

INDUS SCRIPT DECIPHERED

IN DEDICATION TO

D' R R'ATAM RAVAA PAAR DEAD

WHO DID NOT SEE THEIR GOD **Ra** (SUN) AFTER
AN EARTHQUAKE ON A NIGHT
3900 YEARS AGO



JAGADISHOMRITYUNJAY
ATTADHISTHANAM
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रः ब्राह्मणः रः देवः रामाता पालकः भगः सह सतीः

MOHENJO. 2069

रः ब्राह्मणः रः देवः रामाता पालकः भगः सह सतीः

र ब्राह्मण र देव रामाता पालक ऐश्वर्य सह सती

Ra Braahman Ra God Raa-mother Guardian

Glory with Noble



With complements of Attadhithanam

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Chapter 1

DHOLAVIRA AND VIGEKOT

The day I visited ruined Harappan Township at Dholavira in Khadir Island of Kachchh during 1990-91, there was no officer of Archeological Survey of India (ASI) on the site. An enthusiastic trainee of ASI showed me the newly exposed chalk Hieroglyph of ten letters on the ground. Once, the letters were mounted on the gate signboard of a bubbling Harappan city 4600 – 3900 years ago, now in ruins. Striking feature about most of the brittle letters, made long ago by a chalk-resin compound, was their superb preservation. None had trampled by walking over the fonts after these lay on the ground. The fallen board had decayed soon in a few decades but the letters of chalk, mounted over it, have remained preserved without any serious damage for over 3900 years.

Had there been human activity in the area after the signboard fell on the ground, the letters would soon have been a part of dust as these are made of a disintegrating stuff. It was evident that a catastrophic event leading to the fall of the signboard had also put a full stop on the activity of the men dwelling in the fort-city. Nothing except a *Very Disastrous* local earthquake in the wee hours could materialize this situation. It was triggered by movement across a regional fault F – F, nearly 5 kilometers north of the city (Box-1; Figure 1).

BOX - 1		
Scale of High Intensity Earthquakes		
Intensity	Description of Characteristic Effects	Approx. Magnitude
VI Strong	Trees swing and all suspended objects swing; damage by overturning and falling of loose objects.	4.9 – 5.4
VII Very Strong	General alarm, walls crack; plaster falls.	5.5 – 6.1
VIII Destructive	Car drivers seriously disturbed; masonry fissured; chimneys fall; poorly constructed buildings damaged.	6.2 – 6.9
IX Ruinous	Some houses collapse where ground begins to crack.	7 – 7.3
X Disastrous	Ground cracks badly; many buildings destroyed & railway lines bent; landslides on steep slopes.	
XI V. Disastrous	Few buildings remain standing; bridges destroyed.	7.4 – 8.1
XII Catastrophic	Total destruction; objects thrown into air; ground rises & falls in waves.	8.1+

Only a few hundred men saw Sun rising after the quake struck the walled city. But, most of them, numbering around 7000 heads or more, lay buried under the rubble of the buildings wherein they were asleep. A handful of survivors, mostly unsheltered menials, abandoned a mass of rubble of what were once lofty mansions in a bubbling business town. Zero human activity ruled the ghost city thereafter till the date I was standing there while looking at the preservation of the letters 3900 years after the city had collapsed.

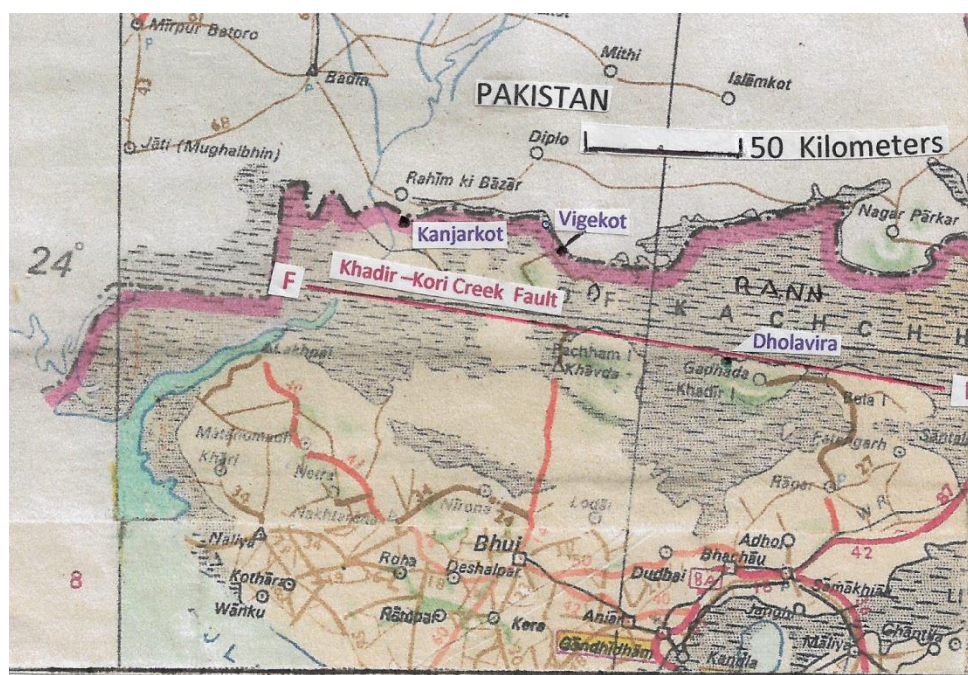
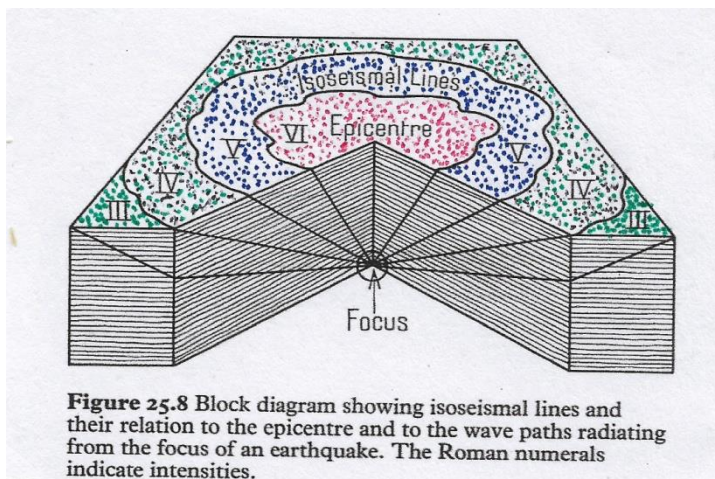


Figure 1: Regional major fault F-F and locations of Dholavira and Vigekot sites.

Evidence of the killer earthquake and its intensity was right there. The massive wall near the gate was ripped a few feet away from entrance and has remained gaping across the fracture-line. The scene was attesting the severity of the earthquake in range of intensity 10-11 (Box-1). I thought of photographing the feature; and, asked the ASI trainee for his permission. His response was “Sir! You are a Government Officer yourself; decide on the matter by yourself and carry on as you consider fit.” The evidence of the earthquake was not photographed.

I concluded my trip by picking an insignificant piece of an earthen pottery from the rubble around me as a memento. At the very moment an Arab face flashed before me. He was my guide at Babylon in 1976; and, had picked up a fragment of an embossed brick from the rubble to give me as a memento. Also, peeped from the more past a Keralite Col. Menon who was supervising the army headquarters of Kachchh in Bhuj. In 1985-86, he had gifted me 16 copper ‘coins’ from a heap weighing a few kilograms (Fig.2). He had come across the material while digging a trench at India-Pakistan border at Vigekot – a locality seen nowhere on the map of Kachchh District (1). It is put on the map as inferred its location (Fig. 1)

Menon’s copper ‘coins’ are in a completely altered state from their original metallic substance. These are copper-hydroxide moulds of Harappan hieroglyphs of various sizes for embossing the letters on seals. Even some have gypsum crystals sticking to them attesting their antiquity. “Vigekot is another buried Harappan town comparable to Dhoravira and ending with the same fate” I had said to myself years ago while putting the moulds for display in the showcase of my drawing room. Seismic Intensity zones change at least after a few tens of kilometers away from epicenter (Figure 3). However, if the distance of Dholavira is 5 kilometers from the Fault F – F in the south, Vigekot is just another 20 kilometers to its north. Both fall, surely, within the *Very Disastrous Zone*. Harappan township of Dholaviara is excavated now; while the city of Vigekot needs similar treatment in future.



In 1999, when I visited the site again, a lamentation gripped me and I was cursing myself for not photographing the evidence of the earthquake. The only evidence of a *Very Disastrous Intensity* earthquake killing the town was erased in the restoration work by the Archeological Survey of India.

My second visit in 1999 was quite rewarding otherwise. The two, lathe-finished vertical pillars in a room (2, fig.2) constitute an astrological apparatus marking summer and winter solstices. Also, the vernal and autumnal equinoxes were inferred by the parallel east – west walls of the room. It was a solar- movement-house in the vicinity of the then Indus River as figures in Rigved (2, p.49, item 18). Such towns have been treated as respectful in ancient Indian literature and labeled as *Jyotishpur* (astronomical city) in the old Sanskrit works. The Harappan city of Dholavira, with a signboard in Indus Script, was, thus, also a town of ace astrologers in communication with the bards of Rigved, 4000 years ago.

Magnum opus THE INDUS SCRIPT

Harappan civilization, seals and script were objects of my fascination for decades on account of my interest in the Vedic literature and culture; and, these along with the excavation of Dolavira refused to dim or die in my memory even 20 years after retirement from service and 18 years after my last visit to this haunting habitation of a bygone past. A voluminous *Indus Script* of Iravathan Mahadevan also made me equally uncomfortable occasionally as a living object. It reminded me of a massive book carved in marble in a seat of learning, my Banaras Hindu University, with a couplet हज़ारों साल नर्गिस अपनी बेनूरी पे रोती है। बहुत मुश्किल से होता है चमन में दीदावर पैदा।।* . A valuable and live *The Indus Script* demonstrated the validity of the couplet year after year for long till 36 years as it resed on my bookshelf hoping for a day when I appreciate the dedication of Mahadevan’s team in pursuit of creating the magnum opus.. Seemingly, not only me but none other had ever planned to decipher the *Indus Script* since 1977 – duration of long 40 years - when it was published. Probably this is the fate of all the hard specialized works, difficult to follow and hard to enjoy by a commoner.

There was a day, however, in Mid-november,20018, with a force to sink me in the cold pool of time to reach down to bottom of Indus Script and pick up the untarnished hieroglyphs of a bygone era. Mahadevan’s magnum opus has kept the script still shining; and, as tribute to him and his team figured a title of a little monograph when I was just to cross 80 notches of my life on 21st November ‘18. The name of the ancient town of Dholavira – **D’ R R’ ATAM RAVAA PAAR** – was already in my head when the title page of the work was typed on 21. 11. 2018. Also, it dawned, sometimes later, that the signboard of the town is a Tantric-Mantra-Amulet with psychic powers; and whatsoever the author is inferring and writing here is controlled

* **Transliteration:** Hazaron saal nargis apane benoori pe roti hai; bahut mushkil se hota hai chaman me deedavar paida. **Translation:** Nargis keeps weeping for thousands of years. A man with eyes (to appreciate its beauty) is seldom born in the garden (of knowledge).

Nargis is an inconspicuous small plant of lily family growing as wild in Kashmir but unable to sustain its natural growth in Dehradun at an altitude 600 meters. It bears unimpressive little white flowers on curved stalks; and, none cares for the grassy, wild lily’s flower unless someone gifted with the eyes of a poet mutters “Ah! What a beautiful flower”. He says so as he draws a simile between the down-looking flowers on curved stalks and ground grazing large eyes of a charming dame.

by the psychic field of this Mantra deified over 4000 years ago. My intellect has little contribution here.

The Mantra translates: ***Biting Sun Blemish-free-Sun Potent Sun Protector and Sustainer Sun.*** It only demonstrates the power of Sun Mantra on the fort-gate, very similar to the other on an amulet: ***R K R Rav R Pa w Sati*** (Sun Braahman Sun Master Sun Protector Sun Virtuous: Inds. Scr. p. 690, 2069 00).

Unexpected unnatural deaths do not free the psyches and spirits of dead persons from emotional energy and intense desires. *No one dies at the physical death; life continues in psychic domain.* Many such spirits and their gods are still haunting the Harappan towns of Dholavira and Vigekot. 'Within-the minutes-deaths', as happened at Dholavira and Vigekot 3900 years ago, created a lot many grieving spirits and charged psyches with unfulfilled desires. A wave of our sympathy even in the present will make them peaceful because space-time-domain does not exist in the consciousness regime. I dedicate this work to the dead of the two towns for their peace. Sympathies of the readers will go a long way to free the dead ones from their agony.

May there be a shroud of peace upon the Harappan Psyches, Spirits and Souls of Dholavira and Vigekot ***Dead*** who breathed their last during the disastrous earthquake that finished the two towns in a single stroke.

26. 11. 2018 / Revised Maha Shivratri 4.2. 2019

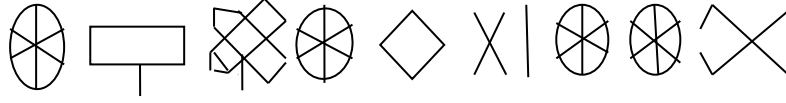
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Chapter 2

GATEWAY



TO INDUS SCRIPT

Introduction

A pair of lathe-finished Harappan stone phalluses stands erect in a large rectangular room of Dholavira excavation (Figure 1). The room was a solar-movement-chamber or *aati-sadan-vivasvat* (Sanskrit) when the township was living; and, an astrologer was its Karoo or Keeper. A narrow sun-beam from a hole in roof fell on the floor of this large, dark room. The beam was stable and ‘non-moving’ on the south pillar for 3 days during summer solstice; and, rested similarly on north pillar during the winter solstice. A phallus or ling signifies Sanskrit verb-root ‘to move’ and; hence, the chamber of sun-beam-movement was designated as *aati-sadan-vivasva*. Astrology was primitive during the Harappan days; and, people expected nothing more from an astrologer except onset dates of seasons of sowing and harvesting the crops. The Phalluses marked the termination points of the north-south movement of the sun linked intimately to the seasonal change in a year and cultivation cycles.

Yet, the astronomical equipment of Dholavira type was regarded very important in the Harappan culture and even in the later past. Towns harboring them were named as *Jyotishpurs*. Massive solar movement houses, determining solstices and equinoxes, were enigmatic and awe stirring for the commoners of the day unable to count beyond 30. Attadhisthanam is also a solar movement house comparable to that Dholavira constructed in 1999 (Figures 2, 3, Box- 1). It can determine solstices and equinoxes with same accuracy as at Dholavira (Box-1). Of course, it is of little value in the atomic age except that of decorative or ornamental for building..

