

To Extraterrestrials (= ETs) and to some Earthlings the learning of languages is a matter of historical insight. Normally, human beings are glottohistorically blind (Indian Brahmins, Gurus, and Divine Reincarnations included).

Sumerologists know that originally the picture of a mons veneris  expressed inter alia the term *m u n u s* = 'woman'. This word stems from Lowland-Sumerian **guniṣ*

which regularly renders Highland **gāpiṣ* (perfect Aryan-A word). Aryan-B had **gēniṣ* (= IE *gʷēnis*) which under Tegner's Law became Sanskrit *džāniḥ* = *jāniḥ* 'woman'.

From an Indo-Iranian language-whirlpool the Akkadians received their *sinniṣ-tu* 'woman' (which wandered into other Semitic languages) by adding the female gender suffix *-t/tu*. The Akkadians likewise denoted their woman-word by means of the mons veneris glyph, .

As to Lowld.-Sum. *m-* in *munus* from earlier *g-* cf. e.g. Sum. *im* 'wind' from previous **ig* = Maya *ik* 'wind'.

What matters is that said proto-Sum. vulva-glyph was later, with many others, turned by 90 degrees = .

This turning by 90 degrees affects also a number of Indus Script glyphs.

The Paśu-Pati-Seal impression (see picture at the right side of this page) has in its legend on top two similar triangle-glyphs:  . Please turn them by 90 degrees and you obtain the original view of a headless body with two marching legs annexed .

The Indus People assigned *cara/cala* = moving, walking, to this glyph as main value, also, via rebus, to cases of homonymy. So for instance the term 'evil-walker/evil-doer' = Sanskrit *dus-kara* is written  . The Greek *dys-kolos* 'difficult' is somewhat related. IE *dus-* 'evil' enters the Indus series *das-*, *dus*, *dis* =  cf. *ksa-*, *ksu-*, *ksi-*  and many similarly structured phonetic syllables.

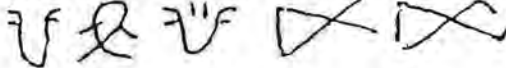
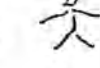
Tegner's Law applies also to Sanskrit and Indus *cara/cala*.

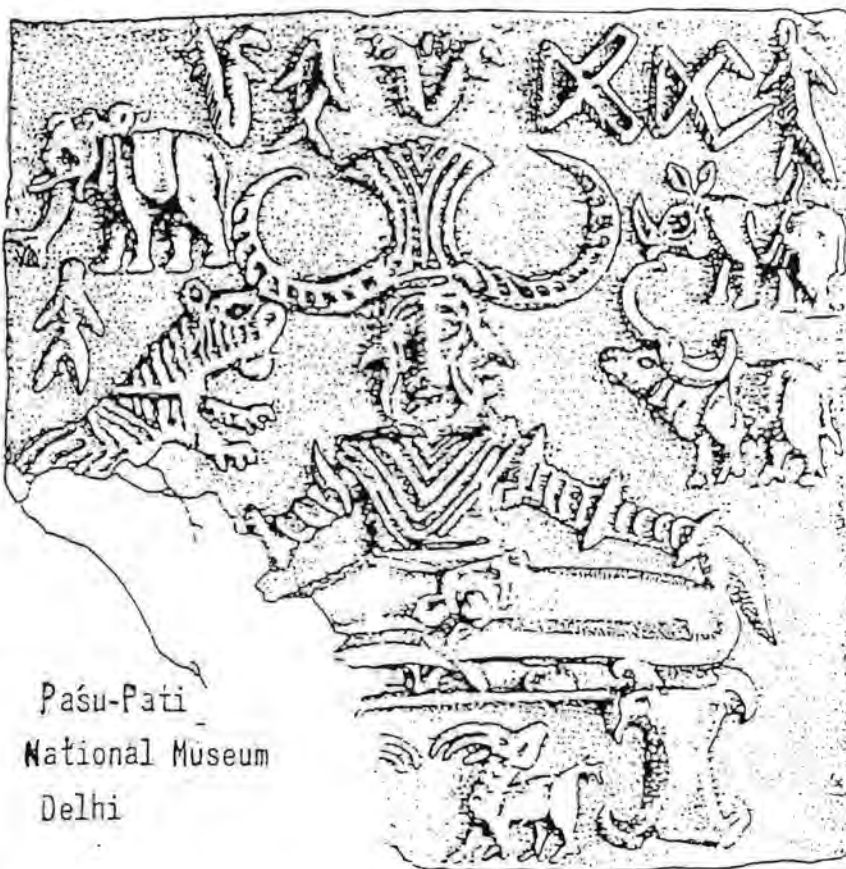
Kurt Schildmann
President SDL
1994

Indus Script Deciphering

All Not. Moving's-Moving's Lord

vi-ṣi-va.a-cara carana PĀTI

  ^{-a.a.}
sandhi



Paśu-Pati
National Museum
Delhi

SDL

Studiengemeinschaft
Deutscher Linguisten 1956
Weissdornweg 91
D-53177 Bonn-Bad Godesberg

is
This clarified by looking at Sanskrit *kara-/kala-* from IE (Indo-European) *kʷelo-* and Sanskrit *cara-/cala-* = IE *kʷelo*. Many terrestrial dialects change *ke-* into *če-*, look at Italic **kesare* = *česare/cesare/tshesare*, while German retained the archaic *kaiser*. A culmination is Greek *te* from IE *kʷe* (via *tš*). Such secondary *t-* appears

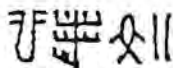
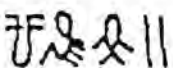
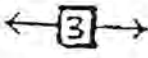
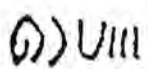
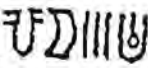
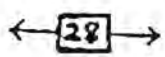
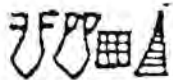
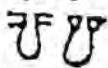
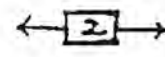
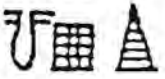
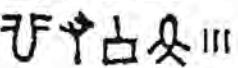
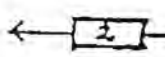
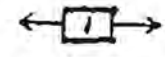
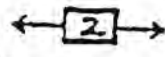
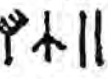
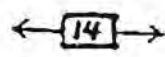
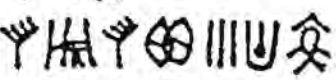
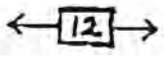
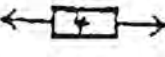
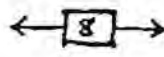
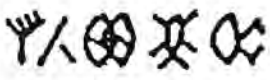
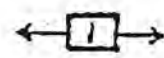
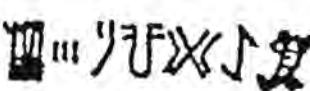
also in certain strata of Sumerian. More information in my HGS/Historical Grammar of Sumerian, 1964 ff.

Please note, furthermore, that the Indus scribes applied the Sanskrit sandhi rules, i.e., the merging of a final vowel with the initial vowel of the following word., see *-a.a-* above.

10.03.2000

Indus Script Deciphering

Table A + B of Asko Parpola's 1975 survey of Copper Tablets = animal pictures and legends, essential for deciphering.

		COPPER TABLETS		A
(1)				
(2)				
(3)				
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Indus Script Deciphering

Table A + B of Asko Parpola's 1975 survey of Copper Tablets = animal pictures and legends, essential for deciphering.

