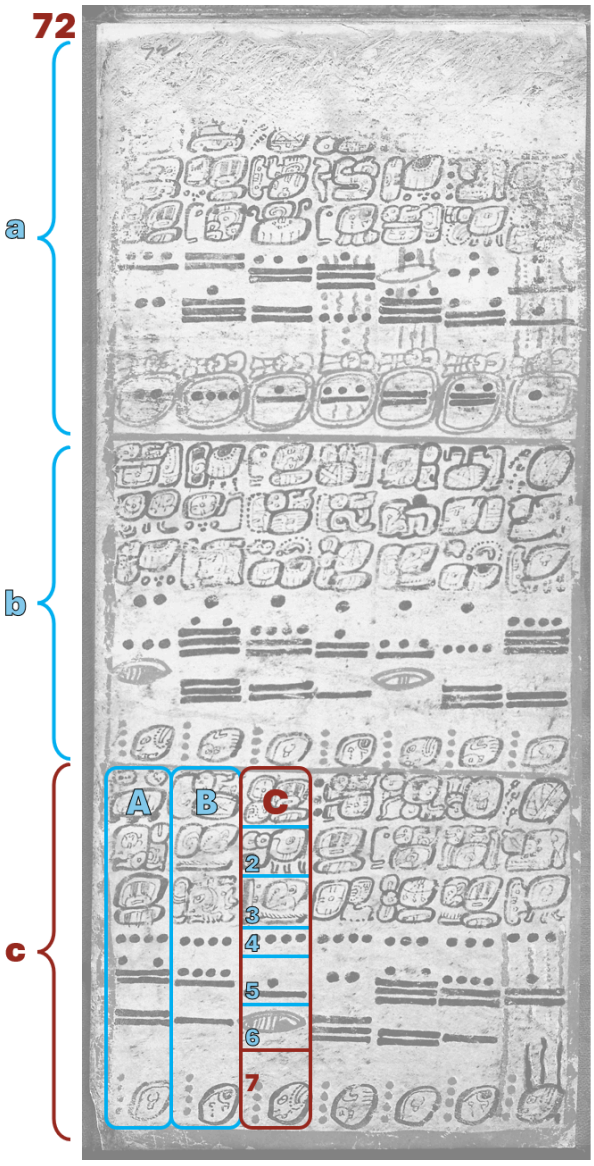


Figure 2. Citation convention.

Encoding Roadmap

This proposal aims to encode the Maya writing of the Codical documents from its final stage of development. It is envisaged that the present encoding will be useful by itself to represent and facilitate research into the Maya Codices. It should also serve as a basis for a unified encoding for Maya Hieroglyphic writing of the earlier periods. At least one proposal is in progress that will propose encoding an extension to the codical set. This extension will aim to add signs found in inscriptions from major sites from the Classic Maya stage. This approach is therefore comparable to the regular addition of extension sets for other large repertoire scripts (e.g., CJK Unified Ideographs, Extensions A–J) and Egyptian Hieroglyphic writing (e.g., Egyptian Hieroglyphs Extended-A). Therefore, the completeness of the current proposal should only be judged on its coverage of the Codical material rather than Maya writing as a whole.

The Unicode Roadmap has set aside a block for Mayan Hieroglyphs comprising 1,536 code points between U+15500 and U+15AFF. The present proposal includes 481 hieroglyph characters covering 31 columns in the range from U+15500 to U+156EF. This proposal also includes 32 format control characters in two columns in the range from U+156F0 to U+1570F. The remaining 63 columns (1,008 code points) from U+15710 to U+15AFF are reserved for future extensions — mainly to accommodate signs from the earlier periods of Maya writing. At this time, there is no reason to expect that the remaining space for Maya Hieroglyph extensions would not be enough to accommodate the needed signs for Maya writing of earlier periods. Because script revival efforts for Maya writing are underway in parts of the Maya cultural area, we may see proposals for neographic extensions, for example, to support sounds not attested in the Mayan languages of the historical periods that have come into use in contemporary speech. While it is expected that most of the signs in the codical set are unifiable with signs from other periods, the challenge of determining exactly when Maya Hieroglyphs will be unified is out of scope for the current proposal. The same goes for the format controls included in this proposal.

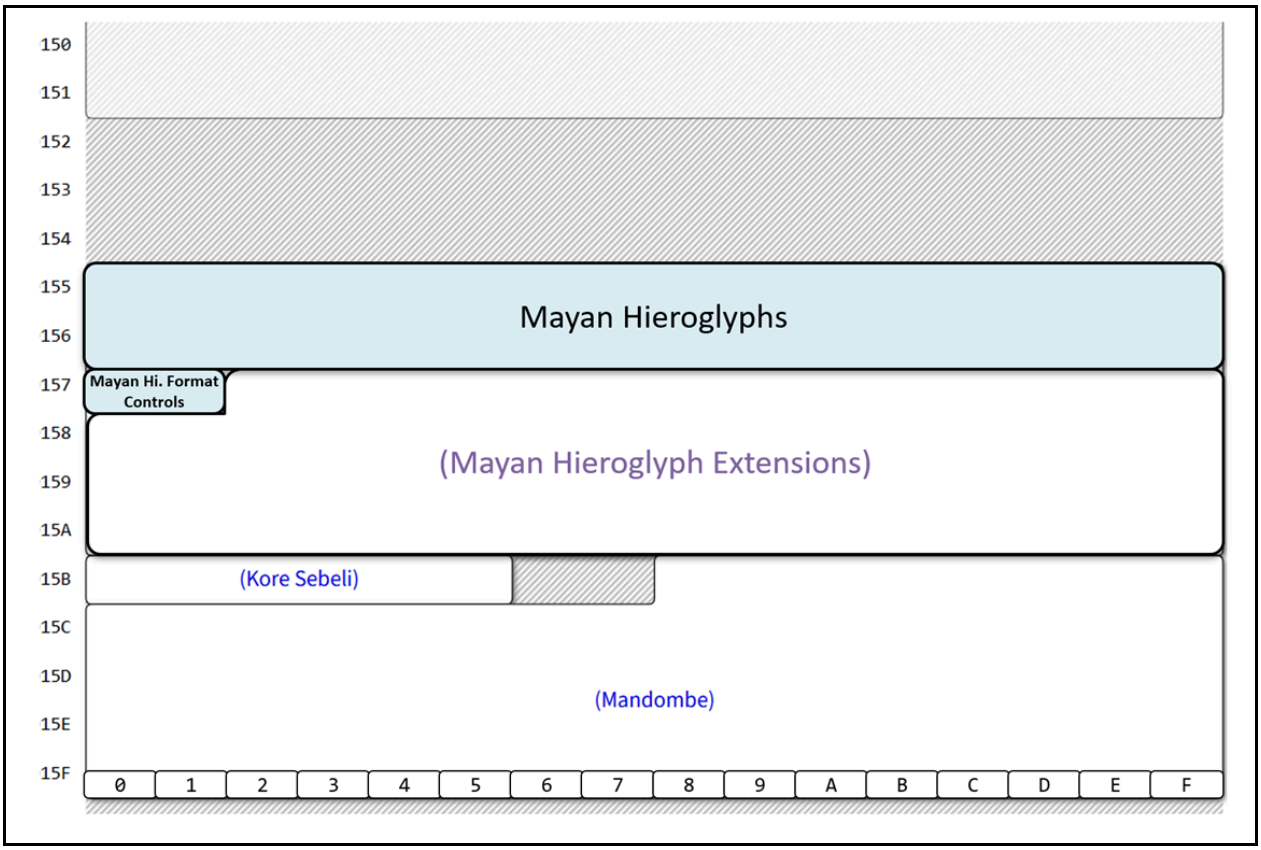


Figure 3. Maya Hieroglyph blocks on the roadmap.

Script revival efforts for Maya Hieroglyphic writing are being undertaken in parts of the Maya cultural area. The present encoding is likely to be of interest to these efforts and, if they are successful, it should be expected that contemporary Maya writing would result in future encoding requests for neographic extensions to Unified Maya writing.

Principles of the Encoding

Following an in-depth study of the requirements for rendering Maya writing in Unicode, the central position of this encoding proposal is that Maya hieroglyphs should be encoded as abstract characters following the practice of Unicode, rather than on a more strictly graphical basis. This distinction requires elaboration. The following principles serve as the basis for identifying the atomic characters for an encoding of the Maya writing system.

1. **Base signs** can have syllabic or logographic values or both. For example, the sign with logographic value ‘stone’ and pronounced /tuun/ is also used as a syllabic sign with pronunciation /ku/.

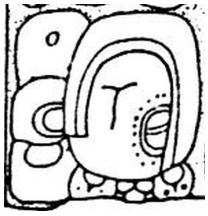
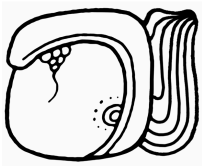
ahkul **(a-ku-la)**	***tuun*** **TUN-ni**
	
‘turtle’*	‘stone’‡

Table 2. Syllabic and logographic uses of Maya base signs.

*Palenque, Temple of Inscriptions, East Panel (A12) Drawing by Linda Schele;
‡Maya glyph based on Kettunen & Helmke 2024 (12/161).

This is analogous to CJK characters having different values in different contexts. Such as in Chinese:

xíngzǒu	***yínháng***
行走	银行
‘to walk’	‘bank’
U+884C U+8D70	U+94F6 U+884C

Table 3. Context-dependent readings of the Chinese character 行.

2. **Numerical signs** have already been added to Unicode at U+1D2E0..U+1D2F3, based on the work of Jameson Quinn (L2/16-264r). This set of characters will be used alongside newly encoded signs to represent Maya hieroglyphs.

0	1	2	3	4	5	6	7	8	9
									
U+1D2E0	U+1D2E1	U+1D2E2	U+1D2E3	U+1D2E4	U+1D2E5	U+1D2E6	U+1D2E7	U+1D2E8	U+1D2E9
10	**11**	**12**	**13**	**14**	**15**	**16**	**17**	**18**	**19**
									
U+1D2EA	U+1D2EB	U+1D2EC	U+1D2ED	U+1D2EE	U+1D2EF	U+1D2F0	U+1D2F1	U+1D2F2	U+1D2F3

Table 4. Maya bar-and-dot numerals already encoded in Unicode.

The present encoding will establish the script property Mayan_Hieroglyphs for the Maya signs. The block of Maya numerals could be reassigned from Script=Common to Script=Mayan_Hieroglyphs to reflect origin and integration of the numbers with the Maya writing system. No change is proposed at this time. This may be addressed in a separate proposal.

3. **Size variants** — signs take on reduced visual forms when size-constrained as part of a block structure. For example, the glyph AJAW ‘lord’ (images from Kettunen and Helmke 2024, p. 16) can occur as just the top element of the glyph block when combined with other signs. The distinctive top portion of the glyph is enough to indicate the full glyph that has been reduced. From an encoding perspective, the abstract character remains the same regardless of the visual reduction, which can be achieved through font technology such as OpenType substitutions based on the context — which determines the size and edge for the glyph, and thus the appropriate visual form. This approach aligns with the Mayan writing pedagogy which identifies three types of reductions: Pars Pro Toto; Truncations; and Reductions (Johnson 2013, p. 29):

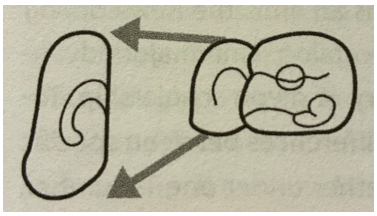
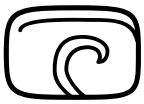
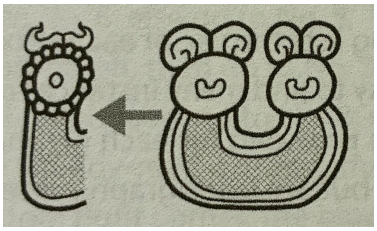
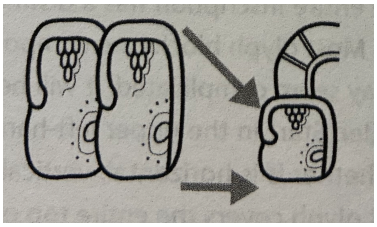
Type	Example	Codical chart form
Pars Pro Toto		 U+15532
Truncations		 U+1569A
Reductions		 U+1555A

Table 5. Types of size variation.
Maya glyph illustrations from Johnson 2013, p. 29.

If a sign is not attested in its full form in the codices, we illustrate it in the code charts in a reduced form. This is a more elaborate and formalized use of a script feature which is also seen in Egyptian Hieroglyphic quadrats, for example the quail chick (w) may be drawn without its legs if there is limited vertical space:

Full-figure glyph	Reduced glyph
	
U+13171	U+13171 U+13430 U+1308B U+13431 U+133CF U+13430 U+13219

Table 6. Full and reduced forms of the Egyptian quail-chick glyph.

4. **Positional variants** — signs can have different representations in different positions within a quadrat. For example, a sign may appear in different rotations based on which edge it is positioned on. This feature of the script was documented already by Delprat and Orevkov in connection with their work rendering Maya using LATEX.

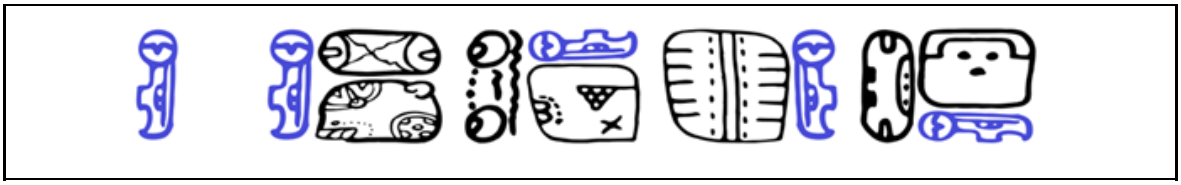


Figure 4. Sign P5 with rotations based on block position (Delprat and Orevkov 2012: 290).

This might be thought of as a two-dimensional version of the different positional forms used by joining scripts where the same underlying character can take on different forms for initial, medial, final, and isolated position. For example, ARABIC LETTER BEH (U+0628):

Isolated	Initial	Medial	Final	Joined
ب	بـ	ـبـ	ـب	ببب
U+0628	U+0628_	_U+0628_	_U+0628	U+0628 U+0628 U+0628

Table 7. Positional forms of ARABIC LETTER BEH.

In the case of Mayan, the variation is presumably motivated by visual harmony rather than originating from a process of cursivization. Automatic rotation and mirroring of signs will not be perfectly accurate in all cases. Therefore, a set of format controls is proposed to handle exceptions and other instances where a sign is transformed in unexpected ways (see Format Controls).

5. **Signs can have graphic variants**. These are to be encoded using variation selectors (Unicode 16 §23.4). This corresponds to the practice for CJK, and Myanmar, but differs from Egyptian Hieroglyphs where variants are encoded atomically. In Egyptian Hieroglyphs, variation selectors are used to rotate a defined set of signs.

Base	Variant
倦	倦
U+5026	U+5026 U+E0100
僅	僅
U+50C5	U+50C5U+E0100
ᦀ	ᦀ
U+1000	U+1000 U+FE00
	
U+1309A (D34)	U+1309B (D34A)

Table 8. Graphic variants in CJK, Myanmar, and Egyptian hieroglyphs.

- **Shape variants may differ from the base sign by some graphic detail** that is important to control in some contexts, but specialists will mostly agree that the graphic form is essentially the same as the base sign with which it shares phonetic and/or semantic value. For example, it may be desirable for the font logic to select a specific graphic variant of a sign in a particular context, but have that variant accessible using a variation selector in other contexts. This is comparable to Mongolian script, where the Mongolian Free Variation Selectors (U+180B..U+180D, U+180F) can be used to select a specific graphic variant where the corresponding graphic variant may be selected automatically by the font in other contexts. See Jiang 2024.
- **Graphic variants are not simple transformations (rotations/reflections) of a base sign.** Such manipulations are to be controlled using the appropriate format control characters that form a part of this encoding, for which, see below (Format requirements).

Base	Variant
	
U+1D2E0	U+1D2E0 **U+FE00**

Table 9. Selection of a Maya numeral shape variant with a variation selector.

6. **Signs can appear in colored forms with distinct semantic values.** The codical scribes used red ink (usually hematite or cochineal) to mark special functions of signs in their texts (see Appendix A). Because the colored forms can occur within a glyph block, and carry a separate semantic function, it is necessary to have them encoded distinctly. We propose this is done using a control character to signal that the single preceding base sign should be rendered in a colored form. Only one such color-variant glyph is needed. When a shape variant occurs in the colored form, the variation selector for the shape variant immediately follows the base sign, followed by MAYAN HIEROGLYPH COLOUR MODIFIER (U+156F4).

Base	Colored	Image
		
U+1D2E0	U+1D2E0 **U+156F4**	DRE 72a E6
		
U+1D2E0 U+FE00	U+1D2E0 U+FE00 **U+156F4**	DRE 72c C6
		
U+1D2E4 U+156F0 U+156DB	U+1D2E4 **U+156F4** U+156F0 U+156DB	DRE 72c C7

Table 10. Colored forms of Maya signs and their encoding.

7. **Composite forms.** In both Classic-period inscriptions and the Postclassic codical corpus, a few composite glyphs are commonly found. These signs can be analyzed visually into separate components where each component can be identified as a base sign. While such signs could be encoded as a sequence joined spatially using an appropriate format control character, these signs should properly be considered fossilized digraphs and are to be encoded atomically, i.e., one Unicode code point having the appearance of two separate signs. Such an approach reminds us of digraphs elsewhere in Unicode.

A + E	令 + 和
Æ	令和
U+00C6	U+32FF

Table 11. Atomic encoding of Latin and CJK composite characters.

The status of such digraphs in Maya writing is strengthened by the fact that the combined form, will differ in meaning, pronunciation, and collation value from the constituent component glyphs. For example: the family of paired variants used to write the logograph *TZ'AK* 'to put in order / to arrange in sequence', occurs frequently in contexts of sequential calendrical counts and dynastic ordering both in monuments and in the codices. It denotes commanded or ritually "ordered" actions by deities and supernaturals (e.g., calendrical junctures and festival occasions) (Stuart 2003, Kettunen & Helmke 2024).

Stuart has convincingly shown that these paired variants are not read as two separate signs (e.g., "day and night") but instead "stand together as a single unit representing the word *TZ'AK*" (Stuart 2003). Other pairings also identified by Stuart iconically evoke the cosmic and natural order (e.g., HEAVEN—EARTH, STAR—MOON, DEATH—GENERATION, NIGHT—DAY), reinforcing the notion of sequence and arrangement, which have since been adopted in standard sign catalogues as unitary glyphs (see Kettunen & Helmke 2024: 92, 101).

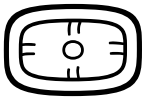
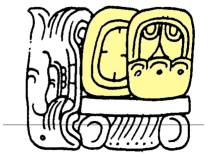
P7	E8	C9	Example
			
U+15663	U+15542	U+15524	
K'IN "day"	*AK'AB'* "night"	*TZ'AK* "to put in order"	Composite: DAY + NIGHT for *TZ'AK* (after Stuart 2003, Fig. 1b) as part of a larger block.

Table 12. The composite Maya sign TZ'AK and its constituent signs.

The composite sign TZ'AK and others like it could be encoded as analyzed by their components, however, such forms appear in mirrored and rotated arrangements which should be encoded with an atomic composite glyph so that rotation and mirror controls can be used to alter the sequence of the elements. This way, the encoded sign remains searchable whereas if the encoded sign were to be represented as a sequence of separate signs it would require changing the order of the signs to match mirrored and rotated forms and require multiple search permutations to find all instances of the sign. The following table shows the preferred composite encoding and an example of an unfavorable deconstructed encoding for three variants of TZ'AK occurring in the codices.