The longest surviving Harappan solar-movement-house was in West Asia at Mecca – Temple of Kaba. Besides the Kaba-stone, the temple harbored 360 statues to count 365 days of solar cycle. Mohammad occupied and finished it in 630 AD (1).

Solar movement houses between India and Mesopotamia had a role in intellectual communication during Harappan days. For example, in Rigved there is indication of communication between the astrologer of Dholavira Solar-movement-house and a Rigvedic bard. The latter is describing River Sindhu (Indus) “Great River Sindhu! The *Astronomer* of Solar Movement House collated (information about) your majestic grandeur (elaborately) – biggest among flowing rivers moving with water in the clusters of seven (Rik. 10. 75.1; 2, p 49)”. The transaction between the two learned was in a language common them –Proto-Persian, Praakrit, Sanskrit, Avestan or their sisters flourishing on Indo-Afghanistan terrain and further west in then Iran-Turkey. Harappan language and Indus Script is expected to be related intimately on the vocabulary and script pattern of Sanskrit – Praakrit clan. This was my scientific surmise in decoding the Indus hieroglyphs.



Figure 1: Solar-movement-house of Dholavira.



Figure 2: Solar movement house of Attadhithanam, front view.



Figure 3: Solar-movement house of Attadhistanam, rear view.

Box – 1

Attadhistanam, meaning house of Sun, has 91 solar insignia on its boundary, which when quadrupled count 364 days; and, added to it a day of Mahakaal (Siva) completes maximum-day-count in a year(=*mahakal* ->365) . A white cone of Siva or Mahakal holding red disk of Aton (Sun) at its top constitute the crestal part of Attadhistanam or Aton temple. Attadhistanam building is designed as earthquake-proof to stand till intensity XI (Very disastrous).

The little Sun-temple at the top of the building has floor length and width of 5.4 x 2.4 m; and, is aligned in N50W – S50W direction. Its front eastern pillar and rear western pillar fall on East-West line (N90°E - N90°W) to mark vernal and autumnal equinoxes as well as summer and winter solstices like that Jyotishpur of Kachchh (Dholavira) and Kaba temple of Mecca.

When the morning shadow of the eastern pillar covers the western pillar during a south to north journey of sun, it is vernal equinox day (March 21 approx.); and when south moving sun repeats the phenomenon, it is autumnal equinox (September 23 approx.). Equinox-marking has common method at Dholavira and Mecca. Astrologers use east-west parallel walls of north and south sides of the sun temple for the purpose. When the north-moving sun lights the northern wall of Kaaba or Dholavira temple it is vernal equinox; and, during the reverse direction movement and southern wall it the autumnal equinox.

Contnd...

At 12 Noon local time (12h18m Indian Standard Time) shadow of the index pillar of Sun Temple separates from that of the key pillar (Figure 4) on December 2, foretelling that sun-shadow boundary rising slowly on the key pillar will stop in another 20 days or so on the winter solstice, remain stable for two or three days there and then begin moving down on Ut-Ran (Upping- sun) day. The shadow will continue its journey towards north till summer solstice when farthest position of the temple-roof-margin-shadow is 27.5 cm away from the temple floor.



Figure 4: Separation of index and key pillar shadows of Sun Temple on December 2.

Kachchh's famous Sun-city at Dholavira without Sun sign

Kachchh was a land of eminence during the Harappan period; and, its mention in the Panini grammar is for three counts: first, dwellers of Kachchh (Ast 4.2.134); second, Kuchchh warriors (Un.1. 3& Ast. 4.2.126); and, third, Kachchh-man's guffaw (Ast.4.2.134; Sk. 1353, 1359, 1360). In such a prosperous and eminent land was situated the Jyotispur of Dholavira with a gate-signboard inscribed

Men used peculiar, symmetrical Harappan script at Dholavira (2600-1900 BC) were and were using a combination Sanskrit-Praakrit language for communicating within themselves. Praakrit was essentially a dual origin language with less complex grammar as compared to Sanskrit that was used by the priestly clan of Veds and Avesta. Basic component of the language were: **a** - a simple ancient vocabulary from the local language of the region; and, **b** - deformed or semi-deformed Sanskrit words derived

mostly for verb-roots. This was the author's visualization when the work of deciphering the script was undertaken.

My view was in contrast to the existing view prevailing before THE INDUS SCRIPT when the decoding was modeled on Egyptian script and a variety of languages were conceived during deciphering the hieroglyphs. Egyptian writing uses **form-hieroglyphs** like 'a person by the side of hands reads **hands mine**' or person by the side of a swan means '**son mine**' (Figure 5). When compared with fonts in *The Indus Script*, almost all the fonts of the Dholavira gate figure in the magnum opus of Mahadevan with exception of two; and, these hieroglyphs are in no way amenable to reading or understanding through the methods of **form-hieroglyph-writing** of Egypt.

State of knowledge on the Indus Script through form-hieroglyph approach are summed up by Chhabra (2) before the publication of *The Indus Script* of Mahadevan (3). The author mentions about divergent views on the language of the Indus script - Semitic, Sanskrit or. Parpola (4) and Aalto (5) are for Dravidian affinity of the Indus hieroglyphs while Rao suggests its likely relationship with Sanskrit; the view differs from Lal, however.

The above approach creates a terrible situation in logic. The script does not belong to the **form-hieroglyph-writing** category at all. Not only there are no hands and no swans here, even god Sun of Egyptian hieroglyph – an orb with rays – is absent in the Indus Script of Indian *Sanaatan* cult people worshipping Sun-Aton. It was not realized by the devout workers that *The Indus Script is not a form-script*; and, so much labor has been done to hit the target of cracking the hieroglyphs without realizing the blunder in the approach. *The pursuants have struggled for decades to understand it the through form-script-route.* Hieroglyphs of Indus Script cannot be touched on the pattern of decoding Egyptian hieroglyphs, though.

Turkey shows the way

The first hieroglyph of Turkey dates back to around 6000 BC. It is from Catal Hoyuk (6. P. 81) and depicts "a headless goddess painted with the symbol of human body without head". This symbol transforms unmistakably into commonly used Swastik, now; and, Swastika literally is swas (breath) + ti-ka (goddess). III millennium B.C. Swastika ritual standard of bronze was discovered in Turkey from Alka Hoyuk; and, a Swastika Harappan tablet in India belongs to the same period (Figure 6c, d). There is nothing common between Swastik of Catal Hoyuk, Alka Hoyuk (7) and Harappan seal (3) to tie them with some kind of a form-noun as seen in the Egyptian script. These don't constitute, therefore, **form-hieroglyphs** as are used in the Egyptian writing.

Yet, there is something common to all of them. It is the verb *Swas*, an attribute like c for cat. Each one of these is tied to verb Swas (*Shwas* 2P in Sankrit) *to breathe*. Swasti in *The Indus Script* (Fig.5), therefore, is an **attribute-hieroglyph**, tied to verb **swasti**. So are also possibly many of the 417 characters illustrated in the 'SIGN LIST OF THE INDUS SCRIPT'. Sanskrit and Praakrit are dominated by verb-derived vocabulary. The Harappan hieroglyph system is independent and unrelated to the **form-hieroglyph** system of Egypt though the former alone was used in the past to decode the Indus script. We shall use here the basics of **attribute- hieroglyph** instead. And, to begin with, we shall attempt reading the hieroglyphs of the city signboard fallen on the ground and not leaving my head since 1990.

Industry of Artisans and Technologists

The copper 'coins' from Vigekot shown to me by Colonel Menon at Bhuj were about five kilograms in weight. These were used for embossing the clay tablets that were fire-baked for lasting. The copper moulds of Harappan seals were not casted in some individual's isolated enterprise. These were the product of a whole industry of artisans, technologists and professionals engaged in the business of tablet making at one or more centers in the city. The

tablets were used for various purposes. The steatite seal, for example, is an amulet invoking powerful Bull God of Ilies (bull-cult-people) as it reads “Ai Gara J B Ani” [O! Bull-royal Victorious Honorius]. An excellent artist has carved the *yantra* (Talisman) in a softstone

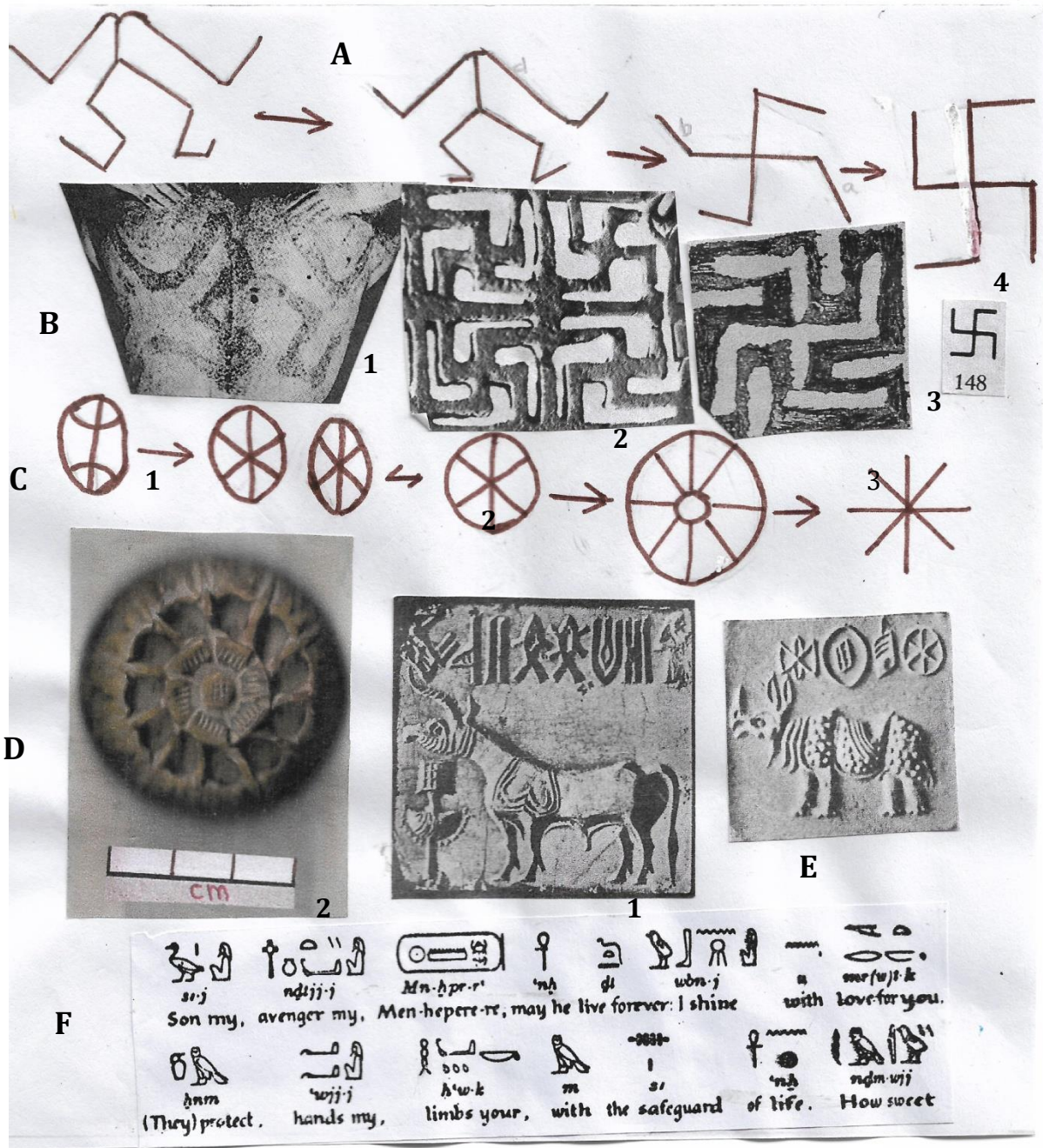


Figure 5 : Turkish, Harappan and Egyptian Hieroglyphs of 5th to 3rd millennium BC

A: Transformation of Swasti-form between 5000 BC to 3000 BC in Turkey. B: Hieroglyphs from 1- Catal Hoyuk, 2 – Alka Hoyuk, 3. Indus Seal, 4 – The Indus Script. C; Varied signs related to verb *Ran* in Harappan seals: 1 – Seasonal, 2 – Astrological, 3 – Diurnal. D: Steatite (Talc) miniature carvings: 1 –Harappan amulet, 2 – Pin-container lid. E: Embossed Harappan amulet. The rhinoceros seals is embossed Rav Trar Ddarr (Master


Fire-trine Fearsome); and, the *Tantric-mantra* has no relationship with the figure of the animal on the seal. F: Egyptian Hieroglyph.

(Fig.5D1). Such artists were available in India till sixties of the last Century (Fig.5 C2). Many households and individuals used the tablets; it appears, due to dominance of Tantra cults in the then life. Many of these were embossed and baked type. One such piece reads Rav Trar Ddarr (Fig. 5E).

The tablets also found extensive use for labeling similar looking materials in small earthen containers, e. g. medicines – Dava Jasti (Medicine zink-based) or Dava Aadhas (Medicine Titanus). Several medicine containers with mendicants had to have their indicative stickers each. The tablets had such a common use in daily life of the Harappan people and their demand sustained the industry of metal-mould-makers and artisans.

Enter the gate of Harappan hieroglyphs

The hieroglyph of the gate has ten letters; and, the letters in the word move from right to left for deciphering the script. The other relevant point about the gate-script is that its category – *attribute-hieroglyph*. Hence, the verb-root has been taken as the basic in decoding the hieroglyph fonts. The steps in the process followed in the exercise are as under:

1: The first hieroglyph  on the signboard is Indus Script (IS) n. 216. It is laterally inverted, however. The feature validates the convention of left-right inversion or vice versa in the Indus script. The hieroglyph depicts an *insect with prominent pincers*. The sign is, therefore, tied with verb दंश् [I P: दंशयति – (Dansh = bite)] and letter द (D). First hieroglyph of the gate is, therefore, द (d).

2: The second hieroglyph of the gate script is an ellipse with a vertical line joining two poles and cross line in the middle; and, is identical with IS 391. The hieroglyph has three variants in IS (Mahadevan, 177, p. 792: 391); and a variant is seen also in the hieroglyphs from Hazaribagh (6; Fig. 6 C, II from right). All these notations relate to the movement of **sun**; but, depicted differentially in different communities of past to denote र, Ra(Sun). Sign 216 followed by sign 391 reads दर (Dar). In the remaining letters of the signboard र/ r occupies third, seventh and tenth positions (in 10-letter signboard).