B

(17)		← 7 →	○ 𑀩 𑀭 𑀮 𑀯 𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽 𑀾 𑀿 𑁀 𑁁 𑁂 𑁃 𑁄 𑁅 𑁆 𑁇 𑁈 𑁉 𑁊 𑁋 𑁌 𑁍 𑁎 𑁏 𑁐 𑁑 𑁒 𑁓 𑁔 𑁕 𑁖 𑁗 𑁘 𑁙 𑁚 𑁛 𑁜 𑁝 𑁞 𑁟 𑁠 𑁡 𑁢 𑁣 𑁤 𑁥 𑁦 𑁧 𑁨 𑁩 𑁪 𑁫 𑁬 𑁭 𑁮 𑁯 𑁰 𑁱 𑁲 𑁳 𑁴 𑁵 𑁶 𑁷 𑁸 𑁹 𑁺 𑁻 𑁼 𑁽 𑁾 𑁿 𑂀 𑂁 𑂂 𑂃 𑂄 𑂅 𑂆 𑂇 𑂈 𑂉 𑂊 𑂋 𑂌 𑂍 𑂎 𑂏 𑂐 𑂑 𑂒 𑂓 𑂔 𑂕 𑂖 𑂗 𑂘 𑂙 𑂚 𑂛 𑂜 𑂝 𑂞 𑂟 𑂠 𑂡 𑂢 𑂣 𑂤 𑂥 𑂦 𑂧 𑂨 𑂩 𑂪 𑂫 𑂬 𑂭 𑂮 𑂯 𑂰 𑂱 𑂲 𑂳 𑂴 𑂵 𑂶 𑂷 𑂸 𑂹 𑂺 𑂻 𑂼 𑂽 𑂾 𑂿 𑃀 𑃁 𑃂 𑃃 𑃄 𑃅 𑃆 𑃇 𑃈 𑃉 𑃊 𑃋 𑃌 𑃍 𑃎 𑃏 𑃐 𑃑 𑃒 𑃓 𑃔 𑃕 𑃖 𑃗 𑃘 𑃙 𑃚 𑃛 𑃜 𑃝 𑃞 𑃟 𑃠 𑃡 𑃢 𑃣 𑃤 𑃥 𑃦 𑃧 𑃨 𑃩 𑃪 𑃫 𑃬 𑃭 𑃮 𑃯 𑃰 𑃱 𑃲 𑃳 𑃴 𑃵 𑃶 𑃷 𑃸 𑃹 𑃺 𑃻 𑃼 𑃽 𑃾 𑃿 𑄀 𑄁 𑄂 𑄃 𑄄 𑄅 𑄆 𑄇 𑄈 𑄉 𑄊 𑄋 𑄌 𑄍 𑄎 𑄏 𑄐 𑄑 𑄒 𑄓 𑄔 𑄕 𑄖 𑄗 𑄘 𑄙 𑄚 𑄛 𑄜 𑄝 𑄞 𑄟 𑄠 𑄡 𑄢 𑄣 𑄤 𑄥 𑄦 𑄧 𑄨 𑄩 𑄪 𑄫 𑄬 𑄭 𑄮 𑄯 𑄰 𑄱 𑄲 𑄳 𑄴 𑄵 𑄶 𑄷 𑄸 𑄹 𑄺 𑄻 𑄼 𑄽 𑄾 𑄿 𑅀 𑅁 𑅂 𑅃 𑅄 𑅅 𑅆 𑅇 𑅈 𑅉 𑅊 𑅋 𑅌 𑅍 𑅎 𑅏 𑅐 𑅑 𑅒 𑅓 𑅔 𑅕 𑅖 𑅗 𑅘 𑅙 𑅚 𑅛 𑅜 𑅝 𑅞 𑅟 𑅠 𑅡 𑅢 𑅣 𑅤 𑅥 𑅦 𑅧 𑅨 𑅩 𑅪 𑅫 𑅬 𑅭 𑅮 𑅯 𑅰 𑅱 𑅲 𑅳 𑅴 𑅵 𑅶 𑅷 𑅸 𑅹 𑅺 𑅻 𑅼 𑅽 𑅾 𑅿 𑆀 𑆁 𑆂 𑆃 𑆄 𑆅 𑆆 𑆇 𑆈 𑆉 𑆊 𑆋 𑆌 𑆍 𑆎 𑆏 𑆐 𑆑 𑆒 𑆓 𑆔 𑆕 𑆖 𑆗 𑆘 𑆙 𑆚 𑆛 𑆜 𑆝 𑆞 𑆟 𑆠 𑆡 𑆢 𑆣 𑆤 𑆥 𑆦 𑆧 𑆨 𑆩 𑆪 𑆫 𑆬 𑆭 𑆮 𑆯 𑆰 𑆱 𑆲 𑆳 𑆴 𑆵 𑆶 𑆷 𑆸 𑆹 𑆺 𑆻 𑆼 𑆽 𑆾 𑆿 𑇀 𑇁 𑇂 𑇃 𑇄 𑇅 𑇆 𑇇 𑇈 𑇉 𑇊 𑇋 𑇌 𑇍 𑇎 𑇏 𑇐 𑇑 𑇒 𑇓 𑇔 𑇕 𑇖 𑇗 𑇘 𑇙 𑇚 𑇛 𑇜 𑇝 𑇞 𑇟 𑇠 𑇡 𑇢 𑇣 𑇤 𑇥 𑇦 𑇧 𑇨 𑇩 𑇪 𑇫 𑇬 𑇭 𑇮 𑇯 𑇰 𑇱 𑇲 𑇳 𑇴 𑇵 𑇶 𑇷 𑇸 𑇹 𑇺 𑇻 𑇼 𑇽 𑇾 𑇿 𑈀 𑈁 𑈂 𑈃 𑈄 𑈅 𑈆 𑈇 𑈈 𑈉 𑈊 𑈋 𑈌 𑈍 𑈎 𑈏 𑈐 𑈑 𑈒 𑈓 𑈔 𑈕 𑈖 𑈗 𑈘 𑈙 𑈚 𑈛 𑈜 𑈝 𑈞 𑈟 𑈠 𑈡 𑈢 𑈣 𑈤 𑈥 𑈦 𑈧 𑈨 𑈩 𑈪 𑈫 𑈬 𑈭 𑈮 𑈯 𑈰 𑈱 𑈲 𑈳 𑈴 𑈵 𑈶 𑈷 𑈸 𑈹 𑈺 𑈻 𑈼 𑈽 𑈾 𑈿 𑉀 𑉁 𑉂 𑉃 𑉄 𑉅 𑉆 𑉇 𑉈 𑉉 𑉊 𑉋 𑉌 𑉍 𑉎 𑉏 𑉐 𑉑 𑉒 𑉓 𑉔 𑉕 𑉖 𑉗 𑉘 𑉙 𑉚 𑉛 𑉜 𑉝 𑉞 𑉟 𑉠 𑉡 𑉢 𑉣 𑉤 𑉥 𑉦 𑉧 𑉨 𑉩 𑉪 𑉫 𑉬 𑉭 𑉮 𑉯 𑉰 𑉱 𑉲 𑉳 𑉴 𑉵 𑉶 𑉷 𑉸 𑉹 𑉺 𑉻 𑉼 𑉽 𑉾 𑉿 𑊀 𑊁 𑊂 𑊃 𑊄 𑊅 𑊆 𑊇 𑊈 𑊉 𑊊 𑊋 𑊌 𑊍 𑊎 𑊏 𑊐 𑊑 𑊒 𑊓 𑊔 𑊕 𑊖 𑊗 𑊘 𑊙 𑊚 𑊛 𑊜 𑊝 𑊞 𑊟 𑊠 𑊡 𑊢 𑊣 𑊤 𑊥 𑊦 𑊧 𑊨 𑊩 𑊪 𑊫 𑊬 𑊭 𑊮 𑊯 𑊰 𑊱 𑊲 𑊳 𑊴 𑊵 𑊶 𑊷 𑊸 𑊹 𑊺 𑊻 𑊼 𑊽 𑊾 𑊿 𑋀 𑋁 𑋂 𑋃 𑋄 𑋅 𑋆 𑋇 𑋈 𑋉 𑋊 𑋋 𑋌 𑋍 𑋎 𑋏 𑋐 𑋑 𑋒 𑋓 𑋔 𑋕 𑋖 𑋗 𑋘 𑋙 𑋚 𑋛 𑋜 𑋝 𑋞 𑋟 𑋠 𑋡 𑋢 𑋣 𑋤 𑋥 𑋦 𑋧 𑋨 𑋩 𑋪 𑋫 𑋬 𑋭 𑋮 𑋯 𑋰 𑋱 𑋲 𑋳 𑋴 𑋵 𑋶 𑋷 𑋸 𑋹 𑋺 𑋻 𑋼 𑋽 𑋾 𑋿 𑌀 𑌁 𑌂 𑌃 𑌄 𑌅 𑌆 𑌇 𑌈 𑌉 𑌊 𑌋 𑌌 𑌍 𑌎 𑌏 𑌐 𑌑 𑌒 𑌓 𑌔 𑌕 𑌖 𑌗 𑌘 𑌙 𑌚 𑌛 𑌜 𑌝 𑌞 𑌟 𑌠 𑌡 𑌢 𑌣 𑌤 𑌥 𑌦 𑌧 𑌨 𑌩 𑌪 𑌫 𑌬 𑌭 𑌮 𑌯 𑌰 𑌱 𑌲 𑌳 𑌴 𑌵 𑌶 𑌷 𑌸 𑌹 𑌺 𑌻 𑌼 𑌽 𑌾 𑌿 𑍀 𑍁 𑍂 𑍃 𑍄 𑍅 𑍆 𑍇 𑍈 𑍉 𑍊 𑍋 𑍌 𑍍 𑍎 𑍏 𑍐 𑍑 𑍒 𑍓 𑍔 𑍕 𑍖 𑍗 𑍘 𑍙 𑍚 𑍛 𑍜 𑍝 𑍞 𑍟 𑍠 𑍡 𑍢 𑍣 𑍤 𑍥 𑍦 𑍧 𑍨 𑍩 𑍪 𑍫 𑍬 𑍭 𑍮 𑍯 𑍰 𑍱 𑍲 𑍳 𑍴 𑍵 𑍶 𑍷 𑍸 𑍹 𑍺 𑍻 𑍼 𑍽 𑍾 𑍿 𑎀 𑎁 𑎂 𑎃 𑎄 𑎅 𑎆 𑎇 𑎈 𑎉 𑎊 𑎋 𑎌 𑎍 𑎎 𑎏 𑎐 𑎑 𑎒 𑎓 𑎔 𑎕 𑎖 𑎗 𑎘 𑎙 𑎚 𑎛 𑎜 𑎝 𑎞 𑎟 𑎠 𑎡 𑎢 𑎣 𑎤 𑎥 𑎦 𑎧 𑎨 𑎩 𑎪 𑎫 𑎬 𑎭 𑎮 𑎯 𑎰 𑎱 𑎲 𑎳 𑎴 𑎵 𑎶 𑎷 𑎸 𑎹 𑎺 𑎻 𑎼 𑎽 𑎾 𑎿 𑏀 𑏁 𑏂 𑏃 𑏄 𑏅 𑏆 𑏇 𑏈 𑏉 𑏊 𑏋 𑏌 𑏍 𑏎 𑏏 𑏐 𑏑 𑏒 𑏓 𑏔 𑏕 𑏖 𑏗 𑏘 𑏙 𑏚 𑏛 𑏜 𑏝 𑏞 𑏟 𑏠 𑏡 𑏢 𑏣 𑏤 𑏥 𑏦 𑏧 𑏨 𑏩 𑏪 𑏫 𑏬 𑏭 𑏮 𑏯 𑏰 𑏱 𑏲 𑏳 𑏴 𑏵 𑏶 𑏷 𑏸 𑏹 𑏺 𑏻 𑏼 𑏽 𑏾 𑏿 𑐀 𑐁 𑐂 𑐃 𑐄 𑐅 𑐆 𑐇 𑐈 𑐉 𑐊 𑐋 𑐌 𑐍 𑐎 𑐏 𑐐 𑐑 𑐒 𑐓 𑐔 𑐕 𑐖 𑐗 𑐘 𑐙 𑐚 𑐛 𑐜 𑐝 𑐞 𑐟 𑐠 𑐡 𑐢 𑐣 𑐤 𑐥 𑐦 𑐧 𑐨 𑐩 𑐪 𑐫 𑐬 𑐭 𑐮 𑐯 𑐰 𑐱 𑐲 𑐳 𑐴 𑐵 𑐶 𑐷 𑐸 𑐹 𑐺 𑐻 𑐼 𑐽 𑐾 𑐿 𑑀 𑑁 𑑂 𑑃 𑑄 𑑅 𑑆 𑑇 𑑈 𑑉 𑑊 𑑋 𑑌 𑑍 𑑎 𑑏 𑑐 𑑑 𑑒 𑑓 𑑔 𑑕 𑑖 𑑗 𑑘 𑑙 𑑚 𑑛 𑑜 𑑝 𑑞 𑑟 𑑠 𑑡 𑑢 𑑣 𑑤 𑑥 𑑦 𑑧 𑑨 𑑩 𑑪 𑑫 𑑬 𑑭 𑑮 𑑯 𑑰 𑑱 𑑲 𑑳 𑑴 𑑵 𑑶 𑑷 𑑸 𑑹 𑑺 𑑻 𑑼 𑑽 𑑾 𑑿 𑒀 𑒁 𑒂 𑒃 𑒄 𑒅 𑒆 𑒇 𑒈 𑒉 𑒊 𑒋 𑒌 𑒍 𑒎 𑒏 𑒐 𑒑 𑒒 𑒓 𑒔 𑒕 𑒖 𑒗 𑒘 𑒙 𑒚 𑒛 𑒜 𑒝 𑒞 𑒟 𑒠 𑒡 𑒢 𑒣 𑒤 𑒥 𑒦 𑒧 𑒨 𑒩 𑒪 𑒫 𑒬 𑒭 𑒮 𑒯 𑒰 𑒱 𑒲 𑒳 𑒴 𑒵 𑒶 𑒷 𑒸 𑒹 𑒺 𑒻 𑒼 𑒽 𑒾 𑒿 𑓀 𑓁 𑓂 𑓃 𑓄 𑓅 𑓆 𑓇 𑓈 𑓉 𑓊 𑓋 𑓌 𑓍 𑓎 𑓏 𑓐 𑓑 𑓒 𑓓 𑓔 𑓕 𑓖 𑓗 𑓘 𑓙 𑓚 𑓛 𑓜 𑓝 𑓞 𑓟 𑓠 𑓡 𑓢 𑓣 𑓤 𑓥 𑓦 𑓧 𑓨 𑓩 𑓪 𑓫 𑓬 𑓭 𑓮 𑓯 𑓰 𑓱 𑓲 𑓳 𑓴 𑓵 𑓶 𑓷 𑓸 𑓹 𑓺 𑓻 𑓼 𑓽 𑓾 𑓿 𑔀 𑔁 𑔂 𑔃 𑔄 𑔅 𑔆 𑔇 𑔈 𑔉 𑔊 𑔋 𑔌 𑔍 𑔎 𑔏 𑔐 𑔑 𑔒 𑔓 𑔔 𑔕 𑔖 𑔗 𑔘 𑔙 𑔚 𑔛 𑔜 𑔝 𑔞 𑔟 𑔠 𑔡 𑔢 𑔣 𑔤 𑔥 𑔦 𑔧 𑔨 𑔩 𑔪 𑔫 𑔬 𑔭 𑔮 𑔯 𑔰 𑔱 𑔲 𑔳 𑔴 𑔵 𑔶 𑔷 𑔸 𑔹 𑔺 𑔻 𑔼 𑔽 𑔾 𑔿 𑕀 𑕁 𑕂 𑕃 𑕄 𑕅 𑕆 𑕇 𑕈 𑕉 𑕊 𑕋 𑕌 𑕍 𑕎 𑕏 𑕐 𑕑 𑕒 𑕓 𑕔 𑕕 𑕖 𑕗 𑕘 𑕙 𑕚 𑕛 𑕜 𑕝 𑕞 𑕟 𑕠 𑕡 𑕢 𑕣 𑕤 𑕥 𑕦 𑕧 𑕨 𑕩 𑕪 𑕫 𑕬 𑕭 𑕮 𑕯 𑕰 𑕱 𑕲 𑕳 𑕴 𑕵 𑕶 𑕷 𑕸 𑕹 𑕺 𑕻 𑕼 𑕽 𑕾 𑕿 𑖀 𑖁 𑖂 𑖃 𑖄 𑖅 𑖆 𑖇 𑖈 𑖉 𑖊 𑖋 𑖌 𑖍 𑖎 𑖏 𑖐 𑖑 𑖒 𑖓 𑖔 𑖕 𑖖 𑖗 𑖘 𑖙 𑖚 𑖛 𑖜 𑖝 𑖞 𑖟 𑖠 𑖡 𑖢 𑖣 𑖤 𑖥 𑖦 𑖧 𑖨 𑖩 𑖪 𑖫 𑖬 𑖭 𑖮 𑖯 𑖰 𑖱 𑖲 𑖳 𑖴 𑖵 𑖶 𑖷 𑖸 𑖹 𑖺 𑖻 𑖼 𑖽 𑖾 𑖿 𑗀 𑗁 𑗂 𑗃 𑗄 𑗅 𑗆 𑗇 𑗈 𑗉 𑗊 𑗋 𑗌 𑗍 𑗎 𑗏 𑗐 𑗑 𑗒 𑗓 𑗔 𑗕 𑗖 𑗗 𑗘 𑗙 𑗚 𑗛 𑗜 𑗝 𑗞 𑗟 𑗠 𑗡 𑗢 𑗣 𑗤 𑗥 𑗦 𑗧 𑗨 𑗩 𑗪 𑗫 𑗬 𑗭 𑗮 𑗯 𑗰 𑗱 𑗲 𑗳 𑗴 𑗵 𑗶 𑗷 𑗸 𑗹 𑗺 𑗻 𑗼 𑗽 𑗾 𑗿 𑘀 𑘁 𑘂 𑘃 𑘄 𑘅 𑘆 𑘇 𑘈 𑘉 𑘊 𑘋 𑘌 𑘍 𑘎 𑘏 𑘐 𑘑 𑘒 𑘓 𑘔 𑘕 𑘖 𑘗 𑘘 𑘙 𑘚 𑘛 𑘜 𑘝 𑘞 𑘟 𑘠 𑘡 𑘢 𑘣 𑘤 𑘥 𑘦 𑘧 𑘨 𑘩 𑘪 𑘫 𑘬 𑘭 𑘮 𑘯 𑘰 𑘱 𑘲 𑘳 𑘴 𑘵 𑘶 𑘷 𑘸 𑘹 𑘺 𑘻 𑘼 𑘽 𑘾 𑘿 𑙀 𑙁 𑙂 𑙃 𑙄 𑙅 𑙆 𑙇 𑙈 𑙉 𑙊 𑙋 𑙌 𑙍 𑙎 𑙏 𑙐 𑙑 𑙒 𑙓 𑙔 𑙕 𑙖 𑙗 𑙘 𑙙 𑙚 𑙛 𑙜 𑙝 𑙞 𑙟 𑙠 𑙡 𑙢 𑙣 𑙤 𑙥 𑙦 𑙧 𑙨 𑙩 𑙪 𑙫 𑙬 𑙭 𑙮 𑙯 𑙰 𑙱 𑙲 𑙳 𑙴 𑙵 𑙶 𑙷 𑙸 𑙹 𑙺 𑙻 𑙼 𑙽 𑙾 𑙿 𑚀 𑚁 𑚂 𑚃 𑚄 𑚅 𑚆 𑚇 𑚈 𑚉 𑚊 𑚋 𑚌 𑚍 𑚎 𑚏 𑚐 𑚑 𑚒 𑚓 𑚔 𑚕 𑚖 𑚗 𑚘 𑚙 𑚚 𑚛 𑚜 𑚝 𑚞 𑚟 𑚠 𑚡 𑚢 𑚣 𑚤 𑚥 𑚦 𑚧 𑚨 𑚩 𑚪 𑚫 𑚬 𑚭 𑚮 𑚯 𑚰 𑚱 𑚲 𑚳 𑚴 𑚵 𑚶 𑚷 𑚸 𑚹 𑚺 𑚻 𑚼 𑚽 𑚾 𑚿 𑛀 𑛁 𑛂 𑛃 𑛄 𑛅 𑛆 𑛇 𑛈 𑛉 𑛊 𑛋 𑛌 𑛍 𑛎 𑛏 𑛐 𑛑 𑛒 𑛓 𑛔 𑛕 𑛖 𑛗 𑛘 𑛙 𑛚 𑛛 𑛜 𑛝 𑛞 𑛟 𑛠 𑛡 𑛢 𑛣 𑛤 𑛥 𑛦 𑛧 𑛨 𑛩 𑛪 𑛫 𑛬 𑛭 𑛮 𑛯 𑛰 𑛱 𑛲 𑛳 𑛴 𑛵 𑛶 𑛷 𑛸 𑛹 𑛺 𑛻 𑛼 𑛽 𑛾 𑛿 𑜀 𑜁 𑜂 𑜃 𑜄 𑜅 𑜆 𑜇 𑜈 𑜉 𑜊 𑜋 𑜌 𑜍 𑜎 𑜏 𑜐 𑜑 𑜒 𑜓 𑜔 𑜕 𑜖 𑜗 𑜘 𑜙 𑜚 𑜛 𑜜 𑜝 𑜞 𑜟 𑜠 𑜡 𑜢 𑜣 𑜤 𑜥 𑜦 𑜧 𑜨 𑜩 𑜪 𑜫 𑜬 𑜭 𑜮 𑜯 𑜰 𑜱 𑜲 𑜳 𑜴 𑜵 𑜶 𑜷 𑜸 𑜹 𑜺 𑜻 𑜼 𑜽 𑜾 𑜿 𑝀 𑝁 𑝂 𑝃 𑝄 𑝅 𑝆 𑝇 𑝈 𑝉 𑝊 𑝋 𑝌 𑝍 𑝎 𑝏 𑝐 𑝑 𑝒 𑝓 𑝔 𑝕 𑝖 𑝗 𑝘 𑝙 𑝚 𑝛 𑝜 𑝝 𑝞 𑝟 𑝠 𑝡 𑝢 𑝣 𑝤 𑝥 𑝦 𑝧 𑝨 𑝩 𑝪 𑝫 𑝬 𑝭 𑝮 𑝯 𑝰 𑝱 𑝲 𑝳 𑝴 𑝵 𑝶 𑝷 𑝸 𑝹 𑝺 𑝻 𑝼 𑝽 𑝾 𑝿 𑞀 𑞁 𑞂 𑞃 𑞄 𑞅 𑞆 𑞇 𑞈 𑞉 𑞊 𑞋 𑞌 𑞍 𑞎 𑞏 𑞐 𑞑 𑞒 𑞓 𑞔 𑞕 𑞖 𑞗 𑞘 𑞙 𑞚 𑞛 𑞜 𑞝 𑞞 𑞟 𑞠 𑞡 𑞢 𑞣 𑞤 𑞥 𑞦 𑞧 𑞨 𑞩 𑞪 𑞫 𑞬 𑞭 𑞮 𑞯 𑞰 𑞱 𑞲 𑞳 𑞴 𑞵 𑞶 𑞷 𑞸 𑞹 𑞺 𑞻 𑞼 𑞽 𑞾 𑞿 𑟀 𑟁 𑟂 𑟃 𑟄 𑟅 𑟆 𑟇 𑟈 𑟉 𑟊 𑟋 𑟌 𑟍 𑟎 𑟏 𑟐 𑟑 𑟒 𑟓 𑟔 𑟕 𑟖 𑟗 𑟘 𑟙 𑟚 𑟛 𑟜 𑟝 𑟞 𑟟 𑟠 𑟡 𑟢 𑟣 𑟤 𑟥 𑟦 𑟧 𑟨 𑟩 𑟪 𑟫 𑟬 𑟭 𑟮 𑟯 𑟰 𑟱 𑟲 𑟳 𑟴 𑟵 𑟶 𑟷 𑟸 𑟹 𑟺 𑟻 𑟼 𑟽 𑟾 𑟿 𑠀 𑠁 𑠂 𑠃 𑠄 𑠅 𑠆 𑠇 𑠈 𑠉 𑠊 𑠋 𑠌 𑠍 𑠎 𑠏 𑠐 𑠑 𑠒 𑠓 𑠔 𑠕 𑠖 𑠗 𑠘 𑠙 𑠚 𑠛 𑠜 𑠝 𑠞 𑠟 𑠠 𑠡 𑠢 𑠣 𑠤 𑠥 𑠦 𑠧 𑠨 𑠩 𑠪 𑠫 𑠬 𑠭 𑠮 𑠯 𑠰 𑠱 𑠲 𑠳 𑠴 𑠵 𑠶 𑠷 𑠸 𑠹 𑠺 𑠻 𑠼 𑠽 𑠾 𑠿 𑡀 𑡁 𑡂 𑡃 𑡄 𑡅 𑡆 𑡇 𑡈 𑡉 𑡊 𑡋 𑡌 𑡍 𑡎 𑡏 𑡐 𑡑 𑡒 𑡓 𑡔 𑡕 𑡖 𑡗 𑡘 𑡙 𑡚 𑡛 𑡜 𑡝 𑡞 𑡟 𑡠 𑡡 𑡢 𑡣 𑡤 𑡥 𑡦 𑡧 𑡨 𑡩 𑡪 𑡫 𑡬 𑡭 𑡮 𑡯 𑡰 𑡱 𑡲 𑡳 𑡴 𑡵 𑡶 𑡷 𑡸 𑡹 𑡺 𑡻 𑡼 𑡽 𑡾 𑡿 𑢀 𑢁 𑢂 𑢃 𑢄 𑢅 𑢆 𑢇 𑢈 𑢉 𑢊 𑢋 𑢌 𑢍 𑢎 𑢏 𑢐 𑢑 𑢒 𑢓 𑢔 𑢕 𑢖 𑢗 𑢘 𑢙 𑢚 𑢛 𑢜 𑢝 𑢞 𑢟 𑢠 𑢡 𑢢 𑢣 𑢤 𑢥 𑢦 𑢧 𑢨 𑢩 𑢪 𑢫 𑢬 𑢭 𑢮 𑢯 𑢰 𑢱 𑢲 𑢳 𑢴 𑢵 𑢶 𑢷 𑢸 𑢹 𑢺 𑢻 𑢼 𑢽 𑢾 𑢿 𑣀 𑣁 𑣂 𑣃 𑣄 𑣅 𑣆 𑣇 𑣈 𑣉 𑣊 𑣋 𑣌 𑣍 𑣎 𑣏 𑣐 𑣑 𑣒 𑣓 𑣔 𑣕 𑣖 𑣗 𑣘 𑣙 𑣚 𑣛 𑣜 𑣝 𑣞 𑣟 𑣠 𑣡 𑣢 𑣣 𑣤 𑣥 𑣦 𑣧 𑣨 𑣩 𑣪 𑣫 𑣬 𑣭 𑣮 𑣯 𑣰 𑣱 𑣲 𑣳 𑣴 𑣵 𑣶 𑣷 𑣸 𑣹 𑣺 𑣻 𑣼 𑣽 𑣾 𑣿 𑤀 𑤁 𑤂 𑤃 𑤄 𑤅 𑤆 𑤇 𑤈 𑤉 𑤊 𑤋 𑤌 𑤍 𑤎 𑤏 𑤐 𑤑 𑤒 𑤓 𑤔 𑤕 𑤖 𑤗 𑤘 𑤙 𑤚 𑤛 𑤜 𑤝 𑤞 𑤟 𑤠 𑤡 𑤢 𑤣 𑤤 𑤥 𑤦 𑤧 𑤨 𑤩 𑤪 𑤫 𑤬 𑤭 𑤮 𑤯 𑤰 𑤱 𑤲 𑤳 𑤴 𑤵 𑤶 𑤷 𑤸 𑤹 𑤺 𑤻 𑤼 𑤽 𑤾 𑤿 𑥀 𑥁 𑥂 𑥃 𑥄 𑥅 𑥆 𑥇 𑥈 𑥉 𑥊 𑥋 𑥌 𑥍 𑥎 𑥏 𑥐 𑥑 𑥒 𑥓 𑥔 𑥕 𑥖 𑥗 𑥘 𑥙 𑥚 𑥛 𑥜 𑥝 𑥞 𑥟 𑥠 𑥡 𑥢 𑥣 𑥤 𑥥 𑥦 𑥧 𑥨 𑥩 𑥪 𑥫 𑥬 𑥭 𑥮 𑥯 𑥰 𑥱 𑥲 𑥳 𑥴 𑥵 𑥶 𑥷 𑥸 𑥹 𑥺 𑥻 𑥼 𑥽 𑥾 𑥿 𑦀 𑦁 𑦂 𑦃 𑦄 𑦅 𑦆 𑦇 𑦈 𑦉 𑦊 𑦋 𑦌 𑦍 𑦎 𑦏 𑦐 𑦑 𑦒 𑦓 𑦔 𑦕 𑦖 𑦗 𑦘 𑦙 𑦚 𑦛 𑦜 𑦝 𑦞 𑦟 𑦠 𑦡 𑦢 𑦣 𑦤 𑦥 𑦦 𑦧 𑦨 𑦩
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(A few rebus cases are listed at the end)