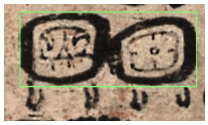
	Image	Font	Preferred composite encoding	Unfavorable deconstructed encoding
Regular	 DRE 71c B1		C9 vj B3 U+15524 U+156F1 U+1550D	ss P7 hj E8 se vj B3 U+156FC U+15663 U+156F0 U+15542 U+156FD U+156F1 U+1550D
Mirrored	 DRE 44b G2		C9 mh vj B2 U+15524 U+156F8 U+156F1 U+1550C	ss E8 hj P7 se vj B2 U+156FC U+15542 U+156F0 U+15663 U+156FD U+156F1 U+1550C
Rotated	 PAR 17c E2		C9 r270 hj E23 U+15524 U+156F7 U+156F0 U+1554F	E8 vj P7 hj E23 U+15542 U+156F1 U+15663 U+156F0 U+1554F

Table 13. Preferred atomic and unfavorable deconstructed encodings of TZ'AK variants.

8. **Ligatures can be formed from the fusion of two distinct base signs.** This is the opposite of the composite signs, here one apparent sign is formed by a sequence of multiple Unicode code points. This is analogous to the formation of ligatures in Brahmic scripts such as Devanagari and other related systems where a ligature may be formed when the inherent vowel has been suppressed using the Halant character. In such cases, the two adjacent consonant signs become a single form that can have a distinct visual representation, or the component signs may still be discernible as elements of the whole.

Sign 1	Joiner	Sign 2	Ligature
ka	*Halant*	*ṣa*	*kṣa*
क	◌्	ष	क्ष
U+0915	U+094D	U+0937	U+0915 U+094D U+0937
ka	*Halant*	*ta*	*kta*
क	◌्	त	क्त
U+0915	U+094D	U+0924	U+0915 U+094D U+0924

Table 14. Devanagari consonant ligatures formed with halant.

In Maya writing a few such ligatures have been documented, for example, in the *Codex Tro-Cortesianus*, the signs /pe/ and /tz'e/ are fused atypically in the word /petz'/ meaning "trap". Other examples of ligatures in which the components are less distinct are found in Classic Maya writing.

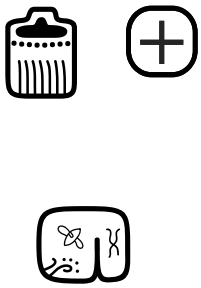
		
Madrid, page 91a B2.	P21 lj L9	U+15671 U+156F3 U+155FF

Table 15. A Maya ligature and its encoding with the ligature joiner.

9. **All signs included in this proposal are attested in one or more of the extant codices.** Signs that occur in damaged form in one of the codices but which can be confidently reconstructed using evidence from other parts of the Maya corpus have been included. The text critical signs included in the proposal (see Text Critical Signs below) permit the indication of damaged areas.

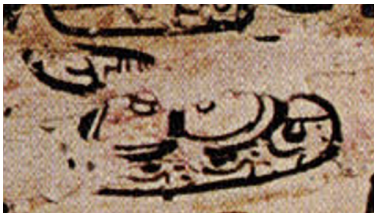
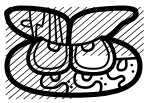
Damaged	Reconstructed	Text critical form
		
MAD 20a B2	U+15557	U+15557 U+15707

Table 16. A damaged Maya sign, its reconstruction, and its text-critical encoding.

10. **Maya writing combines signs into glyph blocks.** In Unicode terminology we call these blocks quadrats. It is important to be able to render Maya glyphs in such quadrats as it is an intrinsic part of the writing system. The model for Maya quadrats follows the mechanisms established by the Egyptian Hieroglyphic format controls (Unicode 16 §11.4.3).

    The format controls necessary to express the spatial relationships between base signs in Maya quadrats are included in this proposal, see section IX. These format controls are informed by the format controls used with Egyptian Hieroglyphic, but have been tailored to meet the rather different needs of Maya writing.

Conventions

Script name

There are two conventions when it comes to the name of the script. In general, Linguists refer to the script as *Mayan* Glyphs or Hieroglyphs, while epigraphers and archaeologists prefer *Maya Hieroglyphs*. For consistency with the roadmap, and the already existing encoding of Mayan numerals (U+1D2E0–U+1D2FF), we propose to use the name *Mayan Hieroglyphs* for the script.

Character naming

Due to the multiple cataloging systems in use among Maya scholars, and the in-progress development of some sign identifications, the right approach for naming the Maya code points is to follow the precedent of CJK and give names derived from the code points:

```
15500 MAYAN HIEROGLYPH-15500
```

It is, of course, important that the Maya Unicode code points are easily identifiable using any of the systems in widespread use. Therefore, this proposal includes a concordance of Maya signs (see Appendix B) which will make it possible to look up signs and their code points using the following major sign catalogs:

- Knorozov 1961
- Thompson 1962
- Macri & Vail 2009

- Looper, Macri, Polyukhovych, and Vail 2022
- Pallan 2021

Before coming to the conclusion to base names on code points, various other options were considered including following the phonetic value, iconographic value, an existing catalog code. However, none of these systems could be uniformly applied across the sign inventory in a non-controversial way that would be immune from debates over assignments and also extend easily to future discoveries.

By adopting code point naming of signs, the burden of naming is shifted away from Unicode's stability policies and into documentation that will be able to grow over time to reflect progress in the field.

Character ordering

Ordering the signs in the code charts has the same essential challenge as naming, that is, there is no definitive ordering principle that will be uncontroversial and comfortably expand to future discoveries. The problem of lexicographic sorting is a separate matter from the ordering of signs in the code charts, since sorting algorithms can be tailored to different systems according to needs. So, the real concern is the code chart which must take on a fixed order. Various approaches have been considered:

- Chronological
- Phonetic
- Order of appearance
- Semantic groups
- Visual complexity
- Visual relationships
- Following an existing catalog
- Frequency
- Consciously random

We propose to order the code charts for the codical signs based on the work of Pallan (2021, see Sign Inventory below). This ensures that the signs will appear in a coherent order, which will afford some measure of looking up signs from the code charts, but for most purposes, sign lookup should use a database system possibly derived from the included concordance.



Text Layout

Codical Maya texts are organized as screenfold books whose pages are subdivided into almanacs (thematic units), frames, columns/rows, glyph-blocks, and individual graphemes; the script itself is logo-syllabic and supports rich composition (e.g., conflation, superimposition, infixation, pars pro toto) at block level (Pallán Gayol 2018) In practice this means we encode signs (not whole blocks) and let layout controls compose them, mirroring epigraphic behavior observed in both codices and classic inscriptions (Kettunen & Helmke 2024).

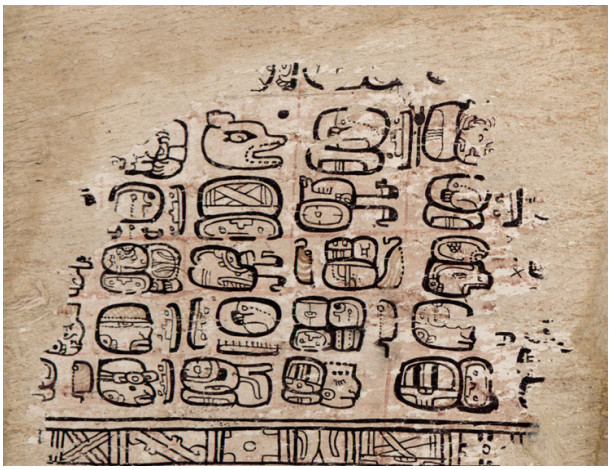
Directionality

Reading proceeds by glyph-blocks arranged in double columns and rows; blocks usually proceed from left to right in paired columns. As such, the text grid can be expressed as a system of rows and columns which are given letter-number references for convenience. One can describe, the paired column reading order as

proceeding A1–B1–A2–B2 where applicable two columns are written. It also common to see other reading paths in unconventional layouts (Kettunen & Helmke 2024). Orientation can be context-sensitive: on architectural programs, signs or whole clauses may be flipped to “address” an entering reader/viewer, a performative adjustment also noted in classic monumental texts (Houston 2000).



Left-to-right layout, DRE 10a.



Right-to-left layout, PAR 24a.

Figure 5. Left-to-right and right-to-left text layout in the Maya codices.

Spreads

Codices are read page-by-page across screenfold spreads. Almanacs frequently run across adjacent frames, with connectors (directional guides, continuations) steering the reader from one frame to the next; our encoding leaves such continuations to markup/layout while ensuring the internal block order remains computable (Pallán Gayol 2018).

Pages

Each page contains one or more framed almanacs or tables. Page-level metadata (codex siglum, page number, face/verso where relevant) are handled outside the character set in document structure, while the font’s metrics and joiners guarantee consistent block density across pages (Pallán Gayol 2018).

Frames

Frames are bounded compartments that hold one almanac/table. Within a frame, glyph-blocks populate a 2-column grid (often more in tables); our database tracks frame IDs and preview images to maintain context, and auto-assigns positional IDs (e.g., DRE_02a_F3) for cross-reference and QA (Pallán Gayol 2018).

Columns

Columns group blocks vertically; in typical prose the reading order interleaves left and right columns by rows (A1→B1, A2→B2, …). For tables and almanacs, the column logic can diverge (e.g., vertical sequences, wrap-arounds); the A/B labeling remains a coordinate system only, not an absolute reading rule (Kettunen & Helmke 2024).

Blocks

A glyph-block is a compact "quadrat-like" cluster. Inside the block, signs are composed by stacking and juxtapositions with well-attested operators: *infixation* (size-reduction and insertion), *conflation* (merging diagnostics), *superimposition*, and *pars pro toto* selections (Pallán Gayol 2018, Kettunen & Helmke 2024) We model these with layout joiners rather than encoding full blocks as atomics, paralleling the approach proven for Egyptian where control characters govern stacking, shading, and enclosure behaviors (Glass et al. 2021)

Clause sequencing & word order

At clause level, hieroglyphic texts typically follow a date-verb-subject formula, reflecting a broader VOS tendency in Mayan; dates may occupy substantial space, verbs often one–two blocks, while elaborate titles expand name phrases. This has implications for line-breaking and continuation marks in frames and tables (Kettunen & Helmke 2024).



Sign Inventory

Hieroglyphs

This sign inventory is based on the work of Pallan (2021). Pallan's system is modeled on Gardiner's sign list for Egyptian (Gardiner 1927, 1928). Gardiner's system divides Egyptian hieroglyphs into semantic and graphically derived groups. Each group is designated by a single uppercase letter (A–Z), plus the additional group 'Aa'. Within a group, signs are numbered sequentially starting from 1. Grouping Maya hieroglyphs based on semantic and graphic associations is also used in other catalog systems, notably the catalogs of Macri and Looper 2003, Macri and Vail 2009, and Looper et al. 2022. The inventory of hieroglyphs will be encoded based on the encoding principles described in detail above (Principles 1–3).

Pallan's taxonomy of the codical Maya signs is subdivided into the following classes:

- A. Halved/elongated-open narrow signs, mostly symmetrical
- B. Symmetrical / repeating segment signs (abstract)
- C. Digraphs, Trigraphs, Compound signs combining two/more standard signs
- D. Round/oval/squarish, mostly full-size/inanimate/abstract signs
- E. Sky, Stars, Heavenly Bodies & Cycles of Time
- F. Landscape, Geography, Elemental Forces (earth, mountains, caves water, rain, fire, wind))
- G. Human Body / Body parts / Bones / Organs & Blood
- H. Hand signs
- I. PROFILE HEADS I: Anthropomorphic/humanlike beings, deities & elementals (less overtly supernatural/zoomorphic)
- J. PROFILE HEADS II: Supernatural/anthropomorphic/zoomorphic deities, beings & elemental forces
- K. PROFILE HEADS III: Skulls, Underworldly, Flayed entities
- L. Mammals (whole/parts)
- M. Birds & Bats (whole/parts)
- N. Reptiles / Amphibians / Turtles / Armadillos/ Centipedes / Worms chimera / hybrid
- O. Fish, Mollusks, Shells, invertebrates
- P. FLORA: Trees, Plants, Foliation, Flowers, Seeds, Grains, non-faunal edibles

- Q. Food, Drink and Offerings
- R. Interior and Exterior Architecture, Furniture, Cultural Landscape
- S. Man-made objects, instruments, weapons, vessels, sacrificial/ritual implements
- T. Elements of Attire, Dress, Ornaments, Insignia of Status
- U. Calendric signs I: bar-dot numerals & calendric auxiliary signs (not categorized otherwise)
- V. Calendric signs II: Non-bar-and-dot. Figurative. Head Variants, Day and Month signs, Time period signs

Calendric Signs

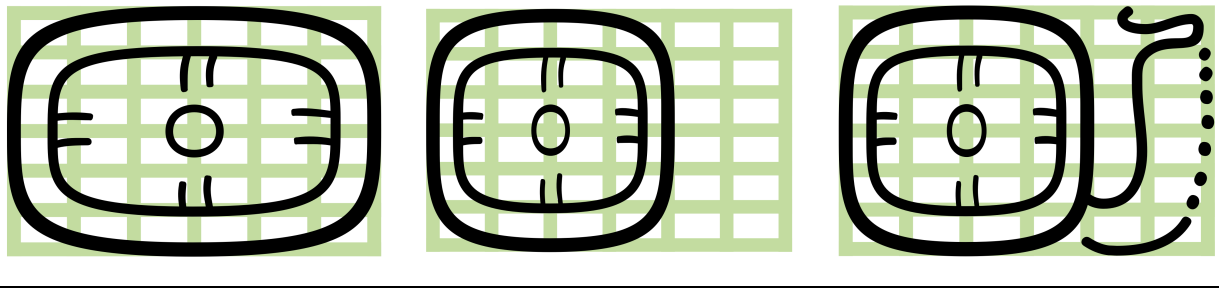
Mayan numerical notation is already supported, as mentioned above (section V.2 Numerical signs). The set of bar-and-dot numerical signs is an essential part of the Mayan calendrical notation system, but it is only one component of the broader calendrical notation. The full system also includes "head" variants of the number signs 0–19, as well as signs for days and months of the Mayan calendar. These important signs were catalogued in two groups, U and V in the work of Pallán Gayol (2021: 1320). Most of these signs overlap in appearance with phonetic or logographic signs in groups A through T or can be composed from them. For encoding purposes, we believe it would be redundant to encode them separately.

- **Head variants (U21–U40)** — The head variants are stylized representations of the numbers 0–19, often incorporating facial features or other decorative elements. They serve as an alternative to the standard bar-and-dot numerals and are used in various calendrical contexts. For example: U38 denotes the head variant for the number 18, and can be written with the code J20 (). Similarly, the sign U23 spells the number three phonetically, and can be written as M29 vj D3.
- **Day signs (V1–V20)** — The day signs represent the 20 days of the Mayan month. For example, the sign for the twentieth day *Ajaw* is represented by V20, which can be written with the code D1 ().
- **Month signs (V21–V39)** — The eighteen month signs combine with the twenty day signs to mark the 360 day calendar. A shorter intercalary month of five days called "Wayeb'" completes the 365-day Mayan year. For example, the sign for the month *Mak* (V21) can be composed from P16 vj A5.

Format Controls

Formatting Hieroglyph blocks

Maya Hieroglyphs compose into quadrats comparable in many respects to Egyptian Hieroglyphic writing. As such, the solutions developed to present Egyptian Hieroglyphs authentically can be adapted for Maya writing. The Egyptian Hieroglyph Format Controls (U+13430–U+1345F) themselves are loosely modeled on controls and modifiers used by many South and Southeast Asian writing systems to position signs relative to one another. An implementation of a Maya hieroglyph font may depend on OpenType layout tables to perform the necessary substitutions and positioning lookups to correctly render the above controls in combination with a suitable text rendering engine. When rendering Maya hieroglyphs, it is helpful to use a standardized block size with a fixed unit grid on which to position the individual hieroglyphs that make up the block. A six-by-six grid is a common choice for this purpose as it permits even division of the block into halves and thirds which supports the most common structures.



a. Grid with sign P7	**b.** Grid with size variant of sign P7 (4x6)	**c.** Grid sign block composition with P7 (4x6) and A8 (2x6)

Figure 6. A six-by-six grid for Maya signs, size variants, and glyph-block composition.

The grid may be used to define (**a.**) the size of a full size glyph and (**b.**) size variants of that glyph. Multiple size variants can be arranged in a block to fill the grid (**c.**).

Precedence

In Maya writing, the dominant pattern of a tripartite glyph block is a vertical stack of signs adjacent to a single sign. This is the opposite of the dominant practice observed for Egyptian Hieroglyph clusters, in which a single sign above or below a pair of signs is common. Therefore, the Maya Hieroglyph Vertical Joiner has precedence over the joining effect of the Maya Hieroglyph Horizontal Joiner.

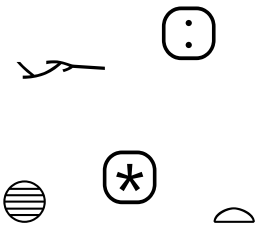
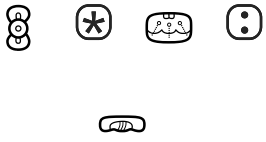
Type	Image	Font	Encoding
Egyptian **Horizontal before Vertical**			
		M3 vj Aa1 hj X1	U+131B1 U+13430 U+134 0D U+13431 U+133CF
Maya **Vertical before Horizontal**			
	Dresden, 72c E3	T4 hj Q4 vj T2	U+156BF U+156F0 U+15 681 U+156F1 U+156BD

Table 17. Joiner precedence in Egyptian and Maya hieroglyphic writing.

The ligature joiner has the highest precedence, followed by insertion joining, vertical joining, and horizontal joining, in that order. Consequently, a ligature is formed before the resulting group participates in an insertion; an insertion is formed before the resulting group participates in a vertical join; and a

vertical group is formed before it participates in a horizontal join. For example, the sequence A ij B lj C vj D is interpreted as (A ij (B lj C)) vj D. The joiner controls have been arranged in the order of ascending precedence.

1. Text Critical Signs

The following signs are used for critical editions of Maya texts. These signs may be used with the joiners to position relative to other signs in a glyph block.

- **Maya Hieroglyph Empty Sign** — A sign used to indicate that the scribe drew the outer line of a glyph but left it empty.
- **Maya Hieroglyph Lost Sign** — A sign used to indicate uncertainty about the reading of a particular glyph or block.
- **Maya Hieroglyph Erased Sign** — A sign used to indicate that a particular glyph or block was erased by the scribe.
- **Maya Hieroglyph Blank Sign** — A sign used to indicate a missing sign or empty space in the text.

Empty Sign	 MAD 18a G1	 U+156EC	
Lost Sign	 DRE 72a A1	 U+156ED	
Erased Sign	 MAD 18 A F4	 U+156EE	
Blank Sign	 MAD 46 A	 ss P13 hj Z4 se vj R2	 U+156EF

Table 18. Empty, lost, erased, and blank signs.

2. Joiners

The joining controls are used to express the spatial relationship between adjacent characters. Joiners connect adjacent characters or groups according to the joining type. They are:

- **Maya Hieroglyph Horizontal Joiner [hj]** — This control is used to join Maya Hieroglyphs horizontally. The join is expressed in logical order. For the normal left-to-right layout, the left character comes first in the sequence.
- **Maya Hieroglyph Vertical Joiner [vj]** — This control is used to join Maya Hieroglyphs vertically. The join is expressed in logical order. The top character comes first in the sequence.
- **Maya Hieroglyph Ligature Joiner [lj]** — This control is used to join Maya Hieroglyphs into ligatures. The topmost character comes first in the sequence — note that the character itself may be represented by a reduced form.
- **Maya Hieroglyph Insertion Joiner [ij]** — This control is used to insert one character within the area of another. The outermost character comes first in the sequence. The infixed character may be represented by a reduced form.