3: The third position र/r is followed by fourth Hieroglyph of the signboard corresponding to IS 86. It is a little vertical bar, very much like Arabic *alif* or Persian *alef*.


Verb for the sign did not pose any problem before a village boy in me, walking every day a mile for his primary school with a slate and pencil and struggling through the exercises like 3+8. Alifs were so helpful those days. I drew Alifs of one number and then of the other; and, counted them for summation. Counting means verb अंक in Sanskrit [I U: अंकयति, ते - (Ank: to count)]. Alif symbol of Dholavira signboard stands for अ/a in the Indus script, it emerged. The subsequent letter, or the fifth one, is an x (IS 137) suggesting cross-checking or verb तर्क [XU तर्कयति, ते - (Tark: to think)]. Letter त/t replace the cross of the signboard, accordingly. A diamond (IS261) after the cross is for a pond. A

common phenomenon related to the sixth letter denoting pond is drowning or sinking [मस्ज् - VI P मज्जति - (Masj: to drown)]. Now, the syllable subsequent to the second र/r or Sun and qualifying god Sun is अतम or bright and blemish-free. अतम changes routinely into Atan, Aten, Aton and Atta . Thus the first six letters of the Dholavira signboard read D'R R' atam – Biting blemish-free Sun.

4: In the subsequent four hieroglyphs of the gate script, the first and last denote र/r; and, in between are two hieroglyphs not figuring in the Mahadevan's Indus Script. Both of these are affixed with *Alifs*, and their ultimate pronunciation would be like **baa**. First of two looks like a cross of weighty pointed stone-astrological-pillars of solar movement house. Verb denoting carrying of massive objects is वह् [- I U वहति, ते - (Vah: to port)]. Hence, the first reads वा (Va). The subsequent hieroglyph is a long rectangle. It was not difficult to decode it for a Brahmin belonging to a family dealing with old manuscripts on loose pages of similar length and width. It is a book, I inferred; and tied the hieroglyph with the verb पठ् [IP पठति - (Path: to read)] .

5. Accordingly, the last four hieroglyphs make two words: Ravaa and Paar – Master Sun and Protector Sun. In conclusion, the ten-letter signboard of Sun-township reads दर रअतम रावापार (**D'R R'ATAM RAVAAPAAR**). A habitation named *Ravaapar* exists even today some 36 kilometer east of Lakhpat on Lakhpat-Nakhatrana Road suggesting that word रवापर (Ravaapar) is alive as a locality-name though the original habitation was raised to ground around 3900 years ago.

6. दर Dar means door in Persian and an impression emerges that it corresponds to Arabic Baab in Babylon (Gate of Gods). The signboard inscription, however, is a Mantra and unrelated to Persian *Dar*. The name of the town was Ravaapaar prefixed with two adjectives – **D'R and R'ATAM** . Although the full name of the city was **D'R R'ATAM RAVAA PAAR** it was usually called as **RAVAA PAAR**.

7. The hieroglyphic lock of Ravaapaar fort , in the exercise above, is opened by two keys: first the script belongs to *attribute-hieroglyph* and not *form hieroglyph*. *M for a mat* is not valid because M stands for *Masj* – drowning and sinking in a pond  ; and, second, verbs constitute basic source of attributes for hieroglyphs; replacing **a** for apple and **c** for cat in case of nouns.

A Myth Dissolves

Vedic works related to various bulky poetic hymns-collections like Rigved and prosaic ritual books like Shatpath Brahman have been placed collectively under a class of literature named *Shruti*, meaning, transmission through memorization between the guru and disciple.

I have come across some persons who were memory masters. Elder brother of my grammar teacher, Prakashkar Shastri, had memorized about 10,000 mantras constituting Rigved; and, a lecturer in Sanskrit Mahavidyalaya of M. S. University, Vadodara recites Atharvaved from beginning to end.

The book is half the size of Rigved. Also, about 300 to 400 page-equivalen of mantra-recitation is necessary in Hindu ritual of daily and occasional types; and, very many Brahmins possessed the acumen to have them by heart till fifties of the last century. Similar is the notion among Avestans or Parsis. “Avestan texts were composed in absolute prehistory when the art of reading and writing was not adequately developed. They were handed down by oral tradition from generation to generation” writes Karajia (8).

The tradition and concept Shruti transmission may hold well in general. However when it comes to books like Shat-path-Brahmanam, 1500 pages of prose containing 160 words per page and each tied with notations of high-medium-low tones, the memorized transmission looks impossible. Conviction about improbability of memorizing this ritual-book cannot be questioned now.

The gate script proves the conviction of Macdonell (9) right. He has raised the point of improbability about memorizing a text like Shat-path Brahman.. The script at the Ravaapaar gate of Vedic times demonstrates that Vedic and Avestan people were using written documents for their routine transactions and writing verses or astrological observations. It was on a kind of writing ‘paper’ of 10 inch x 6 inch size approximately. The material (paper) was peeled out of exfoliating bark of Bhoj tree in Himalayas; and, its keeping life as a document is probably no more than a few hundred years.

Credits and acknowledgements

Illustration of Fig. 1 is lifted from governmental www-photo-gallery on Dholavira excavation. Contribution of the source in the article is duly acknowledged.

21. 12.2018/ Revised 8.3 .19

J

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Chapter 3

DECIPHERING THE HIEROGLYPHS

1. During Harppan period of prosperity Western India had five main settlements or kingdoms dedicated to and named after gods: In the south was Vaishnav port-town Goghat (Gogha today), now under Cambay gulf; Lothal was of god Indra on the then River Indus or Indreu (L= Indra; Lotha in Praakrit = Lahsthal in Sanstrit denoting township of Indra); the third, Sun-city of **D'R R'ATAM RAVAAPAAR** of Khadir Island; the fourth, Moon-city or Mohinjedaro of today but originally Mah (moon)-Imd (Indus)-Daro (City) Mahinddaro; and, the fifth Harppa or Har (Siva)-town on Ravi. A violent tectonic activity around 4000 years ago strongly disrupted this setup when Sindhu River flowed beyond Gogha (Fig. 1). It dismantled Indus Civilization. The five towns and nearby subordinate townships used Indus hieroglyphs which was distinct from the eastern hieroglyph of Hazaribagh though some important characters are common (Sc. Consc. P. 91).

2. Men were and their minds were no different those days from the living ones of today. Prosperity lured the minds ruled by ego. Rivalries were intense and desire to kill the enemy preponderant. Wars and killing by physical weaponry wasn't in the Indian culture those days. Hence, invocation of gods and prayers to kill the adversary through Mantra and Tantra prevailed. **इंद्रखा** (Indra-kha; Devourer Indra) and similar words of Tantric destruction were common *adjective-devine* during Harappan culture. Tantric mantras were inscribed or embossed on Tantric amulets used by every household and individual for self protection; and, also for destroying the rivals. Indus seals contain Tantric Beej-mantras by and large; though, some sticker-seals were also in use for labeling pots or containers of medicines or coins etc.

3. Only a few pictographs like *Otu* (cat, N.50 in sign-list of Indus Script), *Lava* (a small bird of turkey group, IS 76), *Kapot* (pigeon, 77), *Morani* (peahen, 78) and *Mor* (peacock, 79) have phonetic notations of nouns corresponding figures. These alone have to be pronounced completely as common nouns. Most other hieroglyphs relate to consonants, vowels and numerals. These can be accommodated in Devnagari script used for Sanskrit and Prakrit. Elaborate combinations nouns, adjectives, and verbs are absent in the amulets, however.

A large number of the hieroglyphs have nothing to do with object these connote. For example, none of the 46 man-related figurines (IS 1-46) and 18 of fish (IS 58 to 75) convey common noun of man or fish through the pictograms. The first sign of the Indus script is for a pose of discharging during urination, Hann (हन्ने मीढं तु मुत्रिते—Amarkosh 2217). 37 others also figure in Chart 1.

4. Language of the amulets is in the then Prakrit where participating vocabulary belongs to Mundari, Marathi, Gujarati, Hindi, Persian and Sanskrit. The grammar is essentially

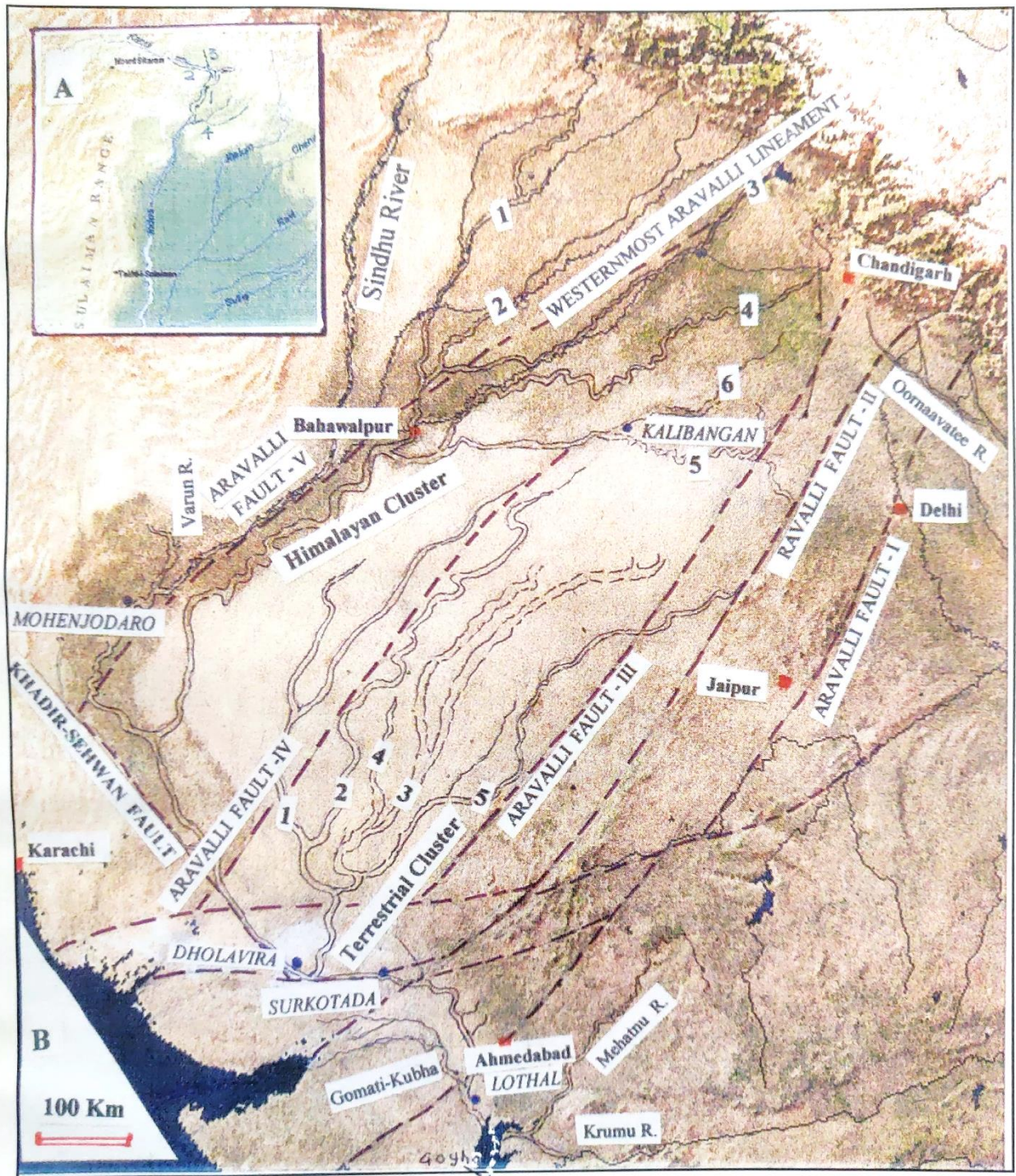


Fig. 1 **Sindhu River System.** A: Initial three rivers of upland. B: Other rivers. A: 1 Sindhu, 2 Rasa, 3 Shvete, 4 Susartu. B: Himalayan cluster - 1 Ganga (pair), 2 Yamuna (pair), 3 Sarasvati, 4 Shutudri, 5 Sachata, 6 Parushnee. Terrestrial cluster-1 Marudvridha (pair), 2 Asiktee, 3 Arjikeeya (pair), 4 Vitasta, 5 Shreeshuhee.

Vowels, Numerals and doubled Consonants

2 modif.

	2 modif.	123	141	171	182
K	Ate	Yama*	Ate Aat	Pa Pa	Rat Kna

211	343	378
Δ 291 Khg 137 67 51 Sa. 71 67 51 Sa		\emptyset 71. Rad

3. ॥ ॐ नमो भगवते वासुदेवाय ॥ अं दी वारा रं खा

$\frac{1}{\sqrt{x}} = x^{-\frac{1}{2}}$

X¹³⁹ ॐ X²⁰³ ॐ A²⁸⁵ ॐ B²⁸⁵ ॐ C²⁸⁵ ॐ D²⁸⁵ ॐ E²⁸⁵ ॐ F²⁸⁵ ॐ G²⁸⁵ ॐ H²⁸⁵ ॐ I²⁸⁵ ॐ J²⁸⁵ ॐ K²⁸⁵ ॐ L²⁸⁵ ॐ M²⁸⁵ ॐ N²⁸⁵ ॐ O²⁸⁵ ॐ P²⁸⁵ ॐ Q²⁸⁵ ॐ R²⁸⁵ ॐ S²⁸⁵ ॐ T²⁸⁵ ॐ U²⁸⁵ ॐ V²⁸⁵ ॐ W²⁸⁵ ॐ X²⁸⁵ ॐ Y²⁸⁵ ॐ Z²⁸⁵

[illegible]

Handwritten symbols and numbers on lined paper:

5 IIII अ ओ ✓ अ ई क ✗ म र र व 4577 10

[illegible]

101		102†		103†		104†		105		106†		107†		108		109†		110	
111		112†		113		114		115		116		117		118		119†		120†	

Usage of vowels suggests their affinity with Persian or Urdu rather than Sanskrit. Same hieroglyph III and its variants, for example, denote य (y), इ (i), ए (e) and ऐ (ai). Also, vowel उ (u) is missing in the Indus Script. In its place is notation ^ corresponding to *pes̥h*. Even long 'a' of Persian ayin, frequent in Indus script, is not there in Sanskrit. In consonants too, convention of doubling through notation as seen in the Indus script and Persian, is absent in Sanskrit.