Graphs/pictograms with
unknown meanings

- 60 DURGĀ, wife of Vishnu/Shiva, the
more terrible alter ego of the
Goddess Umā
 the bowbreaker Rāma, Rāmāyana
woman, JANIS
 woman, with complement, janis^{is}
65 man, NARA
 men (= pl.), NARA-as
 spearbearer, ŚAKTIDHARA
 archer/bowman, DHANVIN
 charioteer, RATHA-PRASTHA
70 instructor/teacher, DEŚAKA
 porter, BHĀRIKA = swift man
 messenger, *nara-catura
(rebus of catur 'four')
 man under umbrella: king, RĀJA
75 ? enemy, ŚATRU, cf. *119.3 ?
 prisoner, ŚRĀṆKALA 'chain'
 lame man, KHANJA
 *water-giver = cloud AB-DA
 mountain, A-CALA or GIRI
80 up the mountain ud-GIRI
 down the mountain, ava-GIRI
 desert, A-JANA, IRINA
 garden, field, AJĒA
 clan, house, family, GOTRA
85 pot, sacrifice, KUMBHĪ
 cf. kumbhi-ra 'crocodile'
 moving, CARA
 conduct, way, leg, CARANA
 no way etc., A-CARANA
90 irrigation, JALA-DA
 inundation, flood, PLĀVITAM
 imploring, PRAŚNA, IYAKS
 tree, DĀRU
and dāru 'generous'
 tear/Träne, ĀSRU
and a-śru-ta 'unheard'
95 wind, air, VĀYU
and in mandala 'whirl-wind'

- *115.1 All these signs occur only once.
They occur in partly translatable
texts already contained in CIIT
(Corpus of Translated Indus Texts)
 *97.7 on the page and in the section
stated, e.g. *119.1; *97.7 etc.
 *98.9 There are more signs of unknown
meaning in ambiguous Indus texts
not yet accepted in CIIT, I guess
some 20. The rare occurrence of
signs with unknown meaning seems
to indicate that they emerge out
of a huge background of scribal
activity so that seal-readers
at the time of Indus civilization
could be expected - experienced
in reading and writing as they
were - to know their meaning.
The 'background documents' may
have been suitable leaves of trees
(cf. Skt. patra 'document, leaf')
probably mentioned under *97.1)
that means: writings on perish-
able materials. Some 'books' con-
sisting of less perishable materi-
al may have survived in some
monastery of Tibet incidentally
not burnt down by Chinese barbari-
ans. By the way, the origins of
the Chinese script is extremely
primitive as compared with the
Indus script.
 *81.5 In CIIT, I have in most cases
submitted a proposal as to the
meaning of 'new signs'. Resear-
chers are invited to make pro-
posals of their own. I will cor-
rect my translations in the light
of better insight and hope to
succeed in doing so. Indian scho-
lars will certainly be able to
make valuable contributions. Many
thanks in advance.
 *84.2
 *101.3
 *85.1
 *90.5
 *124.3
 *121.1
 *68.2 Chronological speculations, fix-
ings in absolute time, are still
premature. Suggestions will be
gathered and brought forward at
a later time. Various pictograms
have not been mentioned
as yet. Derivatives of
the planet-Venus-graph are
 *75.2
*arya 'guy, stupid guy' (non-Indus-
tribes probably called themselves
aryas). The graph is belie-
ved to mean strī 'noble lady'.
 *123.1
 *76.1
 *58.5

There are traces in the Indus Script pointing to prehistoric high-level writing devices, e.g. angular/cornered signs refer to males and to hard consonants, while rounded signs refer to females and to soft consonants;

- 10 The idea is rather proto-grammatical where hard bodies are given hard consonants and soft bodies soft ones.

- 15 I.: 'square'  (male, hard, stone)
II.: 'circle'  (female, soft, earth).
A surviving pair of antonyms is seen in Tibet (not far from the Indus valley) where  means 'king' and the rounded one  means 'queen'. For details see my CTIT (Corpus of Translated Indus Texts) p141.

- The over-simplified Indus-'sun'-sign  refers to  Laucana/locana 'eye' accordingly improvised is  indu 'moon' with infixed  = i- of indu. But the apparent counterpart  (permanently read as sindhu 'river') may be considered a ligature, consisting of  ya, with i-  infixed, giving Sanskrit iya 'go, come, hasten', a term suitable to refer to rivers and streams. Once the sindhu-reading established, the sign received likewise the symbolic meanings of the terms: drowning (devouring by crocodiles); God Vishnu (so in Sanskrit Dictionary).

Symbolic value of some pictograms:

- 40 ULUKĀ  'owl' means 'death', via sandhi established:  was said.
INDU  'moon': indu means also drop (*tear) and soma. Daily moon lagging of 13° makes a symbol for lagging behind.
45 KAVI  'planet Venus' and 'wise' so in Sanskrit; the fig-tree-leaf, its contours describe the planet's movement as seen from the earth, a year of 584 d.
PRAŚNA  'arm lifting' the picture stands for Sanskrit iyaks 'to implore, long for',

Pictograms in phonetic use

- vi  'bird' (= Sanskrit), diving
Skt. meaning vi = 'without' is the beginning of about 100 Indus-text phrases.
55 va  '*bird', cf. Skt. vā 'blow (of wind) *fly'. An adaptation of the vi-sign, by infixing the vowel -a = ' , In case of two -a infixed, it denotes a-vā, ava, in a few cases also long -ā = vā .

- aja  IE *aḡa- 'edge, blade' (1)
in rebus used to denote
Skt. aja 'goat', ajan- 'driving' etc.
(a)śva  IE ṣkw- 'rapid' (cf. Skt. āsu) and 'sharp' (Lat. acu-t-): in Indus texts specialized to denote śva- 'dog', and generalized phon. as in viśva 'all, every'.
aṅja  IE ang'en '*female breasts, milk/cream/butter/oil' and then in rebus phonetically generalized aṅja. cf. NHG (= German) anke f. 'butter'.
raṅja  The previous  with infixed word-initial ra || is here used to render raṅja and raṅga, both = 'color', then in rebus phonetically generalized as in the case of u-raṅga 'serpent'.
aṅka  Sanskrit aṅka 'mark, sign', is an improved adaptation of the above aṅja  by a partly (final) angular drawing evoking the hardened consonant; Together with the secondary spelling aṅga it was phonetically generalized.
ratha  IE/Lat. rot(h)a 'wheel, chariot' = in Indus texts and in Sanskrit ratha 'war chariot' appears sometimes more realistic  or with prefixed complement ra-, -rāratha  to ensure ratha-reading. In rebus also generalized, e.g. as in an-ārtha 'disadvantageous', or rta 'law and order'. But the wheel picture covers also cakra 'circle, circling, turn, world-wheel'.
is  crescent = the augmenting moon, renders Skt. is 'increase'; phonetically generalized many terms of is, iś, iṣa, aisa, -iś sounding.
mi  vaning moon, and Skt. and IE mi- 'to diminish' (cf. Lat. minus) of course phonetically generalized - mi .
ma  an adaptation of the preceding is and/or mi, mainly of mi. Thus the important phonetic value ma was obtained. Prefixed before nouns it is ma-ma 'my'.
ni  Iran. dial. naya 'arrow, reed, flute' (= IE/Skt. *narda) was here seemingly borrowed by the Indus-valley script makers. It appears only phonetically generalized.
na  an adaptation of the preceding ni/nai, with the sign -a ' infixed (cf. the similar procedure in the case of vi/va above, ).
nu  IE and global nu, nu-nu denotes the breasts of a young woman, including suckling, baby (as in Chin./Jap. ten-no 'celestial child' = emperor). nu in rebus generalized to denote terms sounding nu, nau.
sva  IE *swe-l- 'spiral'. cf. Greek *hḗlik-/helix, helikē 'spiral'. The initial part of the IE spiral-term, namely swe-, Skt. sva was in rebus available to serve as a phonetic sign.
gna  the picture of a yulva/vagina (not the Sumerian triangle/mons veneris) means in one Indus text actually a goddess not specifically named. In rebus, as phonetic value, it appears in (Skt.) na-gna 'naked' (naked corpses of criminals ...)