	Image	Font	Encoding
Horizontal Joiner	 Dresden 72c B3	 T1 hj J20	 U+156BC U+156F0 U+155DE
Vertical Joiner	 Dresden 72c A3	 E23 vj T2	 U+15569 U+156F1 U+156BD
Insertion Joiner	 Dresden 72c F2	 P26 ij F14	 U+15674 U+156F2 U+15561
Ligature Joiner	 Madrid, 91a B2	 P21 lj L9	 U+15671 U+156F3 U+155FF

Table 19. Horizontal, vertical, ligature, and insertion joiners.

Joiners are used in combination to create complex structures:

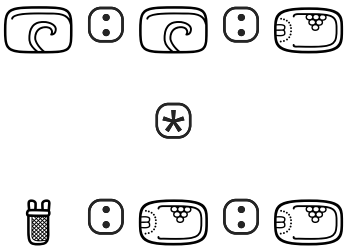
Image	Font	Encoding
		
Paris 8b C7	*D13 vj D13 vj F6 hj T20 vj F6 vj F6*	U+15532 U+156F1 U+15532 U+156F1 U+15559 U+156F0 U+156CD U+156F1 U+15559 U+156F1 U+15559

Table 20. Combining joiners to encode a six-sign glyph block.

The precedence of the joiners is described above, section Joiner Precedence.

3. Modifiers

The modifiers are used to alter the appearance of the preceding glyph. They fall into two categories: transformation (mirroring and rotation) and color. Only one transformation modifier can be applied to a single base glyph. When co-occurring with a transformation modifier, a color modifier must be applied after the transformation modifier.

Transformation controls apply to the resulting form of a hieroglyph, they are not absolute. For example, if a glyph naturally occurs with a 90 degree rotation in a particular placement in a quadrat, applying the 90 degree modifier will render that size variation with 180 degree rotation in that position.

It is at the discretion of a font which combinations of base glyphs and transformation modifiers it will support. If it cannot support all transformation modifiers, it is up to the font designer to determine how unsupported combinations are rendered.

- **Maya Hieroglyph Color Modifier [cm]** — Specifies that the preceding glyph should be rendered in color. The specific color is up to the font designer.
- **Maya Hieroglyph Mirror Horizontally [mh]** — Invokes a horizontally mirrored rendering of the preceding glyph.
- **Maya Hieroglyph Rotate Ninety Degrees [r90]** — Rotates the preceding glyph 90 degrees clockwise.
- **Maya Hieroglyph Rotate One Hundred Eighty Degrees [r180]** — Rotates the preceding glyph 180 degrees clockwise.
- **Maya Hieroglyph Rotate Two Hundred Seventy Degrees [r270]** — Rotates the preceding glyph 270 degrees clockwise.
- **Maya Hieroglyph Mirror and Rotate Ninety Degrees [mr90]** — Mirrors the preceding glyph horizontally, then rotates it 90 degrees clockwise.

- **Maya Hieroglyph Mirror and Rotate One Hundred Eighty Degrees [mr180]** — Mirrors the preceding glyph horizontally, then rotates it 180 degrees clockwise, producing a vertically mirrored rendering.
- **Maya Hieroglyph Mirror and Rotate Two Hundred Seventy Degrees [mr270]** — Mirrors the preceding glyph horizontally, then rotates it 270 degrees clockwise.

Each combined mirror-and-rotation operation is encoded with a single transformation modifier, not a sequence of mirror and rotation modifiers. Vertical mirroring is represented by MAYAN HIEROGLYPH MIRROR AND ROTATE ONE HUNDRED EIGHTY DEGREES (U+156FA).

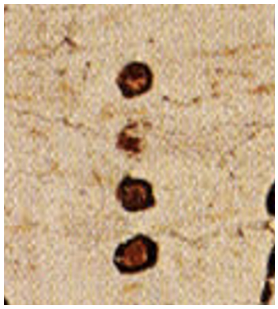
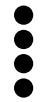
	Image	Font	Encoding
Color modifier	 Dresden 72a E6	 U0 cm	 U+1D2E0 U+156F4
Rotate 90 Degrees	 Madrid 18a E4	 U4 r90	 U+1D2E4 U+156F5
Rotate 180 Degrees	 DRE 46b A4	 D13 r180	 U+15532 U+156F6
Rotate 270 Degrees	 PAR 17c E2	 C9 r270	 U+15524 U+156F7
Mirror Horizontally	 Dresden 72c B2	 A5 mh	 U+15504 U+156F8

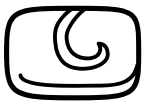
	Image	Font	Encoding
Mirror and Rotate 180 Degrees (Mirror Vertically)	 Madrid 95c B1	 D13 mr180	 U+15532 U+156FA

Table 21. Color, mirroring, and rotation modifiers.

4. Grouping controls

Grouping controls are used to combine multiple glyphs into a single unit. A common use is to override the precedence of joiners (see Precedence). In Egyptian hieroglyphic writing, segments can be nested. At this time, there is no demonstrated need for nesting more than two levels of segments in Maya hieroglyphic writing.

- **Mayan Hieroglyph Begin Segment [BS]**— This control marks the beginning of a new segment in the text.
- **Mayan Hieroglyph End Segment [ES]**— This control marks the end of a segment in the text.

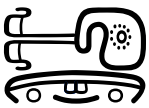
Image	Font	Encoding
		
Dresden, 72a A3	(F22 hj M25) vj A2	U+156FC U+15569 U+156F0 U+1562A U+156FD U+156F1 U+15501

Table 22. Grouping controls used to override joiner precedence.

5. Compression controls

Compression controls are used to compress or expand the space occupied by a hieroglyph. When composing Maya glyph blocks, the normal practice is to ensure that each block renders with the same dimensions. When signs combine in a single glyph block, it is normal for their edges to fuse together to form a complete contiguous shape. When two signs are combined, they share the space available in the 6x6 grid. Two like-signs will normally share the space equally. Affix signs may occupy less space when combined with a full sign. A font system that renders Maya Hieroglyphs should include logic to distribute the block space between signs. Whatever that logic, there will be cases where a text author/editor using a Maya Hieroglyph font wants to override that default space allocation logic. This can be done using "Compression Controls", which change a sign's natural

spacing preference. Three such controls are sufficient to encode the blocks we have reviewed in Codical and Classic Maya documents. These compression controls inherit their directionality from the joiner they operate with according to precedence. See below for examples.

Because a glyph block should always be full (i.e., 6x6), the effect of a compression sign may not be visible if applied to a sign in a block consisting of a single sign, because a final step in block composition is to inflate the contents of a block to fill the space.

- **Mayan Hieroglyph Compression Control 1 [C1]** — This sign overrides the natural compression value of the preceding sign or group of signs and specifies it should be the most compressible type. Maya Hieroglyphs digits from 1–5 often belong to this group. This sign may be used to force affixes and full signs to take up the least amount of space.
- **Mayan Hieroglyph Compression Control 2 [C2]** — This sign selects the medium compression level. Affixes and digits from 6–10 often belong to this group. This sign may be used to force a full sign to share space unequally with another full sign.
- **Mayan Hieroglyph Compression Control 3 [C3]** — This sign selects the lowest compression level. This level is associated with full signs and digits 11–19. This sign may be used to force a sign with lower natural compressibility to share space equally with a full sign.

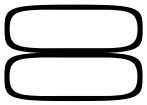
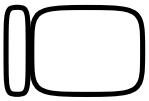
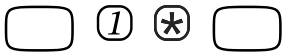
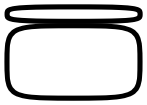
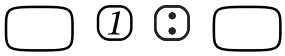
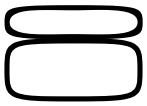
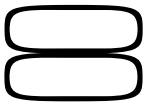
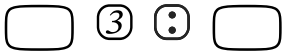
	Horizontal	Vertical
No compression Control	  U+156EC U+156F0 U+156EC	  U+156EC U+156F1 U+156EC
Compression Control 1	  U+156EC U+156FE U+156F0 U+156EC	  U+156EC U+156FE U+156F1 U+156EC
Compression Control 2	  U+156EC U+156FF U+156F0 U+156EC	  U+156EC U+156FF U+156F1 U+156EC
Compression Control 3	  U+156EC U+15700 U+156F0 U+156EC	  U+156EC U+15700 U+156F1 U+156EC

Table 23. Effects of compression controls in horizontal and vertical arrangements.

Compression modifiers influnece the structure of a hieroglyph sign and are independent of the appearance. They occur after any variantion selectors, color modifiers, tranformation and damage modifiers which alter the appearance of a sign. Compression modifiers can be applied to a group of

signs contained within grouping controls.

6. **Damage modifiers**

Damage modifiers are used to indicate that a hieroglyph has been damaged in whole or in part. The fifteen modifiers are used to indicate the location of damage to the preceding hieroglyph. Only one damage modifier can be applied to each hieroglyph. Damage modifiers re-size along with the hieroglyph they modify when occurring in a glyph block with other signs.

Damage modifiers are applied after any transformation and color modifiers. The position of a damage modifier's shading is fixed, and not impacted by any transformations applied to the hieroglyph it modifies.

- Mayan Hieroglyph Modifier Damaged At Top Start [D1]
- Mayan Hieroglyph Modifier Damaged At Bottom Start [D2]
- Mayan Hieroglyph Modifier Damaged At Start [D12]
- Mayan Hieroglyph Modifier Damaged At Top End [D3]
- Mayan Hieroglyph Modifier Damaged At Top [D13]
- Mayan Hieroglyph Modifier Damaged At Bottom Start and Top End [D23]
- Mayan Hieroglyph Modifier Damaged At Start and Top [D123]
- Mayan Hieroglyph Modifier Damaged At Bottom End [D4]
- Mayan Hieroglyph Modifier Damaged At Top Start and Bottom End [D14]
- Mayan Hieroglyph Modifier Damaged At Bottom [D24]
- Mayan Hieroglyph Modifier Damaged At Start and Bottom [D124]
- Mayan Hieroglyph Modifier Damaged At End [D34]
- Mayan Hieroglyph Modifier Damaged At Top and End [D134]
- Mayan Hieroglyph Modifier Damaged At Bottom and End [D234]
- Mayan Hieroglyph Modifier Damaged [D1234]

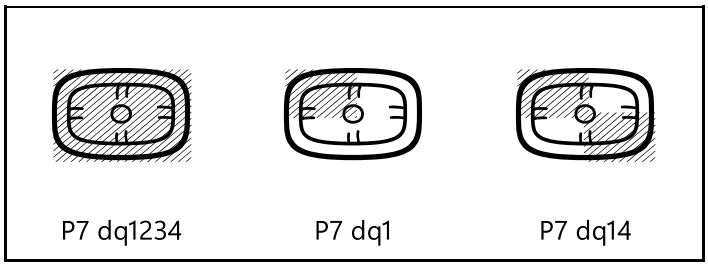


Figure 7. Damage modifiers applied to Maya sign P7.

Collation

The collation of the Mayan Hieroglyphs block follows the order of the Unicode code points, with regular signs from U+15500 to U+156DC and the empty, lost, erased, and blank signs from U+156EC to U+156EF.

The format controls in the Mayan Hieroglyph Format Controls block are used to manage the visual presentation and positioning of the hieroglyphs, ensuring proper alignment and rendering within the text. They are transparent to the collation order, but are not otherwise default ignorable — they should be displayed if they occur out of context. This follows the model used for Egyptian Format Controls.

Line Breaking

Maya hieroglyphic text is laid out as a sequence of glyph blocks, referred to here as quadrats. A quadrat may consist of a single Maya hieroglyph or of two or more hieroglyphs combined using Mayan Hieroglyph Format Controls.

For line breaking, each complete quadrat is treated as an indivisible unit. A soft line-break opportunity exists between two adjacent quadrats, whether or not the quadrats are separated by a space character. A soft line break must not occur:

- on either side of a Maya hieroglyph joiner;
- between a Maya hieroglyph and a following color, mirroring, rotation, compression, or damage modifier;
- immediately after MAYAN HIEROGLYPH BEGIN SEGMENT;
- immediately before MAYAN HIEROGLYPH END SEGMENT;
- at any other position internal to a well-formed quadrat.

This behavior parallels the intended line-breaking behavior of Egyptian hieroglyphic quadrats. Explicit mandatory line-break characters retain their normal Unicode behavior. The most economical solution is to assign the Maya base signs to the existing ID line-break class. ID already permits breaks between adjacent characters unless another rule prohibits the break. The existing GL, CM, OP, and CL assignments then keep the components of a quadrat together.

The line break class of the Mayan numerals should be changed from AL to ID.

Grapheme Cluster Boundaries

The intended segmentation treats a Maya hieroglyphic quadrat as a single extended grapheme cluster. A quadrat may consist of a single Maya hieroglyph or of multiple hieroglyphs composed using Mayan Hieroglyph Format Controls. With the proposed property assignments and additional segmentation rule below, no extended grapheme-cluster boundary occurs at a position internal to a well-formed quadrat.

In particular, no grapheme-cluster boundary occurs:

- between a Maya hieroglyph and a following joiner;
- between a Maya joiner and the hieroglyph joined to it;
- between a Maya hieroglyph or group and a following compression control;
- between a Maya hieroglyph and a following color, mirroring, rotation, or damage modifier;
- between MAYAN HIEROGLYPH BEGIN SEGMENT and the content of the segment;
- between the content of a segment and MAYAN HIEROGLYPH END SEGMENT; or
- between a segment delimiter and an adjacent joiner belonging to the same quadrat.

Adjacent hieroglyphs that are not connected by a joiner constitute separate extended grapheme clusters. This follows the cluster model already described for Egyptian, under which an arrangement of hieroglyphic signs in one quadrat is treated as one cluster.

Assigning joiners Grapheme_Cluster_Break=Extend suppresses a boundary before a joiner under rule GB9 of UAX #29, Unicode Text Segmentation, but does not suppress a boundary after it. This proposal therefore requests the following additional extended grapheme-cluster rule, evaluated before the default

break rule GB999. The names below denote code-point sets for this rule, not new Unicode properties:

```
Mayan_Joiner        = [U+156F0..U+156F3]
Mayan_Sign          = [U+15500..U+156DC U+156EC..U+156EF U+1D2E0..U+1D2F3]
Mayan_Begin_Segment = [U+156FC]

Mayan_Joiner × (Mayan_Sign | Mayan_Begin_Segment)
```

Here, × means that no grapheme-cluster boundary occurs at that position. Mayan_Sign includes the existing Mayan numerals when used in quadrats. The rule prevents a break after any of the four joiners before the following sign or opening segment delimiter. GB9 attaches postfix modifiers, compression controls, and closing segment delimiters to the preceding cluster; GB9b attaches an opening segment delimiter (Grapheme_Cluster_Break=Prepend) to its content. Together these rules keep a well-formed quadrat, including nested segments, in one cluster without joining adjacent unconnected quadrats. Mandatory boundaries around line-break and other Grapheme_Cluster_Break=Control characters retain their normal behavior.

For example, <15500, 156F0, 15501> forms one cluster under the proposed rule, rather than the two clusters <15500, 156F0> and <15501> produced by the property assignments alone. In contrast, <15500, 15501> forms two clusters. Until the additional rule is adopted or implemented as a declared UAX #29 tailoring, the property assignments alone do not provide the intended single-cluster behavior.

Charts

15500 Mayan Hieroglyphs 156EF

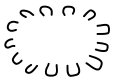
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3	 15503	15513	15523	 15533	 15543	 15553	 15563	 15573
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6	15506	15516	15526	15536	15546	15556	15566	15576
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C	1550C	1551C	1552C	1553C	1554C	1555C	1556C	1557C
D	1550D	1551D	1552D	1553D	1554D	1555D	1556D	1557D
E	1550E	1551E	1552E	1553E	1554E	1555E	1556E	1557E
F	1550F	1551F	1552F	1553F	1554F	1555F	1556F	1557F

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2	 15582	 15592	 155A2	 155B2	 155C2	 155D2	 155E2	 155F2
3	 15583	 15593	 155A3	 155B3	 155C3	 155D3	 155E3	 155F3
4	 15584	 15594	 155A4	 155B4	 155C4	 155D4	 155E4	 155F4
5	15585	15595	155A5	155B5	155C5	155D5	155E5	155F5
6	15586	15596	155A6	155B6	155C6	155D6	155E6	155F6
7	15587	15597	155A7	155B7	155C7	155D7	155E7	155F7
8	15588	15598	155A8	155B8	155C8	155D8	155E8	155F8
9	15589	15599	155A9	155B9	155C9	155D9	155E9	155F9
A	1558A	1559A	155AA	155BA	155CA	155DA	155EA	155FA
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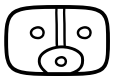
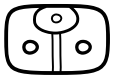
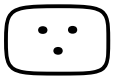
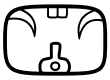
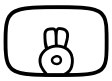
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9	15609	15619	15629	15639	15649	15659	15669	15679
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C	1560C	1561C	1562C	1563C	1564C	1565C	1566C	1567C
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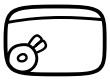
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6	 15686	15696	 156A6	 156B6	156C6	156D6	
7	15687	15697	156A7	156B7	156C7	156D7	
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9	15689	15699	156A9	156B9	156C9	156D9	
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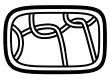
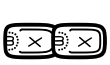
Mayan Hieroglyph Names

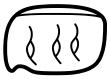
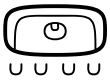
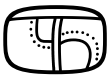
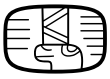
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15503		Mayan Hieroglyph 15503	A4
15504		Mayan Hieroglyph 15504	A5
15505		Mayan Hieroglyph 15505	A6
15506		Mayan Hieroglyph 15506	A7
15507		Mayan Hieroglyph 15507	A8
15508		Mayan Hieroglyph 15508	A9
15509		Mayan Hieroglyph 15509	A10
1550A		Mayan Hieroglyph 1550A	A11
1550B		Mayan Hieroglyph 1550B	A13
1550C		Mayan Hieroglyph 1550C	B2
1550D		Mayan Hieroglyph 1550D	B3
1550E		Mayan Hieroglyph 1550E	B4
1550F		Mayan Hieroglyph 1550F	B5
15510		Mayan Hieroglyph 15510	B6
15511		Mayan Hieroglyph 15511	B8

Code point	Glyph	Name	Pallan code
15512		Mayan Hieroglyph 15512	B9
15513		Mayan Hieroglyph 15513	B10
15514		Mayan Hieroglyph 15514	B11
15515		Mayan Hieroglyph 15515	B14
15516		Mayan Hieroglyph 15516	B15
15517		Mayan Hieroglyph 15517	B16
15518		Mayan Hieroglyph 15518	B17
15519		Mayan Hieroglyph 15519	B18
1551A		Mayan Hieroglyph 1551A	B19
1551B		Mayan Hieroglyph 1551B	B20
1551C		Mayan Hieroglyph 1551C	B21
1551D		Mayan Hieroglyph 1551D	B23
1551E		Mayan Hieroglyph 1551E	B24
1551F		Mayan Hieroglyph 1551F	C2
15520		Mayan Hieroglyph 15520	C3
15521		Mayan Hieroglyph 15521	C5
15522		Mayan Hieroglyph 15522	C6
15523		Mayan Hieroglyph 15523	C8
15524		Mayan Hieroglyph 15524	C9