1 अति-जटानूरी हर॥ Massive fused-lock Har. 2 पेय जल ॥ drinking water. 3. बलदा सूर्य साथ बृषभराज रें (बालबीजमंनफलदाता) खाऊ ॥ An Ri Bagara En Kha Invigorating Sun Bull royal A/ing (intellect accelerator) devourer. है क्षयक पीडक विष्णु - विष्णुअग्नि ज्ञानद त्रिशूल-धारी (हर)॥ O Annihilating Pain-giving Vishnu - Vishnu Fire Knowledge-imparting Har. 4. छहों व धूमिर्धमान खाऊ ॥ All-six and expanding Incense devourer. 5. अग्निहय अवश्यमेव पवित्र ॥ Fire-dual (Sun & Moon)surely sacred. स्मौ (चंद्रविष्णु) हर पवित्र ॥ Mmou (Moon-Vishnu) Har sacred. 6. पीडद ब ऊषस (उषा)॥ Pain-giver with Dawn.

Numerals: 2(101); 3(102-3); 4(104-5); 5(106-7); 6(108-9); 7(110-13); 8(114,119); 9(115-17,120); 10(118); 12(121, 22). It is not known what was the language-based pronunciation for these; Sanskrit is used in the work here. Numbers of importance in the numerals relate to periods of week (7), conception (9) and year (12).

Doubled Consonants: *Indus Script sign* 51 - स्म Mm; 295 - न्त Nn;

Sanskrit but altered considerably due to Tantric process of notation in Beej-mantra style along with some typical Beej-matras of Tantra like ॐ (An).

5. Statistically, out of the 417 hieroglyphs listed in the Indus Script (Insert-1), only 120 are repeated ten or more times and contain almost all consonants of Devanagari script besides a large number of vowel-consonant combinations (Insert -2). Over 220 of these, in falling frequency, are arranged in the work for picking up the hieroglyphs related to Devanagari consonants (Figure 2). Vowels, sound-notations and numerals of the Indus Script as inferred from Insert-2 are given in Chart -2.

9. Treatment of the exemplifying words, essentially in the amulets, is in the two sections. For the hieroglyphs above 100 derivation and examples of key are elaborate (Text 1). For those below 100 key-words is only one (Table 1). Total number of hieroglyph consonants related to Devanagari consonants appear in Table 2.

Multiple uses of single words in the mantra of the amulets poses problems related to strict discipline of Vidya (Operative Tantra). For example **Bh** (ॡ) stands for both – deity *Venus* and adjective *Fearsome*. There are several such words in the amulets; and, non-use of Harappan mantras today leaves one wondering about exact translation of the *Beej* letters. Anyway, since these are a part of a history now, translator has taken them only as varied literal types. He translates these differently as looks tenable in the Mantra.

Credits and acknowledgements

Insert-1 and Insert-2 are lifted from the Magnum opus *THE INDUS SCRIPT*. Their credit goes to Archeological Survey of India, Iravatham Mahadevan, M. Rangarao, T. Rajeswari, N. Sunderarajan and A. Sharma. The author salutes them for creating such a marvelous piece of scientific document. On my part, I still recite हज़ारों साल नर्गिस अपनी बेनूरी पे रोती है। बहुत मुश्किल से होता है चमन में दीदावर पैदा।। There is some satisfaction, however. The bulky volume has received my attention as due in my age at 80.

Dehra Dun

21/31.1.2019./Revise 9.3.2019

J.

THANKSMETOO!

Ghalib (1797-1869) writes

कुछ तो कहिए कि लोग कहते हैं आज ग़ालिब ग़ज़लसरा न रहा।

लेकिन, जब तेरे बगैर यहाँ कोई नहीं मौजूद, ऐ खुदा !

फिर यह हँगामा-ए-बेवजह क्या है !!

ॐ शान्तिः शान्तिः शान्तिः

Insert - 1
SIGN LIST OF THE INDUS SCRIPT

									
1†	2†	3	4	5	6	7	8†	9†	10
									
11	12†	13	14†	15†	16	17†	18	19†	20
									
21	22	23	24	25	26	27	28†	29†	30
									
31	32†	33	34	35†	36	37	38†	39	40†
									
41	42	43	44	45	46	47	48†	49†	50†
									
51†	52	53†	54†	55†	56†	57†	58	59†	60†
									
61	62	63	64	65	66	67†	68†	69†	70†
									
71	72†	73†	74†	75	76†	77	78†	79	80
									
81†	82	83	84†	85	86†	87†	88	89†	90†
									
91†	92	93	94†	95	96†	97	98†	99	100
									
101	102†	103†	104†	105	106†	107†	108	109†	110

SIGN LIST OF THE INDUS SCRIPT

									
111†	112†	113	114	115	116	117	118	119†	120†
									
121†	122	123†	124†	125†	126	127†	128†	129	130†
									
131	132†	133	134	135	136†	137†	138	139	140
									
141†	142†	143†	144	145	146†	147	148	149†	150†
									
151	152	153	154	155†	156	157	158†	159†	160
									
161	162†	163	164	165	166	167†	168	169†	170
									
171†	172	173†	174	175†	176†	177†	178†	179	180†
									
181†	182†	183	184†	185	186†	187	188	189	190†
									
191	192	193†	194†	195	196	197†	198†	199	200
									
201†	202†	203	204†	205†	206†	207	208	209	210†
									
211	212	213†	214†	215	216†	217†	218	219†	

SIGN LIST OF THE INDUS SCRIPT

SIGN LIST OF THE INDUS SCRIPT

NOTES:

1. Signs marked † in the Sign List have graphic variants recorded in the List of Sign Variants (pp. 785-92).
2. See Postscript (p. 25) for addendum to the Sign List.

Insert - 2

FREQUENCY AND POSITIONAL DISTRIBUTION OF SIGNS

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
ॐ ह	3	12	33	86	134	ॐ गहर	0	0	1	0	1
ॐ अह	0	7	14	0	21	ॐ गह	0	2	0	0	2
ॐ अह	0	2	3	1	6	ॐ गगह	0	3	1	0	4
ॐ हग	0	1	0	1	2	ॐ दह	0	0	2	0	2
ॐ मह	0	0	0	2	2	ॐ शह	0	1	0	0	1
ॐ म	0	4	1	0	5	ॐ हप	1	1	3	1	6
ॐ म	3	3	1	1	8	ॐ हन	0	0	1	0	1
ॐ हम	0	2	103	0	105	ॐ हव	3	5	2	4	14
ॐ नहम	0	2	10	0	12	ॐ उह	0	14	6	0	20
ॐ हर	0	0	5	1	6	ॐ महर	0	1	0	0	1
ॐ म	0	1	1	0	2	ॐ शह	0	1	1	0	2
ॐ हर	1	1	9	69	80	ॐ गह	2	0	0	0	2
ॐ अहर	0	0	0	1	1	ॐ गप	0	3	0	1	4
ॐ हरख	0	0	2	11	13	ॐ गपत्र	0	0	0	1	1
ॐ हरस	3	1	30	92	126	ॐ रवर	1	5	10	0	16
ॐ स	0	1	0	0	1	ॐ ओखर	0	74	93	1	168
ॐ क	0	38	49	4	91	ॐ ख	0	0	2	0	2
ॐ स	0	7	20	0	27	ॐ ओतु	0	5	3	0	8
ॐ पह	0	0	7	1	8	ॐ म	1	25	75	4	105
ॐ अपह	0	1	0	0	1	ॐ मा	0	0	0	1	1
ॐ हमः	0	0	2	0	2	ॐ दु	0	32	96	2	130
ॐ हनः	0	1	2	0	3	ॐ क	0	9	9	1	19
ॐ तः	0	1	0	0	1	ॐ रु	0	1	3	0	4
ॐ तःतः	0	0	1	1	2	ॐ म	0	2	4	2	8
ॐ अह	0	10	38	5	53	ॐ ज	0	2	4	1	7
ॐ अहो	0	1	0	0	1	ॐ म	0	0	7	0	7
ॐ नह	0	2	0	0	2	ॐ ब	18	36	309	18	381
ॐ डह	0	17	28	5	50	ॐ बो	1	2	5	21	29
ॐ ड.ड	0	2	0	1	3	ॐ हूबो	0	0	1	0	1
ॐ पह	0	1	0	1	2	ॐ बबन	0	0	13	0	13
ॐ र्ह	2	0	0	0	2	ॐ बम	8	0	2	0	10
ॐ गह	0	2	8	1	11	ॐ मूब	0	0	2	0	2

(Contd.)

TABLES

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
ॐ बु	1	77	137	1	216	। अ	0	1	87	3	91
ॐ बो	1	3	5	10	19	। अ	0	4	72	12	88
ॐ ज	2	68	209	0	279	॥ ई	0	2	625	22	649
ॐ जो	0	0	2	7	9	॥ ई	1	12	16	0	29
ॐ जा	2	1	1	0	4	। 2	0	1	0	0	1
ॐ ब	0	17	55	1	73	॥ 3	7	71	70	3	151
ॐ बे	0	0	2	5	7	॥ 3	2	22	6	0	30
ॐ भ	0	40	148	0	188	॥ 4	1	31	35	3	70
ॐ भा	1	4	0	3	8	॥ 4	0	0	2	0	2
ॐ भ	0	0	2	0	2	॥ 5	1	18	18	1	38
ॐ मु	0	4	8	1	13	॥ 5	0	2	1	3	6
ॐ ल	0	10	5	0	15	॥ 6	0	2	1	0	3
ॐ कपोत	0	1	1	0	2	॥ 6	1	20	17	0	38
ॐ मोर	0	1	7	0	8	॥ 7	2	0	3	1	6
ॐ मोर	0	1	0	0	1	(॥) चक्षुर्ध	0	2	2	0	4
ॐ प	0	3	1	0	4	॥ 7	0	16	54	0	70
(ॐ) प्रमोर	0	0	19	5	24	(॥) सप्तर्षि	0	0	16	1	17
ॐ हंस	0	0	1	0	1	॥ 8	0	3	4	0	7
ॐ प	0	1	2	1	4	॥ 8	1	0	0	0	1
ॐ ग	0	5	3	0	8	॥ 9	0	1	1	0	2
॥ अगा	1	0	0	0	1	॥ नवमी	0	1	0	0	1
। अ	1	67	70	11	149	॥ 10	1	0	0	0	1
॥ आ	1	147	199	18	365	॥ 8	0	13	0	0	13
॥ आओ	1	0	0	0	1	॥ 9	0	2	0	0	2
॥ रु	1	140	159	14	314	॥ 12	0	11	58	1	70
॥ रे	0	2	0	0	2	॥ 12 = Year	1	0	0	0	1
॥ रे	0	0	0	2	2	॥ वा	0	0	186	7	193
॥ रु	0	1	0	0	1	॥ न	0	19	59	0	78
॥ रु	5	0	1	5	11	॥ न	0	0	17	1	18
॥ य	0	2	7	2	11	॥ न	0	1	2	1	4
॥ ओ	0	59	5	0	64	॥ द	7	7	32	4	50
॥ ओ	1	2	13	6	22	॥ द्या	0	0	8	0	8

(Contd.)

TABLE I: FREQUENCY AND POSITIONAL DISTRIBUTION OF SIGNS

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
^ ओ	0	2	3	0	5	॥ उत	0	1	1	2	4
√ ओ	0	0	58	5	63	॥ त्रिशूल ³	10	109	90	212	
∩ ती	0	1	0	0	1	॥ तु	0	2	1	2	5
W त	0	0	2	1	3	॥ "॥" सी	0	1	0	0	1
∞ त	0	1	0	0	1	॥ त्रप	1	0	0	0	1
^ रत	0	2	12	0	14	॥ पत्र	0	0	0	1	1
^ य	0	3	31	1	35	॥ पैचा	1	1	4	1	7
^ युप (नमदा)	0	5	10	0	15	॥ तक्ष 15 days	0	0	0	1	1
X त	2	3	14	4	23	॥ ह	1	3	106	130	240
⊗ तु	0	2	0	2	4	॥ चक्र	0	1	0	0	1
⊗ ती	1	1	0	13	15	॥ पा	0	37	92	3	132
※ ती	0	0	1	1	2	॥ प्य	0	1	7	0	8
※ आत	0	1	2	1	4	॥ प्या	0	24	9	5	38
※ ओती	0	7	0	0	7	॥ च (चतुर्गति)	0	7	4	11	
※ ओती	0	2	0	0	2	॥ रत्र	1	21	27	5	54
※ (॥) आत	0	0	0	0	1	॥ प	1	0	38	316	355
※ = Year	0	0	1	0	1	॥ च	1	16	2	2	21
※ आतप	0	0	1	0	1	॥ नय	0	18	17	0	35
※ रत	1	2	0	0	3	॥ "A" सी	0	1	0	0	1
※ अरि	0	1	0	0	1	॥ च	0	2	35	7	44
॥ स्वाति	0	0	1	0	1	॥ दु	0	1	1	0	2
॥ क्ष	2	5	65	20	92	॥ श्व	0	15	25	3	43
॥ दक्ष	0	51	11	1	63	॥ रवा	0	1	10	0	11
॥ त्रक्ष	0	1	0	0	1	॥ अत्रु	2	1	3	0	6
॥ भक्ष	0	1	0	0	1	॥ रवा	0	0	1	0	1
↑ उ	0	9	16	1	26	॥ क्ष (क्ष)	0	15	15	3	33
↑ अर	0	1	0	0	1	॥ नक्ष	0	0	3	0	3
↑ अउ	0	5	44	0	49	॥ पा	0	1	2	0	3
↑ (नअउ)	0	0	0	1	1	॥ अ (अक्षोप)	0	0	4	0	4
↑ अउ	0	0	1	0	1	॥ ग	0	1	5	16	22
↑ ता	1	0	3	0	4	॥ श्व (श्वद(न))	0	1	0	0	1
↑ अउमु	0	1	1	0	2	॥ उ (उन्तउउ)	0	2	19	0	21
↑ अतश	0	2	4	0	6						

(Contd.)