List of Indus Graph Occurrences I

including graphs of uncertain or unknown meaning; 1st place of occurrence.
 *0.0 = *page- + segment nr. HP = hapax legomena/one occurrence; DL =
 dipax legomena/two occurrences; etc. = frequent occurrences; 10x = 10 times

- ' a- (seldom -a) 50x, see list
 EKA/AIVA 'one' seldom
 at 'and, then' 200x, and phon.
 dva/vi 'two', seldom
 or  -tri₁ or tri₂ 'nominal
 suffix, and nr 3' 150x
 ata, aⁿta 'end' and phor. 50x
 and  catura '4' and in rebus
 'quick, clever, dexterous' 50x
 and  pañca '5', hasta 'hand'
 and 'care, help'. 50x, *1.1
 sas 'six', 10x and phon. 5x
 sapta '7', var.  in rebus 20x
 sapta 'honored, Sapta 'cursed'
 asta '8' 10x, nava '9' & rebus
 daśa '10' = 2 hands, as hastin
 = '(trunk of) elephant = sindhu-ra
 sindhu 'river, Indus River, Vishnu'
 100x, in rebus phon. to construct
 sindhu-ra 'elephant' 5x, important
 item of the basic fascicle '100 Pic-
 torial Bilinguals', p21-24
 INDU 'Moon', seldom meaning 'Moon',
 normally = 'lagging' because of the
 Moon's daily delay of about 45', 40x
 si, sī only phon. 150x *1.1 etc.
 sa, s̄a only phon. 100x *1.1 etc.
 vi, vī, v̄a phon. 200 x, v̄a 'woe'
 vi = 'without' and 'through', 'bird'
 JANI,  jani-is 'woman' 100x, *1.2
 = breasts thrown over the shoulders
 (Goddess) Umā, 100x, *1.2 etc., wife
 of Vishnu, u-sign  is infixed
 karati/karanti 'he/they work' 25x etc.
 sara, s̄ara, śara phon., 100x, *1.2
 cakra, ratha 'wheel, car, circle, era,
 career, in a.rtha phon./rebus
 aⁿ-rtha 'disadvantage' 10x *1.2 etc.
 also a-cakra 'timeless' 1x *1.3
 va, vā phon. 100x, and 'like'
 vā, ava, āvā phon. 50x and 'blow'
 'manage' etc. *1.3
 ma phon. 40x, my 30x, *1.3
 and mā^s 'Moon'
 trā.tri₁ 'protector' 10x,
 -1.4 etc. 'shepherd'
 HOLDING ? 3x *1.4 etc.
 ava 'egg, embryo' + phon. 10x
 avi, avi 'sheep, pain' 59x *1.4
 su, su phon. 50x *1.5 etc.
 cf. su- phon. * nice su-
 ra, ru, ri 50x *1.5
 sindhu 'river' means 30x *1.6
 criminals drowned and
 corpses brought in river
 cara-cara 'crawling, baby'
 4x *1.5 etc.
 *psa,  psu,  *psi, as
 psu 'food' 15x, *phon. *1.6
 p̄a  pu,  pi 50x *1.7
 saś (var.) '6' rebus 'they'
 u phon., 100x *2.1 + 'oh'
 ksa,  ksu,  ksi, 100x *2.1
 bhara,  bharu,  bhari
 phon. + 'bring' 30x *2.2
 AJANA/IRINA 'desert' *2.2
 a withering plant 20x
 punar 'again, back' 20x
 *2.2, a-punar 'no return'
 ta,  tu,  ti phon. *2.3
 aśu 'rapid' + phon- 40x *2.3
 picture of a lightning
 paś, pas phon. + 'see' *2.3
 as phon. + javelot, arrow 150x
 and aś 20x + 'eat'
 dhanuś 'bow' 30x *2.4 and
 rebus dhana 'wealth' 10x *2.4
 SATKARMAN ? 10x *2.4
 tridaśa, 30/33 gods, 10x
 cf. 30₁ and 30₂ 'idem'
 means also 'divine'
 tu phon. + t̄a 'strong' *3.4
 ga,  gu/ḡu,  gi phon.
 30x, gau 'cow' 10x *3.4
 gi, ḡa^{ia} 'sing, song' 10x
 cara,  carana 'walking'
 + 'conduct' phon. 30x *3.4
 *prati-carana 'returning'
 in (flux and) reflux, 5x
 bha,  bhu,  bhi phon.
 *3.5, + bha- 'splendor'
 bhu- 'Earth', bhi 'fear'
 śara 'arrow' 10x *3.5 with
 aṅga phon. + 'limb, body'
 turne 90° body staying
 śara-aṅga 'shooting-bow'
 GĪRI. AGALA 'mountain' 30x
 sign as in Chinese + Sumer.
 UPAMA 'uppermost' 60x-highest
 often with 30  inserted *3.6
 dāru 'tree' 4x *4.1, rebus
 dāru 'generous' 2x
 GOTRAM/GOSTAM 'clan' 25x
 never phon. 'home, pen, stable'
 CHARIQTEER, 2x *4.2 *4.3
 ksa,  ksu,  ksi phon.
 59x ksa 'earth', ksi 'king'
 Rāma = bowbreaker 20x *4.4
 up the mountain, 5x *4.4
 trā 'protect' 3x *4.5
 cf.  tra.tri 'protector'
 vaih/vi/avi 'bird' tx *4.5
 in rebus avi 'favoring'
 mountain in upheaval 1x *4.5
 aṅja phon. + fat/cream 20x
 2 breasts/milk *4.6
 is crescent phon- 40x *4.6
 mi-is 'to see' 5x *4.6
 is-mi 'storm' 5x *4.6
 BMARIKA porter 15x *5.3
 ara,  ura,  ira, 30x *5.3
 ala, ula, ila, 
 āra 'ore', ura 'broad, sheen'
 ira 'wind'; ala-sya Cyprus
 śrī 'beauty' no rebus 15x *5.4
 a-śrī 'mishap' 5x
 sara-catura 1x *5.5
 mukha 'face' no rebus 10x
 rava 'roaring' 15x *5.6

-  tri₂, -tri₂ '3' + nominal suffix
var. of '1', 40x *6.1
-  triloka 'world' 20x *6.2
(tri₂ is infixed)
-  NARA-DHANVIN 'archer' 25x
dhanus 'bow' in rebus dhana
'wealth'
-  bi phon. bi^{ja} 'seed', bindu
20x *6.3 'drop'
-  āvā phon. + 'blow' 15x *6.4
-  atman/nama 'soul' 10x *6.6
with śani 'Saturn' 10x
-  sa, ^usu, ^usi phpn. *6.7
also sa 'article' 20x
-  śaktidhara 'spearbearer'
"soldier/police 40x *7.1
-  su phon. 20x, as in su-ta
'son', su-ma 'flower' 5x
su- 'nicē' (śu- 'id.') *7.1
-  rśa 'male, hero' phon. 20x
"OPers. aršan 'hero' *7.2
-  dha phon. 5x *7.6
as in dha 'to put'
-  FENCED AREA, paṇ 10x *7.7
-  sva, śva phon. 10x *8.1
-  aja phon. + 'goat, unborn'
top deities, 15x *8.6
-  kavi 'Venus' mot in rebus,
+ 'wise' 10x *8.7
-  down the mountain 5x *9.7
-  unclear sign, 1x **10.1
-  gha, ^ughu, ^ughi phn.
10x *10.2
-  vāyu 'wind' 10x *10.4
with an infixed wheel the
sign means whirlwind
-  ka, ^uku, ^uki phon.
ku 'where', 15x *11.4
-  śarad 'autumn' 5x *11.5
inverted darś 'to see'
-  dhu phon. 5x *11.7, as in
vi-dhu-sa/vidh-usa 'turn-
ear', hare, harestar, Moon'
-  ap ? 2x *12.2 cf. apa
-  ati 'duck' + rebus, 1x *12.5
- ghra phon. + smell, 3x *13.4
- raṅga phon. + color, 7x
with ra- infixed, cf. aṅga
-  ausa 'flora' 1x *13.4
-  ma-dva month-2 1x *13.4
-  ADULTERER ? 2x *14.1
-  KHARA 'hard/donkey' 1x
-  sam-aha-tri, 1x *14.4
plus days three
-  trā-tri, 'protector'
and 'shepherd' 5x *14.6
-  jala/jara 'water' 1x
in rebus 'beware' *14.8
-  ya phon. + 'go' 30x 15.3
-  ja, ^uju, ^uji phon.
ji 'victory' 10x *16.4
-  'cage, house' 1x *17.5
-  'bandhya 'fettered' 3x
or 'criminal' *18.4
-  śira 'head' ? 1x *18.5
-  unclear... *18.4
-  '12' and Mars the 12-
handed one' 5x *19.7
-  kara, ^ukaru, ^ukari
cf. ^ukar-; 4x *19.8
-  Ru-tra 'drought' 2x
cf. Vrtra 'id.' *20.2
-  na-gna 'naked' 1x *20.7
cf. Gna 'Goddess, vulva'
-  śi-aina 'eagle' 5x *21.4
-  *locana 'eye' 2x *21.5
-  kumbhī 'pot, sacrifice'
20x *22.2 kumbhi-ra
means crocodile
-  pat phon. + 'fall' 5x cf.
svar-pat 'sun-set'
3x *22.8
-  catura-sindhu 'rapid ri-
ver or 4 rivers' 1x *23.6
*25.5
-  thirty, 3:10, 3:23
30/33 Gods, divine 15x
-  da, ^udu, ^udi, 5x *25.7
- usa 'Aurora' 2x *27.5
- dik-pāla 'direction-guar-
dians' = 8' 3x *28.4
- tri-carana '3 or 6 methods'
2x *30.4
- *pari-carana 'circling'
1x *32.6
-  *praśna 'imploing' 2x *35.1
var. of 4 ? 4x *36.6
-  sam-rava 'dialogue' 2x *38.3
-  pra, ^upru, ^upri phon.
with pri-na ^ujoy' *42.2
-  'slowly, old man' ? 1x *43.4
-  'drops, leakage' ? 4x *43.5
-  u-ra-n^au '2 rams' 1x *44.3
-  tri-stoma 'delta' 3x *45.5
-  pat-ni 'mistress' 1x *61.1
-  *ara-mana 'sexlust' 2x *46.3
-  *prthu 'flat' 4x *49.2
-  ab-da 'cloud' 6x *49.4, *56.8
-  *dvi-paraśu '2-axe' 2x *49.5
-  unclear 1x *50.5
-  tri-śarad '3 seasons' 3x *54.1
-  *timin 'sea-monster' 1x *60.1
-  daśa-ma 'tenth (avatara of
Vishnu, the last' 1x *601
-  unclear 1x *58.6
-  Venusian 8 - pat-ni asja 1x
Mistress of the 8 " Venus *61.1
-  'left side' ? 1x *62.3
-  Budha 'Mercury', inner planet nr 1
global Mercury glyph 5x *62.3
-  *sam-nava 'renovation', with
nr 9 nava, subfixed 1x *62.4
-  *mu ? announcing ? 1x *62.5
-  asta-aṅga '8-limbed' " Venus 1x
see *61.1 " Venus *62.5
-  *śrīga 'horned cattle' ? 1x 63.1
- *ksala 'washing' 4x *64.3
- unclear 1x *65.6
- mitra 'friend' ? 3x *68.2
- unclear LABHA ? 1x *68.8
- sam-aga 'adherence' 1x *71.4
- *vain-nu '3 flags' ? 1x *75.2
- su-sam-śama-na "good paci-
fication' 1x *76.6
- "year of 3 seasons' ? 1x *83.6
*101.7
- AJRA ? planet.system 1x
*86.1 Mercury/Jupiter
- pattra 'document' ? 1x *87.6

Decipherment of the Indus Valley Script / DIVS

First Vocabulary of the Language (pSkt) involved / Voc.

pSkt = proto-Sanskrit

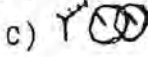
Kurt Schildmann
Bonn, Oct. 1994

Preliminary Remarks

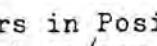
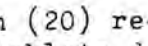
(1) A stage-by-stage report on my decipherment activity (which started on August 2, 1994) covering two months of investigations has been published in German in the Periodical EFODON - Synesis nr 5 = Sept.Oct. 1994, ISSN 0945-1366. The pages 1 and 2 of that report are attached because the reader will find, on said pages, the 'bilingual' key to the Indus Script: pictures of animals with Indus Script legends.

(2) Here now some remarks how to proceed for finding out the language of the script. Harald Haarmann, 1991, Universalgeschichte der Schrift, 576 pp. (Campus Verlag Frankfurt/New York) has on p164 a list of about 45 digraphs/ combinations of two signs, most frequently recurring, in the Indus texts or in the legends to the animal pictures.

(3) Three of these digraphs deserve particular attention because they appear as part of the legends to the animal pictures. Here they are:

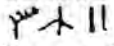
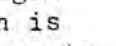
A)  B)  C) 

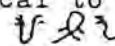
A glance at the list of animals (see the following two pages) - a list gathered by Asko Parpola, 1975, in JRAS No 2 p170-209, out of 400 copper tablets, totalling Position (1) to (16) and (17) to (38) - reveals irrefutably the following: CopTab positions:

- A)  appears in Position (20) relative to sheep/ram (7 tablets do record same picture and same text).
- B)  appears in Position (9) relative to cow or bull (2 tablets do record same picture and same text).
- C)  appears in CopTab position (33) showing serpent and legend (four such tablets do exist).

(4) There is only one language in the world which has an appropriate set of animal names in agreement with the above three digraphs, namely Sanskrit u-ra 'sheep'; u-kṣaṇ 'bull', and u-raṅga 'serpent'.

(5) The Sanskrit language of Ancient India is by no means far fetched. Many Indian scholars do retain the Indus Valley Civilization as a preform of their own. The agreement discovered invites us to use the four graphic values thus obtained in further testings.

(6) In CopTab attached, the bull/cow-picture has four positions, that is, four legends. Legend nr 4, that is CopTab position (11), has the 3 signs . Already known is u...-ra. To denominate or to qualify the cow as the udder-animal par excellence is not illogical. Sanskrit says u-dha-r(a) = 'udder'. Thus it seems that we have gained the value of one more sign, out of u-dha-r(a) .

(7) The famous Paśu-pati Seal, showing the Lord who rules all animals (see the attached German page 1, Fig./Abb.1) makes a difference between  and . The hitherto would-be decipherers disregarded the difference. The term 'all' is in Sanskrit viśva-. Thus it is logical to assign to the trigramma  the values vi-śi-va 'all', with an -i- euphonicly inserted as a glide between -ś-v- just like Greek Linear B does in ti-ri-po-da = *tri-pod- 'tripod/Dreifuss', quite normal also in many spoken languages. Now we return again to the CopTab animal pictures.