Code point	Glyph	Name	Pallan code
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15526		Mayan Hieroglyph 15526	C11
15527		Mayan Hieroglyph 15527	D1
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15529		Mayan Hieroglyph 15529	D3
1552A		Mayan Hieroglyph 1552A	D4
1552B		Mayan Hieroglyph 1552B	D5
1552C		Mayan Hieroglyph 1552C	D6
1552D		Mayan Hieroglyph 1552D	D7
1552E		Mayan Hieroglyph 1552E	D8
1552F		Mayan Hieroglyph 1552F	D9
15530		Mayan Hieroglyph 15530	D11
15531		Mayan Hieroglyph 15531	D12
15532		Mayan Hieroglyph 15532	D13
15533		Mayan Hieroglyph 15533	D14
15534		Mayan Hieroglyph 15534	D15
15535		Mayan Hieroglyph 15535	D16
15536		Mayan Hieroglyph 15536	D17
15537		Mayan Hieroglyph 15537	D18

Code point	Glyph	Name	Pallan code
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15539		Mayan Hieroglyph 15539	D21
1553A		Mayan Hieroglyph 1553A	D22
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15548		Mayan Hieroglyph 15548	E15
15549		Mayan Hieroglyph 15549	E16
1554A		Mayan Hieroglyph 1554A	E17

Code point	Glyph	Name	Pallan code
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1554D		Mayan Hieroglyph 1554D	E21
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1554F		Mayan Hieroglyph 1554F	E23
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1555D		Mayan Hieroglyph 1555D	F10

Code point	Glyph	Name	Pallan code
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15562		Mayan Hieroglyph 15562	F15
15563		Mayan Hieroglyph 15563	F16
15564		Mayan Hieroglyph 15564	F17
15565		Mayan Hieroglyph 15565	F18
15566		Mayan Hieroglyph 15566	F19
15567		Mayan Hieroglyph 15567	F20
15568		Mayan Hieroglyph 15568	F21
15569		Mayan Hieroglyph 15569	F22
1556A		Mayan Hieroglyph 1556A	F23
1556B		Mayan Hieroglyph 1556B	F24
1556C		Mayan Hieroglyph 1556C	F25
1556D		Mayan Hieroglyph 1556D	F26
1556E		Mayan Hieroglyph 1556E	F27
1556F		Mayan Hieroglyph 1556F	F28
15570		Mayan Hieroglyph 15570	F29

Code point	Glyph	Name	Pallan code
15571		Mayan Hieroglyph 15571	F30
15572		Mayan Hieroglyph 15572	F31
15573		Mayan Hieroglyph 15573	F32
15574		Mayan Hieroglyph 15574	G1
15575		Mayan Hieroglyph 15575	G2
15576		Mayan Hieroglyph 15576	G3
15577		Mayan Hieroglyph 15577	G4
15578		Mayan Hieroglyph 15578	G5
15579		Mayan Hieroglyph 15579	G6
1557A		Mayan Hieroglyph 1557A	G7
1557B		Mayan Hieroglyph 1557B	G8
1557C		Mayan Hieroglyph 1557C	G9
1557D		Mayan Hieroglyph 1557D	G11
1557E		Mayan Hieroglyph 1557E	G12
1557F		Mayan Hieroglyph 1557F	G13
15580		Mayan Hieroglyph 15580	G14
15581		Mayan Hieroglyph 15581	G15
15582		Mayan Hieroglyph 15582	G16
15583		Mayan Hieroglyph 15583	G17

Code point	Glyph	Name	Pallan code
15584		Mayan Hieroglyph 15584	G18
15585		Mayan Hieroglyph 15585	G19
15586		Mayan Hieroglyph 15586	G20
15587		Mayan Hieroglyph 15587	G21
15588		Mayan Hieroglyph 15588	G22
15589		Mayan Hieroglyph 15589	G23
1558A		Mayan Hieroglyph 1558A	G24
1558B		Mayan Hieroglyph 1558B	G25
1558C		Mayan Hieroglyph 1558C	G26
1558D		Mayan Hieroglyph 1558D	G27
1558E		Mayan Hieroglyph 1558E	G28
1558F		Mayan Hieroglyph 1558F	G29
15590		Mayan Hieroglyph 15590	G30
15591		Mayan Hieroglyph 15591	G31
15592		Mayan Hieroglyph 15592	G32
15593		Mayan Hieroglyph 15593	H1
15594		Mayan Hieroglyph 15594	H2
15595		Mayan Hieroglyph 15595	H3
15596		Mayan Hieroglyph 15596	H4

Code point	Glyph	Name	Pallan code
15597		Mayan Hieroglyph 15597	H5
15598		Mayan Hieroglyph 15598	H6
15599		Mayan Hieroglyph 15599	H7
1559A		Mayan Hieroglyph 1559A	H8
1559B		Mayan Hieroglyph 1559B	H9
1559C		Mayan Hieroglyph 1559C	H10
1559D		Mayan Hieroglyph 1559D	H11
1559E		Mayan Hieroglyph 1559E	H12
1559F		Mayan Hieroglyph 1559F	H13
155A0		Mayan Hieroglyph 155A0	H14
155A1		Mayan Hieroglyph 155A1	H15
155A2		Mayan Hieroglyph 155A2	H16
155A3		Mayan Hieroglyph 155A3	H18
155A4		Mayan Hieroglyph 155A4	H20
155A5		Mayan Hieroglyph 155A5	H21
155A6		Mayan Hieroglyph 155A6	H22
155A7		Mayan Hieroglyph 155A7	H23
155A8		Mayan Hieroglyph 155A8	H24
155A9		Mayan Hieroglyph 155A9	H25

Code point	Glyph	Name	Pallan code
155AA		Mayan Hieroglyph 155AA	H26
155AB		Mayan Hieroglyph 155AB	H27
155AC		Mayan Hieroglyph 155AC	H28
155AD		Mayan Hieroglyph 155AD	I1
155AE		Mayan Hieroglyph 155AE	I2
155AF		Mayan Hieroglyph 155AF	I3
155B0		Mayan Hieroglyph 155B0	I4
155B1		Mayan Hieroglyph 155B1	I5
155B2		Mayan Hieroglyph 155B2	I6
155B3		Mayan Hieroglyph 155B3	I7
155B4		Mayan Hieroglyph 155B4	I8
155B5		Mayan Hieroglyph 155B5	I9
155B6		Mayan Hieroglyph 155B6	I10
155B7		Mayan Hieroglyph 155B7	I11
155B8		Mayan Hieroglyph 155B8	I12
155B9		Mayan Hieroglyph 155B9	I13
155BA		Mayan Hieroglyph 155BA	I14
155BB		Mayan Hieroglyph 155BB	I15
155BC		Mayan Hieroglyph 155BC	I16

Code point	Glyph	Name	Pallan code
155BD		Mayan Hieroglyph 155BD	I17
155BE		Mayan Hieroglyph 155BE	I18
155BF		Mayan Hieroglyph 155BF	I19
155C0		Mayan Hieroglyph 155C0	I20
155C1		Mayan Hieroglyph 155C1	I21
155C2		Mayan Hieroglyph 155C2	I22
155C3		Mayan Hieroglyph 155C3	I23
155C4		Mayan Hieroglyph 155C4	I24
155C5		Mayan Hieroglyph 155C5	I25
155C6		Mayan Hieroglyph 155C6	I26
155C7		Mayan Hieroglyph 155C7	I27
155C8		Mayan Hieroglyph 155C8	I28
155C9		Mayan Hieroglyph 155C9	I29
155CA		Mayan Hieroglyph 155CA	I30
155CB		Mayan Hieroglyph 155CB	J1
155CC		Mayan Hieroglyph 155CC	J2
155CD		Mayan Hieroglyph 155CD	J3
155CE		Mayan Hieroglyph 155CE	J4
155CF		Mayan Hieroglyph 155CF	J5

Code point	Glyph	Name	Pallan code
155D0		Mayan Hieroglyph 155D0	J6
155D1		Mayan Hieroglyph 155D1	J7
155D2		Mayan Hieroglyph 155D2	J8
155D3		Mayan Hieroglyph 155D3	J9
155D4		Mayan Hieroglyph 155D4	J10
155D5		Mayan Hieroglyph 155D5	J11
155D6		Mayan Hieroglyph 155D6	J12
155D7		Mayan Hieroglyph 155D7	J13
155D8		Mayan Hieroglyph 155D8	J14
155D9		Mayan Hieroglyph 155D9	J15
155DA		Mayan Hieroglyph 155DA	J16
155DB		Mayan Hieroglyph 155DB	J17
155DC		Mayan Hieroglyph 155DC	J18
155DD		Mayan Hieroglyph 155DD	J19
155DE		Mayan Hieroglyph 155DE	J20
155DF		Mayan Hieroglyph 155DF	J21
155E0		Mayan Hieroglyph 155E0	J22
155E1		Mayan Hieroglyph 155E1	J23
155E2		Mayan Hieroglyph 155E2	J24

Code point	Glyph	Name	Pallan code
155E3		Mayan Hieroglyph 155E3	J25
155E4		Mayan Hieroglyph 155E4	K1
155E5		Mayan Hieroglyph 155E5	K2
155E6		Mayan Hieroglyph 155E6	K3
155E7		Mayan Hieroglyph 155E7	K4
155E8		Mayan Hieroglyph 155E8	K5
155E9		Mayan Hieroglyph 155E9	K6
155EA		Mayan Hieroglyph 155EA	K7
155EB		Mayan Hieroglyph 155EB	K8
155EC		Mayan Hieroglyph 155EC	K9
155ED		Mayan Hieroglyph 155ED	K10
155EE		Mayan Hieroglyph 155EE	K11
155EF		Mayan Hieroglyph 155EF	K12
155F0		Mayan Hieroglyph 155F0	K13
155F1		Mayan Hieroglyph 155F1	K14
155F2		Mayan Hieroglyph 155F2	K15
155F3		Mayan Hieroglyph 155F3	K16
155F4		Mayan Hieroglyph 155F4	K17
155F5		Mayan Hieroglyph 155F5	K18

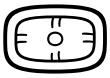
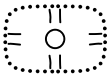
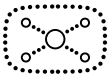
Code point	Glyph	Name	Pallan code
155F6		Mayan Hieroglyph 155F6	K19
155F7		Mayan Hieroglyph 155F7	L1
155F8		Mayan Hieroglyph 155F8	L2
155F9		Mayan Hieroglyph 155F9	L3
155FA		Mayan Hieroglyph 155FA	L4
155FB		Mayan Hieroglyph 155FB	L5
155FC		Mayan Hieroglyph 155FC	L6
155FD		Mayan Hieroglyph 155FD	L7
155FE		Mayan Hieroglyph 155FE	L8
155FF		Mayan Hieroglyph 155FF	L9
15600		Mayan Hieroglyph 15600	L10
15601		Mayan Hieroglyph 15601	L11
15602		Mayan Hieroglyph 15602	L12
15603		Mayan Hieroglyph 15603	L13
15604		Mayan Hieroglyph 15604	L14
15605		Mayan Hieroglyph 15605	L15
15606		Mayan Hieroglyph 15606	L16
15607		Mayan Hieroglyph 15607	L17
15608		Mayan Hieroglyph 15608	L18

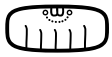
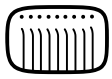
Code point	Glyph	Name	Pallan code
15609		Mayan Hieroglyph 15609	L19
1560A		Mayan Hieroglyph 1560A	L20
1560B		Mayan Hieroglyph 1560B	L21
1560C		Mayan Hieroglyph 1560C	L22
1560D		Mayan Hieroglyph 1560D	L23
1560E		Mayan Hieroglyph 1560E	L24
1560F		Mayan Hieroglyph 1560F	L25
15610		Mayan Hieroglyph 15610	L26
15611		Mayan Hieroglyph 15611	L27
15612		Mayan Hieroglyph 15612	L28
15613		Mayan Hieroglyph 15613	L29
15614		Mayan Hieroglyph 15614	M1
15615		Mayan Hieroglyph 15615	M2
15616		Mayan Hieroglyph 15616	M4
15617		Mayan Hieroglyph 15617	M5
15618		Mayan Hieroglyph 15618	M6
15619		Mayan Hieroglyph 15619	M7
1561A		Mayan Hieroglyph 1561A	M8
1561B		Mayan Hieroglyph 1561B	M9

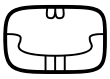
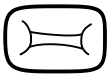
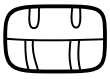
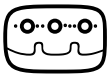
Code point	Glyph	Name	Pallan code
1561C		Mayan Hieroglyph 1561C	M10
1561D		Mayan Hieroglyph 1561D	M11
1561E		Mayan Hieroglyph 1561E	M12
1561F		Mayan Hieroglyph 1561F	M13
15620		Mayan Hieroglyph 15620	M14
15621		Mayan Hieroglyph 15621	M15
15622		Mayan Hieroglyph 15622	M16
15623		Mayan Hieroglyph 15623	M17
15624		Mayan Hieroglyph 15624	M18
15625		Mayan Hieroglyph 15625	M20
15626		Mayan Hieroglyph 15626	M21
15627		Mayan Hieroglyph 15627	M22
15628		Mayan Hieroglyph 15628	M23
15629		Mayan Hieroglyph 15629	M24
1562A		Mayan Hieroglyph 1562A	M25
1562B		Mayan Hieroglyph 1562B	M26
1562C		Mayan Hieroglyph 1562C	M27
1562D		Mayan Hieroglyph 1562D	M28
1562E		Mayan Hieroglyph 1562E	M29

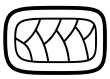
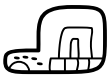
Code point	Glyph	Name	Pallan code
1562F		Mayan Hieroglyph 1562F	M30
15630		Mayan Hieroglyph 15630	M31
15631		Mayan Hieroglyph 15631	N1
15632		Mayan Hieroglyph 15632	N2
15633		Mayan Hieroglyph 15633	N3
15634		Mayan Hieroglyph 15634	N4
15635		Mayan Hieroglyph 15635	N5
15636		Mayan Hieroglyph 15636	N6
15637		Mayan Hieroglyph 15637	N7
15638		Mayan Hieroglyph 15638	N8
15639		Mayan Hieroglyph 15639	N9
1563A		Mayan Hieroglyph 1563A	N10
1563B		Mayan Hieroglyph 1563B	N11
1563C		Mayan Hieroglyph 1563C	N12
1563D		Mayan Hieroglyph 1563D	N13
1563E		Mayan Hieroglyph 1563E	N14
1563F		Mayan Hieroglyph 1563F	N15
15640		Mayan Hieroglyph 15640	N16
15641		Mayan Hieroglyph 15641	N17

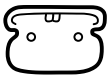
Code point	Glyph	Name	Pallan code
15642		Mayan Hieroglyph 15642	N18
15643		Mayan Hieroglyph 15643	N19
15644		Mayan Hieroglyph 15644	N20
15645		Mayan Hieroglyph 15645	N21
15646		Mayan Hieroglyph 15646	N22
15647		Mayan Hieroglyph 15647	N23
15648		Mayan Hieroglyph 15648	N24
15649		Mayan Hieroglyph 15649	N25
1564A		Mayan Hieroglyph 1564A	O1
1564B		Mayan Hieroglyph 1564B	O2
1564C		Mayan Hieroglyph 1564C	O3
1564D		Mayan Hieroglyph 1564D	O4
1564E		Mayan Hieroglyph 1564E	O6
1564F		Mayan Hieroglyph 1564F	O7
15650		Mayan Hieroglyph 15650	O8
15651		Mayan Hieroglyph 15651	O9
15652		Mayan Hieroglyph 15652	O10
15653		Mayan Hieroglyph 15653	O11
15654		Mayan Hieroglyph 15654	O12

Code point	Glyph	Name	Pallan code
15655		Mayan Hieroglyph 15655	O13
15656		Mayan Hieroglyph 15656	O14
15657		Mayan Hieroglyph 15657	O15
15658		Mayan Hieroglyph 15658	O16
15659		Mayan Hieroglyph 15659	O17
1565A		Mayan Hieroglyph 1565A	O18
1565B		Mayan Hieroglyph 1565B	O19
1565C		Mayan Hieroglyph 1565C	O20
1565D		Mayan Hieroglyph 1565D	O21
1565E		Mayan Hieroglyph 1565E	P1
1565F		Mayan Hieroglyph 1565F	P2
15660		Mayan Hieroglyph 15660	P4
15661		Mayan Hieroglyph 15661	P5
15662		Mayan Hieroglyph 15662	P6
15663		Mayan Hieroglyph 15663	P7
15664		Mayan Hieroglyph 15664	P8
15665		Mayan Hieroglyph 15665	P9
15666		Mayan Hieroglyph 15666	P10
15667		Mayan Hieroglyph 15667	P11

Code point	Glyph	Name	Pallan code
15668		Mayan Hieroglyph 15668	P12
15669		Mayan Hieroglyph 15669	P13
1566A		Mayan Hieroglyph 1566A	P14
1566B		Mayan Hieroglyph 1566B	P15
1566C		Mayan Hieroglyph 1566C	P16
1566D		Mayan Hieroglyph 1566D	P17
1566E		Mayan Hieroglyph 1566E	P18
1566F		Mayan Hieroglyph 1566F	P19
15670		Mayan Hieroglyph 15670	P20
15671		Mayan Hieroglyph 15671	P21
15672		Mayan Hieroglyph 15672	P23
15673		Mayan Hieroglyph 15673	P24
15674		Mayan Hieroglyph 15674	P26
15675		Mayan Hieroglyph 15675	P27
15676		Mayan Hieroglyph 15676	P28
15677		Mayan Hieroglyph 15677	P29
15678		Mayan Hieroglyph 15678	P30
15679		Mayan Hieroglyph 15679	P31
1567A		Mayan Hieroglyph 1567A	P32

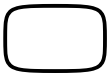
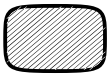
Code point	Glyph	Name	Pallan code
1567B		Mayan Hieroglyph 1567B	P33
1567C		Mayan Hieroglyph 1567C	P34
1567D		Mayan Hieroglyph 1567D	P35
1567E		Mayan Hieroglyph 1567E	Q1
1567F		Mayan Hieroglyph 1567F	Q2
15680		Mayan Hieroglyph 15680	Q3
15681		Mayan Hieroglyph 15681	Q4
15682		Mayan Hieroglyph 15682	Q5
15683		Mayan Hieroglyph 15683	Q6
15684		Mayan Hieroglyph 15684	Q7
15685		Mayan Hieroglyph 15685	Q8
15686		Mayan Hieroglyph 15686	Q9
15687		Mayan Hieroglyph 15687	Q10
15688		Mayan Hieroglyph 15688	Q11
15689		Mayan Hieroglyph 15689	R1
1568A		Mayan Hieroglyph 1568A	R2
1568B		Mayan Hieroglyph 1568B	R3
1568C		Mayan Hieroglyph 1568C	R4
1568D		Mayan Hieroglyph 1568D	R6

Code point	Glyph	Name	Pallan code
1568E		Mayan Hieroglyph 1568E	R7
1568F		Mayan Hieroglyph 1568F	R8
15690		Mayan Hieroglyph 15690	R9
15691		Mayan Hieroglyph 15691	R10
15692		Mayan Hieroglyph 15692	R11
15693		Mayan Hieroglyph 15693	R12
15694		Mayan Hieroglyph 15694	R13
15695		Mayan Hieroglyph 15695	R14
15696		Mayan Hieroglyph 15696	R15
15697		Mayan Hieroglyph 15697	S1
15698		Mayan Hieroglyph 15698	S2
15699		Mayan Hieroglyph 15699	S3
1569A		Mayan Hieroglyph 1569A	S5
1569B		Mayan Hieroglyph 1569B	S6
1569C		Mayan Hieroglyph 1569C	S7
1569D		Mayan Hieroglyph 1569D	S8
1569E		Mayan Hieroglyph 1569E	S9
1569F		Mayan Hieroglyph 1569F	S10
156A0		Mayan Hieroglyph 156A0	S11