TABLES

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
☰ क	0	2	23	0	25	☒ द	0	1	3	0	4
☶ ग	0	3	53	2	58	☒ उद	0	3	8	0	11
☷ जउम (Sun-moon-temple) or Zigurak	0	1	3	0	4	☒ दत्र	0	0	1	0	1
☷ अउमो (Sun-moon-small temple)	0	1	0	0	1	☒ दद	0	2	3	0	5
☷ उद्व	1	22	36	1	60	☒ दद्व	0	1	4	0	5
☷ उपद्व	0	2	2	0	4	☷ ख	0	3	45	6	54
☷ उत्र	0	2	0	0	2	☷ सरस्	0	0	0	1	1
☷ उत्र	0	1	0	0	1	☷ खप	0	0	0	1	1
☷ मंदिर	0	7	2	0	9	☒ त्रय	0	5	22	2	29
☷ प	0	5	3	1	9	☒ मयो	0	5	2	0	7
☷ वी	0	2	0	0	2	☒ त्रयी	0	0	0	0	1
☷ अ	0	50	25	1	76	☷ मन्त्रप	0	0	1	0	1
☷ श	0	18	8	0	26	☷ श	0	2	6	0	8
☷ श्री	0	0	5	2	7	☷ ख	0	4	0	0	4
☷ ओशी	0	0	0	1	1	☷ श	0	1	0	0	1
☷ वी ३	0	1	0	0	1	☷ व	0	1	2	0	3
☷ खा	0	1	23	0	24	☷ व	0	1	0	0	1
☷ धा	0	17	4	1	22	☷ क	9	3	0	14	26
☷ खा	1	0	42	184	227	☷ गक	0	1	0	0	1
☷ अखा	0	2	3	1	6	☷ ख	0	26	63	0	89
☷ अत्र	1	0	1	0	2	☷ व	0	28	136	43	207
☒ दद	4	5	6	1	16	☷ वा	0	1	0	0	1
☒ दद	0	10	0	0	10	☷ च	0	1	7	0	8
☒ द	2	36	49	3	90	☷ चा	0	1	0	0	1
☒ दद	0	4	6	0	10	☷ व	1	35	128	6	170
☒ दद	0	1	0	0	1	☷ वी	1	3	5	4	13
☒ द	2	5	4	0	11	☷ वद	0	0	1	0	1
☒ द्रो	0	0	1	0	1	☷ व	0	2	33	16	51
☒ दा	0	4	0	0	4	☷ वा	0	10	9	2	21
☒ दा	0	2	20	0	22	☷ क	0	3	9	61	73
☒ दद	0	2	3	1	6	☷	0	1	0	0	1
☒ दद	2	1	2	9	14	☷ वा	0	1	3	0	4

(Contd.)

TABLE 1: FREQUENCY AND POSITIONAL DISTRIBUTION OF SIGNS

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
卐 शशा	0	0	2	0	2	ॐ नौ	0	2	3	0	5
卐 वशपञ्च	12	8	0	0	20) नौ	0	2	1	0	3
卐 शशा	0	0	3	0	3	॥ अनेजा	0	1	0	0	1
卐 दक्ष	0	0	1	0	1	॥ नीओ	0	6	2	0	8
◇ म	0	9	14	4	27	ॐ ल	0	72	61	3	136
◇ नम	0	0	0	1	1	॥ ध	0	4	49	0	53
◇ अम	0	6	1	0	7	॥ ध	0	9	0	0	9
॥ क्षम	0	10	1	0	11	॥ ट	0	4	31	0	35
◇ मय	0	1	0	0	1	॥ टप	0	1	4	1	6
◇ मत्र	1	0	0	0	1	॥ पवन	0	2	2	0	4
◇ प	1	298	62	15	376	(न	0	0	1	0	1
॥ य	0	0	4	0	4	(नु	0	1	0	0	1
॥ रा	1	0	0	0	1	(ल	0	4	9	0	13
॥ पत्र	0	1	0	0	1	॥ ने	0	2	9	2	13
॥ तत्रप	0	1	0	0	1	॥ न	0	3	6	2	11
॥ यो	0	1	0	2	3	D डु	0	0	11	0	11
॥ त्रफा	0	0	1	0	1	D डो	0	3	0	0	3
॥ त्रपत्र	0	0	0	1	1	॥ डेकुआ	0	1	0	0	1
◇ पा	0	0	0	5	5	D ड	1	15	36	17	69
◇ पा	0	1	0	1	2	॥ डी	0	0	1	0	1
◇ पा	0	0	4	7	11	॥ यद	0	0	2	0	2
॥ पमो	0	1	0	1	2	B	0	0	1	0	1
◇ पपा	0	0	1	0	1	॥ त	0	3	0	0	3
◇ त्रप	0	1	0	1	2	॥ Night 1 or New Moon	0	1	0	1	2
॥ त्रपो	0	1	0	0	1	॥ II	1	1	0	0	2
◇ त्रप	0	0	0	3	3	॥ III	0	0	1	0	1
◇ पत्रप	0	1	0	3	4	॥ VII	0	0	0	1	1
॥ क्षम	0	18	11	12	41	॥	0	0	0	1	1
॥ क्षमो	0	1	0	0	1	॥	0	1	0	0	1
॥ क्षर	0	13	2	0	15	॥	0	0	0	1	1
) न	0	17	69	2	88	॥ ख	0	6	12	9	27
) ना	0	0	1	0	1	॥ खा	0	1	0	0	1

(Contd.)

TABLES

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
ଠି	0	0	1	12	13	ଠିମିସ	0	1	0	0	1
ଠିଅର୍	0	0	4	0	4	ଠିମିର	0	1	0	0	1
ଠିପ	0	3	7	0	10	ଠିକର	0	2	0	0	2
ଠି	0	0	2	0	2	ଠିକସ	0	0	1	0	1
ଠିପା	0	5	8	0	13	ଠିକସ	0	0	1	0	1
ଠିପ	7	7	20	1	35	ଠିଶ	0	0	32	0	32
ଠିପ୍ପ	0	12	29	1	42	ଠିପ୍ପଶ	0	0	2	0	2
ଠିଗ	1	19	29	274	323	ଠିଶା	0	0	1	0	1
ଠିମି	0	2	5	0	7	ଠିଶୁ	0	1	0	0	1
ଠିମି	0	5	3	0	8	ଠିଗଦୁ	2	0	0	0	2
ଠିଗତ୍ର	0	3	2	0	5	ଠିଗଦୁ	3	0	0	0	3
ଠିଐଗ	0	0	2	1	3	ଠିଗଦୁମ	1	1	1	0	3
ଠିରୁଗ	0	1	2	0	3	ଠି	0	3	1	0	4
ଠିରୁଗୁ	0	1	2	1	4	ଠିଶଗା	0	1	0	0	1
ଠିରୁଗା	0	2	0	0	2	ଠିଶି	0	0	5	3	8
ଠିଗରା	1	65	168	2	236	ଠିଗୁଶିଠ	0	0	2	0	2
ଠିଐଗରା	0	5	0	0	5	ଠିଗୁଶିଠ	0	0	2	0	2
ଠିରପ	0	0	3	0	3	ଠିଶା	0	0	1	0	1
ଠିସ୍ତ୍ରୀ	0	0	0	1	1	ଠିଶା	0	1	2	0	3
ଠିଗୁ	0	1	2	2	5	ଠିଷମାର୍	0	1	0	0	1
ଠିରଜା	0	11	45	3	59	ଠି	0	19	29	13	61
ଠିସ	3	1	420	971	1395	ଠି	9	0	0	0	9
ଠିସା	0	20	152	5	177	ଠି	0	14	31	12	57
ଠିସି	3	4	26	2	35	ଠି	0	1	1	0	2
ଠିସେ	0	25	24	2	51	ଠି(ଠି)ରାମାଠି	0	0	0	0	1
ଠିସେଦୁସେ	2	0	0	0	2	ଠି	0	1	1	0	2
ଠିଷ	0	1	116	1	118	ଠି	0	11	6	0	17
ଠିପ୍ପା	1	1	20	0	22	ଠି	0	0	5	0	5
ଠିଷା	0	0	1	0	1	ଠି(ସୂର୍ଯ୍ୟ)	0	0	13	1	14
ଠିଅଷ	0	1	0	0	1	ଠି	0	0	1	0	1
ଠିଷି	0	1	0	0	1	ଠି(ବନ୍ଧୁ)	0	1	0	0	1
ଠିଷ୍ଟ	0	0	1	0	1	ଠି(ସ୍ତାହା)	0	1	0	0	1
						ଠି(ସ୍ତାହା)	1	2	3	1	7

(Contd.)

TABLE 1: FREQUENCY AND POSITIONAL DISTRIBUTION OF SIGNS

SIGN	SOL	INI	MED	FIN	TOT	SIGN	SOL	INI	MED	FIN	TOT
① रअउ	0	0	1	0	1	ॐ ङ	1	7	61	30	99
① रा	0	6	6	0	12	ॐ ई	2	16	74	1	93
⑤ र-त्र	0	30	72	0	102	ॐ ई	0	0	0	5	5
⑤ रत्रो	0	0	4	4	8	ॐ र	1	0	0	0	1
⑤ र-	0	65	69	0	134	ॐ र	0	2	10	1	13
⑤ रत्रो	0	0	2	1	3	ॐ र	0	0	47	1	48
⑤ र (मुय)	3	135	41	16	195	ॐ र	1	0	0	0	1
॥ॐ कजे	1	0	0	0	1	ॐ अर	1	14	11	0	26
ॐ	5	0	0	2	7	ॐ र	0	0	0	1	1
ॐ रस	0	1	1	0	2	ॐ र	0	1	0	0	1
ॐ ओ	0	3	3	1	7	ॐ र	0	4	0	0	4
ॐ ख-त्र	0	0	1	0	1	ॐ र	0	0	0	1	1
ॐ अर	0	0	1	0	1	ॐ र	0	0	1	0	1
ॐ अम्मा	1	9	3	0	13	ॐ म	0	4	3	2	9
ॐ अमउ	0	5	2	0	7	ॐ अम्मा	0	2	0	0	2
ॐ अम्मा	0	1	0	0	1	ॐ मा	1	4	0	0	5
ॐ र	0	5	8	1	14						
ॐ अर	0	0	0	1	1						
						TOT	190	3010	7196	2976	13372

NOTES:

1. Abbreviations: SOL: Solus; INI: Initial; MED: Medial; FIN: Final; TOT: Total
2. Frequency and positional distribution of signs are tabulated with reference to a line of text as the unit.

Accuracy of hieroglyph to Devanagari script transliteration is in the range of $90 \pm 5\%$.

It can be improved to $96 \pm 2\%$ through cross-checking of symbols in the ndex.

Figure – 2 Devnagari Consonants on Indus Script

Sl.n.	I.S.n.	Hierog.	Numb.	Sl.n.	I.S.n.	Hierog.	Numb.
1	342	स S	1395	25	1	ह H	134
2	99	इ I	649	26	387	रात्र Ratr	134
3	59	ब B	381	27	171	प P	132
4	267	प P	376	28	53	द्र Dr	130
5	87	आ Aa	365	29	12	हरस Haras	126
6	176	प P	355	30	347	ष Sh/Kh	118
7	328	ग G	323	31	8	हम Ham	105
8	89	ए E	314	32	51	म्म Mm	105
9	67	ज J	279	33	387	रत्र Ratr	102
10	169	ह H	240	34	149	क्ष Ksh	92
11	336	गरा Gara	236	35	97	अ/आ A/Aa	91
12	211	खा Kha	227	36	216	द D	90
13	65	बु Bu	216	37	244	ख kh	89
14	162	त्रि Tri	212	38	98	आ Aa	88
15	245	व W	207	39	287	न N	88
16	391	र R	195	40	12	हर Har	80
17	123	वा Wa	193	41	125	न N	78
18	72	भ Bh	188	41A	204	थ Th	76
19	343	सा Sa	177	42	70	छ Chh	73
20	249	व W	170	43	254	फ F	73
21	48	ओ खर O khar	168	44	121	12 12	70
22	102	ए e	151	45	112	7 7	70
23	86	अ A	149	46	104	4 4	68
24	293	ल L	136	47	95	ओ O	64
33A	402	ण N	99	48	150	क्षौ Kshou	63
				49	197	क्षौम Kshoum	60

Sl.n.	I.S.n.	Hierog.	Numb.	73	409	रं Rr	26
50	341	ण N	59	74	193	क k	25
51	194	ग G	58	Sl.n.	I.S.n.	Hierog.	Numb.
52	230	ख Kh	54	75	134	खा Kha	24
53	25	अह Ah	53	76	78	Figure	24
54	252	व W	51	77	137	त T	23
55	28	ड D	50	78	106	औ Ou	22
56	155	अउ au	49	79	190	ग G	22
57	180	च Ch	44	80	216	अद Ad	22
58	182	ग G	43	81	2	अहा Ahaa	21
59	327	प P	42	82	253	वा Wa	21
				82A	192	उ U	21
60	284	मोक्ष Moksh	41	83	41	उह Uh	20
61	173	प्प Pp	38	84	258	प्रशच Prashach	20
62	135	य Y	35	85	66	बुओ Buo	19
63	178	त्रय Tray	35	86	54	क K	19
64	296	ट T	35	87	125	न N	18
65	344	सा Saa	35	88	397	रत्र Ratr	17
66	186	व W	33	89	47	खर Khar	16
67	319	ख Kh	27	90	214	द्द Dd	16
68	18	स S	27	91	297	टप Tap	16
69	261	म M	27	92	136	यप Yap	15
70	153	ऊ U	26	93	139	ती Ti	15
71	205	श Sh	26	94	40	हव Hav	14
72	242	क K	26	95	134	ख Kh	14
				96	224	त्रद Trad	14

97	381	रव Rav	14
98	400	रं Rr	14
Sl.n.	I.S.n.	Hierog.	Numb.
99	62	बब Bb	13
100	75	मु Mu	13
101	250	वो Wo	13
102	301	ल L	13
103	302	न्न Nn	13
104	321	रं Rr	13
105	406	र्रा Rra	13
106	325	पा Pa	13
107	9	नहन Nahan	12
108	386	रा Ra	12
109	32	ऊह Uh	11
110	93	ऐ Ai	11
111	94	अय AY	11
112	174	च Ch	11
113	182	खा kha	11
114	219	दर Dar	11
115	226	दु Du	11
116	303	न्न Nn	11
117	304	ड D	11
118	63	(चित्र Fig.)	10
119	215	ड्ड Dd	10
120	217	दद Dd	10
121	323	प P	10

64A 296 ध Dh 35

125A 84 ग G 8

Sl.n. I.S.n. Hierog. Numb.

Hieroglyphs below 10

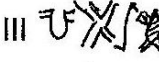








122	58	म M	9
123	374	र R	9
124	415	म	9
125	68	जो Jo	9
126	127	घ Gh	8
127	330	गौ Gou	8
128	367	ररर Rrar	8
129	247	च Ch	8
130	67	छो Chho	7
131	56	य Y	7
132	57	ज J	7
133	109	6	7
134	234	त्रयी Trayi	7

Ratio: Goddess त्रयी Fem.7 to
Masc. God त्रय (Sun-Moon-Fire) 29
= 1:4. Masc. & Fem. Names of
gods were current then, e.g. Ra
(m), Ra, Ri (f), Rav (m) Rava-
Ravi (f) and Shach (Indra) -Shachi.
Later, Ravi gets declined as
masculine and Shach disappeared.