(8) The CopTab positions (2) and (3) have both the final digraph  which we safely assume do render śi-ra (recall Sanskrit śira- 'head'). Both positions refer to the fabulous animal of which the head carries sheep horns and at the same time the trunk of an elephant. The trunk and the elephant are both called hastin in Sanskrit Note Skt. hasta- 'hand', hastin = 'like the hand'. The śi-ra digraph of Pos.(2) is preceded by . The sign  is a picture of the hand; it follows that

 means hastin 'proboscis'.
Together  and  is thus

hastin-si-ra 'proboscis head' which is perfect Sanskrit hastin-sira- 'idem'.

(9) In CopTab position (3), si-ra 'head' is preceded by the graph . Since this sign reappears in position (17) 'sheep/ram-picture', and since 'sheep' is in Skt. avi-, it seems that we are entitled to read here (position (3))   avi-si-ra Skt. avi-sira- 'sheep head'. The whole thus means: The fabulous animal which has, at the same time, a proboscis head and a sheep head. Exactly what the animal picture reveals.

(10) In the Vocabulary, evidence is submitted that avi- 'sheep' has also been used, as a rebus, to phonetically denote -avi-, so in cryptographic writing. The same is true for aja  'goat'. This leads us to CopTab-position (30) which is legend nr 7 to the picture of the dog.

(11) Here the line in reference: CopTab (30)      .

The first graph  = u, with dots below, has, as in other cases, a demonstrative function as it seems. What follows is a sibilant syllable, because a number of 'fish'-graphs, with certain diacritics, have as initial consonant a sibilant. In the present case,  is that one which has the value sar, sara, as proved by many subsequent readings. The reading of the line is sar-va avi at aja, which is Indo-Aryan meaning '(the dog who is) the guardian of sheep and goats'. The graph  = at, Sanskrit at = 'and' is frequently in phonetic use, so in  sa-at = 'hundred', Skt. sata-. The same applies to aja 'goat'; for details see the Vocabulary. By the way, the locution sar-va avi at aja renders Indo-European (= IE) servos owi et aeo, attested relative to dog and sheep, also in Latin, and in Old Iranian Avesta.

(12) In a conjuration text, the values so far discussed make it possible to read   = si-at, Old Latin siēt, Skt. syāt (optative) 'be it/ sei es'.

Elephant      pi-ru-s(a) :

(13) One important lexical item did escape due attention by previous decipherers. I mean the elephant. It is true that this animal, I mean the type at home in India, has many native names, also in the Indus Valley language. But one name reached Old Iran, Mesopotamia, Arabic. Cf. Old Persian piruš 'ivory'. CopTab position (4) has but one legend for the elephant picture. The first graph is  = va, which means in Skt. 'like'. What follows must be pi-ru-s(a). Many signs are structurally interrelated.  is ra,  is ru, and  is presumably ri. The i-diacritic is often  = 4 strokes. Interesting to note that  is pa and  is pi.

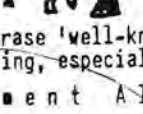
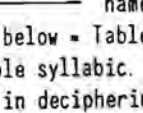
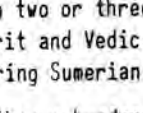
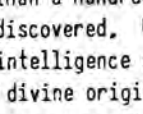
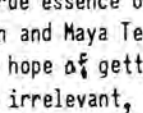
(14) The sa-value  appears in proto-Aryan uša- 'ear/Ohr' as in Indus CopTab (12) 'hare'    = ranga-ru-sa, to be analyzed rangar-uša- 'slack-ear/Schlaff-Ohr', IE langar-uso-, Greek lag-o(u)s and *langar-o(u)s 'idem'. As to Indus  ranga see para (4) above: Indus u-ranga Skt. uranga- 'serpent', .

(15) The hare-picture's legend consists of three names. The first refers to the hare's association with the moon; the second means the slack ear/Schlaff-Ohr; the 3rd is ša (reduplication ša-ša is omitted); Sanskrit śaśa- = 'hare' Indo-Aryan śaś- is from Aryan śas-, IE kas-, Germanic has- 'hare/Hase'. The -ša-sign has been mentioned sub para (11) above with ša-at 'hundred', Skt. sata.

(16) The interrelations of signs, values and language involved are overwhelming. The CopTab legends provide much more information. But the numerous seals with their legends are of equal importance. Also in the vocabulary I hope that everything will be done to make the reader acquainted with graphic, semantic, and etymological interrelations of the material studied up to now. A grid of identified graphs/values will be forwarded. Two CopTab pages will give the readings of animal legends so far established.

The closer look, see below, at Asko Parpola's List of such Indus Script Table A
Copper Tablets (CopTabs) which show the picture of an animal, with a legend re-
ferring to the animal depicted, does offer a chance of deciphering the names of animals

Skt. = Sanskrit

- (1)  Fabulous being of which the head has horns like sheep and a trunk like elephant
- (2)  Fabulous being of which the head has horns like sheep and a trunk like elephant
- (3)  elephant and a seat or throne
- (4)  a non-identified horned animal plus seat
- (5)  picture of a boar plus seat/throne
- (6)  bovine race = ox / cow with seat/throne
- (7)  a recurring picture with 4 different legends
- (8)  Hare without seat, with herbs instead
- (9)  Deity with horns and tail, candy-bow, legend says vi-is-nu
- (10)  This is unidentified fabulous animal.
- (11)  Old Tiger?
- (12)  young bovine
- (13)  tiger
- (14)  tiger
- (15)  tiger
- (16)  tiger
- hastin (hasta- 'hand', hastin 'hand-shaped, trunk or proboscis of an elephant')
- hastin-si-ra, or Skt. hastin-sira 'proboscis-head or head with the trunk/proboscis of an elephant'
- avi-si-ra, or Skt. avi-sira- 'sheep-head' or head like that of a sheep or ram with sheep/ram-horns
- pi-ru-s(a) proto-Indo-Aryan piruś 'elephant' cf Old Persian piruś 'ivory', Akkadian pilu, piru 'elephant', Skt. piluh, Arabic fil 'elephant'
- va-gha-rsa-rava These 2 positions (5) and (6) do refer to an animal named in Skt. vāgha f. (not identified), va-gha Position (5) being the male counterpart, with suffix -rsa- meaning 'male' plus rava meaning 'roaring'.
- vi-rsa-rava = 'male animal roaring' (boar or rhinoceros)
- ksi-t mahi-rsa Skt. ksit = 'king' and Skt. *mahī-rsa- = 'big male', whence later Skt. mahiṣa- 'buffalo'
- u-ksaⁿ iśi -tri Skt. ukṣan-/ukṣa 'the ox' while Skt. and iśitr 'lord'
- JANI- iśi -tri Skt. jani- 'lady' serves here pregnancy of 9 months.
- u-dha-r(a) = Skt. udhar 'the udder', which means here that the cow's udder is the udder par excellence
- *u-masika u-ranga-ru-sa śa(-śa) The moon-related proto-Indo-Aryan: *rangar-uśa 'slack-eared = hare (IE and Greek, denoting the hare). Skt. śaśa- 'hare'.
- Vi-iś-nu VISHNU, u-gi-raga-UMA Skt. Viṣṇu, ugra ga UMA = God Vishnu, the fierce one, going to Uma (The UMA-sign is a ligature with an u in a circle).
- In Hinduism, Uma ist wife of Shiva, but there are 8 avatars/re-incarnations of Vishnu/Shiva/Rama etc.
- Line (14) u-gi-raga sara-nka 'fiercely devouring starveling' properly: u-gi-ra-gha-sa-ra-ānka = jackal/hyena
- Line (15) VARNA-tri COLORS-three, but strangely enough, the tiger has superfixed the legend vi pi-ru-sa = 'without ivory (or tusk)' which may mean that the animal was tamed or old
- VARNA-tri aⁿta vi-tta aśu ULŪKA 'colors three' at the end the well-known rapid death
- This legend reveals that young bovines were often scheduled for slaughtering, probably with rituals of sacrifice.

The phrase 'well-known rapid death' is often recurring, especially in seafaring context.

Comment A list of proper reading of animal names will be found on the following page, below = Table B. It provides a fair number of reliable syllabic, phonetic signs enough for getting ahead in deciphering almost all intact Indus Seals texts within two or three months provided one knows to handle Sanskrit and Vedic Dictionaries and is an expert in deciphering Sumerian and Maya (partly logographic) texts.

More than a hundred years ago the first Indus Seals were discovered. My private personal belief in the high intelligence of an archaic nobility who argued to be of divine origin, and which acted accordingly, is the true essence of my success, also in respect of Sumerian and Maya Texts. Without strong motivation there is no hope of getting at one's destination, age of 85 being irrelevant, or rather a prerequisite.

Of major interest is line (13) above. It shows a strange male deity and the legend reveals its name: Vi-iś-nu, an alter ego of Shiva. The legend says that the fierce one (still today his by-name in India) is going to his wife Uma = Durga, in later India said to be Shiva's wife. A hundred Seals do talk about Uma/Durga. But since the hero Rama (also well known in the Seal texts) has broken Shiva/Vishnu's bow, it is noteworthy that the depicted Vishnu has still the bow in his left hand. The Vishnu-tablet in reference has on the reverse side an Emblem glyph consisting of two arrows (Sanskrit śara-) with in the middle, the phonetic sign aṅga (which means in Sanskrit limb, member, body etc.) Together this is śara-aṅga, corresponding to the Sanskrit name of Vishnu's bow = śarāṅga (Dowson p361). On his body, glyphs reveal: kar-tri 'creator'. 3x Kar

This here is Part B of the List of animal pictures (with legends) found on Copper Tablets.

a list compiled by Asko Parpola 1975 (Helsinki).
Righteously he saw in it a key to: deciphering work.

- [illegible]

- Line (17): n^a u-viⁿ JANI avi, VARNA-tri
'young female sheep, colors three'
- Line (18): u-ra-ni JANI van(-ša) sapta, śri
eve/fev. sheep WOMAN, races seven, beautiful
- Line (19): monster, 2-headed, fore and aft
vi-KAVI, van(-ša) sapta
'without intelligence, races seven'
- Line (20): ra-pa = 'bodily defect'
- Line (21): still the monster: text illegible
- Line (22): r̥sa-r̥sa ŚAKTI-DHARA k̥ṣi^t ra-r̥ṣu^u (dual)
several spear-bearers (against) king of monsters
- Line (23): unicorn: UNCLEAR, in part like (22), then
deśaka psu ā-vā 'indicator of victuals contriving'
- Line (24): dog: u śva.n śun 'oh dog dog', on revers
bhū lāu-la 'earth grubbing up'
- Line (25): dog: u śva.n ru-sa śuⁿ śa(śa) (śa)Uma
oh dog, rage of the dog (against) hare of the moon
- Line (26): dog: r̥sa-r̥sa ŚAKTI-DHARA a-bharan sindhu
UNCLEAR: several spear-bearers carrying to river
- Line (27): dog: continued: vi-mi-śi-ira śun śa(śa)
through mixture: dog (for) hare(-hunting)
- Line (28): dog: u paḥca a-r̥sa-r̥sa ŚAKTI-DHARA
oh, dispersed (are with-dog-hunting) spear-bearers
- Line (29): dog: vi-aṅgha śuⁿ 'obstacle dog' = watch-
- Line (30): dog: sar-va (= Avest. haurva) avi at ājā^t
the (shepherd's) dog for sheep and goats
- Line (31): vi-u-kṣa = (longing deer) without buck
vi-av^a i^a śava Uma = pairing ordered by Uma
- Line (32): snake: vi^ṣ JANI/PATNI hasta
housewife's / poison-lady's hand/care
- Line (33): snake: u-raṅga śi^a.a-paḥca = breast-goer
snake, reposing, not extended
- Line (34): monster: vi-KAVI śuⁿ Uma = without intell
gence (a product of a) dog (and) Uma
- Line (35): monster: vi-tta āśu ULŪKā a-śri
= the well-known rapid death, misfortune
- Line (36): monster: vi JANI pa-ru-śa.a-śri aṅga
= not (born by) woman, dirty unhappily limbed
- Line (37): monster: UNCLEAR: dva u DHANVIN k̥ṣi^t aha-
= two times (?) oh archer (you are) king (for)
3 days
- Line (38): UNCLEAR: abda ASMA-DHARA su-paiśa
= the water-carriers (= clouds) of the sky-bearer
(are) lovely

Comment : The Indus Script is based (a) on phonetic signs and (b) on glyphs (pictograms, logograms, ligatures). Only a few texts are interrelated with pictures (of animals or things). Parpola's List of Copper Tablets (CopTab), see above, is, as he admits, a sort of bilingue. Reading animal names, via Sanskrit, provides a fair number of phonetic values. Here some instances (line numbers in brackets):

- (4) 𑀧𑀢𑀓𑀭 pi-ru-ṣa 'elephant, ivory'
 (9) 𑀧𑀢 u-kṣa 'ox, bull, husband, buck'
 e.g. roe-buck in line (31)
 (11) 𑀧𑀢𑀓 u-dha-r(a) 'udder (of a cow)'
 (12) 𑀧𑀢𑀓𑀭 rangā-ru-ṣa (= rangar-uṣa) 'slack ear'
 (12) 𑀧𑀢𑀓𑀭 ṣa(-ṣa) 'hare' (= 'slack ear')
 (13) 𑀧𑀢𑀓𑀭 vi-iṣ-nu 'God Viṣṇu, named is with
 him also his wife Uma, a ligature = 𑀧𑀢𑀓𑀭

- (30)  sar-va (Avest. haurva) 'guardian, dog'
 (30)  avi at aja 'of sheep and goats'
 (17)  avi 'sheep' (also in use as a rebus)
 (3)  avi-si-ra 'sheep's head'
 (2)  hastin-si-ra 'elephant's head'
 the relative monster's head has sheep-horns and
 an elephant's trunk, according to the picture
 (18)  u-ra-ni 'ewe / female sheep'
 (20)  ra-pa 'bodily defect'
 the same term once more at the end of line (22)
 in dual since the monster has a head fore and aft
 (24)  šva.n, šuⁿ dog, dog, in ablaut
 (25)  šva.n šuⁿ like in line (24)
 (33)  u-raŋga (= uraŋ-ga 'breast-going')
 = 'snake' a synonym does exist: sar-pa 'serpent'


Kurt Schildmann
Bonn, 08.10.1995-A

Indus Script Deciphering Pictorial Bilinguals

Vishnu
Visnu ॐ
(1)

This page brings the most important information on the Indus Culture religion. Fortunately, there is one Copper Tablet (right side below) telling the essential, being a pictorial bilingual. The picture shows a horned bowman. On his body three times the phonetic sign kar, = tri- kar, or better kar-tri which means 'the Creator' (a quality assigned to the deity Vishnu in Hindu mythology). Indeed, the first three phonetic signs of the picture's legend identify the depicted person as vi-iṣ-nu ॐ

It follows his well-known epithet 'the fierce' in conjunction, via raṅga, with ga 'going' thus u-gi-ra-ga Umā ॐ

'the fierce going (to his wife) Umā'. The glyph Uma ॐ appears about 50 times in the Indus texts; ॐ = u and more than 10 times in conjunction with her alter ego *DURGA ॐ her terrible form. The relative texts confirm her terrible activity.