Code point	Glyph	Name	Pallan code
156A1		Mayan Hieroglyph 156A1	S12
156A2		Mayan Hieroglyph 156A2	S13
156A3		Mayan Hieroglyph 156A3	S14
156A4		Mayan Hieroglyph 156A4	S15
156A5		Mayan Hieroglyph 156A5	S16
156A6		Mayan Hieroglyph 156A6	S17
156A7		Mayan Hieroglyph 156A7	S18
156A8		Mayan Hieroglyph 156A8	S19
156A9		Mayan Hieroglyph 156A9	S20
156AA		Mayan Hieroglyph 156AA	S21
156AB		Mayan Hieroglyph 156AB	S22
156AC		Mayan Hieroglyph 156AC	S23
156AD		Mayan Hieroglyph 156AD	S24
156AE		Mayan Hieroglyph 156AE	S25
156AF		Mayan Hieroglyph 156AF	S26
156B0		Mayan Hieroglyph 156B0	S27
156B1		Mayan Hieroglyph 156B1	S28
156B2		Mayan Hieroglyph 156B2	S29
156B3		Mayan Hieroglyph 156B3	S30

Code point	Glyph	Name	Pallan code
156B4		Mayan Hieroglyph 156B4	S31
156B5		Mayan Hieroglyph 156B5	S32
156B6		Mayan Hieroglyph 156B6	S33
156B7		Mayan Hieroglyph 156B7	S34
156B8		Mayan Hieroglyph 156B8	S35
156B9		Mayan Hieroglyph 156B9	S36
156BA		Mayan Hieroglyph 156BA	S37
156BB		Mayan Hieroglyph 156BB	S38
156BC		Mayan Hieroglyph 156BC	T1
156BD		Mayan Hieroglyph 156BD	T2
156BE		Mayan Hieroglyph 156BE	T3
156BF		Mayan Hieroglyph 156BF	T4
156C0		Mayan Hieroglyph 156C0	T5
156C1		Mayan Hieroglyph 156C1	T6
156C2		Mayan Hieroglyph 156C2	T8
156C3		Mayan Hieroglyph 156C3	T9
156C4		Mayan Hieroglyph 156C4	T10
156C5		Mayan Hieroglyph 156C5	T11
156C6		Mayan Hieroglyph 156C6	T12

Code point	Glyph	Name	Pallan code
156C7		Mayan Hieroglyph 156C7	T13
156C8		Mayan Hieroglyph 156C8	T14
156C9		Mayan Hieroglyph 156C9	T15
156CA		Mayan Hieroglyph 156CA	T16
156CB		Mayan Hieroglyph 156CB	T17
156CC		Mayan Hieroglyph 156CC	T18
156CD		Mayan Hieroglyph 156CD	T20
156CE		Mayan Hieroglyph 156CE	T21
156CF		Mayan Hieroglyph 156CF	T23
156D0		Mayan Hieroglyph 156D0	T24
156D1		Mayan Hieroglyph 156D1	T25
156D2		Mayan Hieroglyph 156D2	T26
156D3		Mayan Hieroglyph 156D3	T27
156D4		Mayan Hieroglyph 156D4	T29
156D5		Mayan Hieroglyph 156D5	T30
156D6		Mayan Hieroglyph 156D6	T31
156D7		Mayan Hieroglyph 156D7	T32
156D8		Mayan Hieroglyph 156D8	T33
156D9		Mayan Hieroglyph 156D9	T34

Code point	Glyph	Name	Pallan code
156DA		Mayan Hieroglyph 156DA	T35
156DB		Mayan Hieroglyph 156DB	V12
156DC		Mayan Hieroglyph 156DC	V18
156EC		Mayan Hieroglyph Empty Sign	Z1
156ED		Mayan Hieroglyph Lost Sign	Z2
156EE		Mayan Hieroglyph Erased Sign	Z3
156EF		Mayan Hieroglyph Blank Sign	Z4

156F0 Mayan Hieroglyph Format Controls 1570F

	156F	1570
0	 156F0	 15700
1	 156F1	 15701
2	 156F2	 15702
3	 156F3	 15703
4	 156F4	 15704
5	 156F5	 15705
6	 156F6	 15706
7	 156F7	 15707
8	 156F8	 15708
9	 156F9	 15709
A	 156FA	 1570A
B	 156FB	 1570B
C	 156FC	 1570C
D	 156FD	 1570D
E	 156FE	 1570E
F	 156FF	 1570F

Mayan Hieroglyph Format Control Names

Joiners

156F0 MAYAN HIEROGLYPH HORIZONTAL JOINER

156F1 MAYAN HIEROGLYPH VERTICAL JOINER

156F2 MAYAN HIEROGLYPH INSERTION JOINER

156F3 MAYAN HIEROGLYPH LIGATURE JOINER

Modifiers

156F4 MAYAN HIEROGLYPH COLOUR MODIFIER

156F5 MAYAN HIEROGLYPH ROTATE NINETY DEGREES

156F6 MAYAN HIEROGLYPH ROTATE ONE HUNDRED EIGHTY DEGREES

156F7 MAYAN HIEROGLYPH ROTATE TWO HUNDRED SEVENTY DEGREES

156F8 MAYAN HIEROGLYPH MIRROR HORIZONTALLY

156F9 MAYAN HIEROGLYPH MIRROR AND ROTATE NINETY DEGREES

156FA MAYAN HIEROGLYPH MIRROR AND ROTATE ONE HUNDRED EIGHTY DEGREES

156FB MAYAN HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES

Segment scoping delimiters

156FC MAYAN HIEROGLYPH BEGIN SEGMENT

156FD MAYAN HIEROGLYPH END SEGMENT

Compression controls

156FE MAYAN HIEROGLYPH COMPRESSION CONTROL-1

156FF MAYAN HIEROGLYPH COMPRESSION CONTROL-2

15700 MAYAN HIEROGLYPH COMPRESSION CONTROL-3

Damage modifiers

15701 MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START

15702 MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START

15703 MAYAN HIEROGLYPH MODIFIER DAMAGED AT START

15704 MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP END

15705 MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP

15706 MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START AND TOP END

15707 MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND TOP

15708 ◔ MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM END

15709 ◔ MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START AND BOTTOM END

1570A ◒ MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM

1570B ◔ MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND BOTTOM

1570C ◑ MAYAN HIEROGLYPH MODIFIER DAMAGED AT END

1570D ◔ MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP AND END

1570E ◕ MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM AND END

1570F ● MAYAN HIEROGLYPH MODIFIER DAMAGED



Properties

The following proposed sections propose Unicode property values for the Maya Hieroglyph signs and format controls included in this proposal.

Grapheme break (GraphemeBreakProperty.txt)

```
156F0..156F3 ; Extend  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; Extend  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC        ; Prepend # Cf       MAYAN HIEROGLYPH BEGIN SEGMENT
156FD..15700 ; Extend  # Cf   [4] MAYAN HIEROGLYPH END SEGMENT..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; Extend  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

These assignments must be used together with the additional rule proposed in Grapheme Cluster Boundaries to obtain the intended single-cluster behavior for composed quadrats.

Sentence break (SentenceBreakProperty.txt)

```
1D2E0..1D2F3 ; OLetter # Lo  [20] MAYAN NUMERAL ZERO..MAYAN NUMERAL
NINETEEN
..
15500..156DC ; OLetter # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN HIEROGLYPH-
156DC
156EC..156EF ; OLetter # Lo   [4] MAYAN HIEROGLYPH EMPTY SIGN..MAYAN
HIEROGLYPH BLANK SIGN
156F0..156F3 ; Format  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; Extend  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC..15700 ; Format  # Cf   [5] MAYAN HIEROGLYPH BEGIN SEGMENT..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; Extend  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Word break (WordBreakProperty.txt)

```
1D2E0..1D2F3 ; ALetter # Lo  [20] MAYAN NUMERAL ZERO..MAYAN NUMERAL
NINETEEN
..
```

```
15500..156DC ; ALetter # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN HIEROGLYPH-
156DC
156EC..156EF ; ALetter # Lo   [4] MAYAN HIEROGLYPH EMPTY SIGN..MAYAN
HIEROGLYPH BLANK SIGN
156F0..156F3 ; Format  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; Extend  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC..15700 ; Format  # Cf   [5] MAYAN HIEROGLYPH BEGIN SEGMENT..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; Extend  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Blocks (Blocks.txt)

```
15500..156EF ; Mayan Hieroglyphs
156F0..1570F ; Mayan Hieroglyph Format Controls
```

East Asian width (EastAsianWidth.txt)

```
1D2E0..1D2F3 ; N  # Lo  [20] MAYAN NUMERAL ZERO..MAYAN NUMERAL NINETEEN
..
15500..156DC ; N  # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN HIEROGLYPH-156DC
156EC..156EF ; N  # Lo   [4] MAYAN HIEROGLYPH EMPTY SIGN..MAYAN HIEROGLYPH
BLANK SIGN
156F0..156F3 ; N  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; N  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC..15700 ; N  # Cf   [5] MAYAN HIEROGLYPH BEGIN SEGMENT..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; N  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Line break (LineBreak.txt)

```
1D2E0..1D2F3 ; ID  # Lo  [20] MAYAN NUMERAL ZERO..MAYAN NUMERAL NINETEEN
..
15500..156DC ; ID  # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN HIEROGLYPH-
156DC
156EC..156EF ; ID  # Lo   [4] MAYAN HIEROGLYPH EMPTY SIGN..MAYAN HIEROGLYPH
BLANK SIGN
156F0..156F3 ; GL  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
```

```
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; CM  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC        ; OP  # Cf       MAYAN HIEROGLYPH BEGIN SEGMENT
156FD        ; CL  # Cf       MAYAN HIEROGLYPH END SEGMENT
156FE..15700 ; CM  # Cf   [3] MAYAN HIEROGLYPH COMPRESSION CONTROL-1..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; CM  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Names List (NamesList.txt)

```
15500;MAYAN HIEROGLYPH-15500
..
156DC;MAYAN HIEROGLYPH-156DC
156EC;MAYAN HIEROGLYPH EMPTY SIGN
156ED;MAYAN HIEROGLYPH LOST SIGN
156EE;MAYAN HIEROGLYPH ERASED SIGN
156EF;MAYAN HIEROGLYPH BLANK SIGN
156F0;MAYAN HIEROGLYPH HORIZONTAL JOINER
156F1;MAYAN HIEROGLYPH VERTICAL JOINER
156F2;MAYAN HIEROGLYPH INSERTION JOINER
156F3;MAYAN HIEROGLYPH LIGATURE JOINER
156F4;MAYAN HIEROGLYPH COLOUR MODIFIER
156F5;MAYAN HIEROGLYPH ROTATE NINETY DEGREES
156F6;MAYAN HIEROGLYPH ROTATE ONE HUNDRED EIGHTY DEGREES
156F7;MAYAN HIEROGLYPH ROTATE TWO HUNDRED SEVENTY DEGREES
156F8;MAYAN HIEROGLYPH MIRROR HORIZONTALLY
156F9;MAYAN HIEROGLYPH MIRROR AND ROTATE NINETY DEGREES
156FA;MAYAN HIEROGLYPH MIRROR AND ROTATE ONE HUNDRED EIGHTY DEGREES
156FB;MAYAN HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC;MAYAN HIEROGLYPH BEGIN SEGMENT
156FD;MAYAN HIEROGLYPH END SEGMENT
156FE;MAYAN HIEROGLYPH COMPRESSION CONTROL-1
156FF;MAYAN HIEROGLYPH COMPRESSION CONTROL-2
15700;MAYAN HIEROGLYPH COMPRESSION CONTROL-3
15701;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START
15702;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START
15703;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START
15704;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP END
15705;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
15706;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START AND TOP END
15707;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND TOP
15708;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM END
15709;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START AND BOTTOM END
```

```
1570A;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM
1570B;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND BOTTOM
1570C;MAYAN HIEROGLYPH MODIFIER DAMAGED AT END
1570D;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP AND END
1570E;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM AND END
1570F;MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Script data (Scripts.txt)

```
1D2E0..1D2F3 ; Mayan_Hieroglyphs  # Lo  [20] MAYAN NUMERAL ZERO..MAYAN
NUMERAL NINETEEN
..
15500..156DC ; Mayan_Hieroglyphs  # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN
HIEROGLYPH-156DC
156EC..156EF ; Mayan_Hieroglyphs  # Lo   [4] MAYAN HIEROGLYPH EMPTY
SIGN..MAYAN HIEROGLYPH BLANK SIGN
156F0..156F3 ; Mayan_Hieroglyphs  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL
JOINER..MAYAN HIEROGLYPH LIGATURE JOINER
156F4..156FB ; Mayan_Hieroglyphs  # Mn   [8] MAYAN HIEROGLYPH COLOUR
MODIFIER..MAYAN HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC..15700 ; Mayan_Hieroglyphs  # Cf   [5] MAYAN HIEROGLYPH BEGIN
SEGMENT..MAYAN HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; Mayan_Hieroglyphs  # Mn  [15] MAYAN HIEROGLYPH MODIFIER
DAMAGED AT TOP START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Script Extensions (ScriptExtensions.txt)

```
<!-- THIS SECTION IS DELIBERATELY LEFT BLANK -->
```

General properties (UnicodeData.txt)

```
15500;MAYAN HIEROGLYPH-15500;Lo;0;L;;;;;N;;;;;
..
156DC;MAYAN HIEROGLYPH-156DC;Lo;0;L;;;;;N;;;;;
156EC;MAYAN HIEROGLYPH EMPTY SIGN;Lo;0;L;;;;;N;;;;;
156ED;MAYAN HIEROGLYPH LOST SIGN;Lo;0;L;;;;;N;;;;;
156EE;MAYAN HIEROGLYPH ERASED SIGN;Lo;0;L;;;;;N;;;;;
156EF;MAYAN HIEROGLYPH BLANK SIGN;Lo;0;L;;;;;N;;;;;
156F0;MAYAN HIEROGLYPH HORIZONTAL JOINER;Cf;0;L;;;;;N;;;;;
156F1;MAYAN HIEROGLYPH VERTICAL JOINER;Cf;0;L;;;;;N;;;;;
156F2;MAYAN HIEROGLYPH INSERTION JOINER;Cf;0;L;;;;;N;;;;;
156F3;MAYAN HIEROGLYPH LIGATURE JOINER;Cf;0;L;;;;;N;;;;;
156F4;MAYAN HIEROGLYPH COLOUR MODIFIER;Mn;0;NSM;;;;;N;;;;;
```

```
156F5;MAYAN HIEROGLYPH ROTATE NINETY DEGREES;Mn;0;NSM;;;;;N;;;;;
156F6;MAYAN HIEROGLYPH ROTATE ONE HUNDRED EIGHTY
DEGREES;Mn;0;NSM;;;;;N;;;;;
156F7;MAYAN HIEROGLYPH ROTATE TWO HUNDRED SEVENTY
DEGREES;Mn;0;NSM;;;;;N;;;;;
156F8;MAYAN HIEROGLYPH MIRROR HORIZONTALLY;Mn;0;NSM;;;;;N;;;;;
156F9;MAYAN HIEROGLYPH MIRROR AND ROTATE NINETY DEGREES;Mn;0;NSM;;;;;N;;;;;
156FA;MAYAN HIEROGLYPH MIRROR AND ROTATE ONE HUNDRED EIGHTY
DEGREES;Mn;0;NSM;;;;;N;;;;;
156FB;MAYAN HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY
DEGREES;Mn;0;NSM;;;;;N;;;;;
156FC;MAYAN HIEROGLYPH BEGIN SEGMENT;Cf;0;L;;;;;N;;;;;
156FD;MAYAN HIEROGLYPH END SEGMENT;Cf;0;L;;;;;N;;;;;
156FE;MAYAN HIEROGLYPH COMPRESSION CONTROL-1;Cf;0;L;;;;;N;;;;;
156FF;MAYAN HIEROGLYPH COMPRESSION CONTROL-2;Cf;0;L;;;;;N;;;;;
15700;MAYAN HIEROGLYPH COMPRESSION CONTROL-3;Cf;0;L;;;;;N;;;;;
15701;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START;Mn;0;NSM;;;;;N;;;;;
15702;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START;Mn;0;NSM;;;;;N;;;;;
15703;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START;Mn;0;NSM;;;;;N;;;;;
15704;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP END;Mn;0;NSM;;;;;N;;;;;
15705;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP;Mn;0;NSM;;;;;N;;;;;
15706;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM START AND TOP
END;Mn;0;NSM;;;;;N;;;;;
15707;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND
TOP;Mn;0;NSM;;;;;N;;;;;
15708;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM END;Mn;0;NSM;;;;;N;;;;;
15709;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP START AND BOTTOM
END;Mn;0;NSM;;;;;N;;;;;
1570A;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM;Mn;0;NSM;;;;;N;;;;;
1570B;MAYAN HIEROGLYPH MODIFIER DAMAGED AT START AND
BOTTOM;Mn;0;NSM;;;;;N;;;;;
1570C;MAYAN HIEROGLYPH MODIFIER DAMAGED AT END;Mn;0;NSM;;;;;N;;;;;
1570D;MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP AND END;Mn;0;NSM;;;;;N;;;;;
1570E;MAYAN HIEROGLYPH MODIFIER DAMAGED AT BOTTOM AND
END;Mn;0;NSM;;;;;N;;;;;
1570F;MAYAN HIEROGLYPH MODIFIER DAMAGED;Mn;0;NSM;;;;;N;;;;;
```

Vertical orientation (VerticalOrientation.txt)

```
15500..156DC ; U  # Lo [477] MAYAN HIEROGLYPH-15500..MAYAN HIEROGLYPH-156DC
156EC..156EF ; U  # Lo   [4] MAYAN HIEROGLYPH-156EC..MAYAN HIEROGLYPH-156EF
156F0..156F3 ; U  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN
HIEROGLYPH LIGATURE JOINER
156F4..156FB ; U  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN
HIEROGLYPH MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
```