135	398	अमू Amu	7
136	141	आती Aati	7
137	263	अम Am	7
138	329	गी Gee	7
139	384	राक्षम Raakshum	7

140	395	ओखत्रम Okhatram	7	171	161	द्वा Dwa	4
141	10	हृ Hr	6	172	221	दा Da	4
142	38	हप Hap	6	173	256	अव Aw	4
143	107	7	6	174	268	य Y	4
144	110	7	6	175	283	मपत्रप Mapatrap	4
145	160	हतश Hatash	6	176	322	अर Ar	4
146	184	अउखत्र Aukhatr	6	177	334	एगू Egu	4
147	212	अखा Akha	6	178	365	त्रि Tri (3)	4
148	214	त्रदत्र Tradatr	6	179	411	त्रर Trarr	4
149	297	टप Tap	6	180	22	त्रः Trah	3
150	6	झ Jh	5	181	29	डहड Dahad	3
151	129	Notation ओ O	5	182	108	6	3
152	228	द्द Dd	5	183	132	त T	3
153	229	क्षद Kshd	5	184	146	रत Rat	3
154	289	नौ Nou	5	185	187	नव Nav	3
155	331	गत्र Gatr	5	186	188	पा Pa	3
156	337	गौरा Goura	5	187	240	व W	3
157	340	गू Gu	5	188	259	श्श Shsh	3
158	380	रष (रख) Rakh	5	189	272	पौ Pou	3
159	404	र्र Rr	5	190	282	पत्र Patr	3
160	417	अम् Am	5	191	290	नौ Nau	3
161	35	गागह Gagah	4	192	305	डौ Dou	3
162	45	गप Gap	4	193	311	त T	3
163	69	जा Ja	4	194	332	औग Oug	3
164	80	प P	4	195	333	एग Eg	3
165	83	प P	4	196	338	रप Rap	3
166	110	7	4	197	363	गूद्र Gudr	3
167	111	सप्तरात्री Week	4	198	364	गद्रमस Gadramas	3
168	126	न N	4	199	371	एगै Egai	3
169	138	ती Ti	4	200	380	रत्र Ratr	3
170	158	अत At	4	Additional hieroglyphs			
				1	390	त्र in रत्र	134

2	387	त्र in रत्र	102
3	150	क्ष	63
4	358	श Sh	32
5	348	प्ष Ppsh	22
6	353	अव Aw	21
7	258	वप Wap	20
8	277	मपा Mapa	11
9	201	म M	9
10	56	म M	8
11	128	घा Gha	8
12	183	अउखत्र Aukhatr	6
13	55	छ Chh	4
14	256	वा Wa	4
15	46	रत Rat	3
16	11	भ Bh	2
17	241	वा Wa	1

III --||| ओ ब खी - पी मोक्षस ओ खाऊ वरुण क्लेश-मुक्तिदाता // O
Bakh! Pee Mokshas O Devourer Varun Liberator from (pain) sorrow (p.
223: 2229 10 & 20). IV. --||| बर्रास - बद्र दफ वर्षोन्मुख मेघरक्षक //
Barraas Badr Daf Rainy cloud defender (p.476: 1628 - 10 & 20). V.
--||| ख प पी आब बूस नः खाऊ पवित्र पीडद जल धूनी गणेश// Kh P
Pi Ab BuS Nah Devourer Sacred Pain-inflicting Water Incense Ganesh (p.
266 : 4269 00).














प P Hieroglyphs












3- Hieroglyph N. & Frequency 267 / 376*



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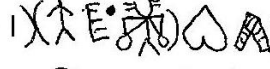
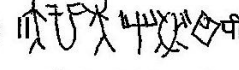
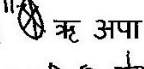
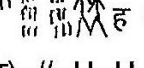

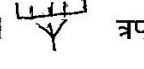
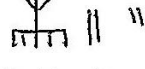

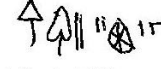


Key words: --||| दरपण दर्पण // Darpan looking glass (p. 476: 8020 - 01).
|| --||| पण अह हरस देव हर (निमित्त) तांबे के सिक्के // Pan Ha Haras copper
coins for (god) Har (Shiv) (p. 526: 2304- 00). III --||| अपै नमस जल
(देवता) को नमस्कार // Apai Namas Prostrations to (god) Water (p.527 5480 -
10 & 20). IV ||| --||| कल लखा पपी बु छगरा ए
आमक्षस ब्राह्मण इन्द्रों के इन्द्रखा तथा चंद्रदेव एवं हुंकारते शुद्ध वृषभराज हे महाऽऽक्रोशित
(शत्रुनाशहेतु) // Kal Lakha Papee Bu Chhagara E Aamaxus Devoring Indr
among Brahmin Indras, (god) Moon and bellowing Pure (god) Bull-royal, O
indignant (upon my enemies) (p. 529: 5654-00)

4. A:  176/ 355 प B:  171/132 पा C: 172/8  D:  पा
173/38  E:  165/1 पा F:  166/1 अप G:  323/10 प
H:  325/13 पा I:  326/35 प J:  327/42 पा

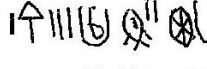
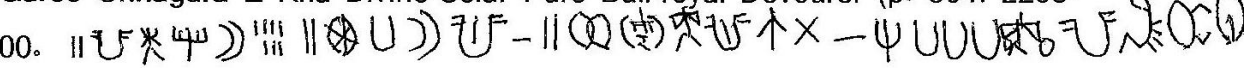
2* *Derivation* : Verbal; Exemplar: Fish बुल् (10 U बोलयति-ते) डूबना to sink.
घर= सं. घर्म; Pers. गर्म, Hin. घाम (hot); त्रिर्माक्षस सूर्य-चंद्र-शिव : liberating trine
those days Sun-Moon-Ling (movement monitor); बख Bakh = कुबेर Kuber
(Sans. बक Bak)/ वरुण खाऊ। Use of Persian prominent.







3* *Derivation* : Nounal ; Exemplar: पक्ष House-section.

4* *Derivation* : Nounal 176 - पदाङ्गुल (Foot-fingers) 323 - पत्र (Leaf) 326/ 327 - पत्र
(Leaf) / पप Pp.












Key words: I  नयंपन हरस अं प हन्न नमनशील पवित्र गण-
 देवता हर बलदा पवित्र पुरुष // Amenable Sacred people's god Har envigorating
 Sacred Person (p. 426:9211-00) II  पी ज पा हम सह पीडद जयी
 पालक चंद्रसाहित // Pee J Pa Ham Sah Pain-giver Victorious Sacred Moon
 Protector associated with (p. 417:2338-00). III  ऋ अपा आक्रामक जल (देव)
 // Ri Apaa Attacker Water (god)(p.417: 7096-00). IV  ह ह मका
 मकाई प्य ड डा महादेव महामहाकाली अतिपवित्र महानगाडाध्वनिक (हर) // H H Maka
 Maka-ee Pp D Da Great-god Mahaakaal Mahaakaali very sacred Great
 Drum-beater (Har) (p. 419:8108-00). V  अं प्य स्वस्ति ए - म्म ए बलद
 अतिपवित्र स्वस्ति हे - महाचन्द्र हे // An Pp Swasti E - Mm E Invigorating Sacred
 most Swati O - Great Moon O (p. 420:4500-10&20). VI  त्रप त्र-पवित्र
 (सूर्यचन्द्रहर) // Trap Sacred Trine (Sun-Moon-Har)(p. 406: 1382-00).
 VII  अं ग डी आ पत्र बलद बृष नगाडावादक लक्ष्मी
 अतिपवित्र त्र // An G Da Ee Aa Patra Invigorating Bull Drum-beater Lakshmi
 (Wealth-goddess) Very-sacred Trine (p.406:9073-00). VIII  =।
 नयंपन हरस अं प हन्न नमनशील पवित्र लक्ष्मी हर बलद पवित्र पुरुष // Nayo P N
 Haras An P Hann Amenable Sacred Lakshmi Har Sacred Person (p.
 559:9211-00). IX  घा ऋ आ पा खा मारक आक्रामक अतिपालक खाऊ //
 Gha Ri Aa Paa Kha Killer Attacker Very Protector Devourer (p. 560: 2130-
 00). X  भ पा हत्र हत्र ऊ भयद पालक हन्तात्र हन्ताहत्र अवश्यमेव // Bh
 Pa Hatr Hatr Hatr U Terrifying Protector Killer-trine Killer-trine surely (p.
 561:9904-00). XI  ख गरापप्पी रत्र बु
 ब व हस खाऊ बृषभराज अतिपीडद अग्नित्रय धूनी बलि एवं चंद्र // Kh Garapappi R
 Tr Bu B w Has Devourer Bull-royal Fire-trine Incense Powerful and Moon (p.
 564:2325-00).

5- Hieroglyph N. & Frequency. 328/233* U ग G





Key words: I  गरी छगरा ए खा देवसौरीय शुद्ध वृषभराज हे खाऊ //
 Garee Chhagara E Kha Divine-Solar Pure Bull-royal Devourer (p. 564: 2208-
 00). II  रा द्रडोसा हर गगग त्रिशूल - त उ साह प्रमोर्गर आ - सा नन गर आ ससपा हमस अग्नि

नगाड़ाशब्दक हर महामहादेव त्रिशूलधारी - वे निश्चय हि साह (सर्वसिद्धिदायक) (सदृश)
 प्रचंडमोर अवश्यमेव - अथकाथक वे वृषसूर्य 'सप्तपा हमस (रात्रि) पर्यंत' (सप्ताह-रक्षक) // Ra
 Dradosa Har G G G Trishool - T U Saahr Pramorarr Aa - Sa N N GaR Aa
 Saptpa Hamas Fire kettle-drum sound-making, Har great among great gods
 Trident bearing - They surely are fulfiller of all complete attainments (like) a
 mighty Peacock verily - The tireless non-tired Bull-Sun Protector for all
 seven-nights (of a week) (p. 565: 1623 - 10, 20 & 30 & 2847- 10,20 & 30).
 III   बू दफ धूनी रक्षक // Boo Daf Incense (Incense-pot-fire) Protector (p.
 476: 1269). IV   भ दफ - एग भृगु रक्षक - हे वृषभ // Bh Daf -Eg Shukra
 Defender - O Bull (p. 477: 4580 - 10 & 20). V   स रत्रि भ दफ - एग
 देव अग्नित्रय बनें रक्षक - हे वृषभ // S Ratri Bh Daf - Eg Be defender - O Bull
 (p. 477:7015 00).











6- Hieroglyph N. & Frequency 67 & 279* ज J

Key words: I   ज मह हर जय चंद्रमा तथा हर की // J Mah Har Victory of
 Moon and Har (Shiv) (p. 241: 7053-00). II   जाईरस प निश्चित्जई
 अग्निरक्षक // Jairras P Surely Victorious Fire (p.242:15.0 -00). III     
 ॠ द्रगरा ए जबुओ सूर्य नगाड़ाशब्दक वृषभराज हे जयी बुओ (गंधदेव) // Ri Dragara E
 Jabuo Sun Drum-bellowing Bull-royal O Victorious Buo (Fragrance
 god)(p.247: 2307 00). IV   पी जयस - बू ब डौस पीड़क जयी - बू
 नगाड़ाध्वनि सहित // Pee Jayas - Bu B Daus Paingiving Victorious - Bu (god
 Fragerance) with Drum-sound (p. 249: 5240 - 10 & 20).


















7- Hieroglyph N. & Frequency. 169 & 240 * ह H

Key words: I     ब सस गसखा आ ह सह देवसखा चंद्रपर्यंत // Chh





5* *Derivation: Morphological.* Exemplar: गवादिनी Manger. Trident in 'II'
 should be taken as trident-bearer exemplified classically by छत्रिणः गच्छन्ति
 (छतरियाँ जा रहीं हैं/ umbrellas are going). Harappan Tantr ह = ह्रीं classical Tantr.
 6* *Derivation: Adjectival* . Exemplar जवमत्स्य Swift Fish.







जखस प - ओ ग जख (यक्ष) पवित्र - ओ वृष Jakhas - O G Yaksh (high god)
Sacred - O Bull (p. 490:4582-10&20). IX           खा हि रात्र भ ख लस
खादक अवश्यमेव अग्नित्रय भयद खादक लसित // Kha hi Ratr Bh Kh Las Devourer
surely Fire-trine Fearsome Devourer Decorated (p. 446:4023-00).

9 - Hieroglyph N. & Frequency* 249 / 170 252 / 51 व W

Key words: I     ए ब व त्रिस हे ब (वरुण) व त्रिस (हर) // E B w Tris O
B (Varun) and Tris (Har) (p. 503: 2594-00). II      ए ब व हस दुखदा हे
ब (वरुण) व चंद्रमा // Pi E B w Has Pain-giver B (Varun) and Moon (p. 503:
4264-00). III     हुत व बुज सह हुत (अग्नि) व बुज (धूनी) साथसाथ // Hut w
Buj sah Hut (Fire)and Buj (Essence-fire) together (p. 505: 2820-00). IV     द गहर आ व र द (दाता) देवहर आ(गच्छ = आएँ) व र (सूर्य) // D Gahar aa w R(D)
(Giver) god Har A(rrive) and R (Sun) (p. 508: 4599 -10).