Vishnu vi-iṣ-nu ॐ
Creator kar-tri ॐ
The fierce u-gi-ra ॐ
Sanskrit ugra ॐ
The bull u-kṣa ॐ
= husband
Skt. ukṣa ॐ
The sustainer dha-tri ॐ
The lord of) sindhu ॐ
waters, of)
the Indus River

All the above names are recurring in Sanskrit literature and mythology.

The number 30 ॐ or ॐ seemingly round for 33 seems to mean the pantheon, the total number of deities. But 30 means also 'divine' ॐ or ॐ = 10 and thus refers likewise to Vishnu and his consort Umā. Vi-iṣ-nu is written in 6 Indus texts.

M-391 (p96, Corpus 1, Mohen.) *60.1

u-raṅga ina.ati vi-iṣ-nu iṣ-i-tri ॐ
śu-Umā āt sindhu daśa-ma anta

The serpent strong there-over Vishnu the Lord of beautiful goddess Uma, then Sindhu (= Vishnu) 10th, and

- (1) ॐ u-raṅga (Skt. uṣaṅ-ga) 'serpent', known as śeṣa, on which Vishnu is floating on the (primordial) water
- (2) ॐ ina.ati 'strong' the watery element which spread everywhere before the creation of the world
- (3) ॐ vi-iṣ-nu Vishnu, there-over, floating as Nārāyaṇ, moving in the waters
- (4) ॐ iṣ-i-tri (Skt. īṣitr) 'Lord, master' is Vishnu of the 'malicious' but very beautiful (prefix su-)
- (5) ॐ śu-Umā (Skt. Umā, wife of Shiva/Vishnu being an alter ego of Durgā (later replaced by Lakṣmī) but
- (6) ॐ āt sindhu 'then Sindhu - Vishnu', having gone through nine ages or avatāra, reaches his
- (7) ॐ daśa-ma anta 'tenth' (Skt. daśama) phase of re-appearance though INVISIBLE (= WHITE horse) ordering 'the end' (Skt. anta), global annihilation

Now can you explain, that Indus-Wisdom (instead of being close to Neanderthaler-grumbling, as favored by E. Hainsohn, Bremen) knew about hydrogen being initial and, across about 10 stages of the periodic system of elements, nuclear configuration would mark finality. cf. 2.2.95

M-1540. etc. (p225, Corpus 2) *93.1 2

= Parpola, A. 1975 p197, line (13) 12 x 16.03.95 Vishnu

kar kar kar pictorial bilingual on the body: kar-kar-kar = kar-tri 16.03.95 KSchi
ph-c: = 'creator'.

(13) Vi-iṣ-nu u-gi-ra-ga Umā/Umā
Vishnu the fierce one, going to
Vishnu, der grimmige, gehend zu
kar-tri Umā Here is said: Vishnu, the creator, the fierce one, the consort of Umā, the holder of his bow =
on reverse: ॐ = (p308-c) śārṅga 'arrow-tool'
śara-aṅga Macd.: p262-b: Vishnu; p55-a: Uma;
kar p48-a: ugra 'grim'; p81-a: ga 'go'.

M-157 (p48, Corpus 1, Mohen.) *51.3 3

vi-iṣ-nu śu-aṅga a-cakra 02.02.95 KSchi

Vishnu's beautiful body (is) not (subject to) cycles

Sanskrit-E. Dict. Macdonell: ॐ
p292-b: Visnu n. (10 lines)
p370-a: svarga 'having a beautiful body, fair-limbed'

Stchoupak 1932 Paris: /Roues
p7-b: a-cakra 'dépouvu de (I propose: outside of world-ages/Weltzeitalter).

Every human being facing mortality
looks for survival, be it by great
fame or by proliferation, by a son.

The sign $\text{su} \text{ } \text{ } = * \text{su}^n$
= Skt. sūnu-, or the
variant $\text{su-ta} \text{ } \text{ } = \text{Skt. sutā- 'son'}$
are strictly sticked to. To avoid
confusion, su- 'well' is often written
 śu- (which denotes also śu^n 'dog'
and appears in śu-ni 'bitch'.
This is the 1st page dealing with son.

M-247 (p61, Corpus 1, Mohenjo Daro)
16.4.95 *124.1

tris śapta vi su-ta-maⁱ

thrice cursed: no son of mine
dreimal verflucht: kein eigener Sohn

Sanskrit-Engl. Dict. Macdonell:

p114-a: tris 'three times';

p307-b: śapta 'cursed' cf. '7'
śapta used in rebus.

p279-b: vi 'no!'; p352-b: sutā 'son'; p218-c: me 'my'

M-26 (p15, Corpus 1, Mohenj.) *46.5
28.01.95 KSchi

NARA vi cara-cara su-t^au

MAN without 2 moving-moving sons
MANN ohne 2 krabbel-krabbel Söhne

Sanskrit-Engl. Dict.
A.A. Macdonell 1893

p157-a: nara 'man'

p279-b: vi 'without'

p92-b: cara-cara-
moving-moving

p352-b: sutā- m.
'son', dual sutau

Happy and almost
immortal the man
who has two sons,
also Rama had two
sons which were
twins.



M-1181 (p138, Corpus 2, Mohen.) *89.1
12.03.95 KSchi

v^aida śrī su-tā

knowledge-beauty-
son / Wissens-
Schönheits Sohn

Almost a pictorial bilingual:
the famous yogi picture, trans-
lated: a son of beauty + wisdom

Sanskrit-Engl. Dict. Macdonell:

p282-c: vid-, vada 'know etc.'

p321-b: śrī f. 'beauty'; p352-b: sutā m. 'son'.



M-1111 (p119, Corpus 2, Mohen.) *85.7
08.03.95 KSchi

vi-aṅga, vi pi-tā

crippled, without father In Persia, saying
krüppelig, ohne Vater bi-pidar is an insult

Sanskrit-Engl. Dict. Macdonell:

p302-a: vyāṅga 'deficient'
in limb, crippled

p279-b: vi 'without'

p162-b: (pitā) pitr 'father'.



M-1127 (p123, Corpus 2, Moh.) *86.4
09.03.95 KSchi

vi mi-KUṢ-is: RĀMA āt su-t^au

without mixture: Rāma and two sons
ohne Mischung: Rāma und zwei Söhne
In agreement with hinduistic caste rules it is forbid-
den to allow inter-marriage between differing castes.

p254-b: Rāma, hero of the Rāmāyana (Rāma number three)

p352-b: sutā m. 'son', dual: sutau 'two sons';

The Rāma-pictogram is readable as the 'bow-breaker';

Here is at stake the case of Rāma (or Rāma-Candra = Moon-
Rama, in another text referred to as Suma 'flower'; also =
'bright moon, full-moon'; Rāma's racial purity is also
valid for his 2 sons (twins born by Sītā).

Sanskrit-Engl. Dict. Macdonell:

p279-b: vi 'without';

p227-c: miks 'to mix, mingle'
seemingly existed a lost
noun miksīs 'mixture',
replaceable by mi-si-ira
= Skt. mīṣṭā 'mixed' (mix-
ing, adulteration), mīṣṭa.



M-626 (p7, Corpus 2, Mohen.) *70.6
21.02.95 KSchi

vi TRILOKA su-t^au vi-tta āśu ULŪKĀ

" ajna " AJANA dhanvin

without (having in) world 2 sons (is,
as) known, rapid death; / cher
" stupid " in loneliness the ar-

ohne (in der) Welt (zu haben) 2 Söhne
(ist) bekanntlich schneller Tod;
"dumm" in Einsamkeit der Schütze

This text says that without having two sons in this
world one is subject to rapid death, just like in lo-
neliness, that is, in the desert, the archer.

Sanskrit-Engl. Dict. by A.A. Macdonell 1893:

p279-b: vi 'without'; p113-a: triloka 'the 3-world';

p352-b: sutā m. 'son', sutau (dual) 'two sons';

p282-b: vitta (root: vid-) 'known, famous';

p43-b: āśu
'rapid';

p55a: ulū-
kā 'owl'

= death

p52b: ajna-
'stupid'

p5-a: ajana
'desert'

p130-a:
dhanvin
'archer'



R ā m a

Hero, King, and Emperor

Survey of 80 Indus Seal Texts
5 dealing with Sītā-Rāma, Ra-ma 113
the Bowbreaker DRUNA.BHANGA

Take the 12 pages listing Rāma-texts
as complementary to the 62 pages
dealing with 'Warfare', that is 400
10 with the '4 Armed Forces' catur.aṅga
or as belonging to the Fascicle/
Chapter 'Proto-Hinduism', especially
page 2 'Star' śi-ki-ya 2 3 4
= the bodies SUSPENDED
15 in the headhair of Vi-iṣ-nu 2 3 4
= the globe giant Vishnu.

Vishnu's head = the celestial vault,
Vishnu's body, the globe Triloka
= Planet No. 3, a virtual reality
20 in proto-history, as told by the
Proto-Lingua and its Proto-Grammar.

Vishnu, by means of AVATARAS
is periodically personified as a
global emperor. Pa-ra-śu Ra-ma
25 the primordial Indic 11 12
Axe-bearing Rāma
is an anterior AVATARA of Vishnu
surviving, like the Ape-General
Hanuman, up to the time of Vishnu's
30 seventh AVATARA, = Sītā-Rāma
(that is the historical Rāma
seemingly = Rāma III 12 13
(a Rama II is of no interest here).

Hanuman, the Ape General, something
35 like a strong Neanderthaler, assisted
valiantly Rāma in his fights.

The concise telegram-style Indus
texts reveal that they are mere re-
flexes of an immense amount of oral
40 and written traditions still to be
recovered or unearthed.

On the other hand it is clear that
semipictographic texts give rise to
misreadings and misinterpretations.

45 But first of all we will have to
reconstruct the cosmological back-
ground.

Also early humanity had celestial
teachers who presented the solar
50 planetary system hidden in familiar
tales and stories.

So for instance they spoke about the
Vishnu-World 'Earth' as loving the
neighbouring planet Venus-World.

55 As generations of
scribes-poets invented
explanatory stories about the
disappearances and reappearances,
morning star, and, possibly, dis-
60 honored evening star, things got
dramatical. Among humans, the
drama was featured in life. I have
to recall that the basic number of
Venus is '8' since 8 plus great
5 8 (= 64) plus grand 8 (= 512) makes
584 days, the synodic Venus year.

'8' is just one of Venus names;
proto-Aryan aśita (IE okāto, okto).
In Iranian, corrupted it is asita,
70 later (ana-)ahita '*mother of 8',
Old Persian/Pahlavi anāhita =
'planet Venus'.

I said: the 'drama' was staged in
life. The most beautiful princess
75 was given the name Aśita '8, Venus'.
Later corrupted Sītā. Misinter-
pretation 'furrow'. Correct is,
what is also told, to see in her an
AVATARA of Lakṣmi. This is indeed
80 planet Venus because Vishnu is
also called Lakṣmi-pati that is,
he, Vishnu, the Earth, was at a
time in proto-Aryan culture the Lord
or husband (not of Indus Umā) of
85 planet Venus/Lakṣmi.

The 2 AVATARAS played their role,
they married on the earthly stage.

A replica of the above story (see
Dowson 1950 p353) is that of the
90 beautiful Vedavatī, to be given to
Vishnu, born again as Sītā thus via
Rāma/Vishnu reaching the goal.

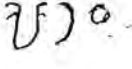
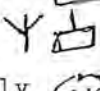
Rāma/Vishnu/Earth's only 'wife' is
95 cosmologically planet Venus. The 2
sons of this couple? The small
celestial bodies Mercury and Moon ...

Before studying references to Rāma's
'biography' here some of his titles:

100 Text 6: ointed Rāma, aṅja Rāma 11 12
Text 7: anointed hero, vi-ra aṅja 11 12
Text 13: ointed Rāma, aṅja Rāma 11 12
Text 19: ointed Rāma, aṅja Rāma 11 12
Text 17: king Rāma, kṣit Rāma 11 12
Text 33: king Rāma, kṣit Rāma 11 12
Text 34: king Rāma, kṣit Rāma 11 12
Text 43: king's rolling seat.
kṣit ratha.a-ṣa (= asa-) 11 12

Deities

P r o t o - H i n d u i s m

- Beahman, the Supreme of the Thirty/Thirty-three Gods  1
- Vishnu's Head : Stars suspended in Vishnu's Headhair  2
- Vishnu, the Virtual Earthly World Giant, His Head is the Celestial Vault, His Body the Globe  3-6
- (the Vishnu-pages are preceded by 2 pages referring to Vishnu's 6th Avatara (Paraśu-Rāma) and his 7th Avatara, Sītā-Rāma, an Introduction to Indus-Rāmāyana) 
- Umā, In Indus: Vishnu's Consort with the beautiful Body, often described as sex-lusty and malignant, responsible for Storms at Sea, and other Evils  7-20
- Durgā, WITHOUT HEAD, Mountaineer, usually Uma's alter ego, a War Goddess, Her Vehicle is the War Chariot  21-28
- Durga/Uma  Conjointly Depicted, acting conjointly  both responsible for mishap and lagging behind  29-32
(the Moon with its daily delay being the symbol of lag)
- Bhu/Bha-u, Goddess of earthly fertility = Earth I (she appears also in Sumer as Ba-u/Baba)  33-35
- Kṣā/Kṣam, Goddess of the field/landed property = Earth II  36
- Tri-kṣa (deified ?) = The Homeland  39-42
- Triloka, the Terrestrial World (= Vishnu's Body, properly Planet No.3 of the Solar System) Vishnu's Avatara, Sita-Rama, is several times called Iśitri Triloka = 'Ruler of the (Terrestrial) World'  43-52
- Tridaśa(-Tri) = the Thirty(-Three) Gods of Hinduism the signs 30/33 being also used to denote 'divine' Here the 3 signs:      53-60
- Mi-KUṢ-iṣ = *miksīs 'mixture, bastard', term is also used to denote offsprings due to intercourse between Gods and Humans  61-64
- kumbhī 'sacrificial vessel / sacrificial offering / / sacrifice / sacrificing in use was also the verb rā- and bhr-, bhar-   65-70
- A number of graphic combinations, ligatures, pictograms do recur only once or twice. Their identification was up to now impossible. A few weeks ago I found out that the glyph  *Ru-tra means 'drought' and is thus a variant spelling of Sanskrit Vṛtra 'the demon of drought'.

Continues in the following Fascicle/Chapter
No. 3 : " Celestial Deifications "



The seal below, with Unicorn-picture, is from Mohenjo-Daro, M-1203, p.144, Corpus Vol. II :

The legend of the Seal, consisting of 4 signs, is mirrored; a seal-impression would show the correct reading direction, from left to right.

The text is perfect Sanskrit and states the following: $kṣi-pra.i-su$ RĀMA = $kṣipra_i su$ Rāma = 'Rama with the swift arrows'

Reading-direction is normally the direction the depicted animal is going or looking to. Since numerous signs look differently when mirrored it is easy to read the many texts without picture.