```
156FC..15700 ; U  # Cf   [5] MAYAN HIEROGLYPH BEGIN SEGMENT..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
15701..1570F ; U  # Mn  [15] MAYAN HIEROGLYPH MODIFIER DAMAGED AT TOP
START..MAYAN HIEROGLYPH MODIFIER DAMAGED
```

Appendices

Appendix A — Sample of encoded text: Dresden Codex, page 72

The following table shows a sample of the proposed encoding in action, using the text from page 72 of the Dresden Codex as an example. The left column shows a chromo-lithograph of the original text, while the right column shows the same text rendered with a prototype font using the proposed encoding.

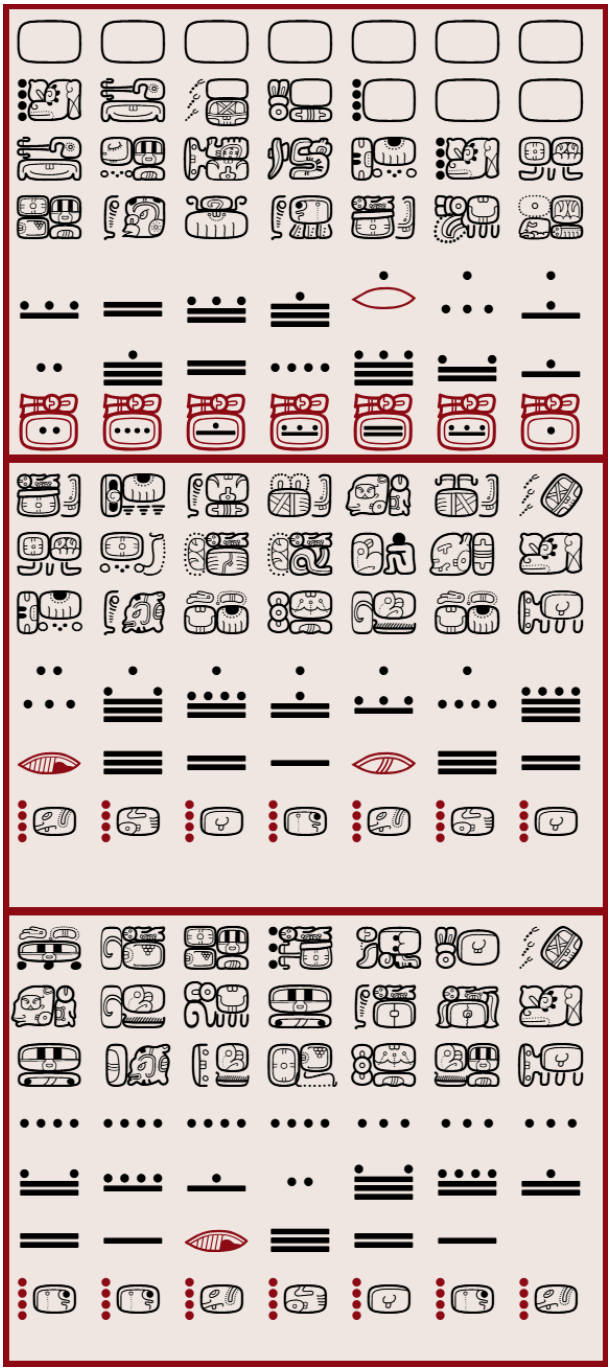
Original document	Encoding
	
Chromo-lithograph of text (Förstemann 1880)	Text rendered with prototype font

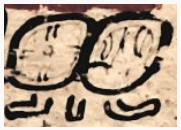
Table 24. Dresden Codex, page 72: original text and rendering with the proposed encoding.

Appendix B — Concordance Table of Maya Codical Signs

The following table lists the identifiers used for the Maya codical signs encoded in this proposal (Pallan 2021), along with their corresponding numbers in the major sign catalogs.

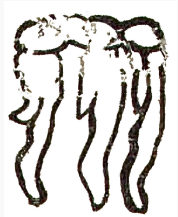
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15500			DRE 11c E1	A1	K031	T0001	HE6	HE6	HE6
15501			DRE 22a B4	A2	K029	T023	1G1	1G1	1G1
15502			DRE 29b D1	A3	K030	—	—	1G1	1G2b
15503			MAD 11a C1	A4	—	T0001c	—	—	—
15504			DRE 10b D1	A5	K028	T0025	AA1	AA1	AA1s

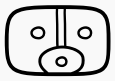
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15505			DRE 24a C10	A6	K033	T0172	—	1S5	1SB
15506			DRE 58c B7	A7	K032	T0010	—	AA4	AA4s
15507			DRE 27b A1	A8	K035	T0116	1S2	1S2	1S2
15508			DRE 3a D1	A9	K020	T0047	32M	32M	32A
15509			DRE 14c B2	A10	K015	T0140	AMB	AMB	ZA2
1550A			DRE 14b E1	A11	K069	T0074e	32A	32A	ZM1

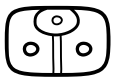
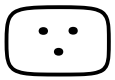
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1550B			DRE 8a D3	A13	K044	T0073	—	32A	22B
1550C			DRE 13b F1	B2	K018	T0136	33F	33F	33F
1550D			DRE 73c E1	B3	—	T0241	—	32N	32K
1550E			DRE 14a A1	B4	K123	T0134 /T0145	ZD2	ZD2	ZD2s
1550F			DRE 62b A2	B5	—	T0136v	—	ZD2v	SMD
15510			DRE 54b F4	B6	K021	T0136c	—	—	—

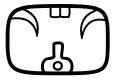
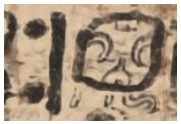
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15511			DRE 70b A19	B8	K11	T0142d	33K	33K	ZM1
15512			MAD 12a A1	B9	—	T0314	33F? / hi	33F	33H
15513			DRE 57a D1	B10	K010	T0143	33G	33G	XE3
15514			DRE 24a B10	B11	K084	T0251	33H	33H	33A
15515			MAD 91c B2	B14	K003	T0135d	32G	32G / see DS8?	2S2

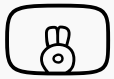
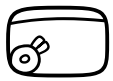
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15516			MAD 35a E2	B15	K008v	T0135ac	32G	32G	32G
15517			PAR 18b C2	B16	K009	T0069	—	33B	ZFE
15518			MAD 63a B2	B17	—	—	—	1X7	1X7
15519			DRE 33a C2	B18	—	T0295	22H	22H	22H
1551A			MAD 101d H1	B19	—	—	—	—	—
1551B			MAD 55b C1	B20	—	—	—	—	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1551C			DRE 8b D1	B21	K375	T0149	—	22F	22F
1551D			MAD 8a C5	B23	—	T0835	—	ZXA	ZXA
1551E			DRE 21b D1	B24	K107	T0114	XG4	XG4	1GF
1551F			MAD 66a B2	C2	K003	T0030	—	3MB	3MB
15520			DRE 17c B4	C3	K099	T0031	—	3MB	3MB
15521			DRE 61a B4	C5	K097	T0285	32R	32S	32Ma

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15522			DRE 25a C4	C6	—	—	—	22M	22M
15523			DRE 60b B2	C8	—	T0028	32B	ZH1	ZH1
15524			DRE 68a C3	C9	—	T0355	ZX6	ZX6	ZP1a
15525			PAR 4c A2	C10	—	—	ZX6v	ZX6v	ZP7
15526			MAD 36a C3	C11	—	—	—	—	SE1
15527			DRE 7c A2	D1	K156	T0533	AM1	AM1	ZA1a/ZA1b

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15528			DRE 50g B1	D2	K157	T0534	AMB	AMB	ZA2
15529			DRE 9b xA1	D3	K310	T0536	—	AM6	ZA9
1552A			DRE 47g D2	D4	—	T0539	AM7	AM7	ZAD
1552B			MAD 40c E1	D5	K119	T0537	PX4	PX4	PX4_2
1552C			DRE 20b E1	D6	K119	T0537	PX4	PX4	PX4
1552D			PAR 5b C1	D7	—	T0808	—	XGL	XGE

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1552E			DRE 49h B1	D8	K152	T0521	XS1	XS1	XS3a
1552F			DRE 48d B2	D9	K152v	T0522/T0523	XS2	XS2	ZF1b/ZF1c
15530			DRE 61b B6	D11	—	T0299	2S7	2S7	2S7a
15531			DRE 51b D1	D12	—	T0804	—	XS4	XN3
15532			DRE 18c C1	D13	K135	T0019	YSA	YSA	ALE
15533			DRE 71a A9	D14	K301	T0044c	33Av?	33Av?	—

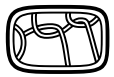
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15534			DRE 62b B3	D15	K136	T0021	YSB	YSB	ALD
15535			DRE 34b B2	D16	K134	T0577	—	ZUQ	ZRJ
15536			DRE 53b C2	D17	K109	T0095	XG8	XG8	XN1
15537			DRE 73a E3	D18	K124	T0580	XGA	XGA	XN2s
15538			DRE 55b G2	D20	K132	T0516c	YG2	YG2	YD2b/s
15539			PAR 3c B2	D21	K127	—	—	XGD	XN5

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1553A			DRE 57a D1	D22	K129	T0730	—	XG9	XN4
1553B			DRE 69c A2	E1	K034	T0181	ZU1	ZU1	ZU1a
1553C			DRE 42b E1	E2	—	T0181	ZU1v	ZU1	ZU2b
1553D			DRE 53b D1	E3	K140	T0682	ZU1	ZU1	ZU2a
1553E			DRE 46g C1	E4	—	T0682v	ZU1v	ZU1v	ZU2a?
1553F			DRE 20b C1	E5	K360	T0728	ZUB	ZUC	ZUC

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15540			DRE 38b A1	E6	K361	T0326	ZQ1	ZQ1	ZK2
15541			PAR 4b B4	E7	—	T0809	—	ZX7	ZX7
15542			DRE 57b F1	E8	K153	T0504	XH9	XH9	AD1
15543			DRE 21b B1	E9	K082	T0166	—	1G5	MR5
15544			DRE 52b A2	E10	K174	T0510a	ZQD	ZQD	AL9
15545			DRE 53a F2	E11	K353	T0510b	ZQD	ZQD	ZQD

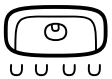
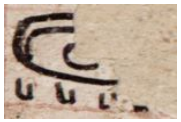
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15546			PAR 8b E1	E13	—	—	ZQE	ZQE	ZQE?
15547			MAD 26b C1	E14	—	T0173	ZQ3	ZQH	ZQ2
15548			MAD 15a A1	E15	—	—	—	ZQJ	—
15549			MAD 20b E1	E16	K369	—	—	ZQK	ZY7
1554A			DRE 56a B4	E17	K191	T561c	XH3	XH3	XH3a
1554B			DRE 71b	E19	K192	—	—	XH3	XH4

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1554C			PAR 11a C3	E20	K193	T0854	XH7	XH7	XH9s
1554D			DRE 38a E1	E21	K300	T0632	XGK	XGK	XF2
1554E			DRE 69c B2	E22	K302	T0042	1G8	1G8	1G8
1554F			DRE 45c A5	E23	K189	T0548	XH2	XH2	XH2a / b
15550			PAR 11d A3	E25	K139	T0679	YM1	YM1	YM1
15551			DRE 22a B4	E26	K168	T0552	XQB	XQB	XQBs

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15552			DRE 35a C1	E27	K199	T565C	YM2	YM2	YM2
15553			DRE 25c D1	E29	K359	T0552v	—	XQB	ZZC
15554			PAR 23a C3	E30	—	—	—	—	1B4
15555			DRE 44b B2	F1	K137	T0526	YS1	YS1	YS1b
15556			DRE 6a A3	F3	KYnn	T0249	ZSJ	ZSJ	ZL2
15557			MAD 20a B2	F4	—	—	—	AC8	ACC

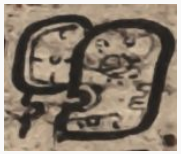
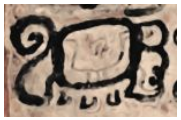
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15558			DRE 35b E1	F5	K200	T0525?	XH6	XH6	XH8
15559			DRE 23b B1	F6	K143	T0528	ZC1	ZC1	ZC1a
1555A			DRE 61a A13	F7	—	T0200	ZC5	ZC5	ZC3a
1555B			DRE 32b B2	F8	—	T0177	ZC5	ZC5	ZC5
1555C			PAR 23a C6	F9	—	T0176b	ZC6	ZC6	ZC6
1555D			DRE 54b B1	F10	K336	T0268	1C2	1C6	1C6

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1555E			MAD 38c B1	F11	K319	T0112	1C1	1C1	1C1
1555F			PAR 11d D2	F12	—	T0157b	—	ZUD	ZUB
15560			PAR 16b B2	F13	K355	T0591	ZUB	ZUB	ZUB
15561			DRE 55a A5	F14	K155	T0663	HH2	HH2	HH3
15562			MAD 34a E1	F15	—	T0723	—	2S1	—
15563			DRE 8a A2	F16	—	T0724	—	1B3	XGC

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15564			MAD 85b A1	F17	—	T0662	—	XV3	XV5
15565			DRE 57b F2	F18	K163	T0564	XV2	XV2	1B3
15566			PAR 23a F5	F19	—	—	XG2	2S1	XG1b?
15567			DRE 10c D2	F20	K158	T0573b	YS6	YS6	YS4
15568			DRE 37b C2	F21	K162	T0563a	XV1	XV1	XV1
15569			DRE 19c E1	F22	K036	T0122 T0122:0563a	2S6	2S6	ZBBa

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1556A			DRE 72b F1	F23	K197	T0563b	—	XV5	XV3
1556B			DRE 72b D1	F24	—	T0563b	33A	33A	ZBC
1556C			MAD 48a B1	F25	K165	—	—	APV	AS6
1556D			DRE 73c C2	F26	K113	T0503	XQ6	XQ6	XHG
1556E			DRE 34c D2	F27	—	—	—	1G1	—
1556F			DRE 22c E1	F28	K122	T0585a	XGE	XGE	XQ6a/s

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15570			DRE 29c E2	F29	K170	T0281	XQ1	XQ1	XQ1a
15571			DRE 53b E1	F30	K184	—	—	YG9	BTGa/s
15572			DRE 57b A1	F31	K133	—	—	YG8	YG5
15573			PAR 7b C12	F32	K095	T0665	XS2	XS2*	ZF6
15574			DRE 13a D2	G1	K051	T0015a	—	2S8	AK2a/s
15575			DRE 31c E1	G2	K053	T0229v	AL2	—	AK2a?

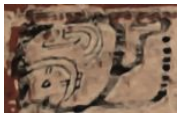
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15576			DRE 8a B2	G3	K040/K041	T0015	—	2S8	2S9?
15577			DRE 54b D1	G4	K038	T0171	—	PCE	—
15578			DRE 68b A3	G5	—	T0120a	—	1S4	1S4
15579			DRE 10c A2	G6	K091	TXv	—	010v	—
1557A			DRE 53a E2	G7	K048	T0012	1G4	1G4	1G4a/s
1557B			DRE 11a F2	G8	K046/K047/K049	T0013	—	HE6	HE7

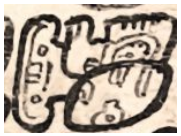
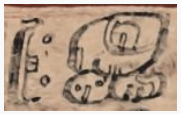
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1557C			DRE 46f C3	G9	K007	T0287	—	HE5	HE5
1557D			DRE 18c E1	G11	K106	T0109v T0109	—	XGC 1B9	1B8
1557E			PAR 11b G1	G12	K154	—	—	—	XN3
1557F			DRE 23a E3	G13	K105	T0110	1BA	1BA	1B8
15580			MAD 59b E1	G14	—	T0270	—	1BB	—
15581			MAD 89b B1	G15	—	—	—	1X8	1X4

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15582			MAD 78a A8	G16	—	—	—	22B	—
15583			MAD 107b E5	G17	K368	T0623	—	XQD	XQD
15584			DRE 65a C2	G18	K341	T0227	HT2	HT2	HT2
15585			PAR 4b C11	G19	K342	T0227a	—	HT4	HT5
15586			DRE 22c F1	G20	K343	T0227.0227	—	HT3	HT4
15587			PAR 5a B2	G21	K351	T0702	HTA	HTA	HL8

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15588			DRE 50b B1	G22	K045	T0298	HT8	HT8	HTA
15589			DRE 38c A2	G23	K115	T0301	HTF	HTF	HL1a/s
1558A			DRE 57b C1	G24	K090	T0233	—	MB1	MB5
1558B			DRE 71a B3	G25	K089	T0020	—	32V	32P
1558C			DRE 8c F1	G26	K079	T0234	—	MB2	MBB
1558D			MAD 70b B1	G27	—	T0761?	HM2?	ZUS	ZRL

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1558E			DRE 67b A3	G28	—	—	—	—	HM1
1558F			MAD 37a B5	G29	K372	T0568b	—	ZUG	ZR2
15590			DRE 46g B3	G30	K373	T0653	—	ZYD	ZYG?
15591			DRE 25c cA1	G31	K387	T0798	—	HT7	ZUE
15592			MAD 14b A4	G32	—	—	—	—	—
15593			DRE 41b D1	H1	K259	T0668	MZ9	MZ9	MZ6

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15594			DRE 12c C1	H2	K258	T0669a	MZ3	MZ3	MZ2
15595			DRE 6a B1	H3	K266	T0671	—	MR7	MR4a/s
15596			DRE 31b A1	H4	K267	T0671.0544	—	MR7.XQ3	—
15597			DRE 34c B1	H5	K149	T0017:0671?	ZUJ:MR7	ZUJ:MR7	MR2
15598			DRE 49g A1	H6	K263	T0024:0713a	—	MR2	MR1c
15599			DRE 38c A2	H7	K265	T0713a	MR2	MRG	MZ1

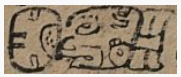
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1559A			DRE 42a C3	H8	K264	T0217b	MR4	MR4	MRA
1559B			MAD 110c E1	H9	—	—	—	MZG	MZN
1559C			DRE 60b A2	H10	—	T0218abc	MRB	MRB	MR6
1559D			DRE 73c C1	H11	—	T0085	—	22J	ZF7
1559E			DRE 72a C3	H12	K505	T0085v	—	2S1v	MZ5
1559F			DRE 31c C1	H13	K260/K262	T0667	ZYC	MZQ	MZL

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155A0			MAD 43c D2	H14	K260	T0667v	ZYC	MZQv	—
155A1			MAD 88b F1	H15	—	T0780	—	MZJ	MZM
155A2			MAD 37a B15	H16	K270	T0221	—	MRF	MRK
155A3			DRE 66b B2	H18	K261v	T0221	MZP	MZ6	MZH
155A4			DRE 23c F1	H20	—	T0670	—	MZD	MA2a
155A5			PAR 7b C11	H21	—	T0561d:0670	—	XH3:MZD	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155A6			DRE 67a C1	H22	K268	T0561d:0670	—	MZE	MA1
155A7			DRE 7a F2	H23	K269	T0220e	MZA	MZA	—
155A8			MAD 65b D2	H24	K271	T0220	MZ4	MZ1	MZ1
155A9			MAD 34a B13	H25	—	T0217	MZ2	MZ1	—
155AA			DRE 55a B5	H26	—	T0670:670	MB7	MB7	MB7
155AB			DRE 65a E1	H27	K272	T0714	—	MZK	MZC

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155AC			PAR 9c G2	H28	—	—	—	—	—
155AD			DRE 30b G2	I1	K222	T1037	—	PC4	PY1
155AE			DRE 49b A3	I2	—	T0048.1037	PC4	PC4	PY5
155AF			DRE 11a D1	I3	K204	T1059	PT3	PT3	PL3c
155B0			DRE 46h D1	I4	—	T1003v	—	AML	ZA6
155B1			DRE 50d A3	I5	K205	T1003c	PT7	PT9	PJ2

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155B2			DRE 70b A16	I6	K206	T1003a	PT9	PT7	PY9a
155B3			MAD 101a A1	I7	K202	—	—	PCH	—
155B4			MAD 36a B3	I8	—	—	—	—	PCA
155B5			DRE 8c E1	I9	K223	T0736b	—	SCC	SE1
155B6			PAR 23a E8	I10	—	T1052a	—	PE6	PC4
155B7			DRE 22c C1	I11	K203	T1026	—	PCE	PLB

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155B8			DRE 24a B6	I12	K472/K218	T1025b	ZU1	PC3	PL4
155B9			DRE 5b C2	I13	K212	T1005b	PE1	PE1	PN3b
155BA			DRE 57b E4	I14	K278v	T1004a	PM1	PM1	PM1
155BB			DRE 2b A2	I15	—	T1027	PCF*	PCF	PLB
155BC			MAD 63a C2	I16	—	—	—	PCG	PC9
155BD			DRE 21c F1	I17	K211	—	—	PT4	PA1a

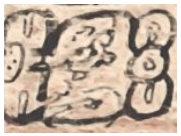
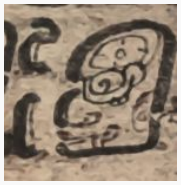
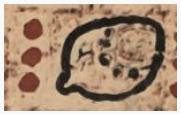
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155BE			PAR 7d C2	I18	—	T1014a	—	PT6	PA4
155BF			MAD 67b C2	I19	—	T1023v	—	XD1	PN1
155C0			DRE 56b A3	I20	K210	T1062	—	PT4	—
155C1			DRE 58c A9	I21	K238/K239	T1055	—	PEE	PE5
155C2			MAD 52a C2	I22	K240	—	—	PEG	PE6
155C3			PAR 7b C1	I23	—	—	PTH*	PTH	PT8