10 - Hieroglyph N. & Frequency* 123 / 190 253/21 वा Wa







Key words: I     लवासा बु न न स - र ए तवा लवा (पक्षीदेव) धूनी
अतिधनद सूर्य हे तवा / Lavasa Bu N N S - R E Tava Lava (bird-god) Incense-
god great-wealth-giver Sun O Fryin gpan (प.511:2405 - 10&21. II

पी आब बू वाखस पीड़ादायक आब (जल) धूनी खाऊ वरुण // Pee Aab Bu Waakhas
Pain-giving Aab (Water) Incense Varun. (p. 510: 2054-00) III      

क्षौ वा मोक्षस क्षौ वा त्रिस - डहर रौ मौक्षद वरुण मोक्ष मौक्षद वरुण त्रिअग्नि -

नागाड़ाशब्दक अत्यग्नि अत्यग्नि // Kshau Wa Mokshas Kshau Wa Triras -

Daharr Rrou Liberator Varun Liberate Liberator Varun Fire-trine Drum-
sounding Fierce Fire Fierce Fire (p. 364: 2690-01&02). IV      पण

वा भसह पणमुद्रा वरुणशुक्रसहित Pan Wa Bh Sah Copper-coin Varun and Venus
together I (p. 371: 2419 00). V:       पी आब बू वा खस

पीडद जल धूनी वात khau// Pi Ab Bu Wa Khas Pain-inflicting Water Air
Devouring. (p. 510, 2054 00) I

7* *Derivation: Nounal.* Exemplar हस्त Hand. I 8* *Derivation: Nounal.*

Exemplar: 134 खर Straw; 230 खंभा Pillar; 245 खट्वा Cot; 182 खुर्सी Cot// 9*

249 & 252 *Derivation: Nounal.* Derivation: वजन weight; 123 वंसमूल bamboo-base

11 - Hieroglyph N. & Frequency 245/207*




व

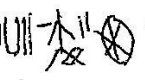

W


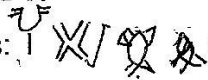
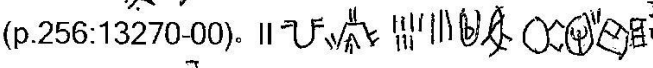

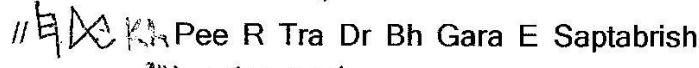
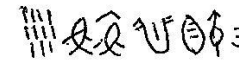
Key words: I वद्वि रत्रि हर त्रिवायु त्रिरग्नि हर // Watri Ratri Har Wind-trine Three Fires Har (492: 1121-00). II व वसी त्रिरद्रपा ब अं द्वादशयस वश में रखनेवाले वायु नगाड़ाशब्दक रक्षक त्रयग्नि सहित अं (शक्तिदा) वृहस्पति // W wasi Trirardapa B An Dwaadashayas Possessing (and commanding) Wayu together with Drum-sounding Fire-trine invigorating Brihaspati (p. 493: 4014-00). III व त्रय त्रिअग्नि हरस आपाहा वव (देव)त्रय त्रि-अग्नि हर वातशोषक महावायु // Traya Tri-Agni Haras Aapaha WW (god)-Trine Fire-trine Har Water-desiccating Great Wayu (Wind) (p. 494:2461-00) IV बुखा - आखम्मो - वसह खाऊ बु - आख म्मो (अतिखाऊ चंद्र) - वायुसहित // Bukha - Aakhammo - W Sah Devourer Bu Great Devourer Moon with Wayu (Wind) (p. 495 : 2852- 10,20,&30).




12 - Hieroglyph N. & Frequency. 391/ 195* र R 373/61 र R

Key words: I र क र रव रापा व साती सूर्य ब्राह्मण सूर्य नादक सूर्य पालक व सात्विक R K R Raw Ra Pa wa Sati Sun Brahmin Sun blaring Sun Protector Sun Penance (p. 690: 2069-00). II रात्र जत्रय त्रर हमस आक्रामकत्रयाग्नि जयीत्रय त्रयाग्नि चन्द्रः // Ri Trar Jayatray Trar Hamas Attacker Fire-trine Victorious-trine Fire-trine Moon(p. 691:1401-00). III रा त्रयी हम व सा सूर्य त्रयी (पति-पुत्र-सहिता या सुवन) चंद्र एवं तद// Ra Trayee Ham w Sa Sun-trine Moon and He (p. 691:1405-00) IV राद्रपा ब भ व त्रिस आक्रामक अग्निनागाड़ाशब्दकरक्षक सह भ (भक्षकाग्नि) व त्रिस (हर) // Ri Ra Drapa B Bh w Tris Attacker Drum-sounding Protector Fire with Bh (Devourer-Fire) with Har (p. 693:2335-00). V रि हव - आ ग सूर्य के लिए हवि - भव्य बृष// Ri hav - A G Oblation for Sun - Magnificent Bull (p. 691: 4665-10&20) . VI अं ऋ हरप्पाष स दायक आक्रामक हरप्पापति वह // An Ri Harappash He Bestower Attacker Harappa-lord He (p. 691:1178=00). VII गरा खारन हर वृषभराज खाऊ // Gara Kha Ran Har Bull-royal devouring Sun Har (p. 696:2628-00). VIII रा त्रयी हम व सा सूर्य त्रयी (पति-पुत्र-सहिता या सुवन) चंद्र एवं तद

// Ra Trayee Ham w Sa Sun-trine Moon and He (p. 691:1405-00) 

ॐ ऋ हरप्पाष स दायक आक्रामक हरप्पापति वह // An Ri Harappash He Bestower सूर्य हर
 // Attacker Harappa-lord He (p. 691:1178=00). XI  रि हव - आ ग सूर्य
 के लिए हवि - भव्य बृष// Ri hav - A G Oblation for Sun - Magnificent Bull (p.
 691: 4665-10&20). XII  रत्र द्र पा ब रनस अग्नित्रय
 नगाड़ाशब्दक पालक सह सूर्य R Dra Pa B Ranas Fire-trine Drum-sounding
 Sustainer with Sun (p. 675: 2205 00).

13 - Hieroglyphs N. & Frequency 72 & 188*  भ Bh
 Key words:  भ मौक्षस भयद मोक्षस // Bh Mokshas Rerrifying
 Liberation (p.256:13270-00). II  रत्रद्र भ गरा ए सप्त
 गस हे  पीडद रत्र नगाड़ाध्वनिक भयद ब्रिषराज सप्तवृष^ (तारामंडलीय)
 //  Pee R Tra Dr Bh Gara E Saptabrish
 III  अमू रत्रसा बु भ मका दाफ ऐसे अग्नित्रय धूनी भयद महाकाल
 रक्षा करें // Amoo Ratrasa Bu Bh Maka Daaf Such be Fire-trine Incense pain-
 giver Fire-trine Drum-beating Bull-royal O Bull-seven^ (p. 258:2446-00).
 Fearsome Mahakal Defender (p. 259:2120-00) .

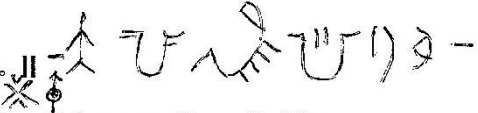
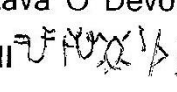
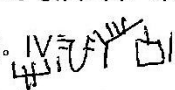
14 - Hieroglyphs N. Fequency  293/136 ल L  301/13 ल L
 Key words: I  ल हरसी ए क हमस इन्द्र देवी हरसी ब्राह्मण

11* *Derivation Verbal वे / U* . Exemplar: A woven cot. Wind-trine: Water-
 descicating (आपहा), Purifying (पवता) & Breath (प्राण)। बीजमंत्र अं का प्रयोग 'अं स्त्रीं
 अं नमः' षोढातन्त्रमे बंधूबीज स्त्रीं के साथप्रयुक्त है. मंत्र अतिगोपनीय है. भावार्थ : बलदा
 देवीषोढा बलदा नमस्कार ।




12* *Derivation Verbal रन् / A*. Exemplar: Ran (Sun) रन (सूर्य).

13* *Derivation Verbal भिद् / P*. Exemplar: Cut-fish. ^ Betelgeuse, Bellatrix
 Alnitak, Alhena, Mintaka, Saiph & Riegel.

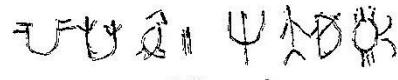

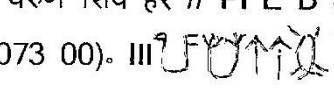
14. * *Derivation Verbal लय / A*. Exemplar: लयते घृत्पिण्डम्

हे, चंद्र! // L Harasee E K Hamas (p. 541: 2632 00).  -
 लवा सी ओ खर सह - अमोक्ष लवा देवी ओ खर सह अतिमोक्ष // Lavaa See O Khar
 Sah Goddess Lava O Devouring Fire together beyond Moksh(Key words: I:
 3108 01- 02). III  लणा जषा^{Lana Jasha S} आकर्षक यशवंत (देवी) // Attractive
 Famous (goddess) (p. 544: 1108 00). IV  लक्ष्मी गरा ए व हसा
 च लक्ष्मी बृषभराज हे वायु तथा चंद्रदेवी भी // Lakshi Gara E w Hasa Ch
 Lakhmi Bull royal O Vayu (Wind) with goddess Moon too (p. 551: 4001 00)

15 - Hieroglyphs N. & Frequency * 1/134 ह H

Key words: I  पी ज पा हम सह पीडद विष्णु पालक चंद्रसहित // Pi
 J Pa Ham Sah Pain-inflicting Vishnu Sustainer with Moon (p. 164:2647
 00). II  अं गराखा सा आवर्ष ब स बलद बृषभराज खाऊ लक्ष्मी
 वर्षपर्यन्त वरुण के संग// Power-imparting Bull-royal Lakshmi Yearlong Varun
 together (p. 165: 7224 00). III  पी गरा म्म सह पीडद बृषभराज म्म
 (चंद्र) के साथ // Pi Garaa Mm Sah Pain-inflicting Bull-royal with moon (p. 165:
 1115 00).

16 - Hieroglyphs N. & Frequency* 347/118 ष Sh

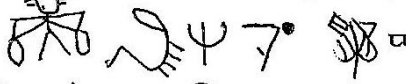
Key words: I  क डह त्रिशूल आबूष स ब्राह्मण
 नगाड़ाध्वनिकत्रिशूल (शिव) आबूषस धूनीशिवपर्यंत // K Dah Trishool Abush S
 Braahman Drum-beating-Trishool(Shiv) upto Incense (p. 665: 1060 00)
 II  पी ए ब ष हर पीडद हे वरुण शिव हर // Pi E B Sh Har Pain-
 inflicting O Varun Shiv Har (p. 665: 4073 00). III  पी ज ऊ ष
 स पीडद विष्णु निश्चित शिव सहित // Pi J OO Sh S Pain-inflicting Vishnu surely
 associated with Shiv (p. 667: 2224 00)

15 * *Derivation Nounal* . Exemplar: A man standing in *Hann pose* during and after Urination.

16 * *Derivation: Derived from a modified symbol of hieroglyph U for S to suggest a guttural sound of S.*

Conjunct Letters क्ष [=Ksh or X] and त्र [Tr], common in Devanagari Script of today are fairly common in Harappan hieroglyphs. Seemingly, the characters and nomenclature go even farther in antiquity of Vedic Period when trident came into use and *Kshodah Arna* was used for major watery arteries in Vedic literature.

16 - Hieroglyphs N. & Frequency* 162/212 त्र Tr

 प्य *घा त्र (शूल) ओ खर हरस अतिपवित्र महा
घातक त्रिशूल हे खाऊ अग्नि हर // Pp AnGha Trishool O Khar Haras Sacred-most
Killer-most Trident O Devoring Fire Har (p. 401: 9851 00)

17 - Hieroglyphs N. & Frequency* 149/92



 रणि आब म्मौक्षस रण (महानद) जल मोक्षद// Rani Aab
Mmouxus Ran (Major River) water Liberating (p. 388: 1549 00)

Table – 1 Consonants below 100

१ Sl.n. 36/S.list.n. 216/ occ. 90:  द D

Motif & word: pincers दंश bite




सरवी भ दफ p. 477, 7015 00

रवि सहित भार्गव (शुक्र) रक्षा (करें)।

SaRavi Bh Daf

(May) Venus defend with Sun.

२ Sl.n. 37/S.list.n. 244 occ. 88:  ख Kh

Motif & word: खट्वा Cot




खगराष व रा p. 489, 1337 00

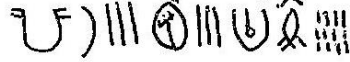
खाऊ बृषभराज व सूर्य

Kh Gara-sh w Ra

Devourer Bull-royal and Sun.

३ Sl.n. 39/S.list.n. 287/ occ.88:  न N

Motif & word: नम् IP To bend




12 बु गरा ए रत्र ए नस p. 538, 4081 00

बारह धूनी बृषराज अग्नित्रय हे गणेश

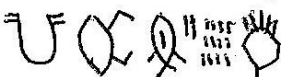
12 Bu Gara E Ratr E Nas

Twelve incenses Bull-royal Fire-

trine O Ganesh

४ Sl.n. 42/S.list.n 70/ occ. 73:  छ Chh

Motif & word: छिद् 7 UP To pierce




अमौ द्वादशी छ द्रस p.255, 2584 00

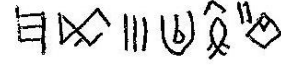
बारहवीं अमावस्या शुद्ध आदरणीय

Amou Dwadashee Chh Dras

Twelfth No-moon pure and sacred

५ Sl.n. 43/S.list.n 254/ occ. 73:  फ F

Motif & word: फंदा (Persian) Loop




पी बू गरा ए दाफ p. 513, 2583 00

पीडद धूनी बृषभराज हे रक्षक

Pee Bu Gara E Daaf

Pain-inflicting Incense Bull-royal O

Defender

६ Sl.n. 50/S.list.n 341/ occ. 59:  ण N

Motif & word: Rule -न turns into ण in a word if र precedes. रण (Gujarati)

River




गरा णप्य हरस p. 597, 4273 00

बृषभराज गणेश आतिपवित्र हर

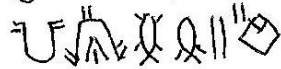
Gara Napp Haras

Bull-royal Ganesh sacred-supreme

Har

७ Sl.n. 51/S.list.n 194 / occ. 58:  ग G

Motif & word: गम् (आ) IP To come (पुरमागच्छति).




पी आबज आगस p. 453, 1014 00

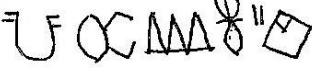
पीडद जलजाग्नि (वाष्प)

Pee Aabaj Aagas

Pain-inflicting water-generated fire.

८ Sl.n. 52/S.l.n 230 / occ.54:  ख Kh

Motif & word: खंभा Pillars




पी रत्र ख द्रस p. 483, 8119 10

पीडद अग्नित्रय खाऊ आदरणीय

Pee Ratr Kh Dras

Pain-inflicting Fire-trine Devouring
Respectable.

९ Sl.n. 54/S.l.n. 252/ occ.51:  व W

Motif & word: banded-rock-cube




त्रु व मख अ र र p. 509, 2119 01

त्रु = तृ (त्रयग्नि) तथा मख (यज्ञ)

अतिमहासूर्य

Tru w makh a R

Fire-trine and Yajna exalted great
Sun.