Literally the text says: swift-arrow-Rama; a parallel text says: $kṣi-ba.i-su$ RĀMA, which means: Rāma with the poisoned arrows

Note that the above three graphs belong to their resp. series: $kṣa$, $kṣu$, $kṣi$ 𑀓𑀲𑀭𑀮𑀯𑀰𑀱𑀲𑀳𑀴𑀵𑀶𑀷𑀸𑀹𑀺𑀻𑀼𑀽𑀾𑀿𑁀𑁁𑁂𑁃𑁄𑁅𑁆𑁇𑁈𑁉𑁊𑁋𑁌𑁍𑁎𑁏𑁐𑁑𑁒𑁓𑁔𑁕𑁖𑁗𑁘𑁙𑁚𑁛𑁜𑁝𑁞𑁟𑁠𑁡𑁢𑁣𑁤𑁥𑁦𑁧𑁨𑁩𑁪𑁫𑁬𑁭𑁮𑁯𑁰𑁱𑁲𑁳𑁴𑁵𑁶𑁷𑁸𑁹𑁺𑁻𑁼𑁽𑁾𑁿𑂀𑂁𑂂𑂃𑂄𑂅𑂆𑂇𑂈𑂉𑂊𑂋𑂌𑂍𑂎𑂏𑂐𑂑𑂒𑂓𑂔𑂕𑂖𑂗𑂘𑂙𑂚𑂛𑂜𑂝𑂞𑂟𑂠𑂡𑂢𑂣𑂤𑂥𑂦𑂧𑂨𑂩𑂪𑂫𑂬𑂭𑂮𑂯𑂰𑂱𑂲𑂳𑂴𑂵𑂶𑂷𑂸𑂺𑂹𑂻𑂼𑂽𑂾𑂿𑃀𑃁𑃂𑃃𑃄𑃅𑃆𑃇𑃈𑃉𑃊𑃋𑃌𑃍𑃎𑃏𑃐𑃑𑃒𑃓𑃔𑃕𑃖𑃗𑃘𑃙𑃚𑃛𑃜𑃝𑃞𑃟𑃠𑃡𑃢𑃣𑃤𑃥𑃦𑃧𑃨𑃩𑃪𑃫𑃬𑃭𑃮𑃯𑃰𑃱𑃲𑃳𑃴𑃵𑃶𑃷𑃸𑃹𑃺𑃻𑃼𑃽𑃾𑃿𑄀𑄁𑄂𑄃𑄄𑄅𑄆𑄇𑄈𑄉𑄊𑄋𑄌𑄍𑄎𑄏𑄐𑄑𑄒𑄓𑄔𑄕𑄖𑄗𑄘𑄙𑄚𑄛𑄜𑄝𑄞𑄟𑄠𑄡𑄢𑄣𑄤𑄥𑄦𑄧𑄨𑄩𑄪𑄫𑄬𑄭𑄮𑄯𑄰𑄱𑄲𑄳𑄴𑄵𑄶𑄷𑄸𑄹𑄺𑄻𑄼𑄽𑄾𑄿𑅀𑅁𑅂𑅃𑅄𑅅𑅆𑅇𑅈𑅉𑅊𑅋𑅌𑅍𑅎𑅏𑅐𑅑𑅒𑅓𑅔𑅕𑅖𑅗𑅘𑅙𑅚𑅛𑅜𑅝𑅞𑅟𑅠𑅡𑅢𑅣𑅤𑅥𑅦𑅧𑅨𑅩𑅪𑅫𑅬𑅭𑅮𑅯𑅰𑅱𑅲𑅳𑅴𑅵𑅶𑅷𑅸𑅹𑅺𑅻𑅼𑅽𑅾𑅿𑆀𑆁𑆂𑆃𑆄𑆅𑆆𑆇𑆈𑆉𑆊𑆋𑆌𑆍𑆎𑆏𑆐𑆑𑆒𑆓𑆔𑆕𑆖𑆗𑆘𑆙𑆚𑆛𑆜𑆝𑆞𑆟𑆠𑆡𑆢𑆣𑆤𑆥𑆦𑆧𑆨𑆩𑆪𑆫𑆬𑆭𑆮𑆯𑆰𑆱𑆲𑆳𑆴𑆵𑆶𑆷𑆸𑆹𑆺𑆻𑆼𑆽𑆾𑆿𑇀𑇁𑇂𑇃𑇄𑇅𑇆𑇇𑇈𑇉𑇊𑇋𑇌𑇍𑇎𑇏𑇐𑇑𑇒𑇓𑇔𑇕𑇖𑇗𑇘𑇙𑇚𑇛𑇜𑇝𑇞𑇟𑇠𑇡𑇢𑇣𑇤𑇥𑇦𑇧𑇨𑇩𑇪𑇫𑇬𑇭𑇮𑇯𑇰𑇱𑇲𑇳𑇴𑇵𑇶𑇷𑇸𑇹𑇺𑇻𑇼𑇽𑇾𑇿𑈀𑈁𑈂𑈃𑈄𑈅𑈆𑈇𑈈𑈉𑈊𑈋𑈌𑈍𑈎𑈏𑈐𑈑𑈒𑈓𑈔𑈕𑈖𑈗𑈘𑈙𑈚𑈛𑈜𑈝𑈞𑈟𑈠𑈡𑈢𑈣𑈤𑈥𑈦𑈧𑈨𑈩𑈪𑈫𑈬𑈭𑈮𑈯𑈰𑈱𑈲𑈳𑈴𑈶𑈵𑈷𑈸𑈹𑈺𑈻𑈼𑈽𑈾𑈿𑉀𑉁𑉂𑉃𑉄𑉅𑉆𑉇𑉈𑉉𑉊𑉋𑉌𑉍𑉎𑉏𑉐𑉑𑉒𑉓𑉔𑉕𑉖𑉗𑉘𑉙𑉚𑉛𑉜𑉝𑉞𑉟𑉠𑉡𑉢𑉣𑉤𑉥𑉦𑉧𑉨𑉩𑉪𑉫𑉬𑉭𑉮𑉯𑉰𑉱𑉲𑉳𑉴𑉵𑉶𑉷𑉸𑉹𑉺𑉻𑉼𑉽𑉾𑉿𑊀𑊁𑊂𑊃𑊄𑊅𑊆𑊇𑊈𑊉𑊊𑊋𑊌𑊍𑊎𑊏𑊐𑊑𑊒𑊓𑊔𑊕𑊖𑊗𑊘𑊙𑊚𑊛𑊜𑊝𑊞𑊟𑊠𑊡𑊢𑊣𑊤𑊥𑊦𑊧𑊨𑊩𑊪𑊫𑊬𑊭𑊮𑊯𑊰𑊱𑊲𑊳𑊴𑊵𑊶𑊷𑊸𑊹𑊺𑊻𑊼𑊽𑊾𑊿𑋀𑋁𑋂𑋃𑋄𑋅𑋆𑋇𑋈𑋉𑋊𑋋𑋌𑋍𑋎𑋏𑋐𑋑𑋒𑋓𑋔𑋕𑋖𑋗𑋘𑋙𑋚𑋛𑋜𑋝𑋞𑋟𑋠𑋡𑋢𑋣𑋤𑋥𑋦𑋧𑋨𑋩𑋪𑋫𑋬𑋭𑋮𑋯𑋰𑋱𑋲𑋳𑋴𑋵𑋶𑋷𑋸𑋹𑋺𑋻𑋼𑋽𑋾𑋿𑌀𑌁𑌂𑌃𑌄𑌅𑌆𑌇𑌈𑌉𑌊𑌋𑌌𑌍𑌎𑌏𑌐𑌑𑌒𑌓𑌔𑌕𑌖𑌗𑌘𑌙𑌚𑌛𑌜𑌝𑌞𑌟𑌠𑌡𑌢𑌣𑌤𑌥𑌦𑌧𑌨𑌩𑌪𑌫𑌬𑌭𑌮𑌯𑌰𑌱𑌲𑌳𑌴𑌵𑌶𑌷𑌸𑌹𑌺𑌻𑌼𑌽𑌾𑌿𑍀𑍁𑍂𑍃𑍄𑍅𑍆𑍇𑍈𑍉𑍊𑍋𑍌𑍍𑍎𑍏𑍐𑍑𑍒𑍓𑍔𑍕𑍖𑍗𑍘𑍙𑍚𑍛𑍜𑍝𑍞𑍟𑍠𑍡𑍢𑍣𑍤𑍥𑍦𑍧𑍨𑍩𑍪𑍫𑍬𑍭𑍮𑍯𑍰𑍱𑍲𑍳𑍴𑍵𑍶𑍷𑍸𑍹𑍺𑍻𑍼𑍽𑍾𑍿𑎀𑎁𑎂𑎃𑎄𑎅𑎆𑎇𑎈𑎉𑎊𑎋𑎌𑎍𑎎𑎏𑎐𑎑𑎒𑎓𑎔𑎕𑎖𑎗𑎘𑎙𑎚𑎛𑎜𑎝𑎞𑎟𑎠𑎡𑎢𑎣𑎤𑎥𑎦𑎧𑎨𑎩𑎪𑎫𑎬𑎭𑎮𑎯𑎰𑎱𑎲𑎳𑎴𑎵𑎶𑎷𑎸𑎹𑎺𑎻𑎼𑎽𑎾𑎿𑏀𑏁𑏂𑏃𑏄𑏅𑏆𑏇𑏈𑏉𑏊𑏋𑏌𑏍𑏎𑏏𑏐𑏑𑏒𑏓𑏔𑏕𑏖𑏗𑏘𑏙𑏚𑏛𑏜𑏝𑏞𑏟𑏠𑏡𑏢𑏣𑏤𑏥𑏦𑏧𑏨𑏩𑏪𑏫𑏬𑏭𑏮𑏯𑏰𑏱𑏲𑏳𑏴𑏵𑏶𑏷𑏸𑏹𑏺𑏻𑏼𑏽𑏾𑏿𑐀𑐁𑐂𑐃𑐄𑐅𑐆𑐇𑐈𑐉𑐊𑐋𑐌𑐍𑐎𑐏𑐐𑐑𑐒𑐓𑐔𑐕𑐖𑐗𑐘𑐙𑐚𑐛𑐜𑐝𑐞𑐟𑐠𑐡𑐢𑐣𑐤𑐥𑐦𑐧𑐨𑐩𑐪𑐫𑐬𑐭𑐮𑐯𑐰𑐱𑐲𑐳𑐴𑐵𑐶𑐷𑐸𑐹𑐺𑐻𑐼𑐽𑐾𑐿𑑀𑑁𑑂𑑃𑑄𑑅𑑆𑑇𑑈𑑉𑑊𑑋𑑌𑑍𑑎𑑏𑑐𑑑𑑒𑑓𑑔𑑕𑑖𑑗𑑘𑑙𑑚𑑛𑑜𑑝𑑞𑑟𑑠𑑡𑑢𑑣𑑤𑑥𑑦𑑧𑑨𑑩𑑪𑑫𑑬𑑭𑑮𑑯𑑰𑑱𑑲𑑳𑑴𑑵𑑶𑑷𑑸𑑹𑑺𑑻𑑼𑑽𑑾𑑿𑒀𑒁𑒂𑒃𑒄𑒅𑒆𑒇𑒈𑒉𑒊𑒋𑒌𑒍𑒎𑒏𑒐𑒑𑒒𑒓𑒔𑒕𑒖𑒗𑒘𑒙𑒚𑒛𑒜𑒝𑒞𑒟𑒠𑒡𑒢𑒣𑒤𑒥𑒦𑒧𑒨𑒩𑒪𑒫𑒬𑒭𑒮𑒯𑒰𑒱𑒲𑒳𑒴𑒵𑒶𑒷𑒸𑒻𑒻𑒼𑒽𑒾𑒿𑓀𑓁𑓃𑓂𑓄𑓅𑓆𑓇𑓈𑓉𑓊𑓋𑓌𑓍𑓎𑓏𑓐𑓑𑓒𑓓𑓔𑓕𑓖𑓗𑓘𑓙𑓚𑓛𑓜𑓝𑓞𑓟𑓠𑓡𑓢𑓣𑓤𑓥𑓦𑓧𑓨𑓩𑓪𑓫𑓬𑓭𑓮𑓯𑓰𑓱𑓲𑓳𑓴𑓵𑓶𑓷𑓸𑓹𑓺𑓻𑓼𑓽𑓾𑓿𑔀𑔁𑔂𑔃𑔄𑔅𑔆𑔇𑔈𑔉𑔊𑔋𑔌𑔍𑔎𑔏𑔐𑔑𑔒𑔓𑔔𑔕𑔖𑔗𑔘𑔙𑔚𑔛𑔜𑔝𑔞𑔟𑔠𑔡𑔢𑔣𑔤𑔥𑔦𑔧𑔨𑔩𑔪𑔫𑔬𑔭𑔮𑔯𑔰𑔱𑔲𑔳𑔴𑔵𑔶𑔷𑔸𑔹𑔺𑔻𑔼𑔽𑔾𑔿𑕀𑕁𑕂𑕃𑕄𑕅𑕆𑕇𑕈𑕉𑕊𑕋𑕌𑕍𑕎𑕏𑕐𑕑𑕒𑕓𑕔𑕕𑕖𑕗𑕘𑕙𑕚𑕛𑕜𑕝𑕞𑕟𑕠𑕡𑕢𑕣𑕤𑕥𑕦𑕧𑕨𑕩𑕪𑕫𑕬𑕭𑕮𑕯𑕰𑕱𑕲𑕳𑕴𑕵𑕶𑕷𑕸𑕹𑕺𑕻𑕼𑕽𑕾𑕿𑖀𑖁𑖂𑖃𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋𑖌𑖍𑖎𑖏𑖐𑖑𑖒𑖓𑖔𑖕𑖖𑖗𑖘𑖙𑖚𑖛𑖜𑖝𑖞𑖟𑖠𑖡𑖢𑖣𑖤𑖥𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱𑖲𑖳𑖴𑖵𑖶𑖷𑖸𑖹𑖺𑖻𑖼𑖽𑖾𑗀𑖿𑗁𑗂𑗃𑗄𑗅𑗆𑗇𑗈𑗉𑗊𑗋𑗌𑗍𑗎𑗏𑗐𑗑𑗒𑗓𑗔𑗕𑗖𑗗𑗘𑗙𑗚𑗛𑗜𑗝𑗞𑗟𑗠𑗡𑗢𑗣𑗤𑗥𑗦𑗧𑗨𑗩𑗪𑗫𑗬𑗭𑗮𑗯𑗰𑗱𑗲𑗳𑗴𑗵𑗶𑗷𑗸𑗹𑗺𑗻𑗼𑗽𑗾𑗿𑘀𑘁𑘂𑘃𑘄𑘅𑘆𑘇𑘈𑘉𑘊𑘋𑘌𑘍𑘎𑘏𑘐𑘑𑘒𑘓𑘔𑘕𑘖𑘗𑘘𑘙𑘚𑘛𑘜𑘝𑘞𑘟𑘠𑘡𑘢𑘣𑘤𑘥𑘦𑘧𑘨𑘩𑘪𑘫𑘬𑘭𑘮𑘯𑘰𑘱𑘲𑘳𑘴𑘵𑘶𑘷𑘸𑘹𑘺𑘻𑘼𑘽𑘾𑘿𑙀𑙁𑙂𑙃𑙄𑙅𑙆𑙇𑙈𑙉𑙊𑙋𑙌𑙍𑙎𑙏𑙐𑙑𑙒𑙓𑙔𑙕𑙖𑙗𑙘𑙙𑙚𑙛𑙜𑙝𑙞𑙟𑙠𑙡𑙢𑙣𑙤𑙥𑙦𑙧𑙨𑙩𑙪𑙫𑙬𑙭𑙮𑙯𑙰𑙱𑙲𑙳𑙴𑙵𑙶𑙷𑙸𑙹𑙺𑙻𑙼𑙽𑙾𑙿𑚀𑚁𑚂𑚃𑚄𑚅𑚆𑚇𑚈𑚉𑚊𑚋𑚌𑚍𑚎𑚏𑚐𑚑𑚒𑚓𑚔𑚕𑚖𑚗𑚘𑚙𑚚𑚛𑚜𑚝𑚞𑚟𑚠𑚡𑚢𑚣𑚤𑚥𑚦𑚧𑚨𑚩𑚪𑚫𑚬𑚭𑚮𑚯𑚰𑚱𑚲𑚳𑚴𑚵𑚷𑚶𑚸𑚹𑚺𑚻𑚼𑚽𑚾𑚿𑛀𑛁𑛂𑛃𑛄𑛅𑛆𑛇𑛈𑛉𑛊𑛋𑛌𑛍𑛎𑛏𑛐𑛑𑛒𑛓𑛔𑛕𑛖𑛗𑛘𑛙𑛚𑛛𑛜𑛝𑛞𑛟𑛠𑛡𑛢𑛣𑛤𑛥𑛦𑛧𑛨𑛩𑛪𑛫𑛬𑛭𑛮𑛯𑛰𑛱𑛲𑛳𑛴𑛵𑛶𑛷𑛸𑛹𑛺𑛻𑛼𑛽𑛾𑛿𑜀𑜁𑜂𑜃𑜄𑜅𑜆𑜇𑜈𑜉𑜊𑜋𑜌𑜍𑜎𑜏𑜐𑜑𑜒𑜓𑜔𑜕𑜖𑜗𑜘𑜙𑜚𑜛𑜜𑜝𑜞𑜟𑜠𑜡𑜢𑜣𑜤𑜥𑜦𑜧𑜨𑜩𑜪𑜫𑜬𑜭𑜮𑜯𑜰𑜱𑜲𑜳𑜴𑜵𑜶𑜷𑜸𑜹𑜺𑜻𑜼𑜽𑜾𑜿𑝀𑝁𑝂𑝃𑝄𑝅𑝆𑝇𑝈𑝉𑝊𑝋𑝌𑝍𑝎𑝏𑝐𑝑𑝒𑝓𑝔𑝕𑝖𑝗𑝘𑝙𑝚𑝛𑝜𑝝𑝞𑝟𑝠𑝡𑝢𑝣𑝤𑝥𑝦𑝧𑝨𑝩𑝪𑝫𑝬𑝭𑝮𑝯𑝰𑝱𑝲𑝳𑝴𑝵𑝶𑝷𑝸𑝹𑝺𑝻𑝼𑝽𑝾𑝿𑞀𑞁𑞂𑞃𑞄𑞅𑞆𑞇𑞈𑞉𑞊𑞋𑞌𑞍𑞎𑞏𑞐𑞑𑞒𑞓𑞔𑞕𑞖𑞗𑞘𑞙𑞚𑞛𑞜𑞝𑞞𑞟𑞠𑞡𑞢𑞣𑞤𑞥𑞦𑞧𑞨𑞩𑞪𑞫𑞬𑞭𑞮𑞯𑞰𑞱𑞲𑞳𑞴𑞵𑞶𑞷𑞸𑞹𑞺𑞻𑞼𑞽𑞾𑞿𑟀𑟁𑟂𑟃𑟄𑟅𑟆𑟇𑟈𑟉𑟊𑟋𑟌𑟍𑟎𑟏𑟐𑟑𑟒𑟓𑟔𑟕𑟖𑟗𑟘𑟙𑟚𑟛𑟜𑟝𑟞𑟟𑟠𑟡𑟢𑟣𑟤𑟥𑟦𑟧𑟨𑟩𑟪𑟫𑟬𑟭𑟮𑟯𑟰𑟱𑟲𑟳𑟴𑟵𑟶𑟷𑟸𑟹𑟺𑟻𑟼𑟽𑟾𑟿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼𑥽𑥾𑥿𑦀𑦁𑦂𑦃𑦄𑦅𑦆𑦇𑦈𑦉𑦊𑦋𑦌𑦍𑦎𑦏𑦐𑦑𑦒𑦓𑦔𑦕𑦖𑦗𑦘𑦙𑦚𑦛𑦜𑦝𑦞𑦟𑦠𑦡𑦢𑦣𑦤𑦥𑦦𑦧𑦨𑦩𑦪𑦫𑦬𑦭𑦮𑦯𑦰𑦱𑦲𑦳𑦴𑦵𑦶𑦷𑦸𑦹𑦺𑦻𑦼𑦽𑦾𑦿𑧀𑧁𑧂𑧃𑧄𑧅𑧆𑧇𑧈𑧉𑧊𑧋𑧌𑧍𑧎𑧏𑧐𑧑𑧒𑧓𑧔𑧕𑧖𑧗𑧘𑧙𑧚𑧛𑧜𑧝𑧞𑧟𑧠𑧡𑧢𑧣𑧤𑧥𑧦𑧧𑧨𑧩𑧪𑧫𑧬𑧭𑧮𑧯𑧰𑧱𑧲𑧳𑧴𑧵𑧶𑧷𑧸𑧹𑧺𑧻𑧼𑧽𑧾𑧿𑨀𑨁𑨂𑨃𑨄𑨅𑨆𑨇𑨈𑨉𑨊𑨋𑨌𑨍𑨎𑨏𑨐𑨑𑨒𑨓𑨔𑨕𑨖𑨗𑨘𑨙𑨚𑨛𑨜𑨝𑨞𑨟𑨠𑨡𑨢𑨣𑨤𑨥𑨦𑨧𑨨𑨩𑨪𑨫𑨬𑨭𑨮𑨯𑨰𑨱𑨲𑨳𑨴𑨵𑨶𑨷𑨸𑨹𑨺𑨻𑨼𑨽𑨾𑨿𑩀𑩁𑩂𑩃𑩄𑩅𑩆𑩇𑩈𑩉𑩊𑩋𑩌𑩍𑩎𑩏𑩐𑩑𑩒𑩓𑩔𑩕𑩖𑩗𑩘𑩙𑩚𑩛𑩜𑩝𑩞𑩟𑩠𑩡𑩢𑩣𑩤𑩥𑩦𑩧𑩨𑩩𑩪𑩫𑩬𑩭𑩮𑩯𑩰𑩱𑩲𑩳𑩴𑩵𑩶𑩷𑩸𑩹𑩺𑩻𑩼𑩽𑩾𑩿𑪀𑪁𑪂𑪃𑪄𑪅𑪆𑪇𑪈𑪉𑪊𑪋𑪌𑪍𑪎𑪏𑪐𑪑𑪒𑪓𑪔𑪕𑪖𑪗𑪘𑪙𑪚𑪛𑪜𑪝𑪞𑪟𑪠𑪡𑪢𑪣𑪤𑪥𑪦𑪧𑪨𑪩𑪪𑪫𑪬𑪭𑪮𑪯𑪰𑪱𑪲𑪳𑪴𑪵𑪶𑪷𑪸𑪹𑪺𑪻𑪼𑪽𑪾𑪿𑫀𑫁𑫂𑫃𑫄𑫅𑫆𑫇𑫈𑫉𑫊𑫋𑫌𑫍𑫎𑫏𑫐𑫑𑫒𑫓𑫔𑫕𑫖𑫗𑫘𑫙𑫚𑫛𑫜𑫝𑫞𑫟𑫠𑫡𑫢𑫣𑫤𑫥𑫦𑫧𑫨𑫩𑫪𑫫𑫬𑫭𑫮𑫯𑫰𑫱𑫲𑫳𑫴𑫵𑫶𑫷𑫸𑫹𑫺𑫻𑫼𑫽𑫾𑫿𑬀𑬁𑬂𑬃𑬄𑬅𑬆𑬇𑬈𑬉𑬊𑬋𑬌𑬍𑬎𑬏𑬐𑬑𑬒𑬓𑬔𑬕𑬖𑬗𑬘𑬙𑬚𑬛𑬜𑬝𑬞𑬟𑬠𑬡𑬢𑬣𑬤𑬥𑬦𑬧𑬨𑬩𑬪𑬫𑬬𑬭𑬮𑬯𑬰𑬱𑬲𑬳𑬴𑬵𑬶𑬷𑬸𑬹𑬺𑬻𑬼𑬽𑬾𑬿𑭀𑭁𑭂𑭃𑭄𑭅𑭆𑭇𑭈𑭉𑭊𑭋𑭌𑭍𑭎𑭏𑭐𑭑𑭒𑭓𑭔𑭕𑭖𑭗𑭘𑭙𑭚𑭛𑭜𑭝𑭞𑭟𑭠𑭡𑭢𑭣𑭤𑭥𑭦𑭧𑭨𑭩𑭪𑭫𑭬𑭭𑭮𑭯𑭰𑭱𑭲𑭳𑭴𑭵𑭶𑭷𑭸𑭹𑭺𑭻𑭼𑭽𑭾𑭿𑮀𑮁𑮂𑮃𑮄𑮅𑮆𑮇𑮈𑮉𑮊𑮋𑮌𑮍𑮎𑮏𑮐𑮑𑮒𑮓𑮔𑮕𑮖𑮗𑮘𑮙𑮚𑮛𑮜𑮝𑮞𑮟𑮠𑮡𑮢𑮣𑮤𑮥𑮦𑮧𑮨𑮩𑮪𑮫𑮬𑮭𑮮𑮯𑮰𑮱𑮲𑮳𑮴𑮵𑮶𑮷𑮸𑮹𑮺𑮻𑮼𑮽𑮾𑮿𑯀𑯁𑯂𑯃𑯄