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155C4			PAR 8c A2	I24	—	—	—	PTJ	—
155C5			PAR 24a B7	I25	—	T1065	—	PEJ	PN8
155C6			PAR 9b C3	I26	K219	T1064	XH9	PCL	PCC
155C7			MAD 53c B1	I27	—	—	—	—	—
155C8			PAR 24a B8	I28	—	T1063	—	PHF	PHM
155C9			PAR 24a E7	I29	—	—	—	—	PHP

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155CA			MAD 62b C1	I30	—	—	—	PHH	PH8
155CB			DRE 4b B1	J1	K224/K042/K043	T1016c	—	AMC	SG1
155CC			MAD 37a C3	J2	—	T1016v	AMCv	AMCv	—
155CD			PAR 6a D3	J3	—	T1070v	PM9	—	—
155CE			DRE 7a E2	J4	K289	T1020	SSF	SSF	SMA
155CF			DRE 57b E2	J5	K290	T0806	ZYA	ZY4	ZY4

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155D0			DRE 2b C1	J6	K282	T0857	ZY9_v03	ZY9_v03	ZYA
155D1			DRE 73a B4	J7	K284	T1047v	—	SC1	SC1a
155D2			DRE 36b D1	J8	K376	T1030q	SS1	SS1	SR7a
155D3			DRE 4b C2	J9	—	T1009c	—	SSD	—
155D4			DRE 20b C2	J10	—	T1028c	—	MZB	PAH
155D5			MAD 109a A2	J11	K225/K226	T1009d	SSD	SSD	SM3

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155D6			PAR 6b B4	J12	—	T1047a.1057	—	SCD.SNE	SME
155D7			DRE 62b A2	J13	K230	T1039	—	SND	SMD
155D8			MAD 55b B2	J14	—	T1030lkj	SS3?	—	—
155D9			DRE 49b A4	J15	K279	T1058b	ST8	ST8	ST2b
155DA			DRE 21b A3	J16	K228	T1054	SNJ	SNK	PAG
155DB			DRE 16b A2	J17	K356	T0680	—	ST9	ST6a

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155DC			DRE 70b A4	J18	K227	T1028v	SNH?	SNF	PAL
155DD			DRE 53b B2	J19	K229	T1010c	—	SN4	SN4b
155DE			DRE 24a C10	J20	K214/K215/K216	T1006b	PE8	PE8	PL8a
155DF			DRE 62c A13	J21	K142	T0726	—	PHG	PHG
155E0			MAD 40c C1	J22	—	—	—	—	PE3
155E1			MAD 69b D1	J23	—	—	—	—	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155E2			MAD 26b E1	J24	—	—	—	ZX9	ZX9
155E3			MAD 34a A4	J25	K160	—	—	—	ZE1
155E4			DRE 10c A2	K1	K235	T0736a	SCC	SCC	SE1
155E5			DRE 28a A4	K2	K120	T0509	YS8	YS8	SE1
155E6			DRE 11a E2	K3	K233	T1047a	—	SCD	SDD

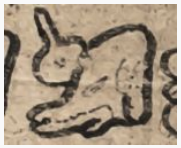
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155E7			DRE 10a D3	K4	K151	T0648	YSA	YSA	BTGa/s
155E8			DRE 22c E1	K5	K250	T1048	SC5	SC5	SE2
155E9			DRE 55b A2	K6	K231	T1049	—	SCE	SCJ
155EA			DRE 12b A2	K7	K234	—	—	PE7	—
155EB			DRE 5b E2	K8	K280	T1042b	—	PE7	—
155EC			DRE 47d C2	K9	K232	T1024	—	PE7	PD1

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155ED			MAD 15a F3	K10	K277	T1038a	—	PTE	PD1
155EE			DRE 48h A1	K11	K256	T0731 T0684a	—	PCJ ZB1_v1	XS3a
155EF			DRE 23b F4	K12	K317	T1038b	—	PTF	PYB
155F0			DRE 35c D2	K13	K315	T0588b	SSL	SSL	AX1
155F1			PAR 7d A1	K14	—	T0156	—	PTG	PT7
155F2			DRE 15a E2	K15	K249/K209	T1022	—	PHE	PHEa/S

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155F3			DRE 9c B2	K16	K252	T0735	—	PCK	AP5
155F4			DRE 61a B7	K17	K251	T0734	—	PCK	AP5
155F5			MAD 101c C3	K18	K213	T1050a	PEC	PEC	PE4
155F6			MAD 34a A10	K19	—	—	—	—	—
155F7			DRE 24a C3	L1	K243	T0765ab	AP5	AP5	AP1b
155F8			DRE_54a_D 5	L2	K150	—	—	—	AP1a

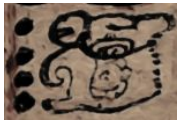
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155F9			DRE 24a A12	L3	—	—	APE	APBv	—
155FA			DRE 22b F1	L4	K245	T0765b	APB	APB	AS3
155FB			DRE 49d D1	L5	K244	T0758c	—	APB	APB
155FC			DRE 8a A3	L6	K246	T0791b T0757	—	AP9	AP9d
155FD			DRE 51b A2	L7	—	T0802	—	APS	APE
155FE			DRE 36c C2	L8	—	—	—	AXA	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
155FF			DRE 4b A1	L9	K242	T0759a	AP7	AP7	AR1s
15600			MAD 91d C2	L10	K388	T0801	—	AP1	AP2b
15601			MAD 92d D2	L11	K389	—	—	AV1	AV1a/s
15602			PAR 10b C4	L12	—	—	—	AV1	—
15603			MAD 77e A10	L13	K390	T0796?	—	AV1	AV1a/s
15604			PAR 2c A1	L14	K241	T0800	—	AT1	AT1a

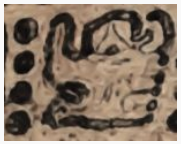
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15605			MAD 8a B2	L15	—	T0837	—	XGB	XGD
15606			DRE 26a B3	L16	K185	T0524	AT7	AT7	AT7
15607			DRE 52b E2	L17	K291	T0766	—	AX9	AR5
15608			DRE 47d B2	L18	K292	T0789	—	AP8	AR3
15609			MAD 87a B1	L19	K293	0758v	—	APCv	AS8
1560A			MAD 25a A1	L20	—	—	—	AP6	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1560B			PAR 17b E3	L21	—	—	—	—	AWA
1560C			MAD 22c A2	L22	—	—	ZE2	ZE2	ZEA
1560D			DRE 37c F2	L23	—	—	—	—	PLH
1560E			DRE 11b F3	L24	K220	T0755	—	AME	AM1
1560F			DRE 69c B8	L25	K253	—	—	AMK	AM5d
15610			DRE 14c B2	L26	K027	T0120bcd	1S3	1S3	2SB

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15611			DRE 21b B2	L27	K160	—	—	—	ZT1s?
15612			PAR 23b F4	L28	—	—	—	—	AX4
15613			PAR 24a C2	L29	—	—	—	—	—
15614			PAR 11d B2	M1	K397	—	BT4	BT4	BT4
15615			DRE 16c F1	M2	K380	—	—	APA	BXA
15616			DRE 69c B3	M4	K398	T1033	—	SB1	SB1a

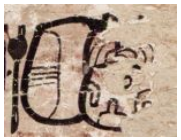
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15617			DRE 38b B2	M5	K392	T0164:0747v	—	XE2:BV4	BV4
15618			MAD 25b B1	M6	—	T0747v	—	BV4	—
15619			DRE 39c D1	M7	K394	T0747b	BV3	BV3	BV3
1561A			DRE 37c C2	M8	K401	—	—	BV4	—
1561B			DRE 73b E1	M9	K399	—	—	BV4	BV4
1561C			DRE 40b C2	M10	K275	T0744v	BP4	BP4	BP5a/S

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1561D			MAD 67a A2	M11	—	—	—	BMF	BX9
1561E			MAD 56a C2	M12	—	—	—	—	—
1561F			PAR 8d B3	M13	—	—	—	SB6	SB8
15620			MAD 28c A2	M14	K395	—	—	BV7	BV7
15621			DRE 39c A2	M15	K396	—	—	BV6	—

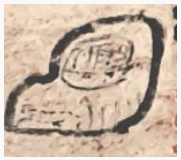
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15622			DRE 37b E1	M16	K221	T0756v	—	APM	—
15623			DRE 46d B6	M17	K377	—	—	—	AW1a
15624			DRE 17b C1	M18	K378	T0791a	—	APL	AW2
15625			MAD 94c A1	M20	—	T0791c	—	APL	AW2
15626			PAR 3c D2	M21	K402/K404/K405	T0236	—	BM1	BX8
15627			PAR 4d B2	M22	K400	—	—	SB7	SB7

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15628			DRE 73c C1	M23	—	T0078v	—	ZYE	AXF
15629			MAD 109b C4	M24	—	—	—	BMA	—
1562A			DRE 66b A1	M25	K077	T0238	BP3	BP3	BP3
1562B			DRE 16c E1	M26	K298	T0582	BP5	BP5	BP5a/s
1562C			MAD 101d H1	M27	—	T0077v	—	BM2	BX2
1562D			DRE 16c C1	M28	K370	T0604	—	22B	ZG2

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1562E			DRE 16c E1	M29	K062	T0099?	BT1	BT1	BT1s
1562F			DRE 49b D4	M30	K092	—	—	—	—
15630			DRE 51a A3	M31	K325	T0155v	—	BT1	2S3
15631			DRE 57a D2	N1	K294/K295	T0790	AC6	ALC	AL3
15632			MAD 88a D1	N2	K285	T0764a	AC6	AC6	—
15633			MAD 91a D1	N3	—	—	—	—	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15634			MAD 28c F2	N4	K391	—	—	ACP	AXJ
15635			DRE 10b A1	N5	K057	T0207	ACN	ACN	ACDb
15636			MAD 54a C2	N6	K410/K409	T0059:0737	AC5	3M2:AC6	AC6B
15637			MAD 18a A1	N7	K348	T0327a	AC3	AC3	AC3
15638			PAR 24a E4	N8	—	—	—	—	—
15639			MAD 10b E1	N9	—	—	—	SSU	SSM

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1563A			DRE 73c D2	N10	K381	—	—	—	SS2a
1563B			DRE 44b B1	N11	K384	T0794	ACB	ACD	ASA
1563C			DRE 46d A2	N12	K382	T0844v	AL6v	AL6v	—
1563D			MAD 92d C2	N13	K288	T0064:0844	PT4:AL6	PT4[AL6]	—
1563E			MAD 71b B1	N14	K383	T0792a	—	AL7	AL7
1563F			MAD 39a E2	N15	—	T0844	AL6	STT	SSL

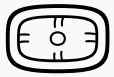
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15640			MAD 48a A1	N16	K283	—	—	APK	AS5
15641			DRE 70b A18	N17	K297	T0803	—	AX7	AX7
15642			MAD 11b F1	N18	K273	T0743	—	BP1	AK1
15643			DRE 47h D1	N19	K274	T0743[0281]	—	BP2	—
15644			DRE 61a A5	N20	—	—	—	—	—
15645			MAD 34a A12	N21	—	—	—	—	—

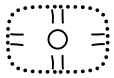
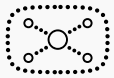
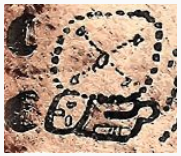
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15646			DRE 39c C2	N22	K386	T0763	—	AXB	SR3
15647			MAD 111c D1	N23	K201	T0812	—	YGD	AL1
15648			DRE 6c C2	N24	K006	T0267	—	3MB	3MB
15649			MAD 71a A2	N25	K379	—	—	—	—
1564A			DRE 23b A2	O1	K411/K412/K413/K414	T0738b	—	AA9	AA1a
1564B			DRE 36c A2	O2	K385	—	ZZF	ZZF	AA9

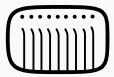
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1564C			PAR 8d C3	O3	—	—	—	A00	—
1564D			DRE 6b E1	O4	K374	T0608	AA3	AA3	AA3
1564E			DRE 71a A9	O6	—	T0016	ZUJ	ZUJ	1BAb
1564F			DRE 7b E2	O7	K164	T0017	ZUH	ZUH	1B9
15650			MAD 10c G1	O8	—	T0074:0017v	—	ZUK	ZRC
15651			DRE 41b A1	O9	K321/K322	T0210b	AA6	AA6	AA6

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15652			MAD 36a B5	O10	—	T0210	ZUJ	—	ZR8
15653			MAD 20d B1	O11	K328	T0155v/0250	—	1GA	1GA
15654			DRE 63b A12	O12	—	—	—	XGJv	1GC
15655			PAR 3c F1	O13	K070	T0626v	AL3	AL5	AK4
15656			DRE 73b D1	O14	—	T0266a	1G5	1G5	1G6
15657			DRE 60a B2	O15	—	T0626a	AL3	AL3	AK3

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15658			DRE 37b F2	O16	—	—	—	1BD	1BE
15659			DRE 34a E2	O17	K320	T0570	—	HH1	HH1a
1565A			MAD 72a D1	O18	—	—	—	—	—
1565B			DRE 5b C1	O19	K345	T0589	ZUF	ZUF	ZR1
1565C			MAD 21c C1	O20	—	T0319	—	1SG	1SG
1565D			MAD 36a A17	O21	—	T0797	—	ZUR	ZGB

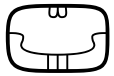
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1565E			DRE 50f B3	P1	K052	T0130	2S2	2S2	2S2
1565F			MAD 37a C3	P2	—	—	—	—	—
15660			DRE 26a C3	P4	K067	T0277	1S1	1S1	1S1
15661			DRE 12c F2	P5	K065	T0087	2G1	2G1	2G1a/b
15662			MAD 97b B1	P6	—	—	—	—	—
15663			DRE 69c B14	P7	K172	T0544	XQ3	XQ3	XQ3

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15664			DRE 12c B1	P8	K305	T0646	XQ2	XQ2	ZG6
15665			DRE 56b A4	P9	K304	T0727a	—	XQ4	XQ4
15666			DRE 66a B1	P10	K303	—	—	PX6	PX6
15667			DRE 26a A2	P11	K171	T0572	—	AM7	XF5
15668			MAD 111c A1	P12	K074	T0163	ZQ4	ZQ4	ZQ1a/S
15669			DRE 65a E2	P13	K179	T0556	—	XE2	XE2

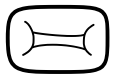
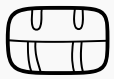
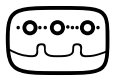
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1566A			DRE 24a C4	P14	K094	T0164	—	XE2	—
1566B			DRE 10c F2	P15	K180/K181	T0558	XE1	XE1	XE1s
1566C			PAR 7d C1	P16	K182/K186/K187	T0557	XE3	XE3	XE4
1566D			DRE 17b D2	P17	K257	T0612	1SC	1SC	1SC
1566E			MAD 26b B1	P18	K254	T0613	XE6	1SD	—
1566F			MAD 82b B1	P19	K335	T0283	XV4	XE7	XV4

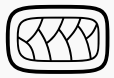
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15670			DRE 39b E1	P20	—	T0674v	ZZ8	ZZ8	ZZG
15671			DRE 39b E1	P21	—	T0674	ZZ8	ZZ8	ZZG
15672			PAR 6d C1	P23	—	—	—	—	ZT2?
15673			DRE 48d D1	P24	—	—	—	—	ZT3?
15674			DRE 36b B2	P26	K358/K121/K066	T0611v?	—	2S1	ZF8b
15675			PAR 17c C1	P27	—	—	—	—	—

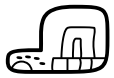
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15676			MAD 29c A1	P28	—	—	—	—	—
15677			MAD 82a A1	P29	—	—	—	2MB	2M6
15678			MAD 37a B17	P30	—	T0290	—	22K	—
15679			PAR 22a E5	P31	K088	T0256	22N*	22N	2S2
1567A			DRE 4c F2	P32	K078	T0115	1SA	1SA	1SA
1567B			MAD 65a C3	P33	K86/K87	T0066	N/D	32H	32H

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1567C			MAD 69a B1	P34	—	—	—	ZS7	ZT7
1567D			MAD 11c G2	P35	—	—	—	—	—
1567E			DRE 13b B1	Q1	K146/K307	T0506	—	XH4	PXC
1567F			DRE 9c C1	Q2	K085	T0162	32P	32P	PXA
15680			MAD 10a E1	Q3	—	T0158	YG4	YG4	ZG3a
15681			DRE 15a D2	Q4	K183/K023	T0507b	XH5	XH5	ZHE

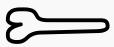
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15682			MAD 103b F3	Q5	—	—	—	—	—
15683			DRE 23b D3	Q6	K406	T0839:0506	BMA	BMA:XH4/BMB	BMAc
15684			MAD 103b C4	Q7	K352	T0652	—	ALA	—
15685			MAD 77f A5	Q8	K407	T0799	AL9	AL9	AL2a
15686			MAD 103b A4	Q9	K408	Tnn:0652	—	ALB	AK5
15687			MAD 77e A5	Q10	—	—	—	ZD7	ZD7

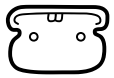
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15688			DRE 23b F3	Q11	K344	T0795	AV6	AV6	AVA
15689			DRE 2b B2	R1	K100	T0168	2M1	2M1	ZB1
1568A			MAD 46a D2	R2	K113	T0687a	—	XG3	XHC
1568B			DRE 23c F1	R3	K147	T0584	—	XH1	XH1
1568C			DRE 21c B2	R4	K144/J145	T0609a	XHA	XHB	XHB
1568D			MAD 26b C1	R6	—	w	—	XD9	XD7

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1568E			MAD 59c A2	R7	—	—	—	XQB	—
1568F			DRE 58b A1	R8	K178	—	—	XD8	XD6
15690			DRE 28b C1	R9	K148	T0192:0601	ZY5	ZY5:ZY9	ZY5
15691			PAR 7d A3	R10	—	T0079	2G4	2G4	—
15692			MAD 40b C1	R11	K286/K281	T0601v	ZY9	ZY9	ZYA
15693			DRE 61a A17	R12	—	T0532	SCF?	ZY9[ZC1]	SDC

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
15694			MAD 61b F2	R13	—	—	ZYB	ZYF	ZYH
15695			PAR 8b B7	R14	K329	T0685	—	ZH4	ZHB
15696			MAD 60a A2	R15	K349	T0193	—	ZH5	ZHC
15697			DRE 32b D2	S1	K102	T0102	1B2	1B2	1B2
15698			MAD 11c D1	S2	K104	T0096	1B1	1B1	1B1
15699			MAD 22c F4	S3	K064	T0051	—	3M3	3M3

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
1569A			DRE 27a C4	S5	K350	T0093	—	2G2	ZG1
1569B			MAD 108b D3	S6	K371	—	—	ZX8	3ME
1569C			DRE 60a C3	S7	K354	T0624a	XQC	XQC	XQC
1569D			DRE 36a F2	S8	K076	T0190	2M7	2M7	2M1
1569E			MAD 108b F1	S9	K081	—	—	ZXB	ZXB
1569F			DRE 52b B1	S10	—	—	—	1X3??	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156A0			DRE 9a C2	S11	K366	T0153 ZQ9	ZQ9_v02 ZQ9	ZQ9	ZQA
156A1			MAD 21c D1	S12	K367	T0153	—	ZQA	ZQ9