१० Sl.n. 57/S.l.n. 180 / occ. 44:  च Ch

Motif & word: चतुष्पदम् cattle




थ अउ खा व च प p. 444, 2495 00

रक्षक सूर्यचन्द्र खाऊ वरुण तथा पवित्र

Th au Kha W ch P

Protector surely Varun and Sacred

११ Sl.n. 58/S.l.n.182 / occ.43:  ख kh

Motif & word: खुरसी (मराठी) Chair




ख व पी द्र ब अ ऊ खा p. 445, 2826 00

खाऊ वरुण पीडद आदरणीय सह सूर्यचंद्र खाऊ

Kh w Pee Dr b A U Kha

Devouring Varun Pain-inflicting

respectable with Sun-Moon Devouring

१२ Sl.n. 62/S.l.n.135 / occ.35:  य Y


Motif & word: युग्मस्थूलकाष्ठम् Log-pair

पी बू यस p. 381, 4057 00

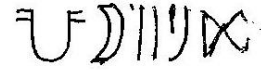
पीडद धूनी जो (हैं)

Pee Bu Yas

Pain-inflicting-incense that (is)

१३ Sl.n. 64/S.l.n. 296 / occ.35:  ट T

Motif & word: धनुटंकार Bow-twang




दवा आटस p. 547, 2122 00

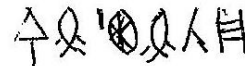
औषधिचूर्ण

Dawa Aatas

Medicinal powder

१४ Sl.n. 66/S.l.n. 186 / occ.33:  व W

Motif & word: वक्ष Chest between arms




व न ब राबखा p. 447, 3067 00

वरुणगणेश सह सूर्य(माता) सह खाऊ

W N b Ra b Kha

Varun Ganesh together joined with

Sun (mother) devover

१५ Sl.n. 67/S.l.n. 319 / occ.27:  ख Kh

Motif & word: खट्टा Sour Grapes




रत्र भ ओखरस ख क p. 558, 2378 00

त्रयाग्नि भृगु हे खाऊ, खाऊ ब्राह्मण

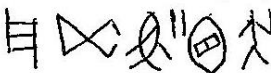
Ratr Bh Okharas Kh K

Fire-trine Venus O, devourers

Devourer Braahman

१६ Sl.n. 68/S.l.n. 18 / occ.27:  स S

Motif & word: संकल्प Vow

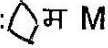


स रवि भ दफ p. 186, 7015 00

वे सूर्य भृगु रक्षक

S Ravi Bh Daf

The Sun and Venus Defender

१७ Sl.n. 69/ S.l.n. 261 / occ.27:  म M

Motif & word: मस्जु VIP-To sink:Pond




म व डा व गरा p. 515, 5078 00

चंद्र तथा डाकिनी तथा बृषभराज

M w Da w Gara

Moon and Dakini and Bull-royal

१८ Sl.n. 71/S.l.n. 205 / oc.26:  श Sh

Motif & word: शंग Horn



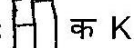
न श ओखर हमा ए ग p.462, 2395 00

गणेश शंभू ओ खाऊ अग्नि चंद्र हे बृषभ

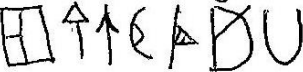
N Sh O Khar Hama e G

Ganesh Shiv O Devourer Fire O

Bull

१९ Sl.n. 72/S.l.n. 242/ occ.26:  क K

Motif & word: कुज् IP Door




ग ड ण ल अउ खा क p.488, 2169 00

बृषहुंकार शिवइन्द्रसूर्यचंद्र खाऊ ब्राह्मण

G D N L AU Kha K

Bull-bellowing Indr Soorya Chandr

Devourer Braahman

२० Sl.n. 74/S.l.n. 193 / occ.25:  क K

Motif and word कंचुकी Bressiers

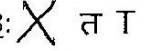


अष्टकस प - एग p. 452, 4369 10-20

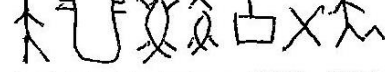
पवित्र अष्टक (योग) - हे बृषभ

Ashtakas P - Eg

Sacred Yog - O Bull

२१ Sl.n. 77/S.l.n. 137 / occ.23:  त T

Motif & word: तर्क Cross-examination




ऊह त व बू जस: p.383, 2818 10

लक्ष्मी-रक्षा तथा धूनीक्लेश

Uh T w Bu jasad

Protection Laxmi and Incense hurting

२२ Sl.n. 77/S.l.n. 137 / occ.22:  ग G

Motif & word: गुसि Fence

Same as 18


श व ओ खर हमा ए ग p. 449, 2395 00

शंभु वरुण हे खाऊ अग्नि चंद्र हे वृषभ

Sh V Okhar Moon O Bull

Shambhu Varun O Devourer Fire O

Bull

२३ Sl.n. 86/S.l.n. 54 / occ.19:  क K

Motif & word: कीट insect



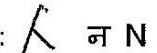
घ कगण अखा p.214, 4227 00

घातक ब्राह्मणगण खाऊ सूर्य

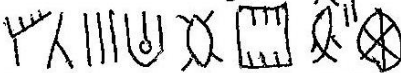
Gh Kagan Akha

Killer Braahman community and Sun

Devourer

२४ Sl.n. 87/S.l.n. 125/ occ.18:  न N

Motif & word: नृत IV P To Dance




ऊ बूख म गरा ए न: p. 372, 4275 00

सूर्य धूनीखाऊ चंद्र त्रिषभराज हे गणेश

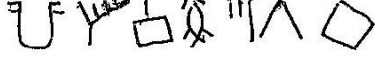
Ri Bukh M Gara E Nah

Sun Incense Devourer Moon Bull-royal

O Ganesh

२५ Sl.n. 95/S.l.n. 134/ occ.14:  ख Kh


Motif & word: खर (हिन्दी) Straw



मख अड़ (ऐ) बू व हस p. 380, 5090 00

यज्ञ हे धूनी तथा चंद्र

Yagya O Incense and Moon

२६ Sl.n. 102/S.l.n. 301/ occ.13:  ले L

Motif & word: लय IA(लयतेघृतम्) To Move




खलसी रत्रपा ब म्मह p. 545 2599 00

इन्द्र खाऊ अग्नित्रयपालक सहअतिम्मा: (चंद्र)

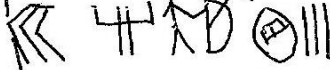
Khalasi Ratrapa b Mmah

Devourer Indr Fire-trine protector with

Moon-exalted

२७ Sl.n. 112/S.l.n.174/ occ.11:  च Ch


Motif & word: छतूरात्रि Four nights



ए रब डह च चा p. 421, 2666 00

हे मालिक ड: (शिव) तथा शिवानी

O Master Shiv and Shivani

२८ Sl.n. 117/S.l.n.304/ occ.11:  ड D

Motif & word: नगाड़ा Drum




जखस डाs p. 553, 4585 10

यक्ष शिवानी-अति

Jakhas Daaa

Yaksh Shivani-exalted

२९ Sl.n. 121/S.l.n.323/ occ.10:  प P

Motif & word: पत्र Leaf




पवसी मौक्षस p. 559, 3094 00

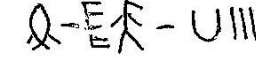
पवित्रस्थलवासी मोक्षप्राप्त

Pavasi Mouxas

Pious-Place dweller Moksh-attained

३० Sl.n. 150/S.l.n.6 occ.11:  झ Jh

Motif & word: झट Fused-lock-man




ब - झप - एग p. 169, 4588-10-20-30

सह - झप (पवित्रझटी) - हे बृषभ

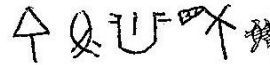
B - Jhap - EG

With - Sacred Jhapi (Fused-lock) - O

Bull

३१ Sl.n. 164/S.l.n.80 occ. 4:  प P

Motif & word: पलाय I A To fly




पअतश सा भ खा p. 265, 1431 00

पवित्र अग्निसमान भृगु खाऊ

P Atash sa Bh Kha

Sacred Fire-like Venus Devour

३२ Sl.n. 165/S.l.n.83 occ.4:  प P

Motif & word: पलाय I A To fly




प न मक्षर र p. 266, 2422 ००

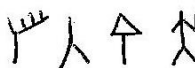
पवित्र गणेश क्रोधित अग्नि सूर्य

P N Makshar R

Sacred Ganesh Angry Fire Sun

३३ Sl.n. 168/S.l.n.126 occ.4:  न N

Motif & word: नृत् IVP To dance




सखा नह p. 374, 1410 00

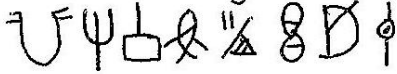
सखा नः (हमारे मित्र)

Sakha Nah

Our friend

३४ Sl.n. 268/S.I.n.83 occ.4:  य Y

Motif & word: युग्म Pair




अम्मा डायणी भ ब त्रिशूलस p.531,3031

डाइनमाता भयद सह हर

Amma Daayani bh ba trishoolas

Mother Daain fearsome with Har

३५ Sl.n. 183/S.I.n.132 occ.3:  त T

Motif & word: तरंग wave




क्षत सो रत्र यस p. 379, 3234 20

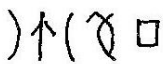
घायल वह अग्नित्रय यश

Kshat So Ratr yas

Injured he Fire-trine credit

३६ Sl.n. 187/S.I.n.240 occ.3:  व W

Motif & word: वेश्मन् Room



वन्न न अउ न p. 487, 1471 11


वरद गणेश गणेश सूर्य चन्द्र गणेश

Wann N AU N

Boon-giver Ganesh Ganesh Sun-

Moon Ganesh

Additional Hieroglyphs

I S.I.n. 389 occ.134:  त्र Tr

Motif & word: त्र Crooked trident




रत्रर नः रणस p. 687, 3365 00

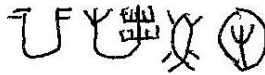
हमारे अग्नित्रय योद्धा

Ratrarr Nah Ranas

Our Fire-trine Warriors

II S.I.n. 387 occ.102:  त्र Tr

Motif & word: त्र straight trident




रत्र जप्पस p. 682, 2272 00

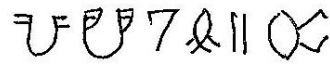
अग्नित्रय पालक

Ratr Jappsh

Fire-trine Protector

III S.I.n. 358 occ.3 2:  श Sh

Motif & word: श कार्णव्य (Palatal)




द्र आब घशस p.671, 3161 00

आदरायीय जल मारक

Dr Aab Ghashas

Revered Water Killer

IV S.I.n. 201 occ.9:  म M

Motif & word: मंदिर House




पी आक्षमसा त्रयाग्नि p.458, 2103 00

पीडद क्षगतचंद्र अग्नित्रय

Pee Aakshamasaa Trayaagni

Pain-inflicting Moon-waning Fire-trine

V S.I.n. 56 occ.8:  म M

Motif & word: मास[2पूर्णचतूरात्रि]Month



कगरा म जखस - ए ग p. 215, 4345

ब्राह्मण बृषभराज मारक यक्ष - हे बृषभ


Kagara M Jakhas - E G

Braahman Bull-royal Marak (killer)

Yaksh

Note:

The hieroglyph here depicts two full-moon chaturaatris (चतूरात्रि) covering a lunar month between two full-moons in Shuklaadi system of counting months.

VI S.I.n. 55 occ. 4:  छ Chh

Motif & word: छिद् VII UP To pierce




घ छगण अखा p. 214, .227 00

घातक उपला संपूर्ण

Gh Chhagan akha

Killer Chhagan (Dried cow dung disk) complete.

VII S.I.n. 11 occ. 2:  भ Bh

Motif & word: भृत Hired man



भय त्रह त्रह ऊ p. 174, 9904 00

भयद पवित्र महाअग्नि-त्रय सूर्य


































Bhap Trah Trah U

Fearsome Sacred Fire-trine great

Table - 2

देवनागरी लिपि एवं चित्रलिपी संख्या

Devanaagari Script and Hieroglyph-numbers

क [K]	IS n. 54 (19)		193 (25)		242 (26)		= 70				
ख [Kh]	49 (2)		134 (14)		244 (89)		230 (54)		319 (27)		= 187
ग [G]	84 (8)		182 (43)		190 (22)		194 (58)		328 (323)		= 454
घ [Gh]	127 (50)										= 50
च [Ch]	174 (11)		180 (47)		247 (8)						= 62
छ [Chh]	55 (4)		70 (73)								= 77
ज [J]	67 (279),		57 (7)								= 74
झ [Jh]	6 (5)										= 5
ट [T]	296 (35)										= 35
ड [D]	304 (11),		307 (69)								= 80
ण [N]	341		(59),	402 (99)							= 158
त [T]	137 (23)		133 (3)		311 (3)						= 29
थ [Th]	204 (76)										= 76
द [D]	216 (90)										= 90
ध [Dh]	294 (35)										= 35

न [N]	125 (18) 人	126 (4) 人	287 (78))	= 100	
प [P]	80 (4) 83 (4) 83 (4)		176 (355) 176 (355)		
	267 (376) 267 (376)	323 (10) 323 (10)	326 (42) 326 (42)	= 791	
फ [F]	254 (73) 254 (73)			= 73	
ब [B]	59 (381) 59 (381)			= 381	
भ [Bh]	11 (2) 11 (2)	72 (188) 72 (188)	7 (8) 7 (8)	= 190	
म [M]	56 (8) 56 (8)	58 (7) 58 (7)	201 (9) 201 (9)	261 (77) 261 (77)	4158 (9)=110
य [Y]		135 (35) 135 (35)	156 (7) 156 (7)	268 (4) 268 (4)	= 46
र [R]	373 (61) 373 (61)	374 (9) 374 (9)	391 (195) 391 (195)		= 265
ल [L]	293 (136) 293 (136)	301 (13) 301 (13)			= 149
व [W]	186 (33) 186 (33)	245 (207) 245 (207)	249 (170) 249 (170)		
	252 (51) 252 (51)	Also in 11 वा वा (193)			= 461
श [Sh]	205 (26) 205 (26)	358 (32) 358 (32)			= 58
ष [Sh]	347 (118) 347 (118)				= 118
स [S]	18 (27) 18 (27)	342 (1395) 342 (1395)			= 1422
ह [H]	1(134) 1(134)	169 (240) 169 (240)			= 303
क्ष [X]	149 (92) 149 (92)	150 (63) 150 (63)	(दृष्ट) (दृष्ट)		= 155
त्र [Tr]	in 390 (134) in 390 (134)	in 387 (102) in 387 (102)	Also in 17		= 236