156A2			MAD 35a A14	S13	—	T0273	—	22L	22L
156A3			PAR 6b C7	S14	—	T0836	ZVD	ZVD	—
156A4			MAD 90d F1	S15	—	—	—	—	—
156A5			PAR 22a F5	S16	—	—	—	—	—

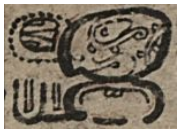
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156A6			DRE 34c B2	S17	K331	T0686b	—	ZV6/ZV8	ZV8
156A7			MAD 34a B12	S18	—	—	—	—	ZVD
156A8			MAD 73b D3	S19	—	—	—	ZUE	ZUD
156A9			MAD 107b E1	S20	K311	T0304	—	XQB	XQBs
156AA			MAD 86c C3	S21	—	T0686c	—	ZVH	ZVF
156AB			DRE 47g A2	S22	—	T0182	ZV1	ZV1	ZV1

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156AC			DRE 72a E4	S23	K173	T0546	—	ZVC	—
156AD			DRE 36c F2	S24	—	—	—	—	—
156AE			MAD 108b E2	S25	K333	—	—	ZVA	ZVE
156AF			MAD 69a B1	S26	—	—	—	XGM	XGF

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156B0			PAR 2c E1	S27	—	T0156	—	1SJ	1GD
156B1			MAD 72a A1	S28	K327	T0155bd	—	1SJ	1SJ
156B2			MAD 35a F3	S29	—	T0309	—	1X9	1X3
156B3			MAD 27d A1	S30	—	T0250	—	1SJ	1GD
156B4			MAD 34a D4	S31	—	—	—	—	—
156B5			PAR 4d A2	S32	—	—	—	1G9	1BD

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156B6			DRE 56b F2	S33	K323/K324	T0098	ZS2	ZS2	XS5
156B7			MAD 71a C2	S34	—	—	—	—	—
156B8			MAD 26d B2	S35	—	T0729	—	ZS3	ZS3
156B9			DRE 55a E2	S36	K166	T0676, 0274	YS7	YS7	YS5
156BA			MAD 52b B1	S37	—	—	—	—	—
156BB			PAR 10b C1	S38	—	—	—	—	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156BC			DRE 27c D1	T1	—	T0617a	—	1M2	1M2
156BD			DRE 3a F4	T2	K101	T0024	1M4	1M4	1M4
156BE			MAD 106c F5	T3	—	T357	1X4	1X4	—
156BF			DRE 11c F2	T4	K103	T0062	32D	32D	ZBF
156C0			MAD 99c C1	T5	—	—	—	1X1	2G6
156C1			DRE 27c A1	T6	K175/K021/K338	T0068 T0068:0593	XQ7	XQ7	YS4

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156C2			DRE 8c A2	T8	K082	T0152	SSD	SSD	SM9a
156C3			DRE 16c E2	T9	K061	T0058	3M1	3M1	3M1
156C4			MAD 79c C2	T10	—	—	—	32W	32Q
156C5			DRE 30c D2	T11	K059	T0059	3M2	3M2	3M2
156C6			MAD 85c A3	T12	K060	T0146	3M6	3M6	3M6
156C7			MAD 70a B1	T13	K054	T0147	PT3	3M8	—

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156C8			DRE 48d D3	T14	K058	T0194	—	2M5	2M5
156C9			DRE 6a D2	T15	K056	T0346	—	2G5	2G5?
156CA			DRE 65b D1	T16	K063	T0296	—	BT1	—
156CB			DRE 45b B2	T17	K346	T0159	—	APJ	AV8
156CC			MAD 61b H1	T18	K347	—	—	—	—
156CD			DRE 11b D2	T20	K334	T0090	3M4	3M4	3M4

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156CE			MAD 99d C3	T21	K176/K111	T0602	XD1	XD1	XD1
156CF			DRE 10b E1	T23	K112	T0511	—	XG1	XG1
156D0			DRE 67a E3	T24	K123	T0595	—	ZD3	ZD2s
156D1			DRE 2d B1	T25	K177	T0192v?	—	XD7	XD5
156D2			DRE 60a B2	T26	K071/K072	T0063	PT4_v06	PT4_v01	PA1a
156D3			MAD 10b G1	T27	—	—	—	—	3MC

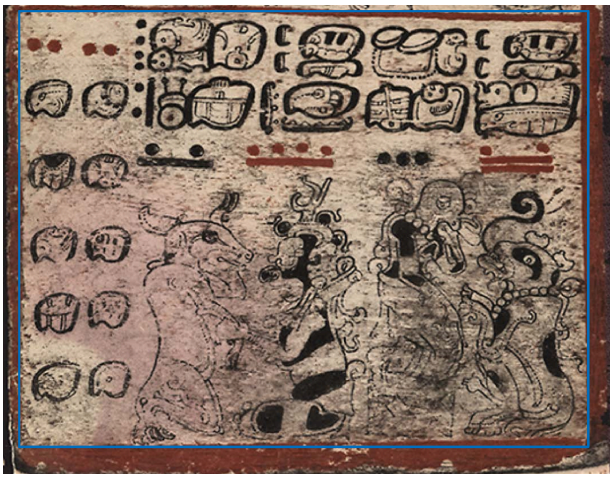
Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156D4			MAD 34a A15	T29	K068	T0060	1B5	1B5	BVFb
156D5			MAD 72a C1	T30	—	—	—	—	ZBF
156D6			DRE 62c A16	T31	—	—	—	ZB4	ZB4
156D7			DRE 62b A3	T32	K330	T0145	—	1B7	1B6
156D8			MAD 97c E1	T33	K075	T0186	32K	32L	ZCCs

Code point	Glyph	Sample image	Sample ref.	Pallan (2021)	Knorozov (1961)	Thompson (1962)	Macri & Looper (2003)	Macri & Vail (2009)	Looper et al. (2022)
156D9			DRE 48b C1	T34	K073	—	32K	32K	—
156DA			DRE 70b B11	T35	K161	T0551	—	YSC	ZQ8
156DB			DRE 70a B15	V12	K217	T1107*	SC4	SC4	SC4
156DC			DRE 26b xA18	V18	K167	T0527	XQ8	XQ8	XQ8

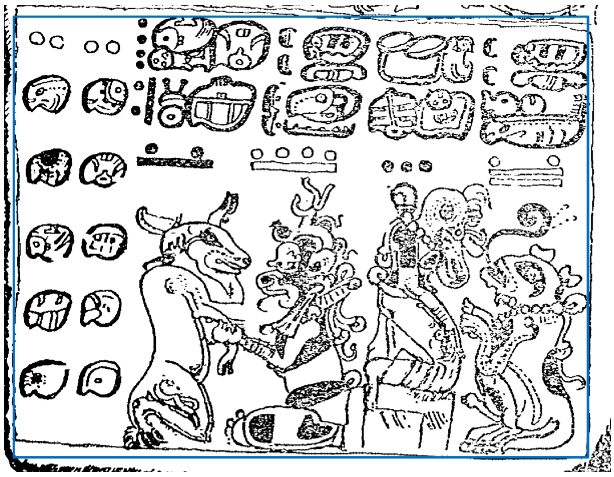
Appendix C — Examples of reproductions of Codical Maya writing



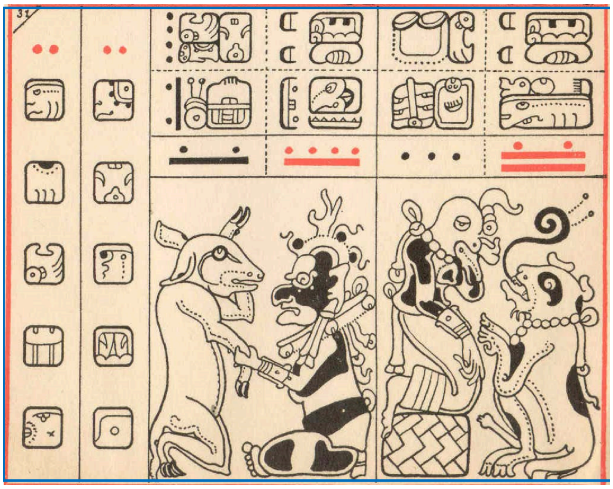
Codex Dresdensis 13c by Aglio (1825)



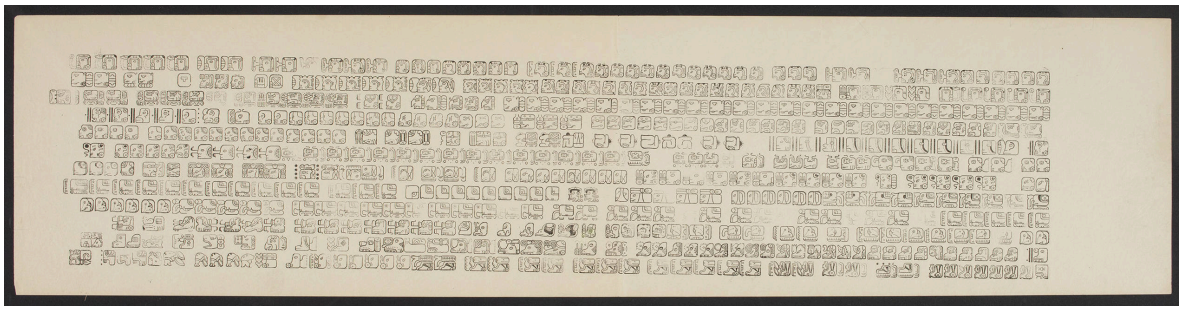
Codex Dresdensis 13c by Förstemann (1880)



Codex Dresdensis 13c by Villacorta (1930)



Codex Dresdensis 13c by Gates (1932)



William Gates Font

References

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

A. Administrative

1. Title: *Mayan Hieroglyphs*
2. Requester's name: *Andrew Glass*
3. Requester type: *Individual contribution*
4. Submission date: *2026-05-23*
5. Requester's reference (if applicable): *L2/26-145R*
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: *Mayan Hieroglyphs*
   b. The proposal is for addition of character(s) to an existing block: *No*
      Name of the existing block:
2. Number of characters in proposal: *513*
3. Proposed category (select one from below - see section 2.2 of P&P document):
   A-Contemporary ( ) B.1-Specialized (small collection) ( ) B.2-Specialized (large collection) ( )
   C-Major extinct (X) D-Attested extinct ( ) E-Minor extinct ( )
   F-Archaic Hieroglyphic or Ideographic ( ) G-Obscure or questionable usage symbols ( )
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?
   Andrew Glass
   b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):
   Andrew Glass
6. References:
   a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? */*
   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)?
   /

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? *Yes*
   If YES, explain: *In draft form, L2/26-145R*

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.)? *Yes*
   If YES, with whom? *Dr. Gabrielle Vail*
   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? *Yes*
   Reference:

4. The context of use for the proposed characters (type of use; common or rare) *Rare*
   Reference:

5. Are the proposed characters in current use by the user community? *Yes*
   If YES, where? Reference:

6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? *No*
   If YES, is a rationale provided?
   If YES, reference:

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? *No*
   If YES, is a rationale for its inclusion provided?
   If YES, reference:

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:

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? *No*
   If YES, is a rationale for its inclusion provided?
   If YES, reference:

11. Does the proposal include use of combining characters and/or use of composite sequences? *Yes*
   If YES, is a rationale for such use provided? *Yes*
   If YES, reference: *Included in the proposal document, section 5.7*
   Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? *No*
   If YES, reference:

12. Does the proposal contain characters with any special properties such as control function or similar semantics? *Yes*
   If YES, describe in detail: *Details are in the format controls section of the proposal document.*

13. Does the proposal contain any Ideographic compatibility characters? *No*
   If YES, are the equivalent corresponding unified ideographic characters identified?
   If YES, reference:

UnicodeData.txt

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155B4;MAYAN HIEROGLYPH-155B4;Lo;0;L;;;;;N;;;;;
155B5;MAYAN HIEROGLYPH-155B5;Lo;0;L;;;;;N;;;;;
155B6;MAYAN HIEROGLYPH-155B6;Lo;0;L;;;;;N;;;;;
155B7;MAYAN HIEROGLYPH-155B7;Lo;0;L;;;;;N;;;;;
155B8;MAYAN HIEROGLYPH-155B8;Lo;0;L;;;;;N;;;;;
155B9;MAYAN HIEROGLYPH-155B9;Lo;0;L;;;;;N;;;;;
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155C7;MAYAN HIEROGLYPH-155C7;Lo;0;L;;;;;N;;;;;
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156ED;MAYAN HIEROGLYPH-LOST SIGN;Lo;0;L;;;;;N;;;;;
156EE;MAYAN HIEROGLYPH-ERASED SIGN;Lo;0;L;;;;;N;;;;;
156EF;MAYAN HIEROGLYPH-BLANK SIGN;Lo;0;L;;;;;N;;;;;
156F0;MAYAN HIEROGLYPH-HORIZONTAL JOINER;Cf;0;L;;;;;N;;;;;
156F1;MAYAN HIEROGLYPH-VERTICAL JOINER;Cf;0;L;;;;;N;;;;;
156F2;MAYAN HIEROGLYPH-INSERTION JOINER;Cf;0;L;;;;;N;;;;;
156F3;MAYAN HIEROGLYPH-LIGATURE JOINER;Cf;0;L;;;;;N;;;;;
156F4;MAYAN HIEROGLYPH-COLOUR MODIFIER;Mn;0;NSM;;;;;N;;;;;
156F5;MAYAN HIEROGLYPH-ROTATE NINETY DEGREES;Mn;0;NSM;;;;;N;;;;;
156F6;MAYAN HIEROGLYPH-ROTATE ONE HUNDRED EIGHTY DEGREES;Mn;0;NSM;;;;;N;;;;;
156F7;MAYAN HIEROGLYPH-ROTATE TWO HUNDRED SEVENTY DEGREES;Mn;0;NSM;;;;;N;;;;;
156F8;MAYAN HIEROGLYPH-MIRROR HORIZONTALLY;Mn;0;NSM;;;;;N;;;;;
156F9;MAYAN HIEROGLYPH-MIRROR AND ROTATE NINETY DEGREES;Mn;0;NSM;;;;;N;;;;;
156FA;MAYAN HIEROGLYPH-MIRROR AND ROTATE ONE HUNDRED EIGHTY DEGREES;Mn;
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156FB;MAYAN HIEROGLYPH-MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES;Mn;
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156FC;MAYAN HIEROGLYPH-BEGIN SEGMENT;Cf;0;L;;;;;N;;;;;
156FD;MAYAN HIEROGLYPH-END SEGMENT;Cf;0;L;;;;;N;;;;;
156FE;MAYAN HIEROGLYPH-COMPRESSION CONTROL-1;Cf;0;L;;;;;N;;;;;
156FF;MAYAN HIEROGLYPH-COMPRESSION CONTROL-2;Cf;0;L;;;;;N;;;;;
15700;MAYAN HIEROGLYPH-COMPRESSION CONTROL-3;Cf;0;L;;;;;N;;;;;
15701;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP START;Mn;0;NSM;;;;;N;;;;;
15702;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM START;Mn;0;NSM;;;;;N;;;;;
15703;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT START;Mn;0;NSM;;;;;N;;;;;
15704;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP END;Mn;0;NSM;;;;;N;;;;;
15705;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP;Mn;0;NSM;;;;;N;;;;;
15706;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM START AND TOP END;Mn;
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15707;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT START AND TOP;Mn;0;NSM;;;;;N;;;;;
15708;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM END;Mn;0;NSM;;;;;N;;;;;
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LineBreak.txt

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156EC..156EF ; ID  # Lo   [4] MAYAN HIEROGLYPH EMPTY SIGN..MAYAN HIEROGLYPH BLANK
SIGN
156F0..156F3 ; GL  # Cf   [4] MAYAN HIEROGLYPH HORIZONTAL JOINER..MAYAN HIEROGLYPH
LIGATURE JOINER
156F4..156FB ; CM  # Mn   [8] MAYAN HIEROGLYPH COLOUR MODIFIER..MAYAN HIEROGLYPH
MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC        ; OP  # Cf       MAYAN HIEROGLYPH BEGIN SEGMENT
156FD        ; CL  # Cf       MAYAN HIEROGLYPH END SEGMENT
156FE..15700 ; CM  # Cf   [3] MAYAN HIEROGLYPH COMPRESSION CONTROL-1..MAYAN
HIEROGLYPH COMPRESSION CONTROL-3
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1568D;MAYAN HIEROGLYPH-1568D
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1569F;MAYAN HIEROGLYPH-1569F
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156BC;MAYAN HIEROGLYPH-156BC
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156C2;MAYAN HIEROGLYPH-156C2
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156CB;MAYAN HIEROGLYPH-156CB
156CC;MAYAN HIEROGLYPH-156CC
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156D9;MAYAN HIEROGLYPH-156D9
156DA;MAYAN HIEROGLYPH-156DA
156DB;MAYAN HIEROGLYPH-156DB
156DC;MAYAN HIEROGLYPH-156DC
156EC;MAYAN HIEROGLYPH-EMPTY SIGN
156ED;MAYAN HIEROGLYPH-LOST SIGN
156EE;MAYAN HIEROGLYPH-ERASED SIGN
156EF;MAYAN HIEROGLYPH-BLANK SIGN
156F0;MAYAN HIEROGLYPH-HORIZONTAL JOINER
156F1;MAYAN HIEROGLYPH-VERTICAL JOINER

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156F2;MAYAN HIEROGLYPH-INSERTION JOINER
156F3;MAYAN HIEROGLYPH-LIGATURE JOINER
156F4;MAYAN HIEROGLYPH-COLOUR MODIFIER
156F5;MAYAN HIEROGLYPH-ROTATE NINETY DEGREES
156F6;MAYAN HIEROGLYPH-ROTATE ONE HUNDRED EIGHTY DEGREES
156F7;MAYAN HIEROGLYPH-ROTATE TWO HUNDRED SEVENTY DEGREES
156F8;MAYAN HIEROGLYPH-MIRROR HORIZONTALLY
156F9;MAYAN HIEROGLYPH-MIRROR AND ROTATE NINETY DEGREES
156FA;MAYAN HIEROGLYPH-MIRROR AND ROTATE ONE HUNDRED EIGHTY DEGREES
156FB;MAYAN HIEROGLYPH-MIRROR AND ROTATE TWO HUNDRED SEVENTY DEGREES
156FC;MAYAN HIEROGLYPH-BEGIN SEGMENT
156FD;MAYAN HIEROGLYPH-END SEGMENT
156FE;MAYAN HIEROGLYPH-COMPRESSION CONTROL-1
156FF;MAYAN HIEROGLYPH-COMPRESSION CONTROL-2
15700;MAYAN HIEROGLYPH-COMPRESSION CONTROL-3
15701;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP START
15702;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM START
15703;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT START
15704;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP END
15705;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP
15706;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM START AND TOP END
15707;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT START AND TOP
15708;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM END
15709;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP START AND BOTTOM END
1570A;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM
1570B;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT START AND BOTTOM
1570C;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT END
1570D;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT TOP AND END
1570E;MAYAN HIEROGLYPH-MODIFIER DAMAGED AT BOTTOM AND END
1570F;MAYAN HIEROGLYPH-MODIFIER DAMAGED
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513 lines