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To some extent complementary to this Chapter/Fascicle No.4
'Warfaring' is the following Chapter/Fascicle 'Rāma' = No.5
Rāma
BOWBREAKER 𑀓𑀭𑀮𑀺
ra-ma DRUNā-BHANGA

Aja Bhaga

Мяуа U-BAK

copper tablet picture
with legend * 2.6

+ Parpolá, A. 1975 p198, Line (30)

22.12.94

KSchi



YX = F. 2" 1/2

KSchi

(30) u sar-va avi at aja

oh (the shepherd's) dog (for)
sheep and goats

oh, (des Hirten) Hund (für)

Schafe und Ziegen

sar-va = Avest. haurva 'guardian',
and Old Latin servos 'idem'

Sanskrit-Engl.Dict.A.A.Macdonell 1893:

p47-a: u 'oh' interj.; sarva 'guardian' lost in Skt.
but retained as haucya in Avestan; p30-c: avi 'sheep'
3 x (D) p5-a: aja f. 'goat'; reverse: šva-ja 'dog
 \ urging'

These annotations deal with millions of years of harmonious rule, in average. Studying promotes, therefore, long life, in general; which otherwise is almost not obtainable. By a number of new publications, inter alia, François de Sarre (Archaic Bipedia), or Dr. Zillmer (Darwin's Error/Irrtum 1998), it has come to light that our Globe has been peopled by humans, humanoids, and superhumans (the latter dwelling in giant spaceships partl, stationed on the earthly Moon) since millions of years ago, in symbiosis with animals, plants, and microlife.

This implies that the same age must be attributed to the basic features of language and script. Intense dealing with language and script has obviously a life-prolonging and life-extending effect while clan-obsessed or self-obsessed people starve in narrowness, due to absence of the eternal spirit.

The deciphered records of the Indus Culture do now offer new horizons towards an archaic World. This implies investing time and mental energy today barely available. It requires, too, paying attention to tiny scribal annotations. We start with the Elephant.

It is the picture of the elephant belonging to the animals surrounding the Lord of All Not-Moving and Moving Phenomena, depicted on the famous Pasu-Pati-Seal. We see a mysterious vertical row of 9 dots/strokes on the elephant's saddle. Actually, these 9 dots/strokes reveal that the elephant is the holy animal of planet Mars which in India is called the 9-Rayed-One. It refers to the pre-Trojan length of the planet's synodic year, 819 days (now 780 days). Our Solar System's celestial bodies have been given animals whose pregnancy equals the celestial body's basic period :

Moon : 30 dayd, a rodent (globally): hare, rat, mouse.
Sun : 365 days, equine (mare, donkey, a chariot drawn
by 4 horses denotes a leap-year period/Olympiade).

As to the Planets, the addition of the 1st, 2nd, 3rd power of their basic number renders their synodic year in days, attracting corresponding pregnancies.

Jupiter	7,	$7 \cdot 49 + 343 = 399/400$	'an extinct animal;
Venus	8,	$8 \cdot 64 + 512 = 584$	2 cows draw a chariot;
~~Uranus~~	~~9~~	~~$9 \cdot 81 + 729 = 819$~~	~~a major war-elephant~~

The three basic 7, 8, 9 - Jupiter, Venus, Mars, are valid for millions of years, past, present, future.

A mathematical wonder is conveyed by planet Mercury :

basic number 4,5 (= 4 fingers and a half = thumb),
rendering $4,5 + 20,25 + 91,125 = 115,875$ days, exact
real time, attracting 2 bitches in proto-IE and India.

Sanskrit aja means 'goat' and 'unborn', - IE ago- 'driftling' (Lat. ago 'I drive'), and IE n-ĝn- - 'un-born-'. Supreme deities in Indis 'unborn (by woman)'. Deified planets as well as proved by Sumerian and by Maya. Sanskrit aja equals Highl.Sum. aga-, Lowld. Sum. udu, meaning 'sheep' and 'planet'. Sumerologists are unable to understand that IE ago- 'driftling' together with IE n-ĝn- 'un-born' a Sumerian udu meaning 'sheep' and 'planet'. In Mayaland, 500 aC, udu was shortened to u-, a prefix of various planets.

IE bhag- means allocate, to distribute. The Supreme God, of which planet Jupiter is often thought to be an incarnation, allocates food and fates. Jupiter's proto-name is Bhagos (Sanskrit Bhagah), cf. Slavic bog 'God' = OPers. Baga, and in Maya Bak, or U-Bak = Planet Jupiter. The Maya-glyph  is a broken square, called BAK = '(broken) bone'; the glyph denotes Jupiter and the term BAK denotes 400 (= round for Jupiter's 399). The square of Maya 20 (= vigesimal counting) is 400. The square means in Indus, Borrows Cave, Glozel Texts 'planet Jupiter'. A pyramid-triangle means UPAMA = 'The Highest' in all these texts. The Maya correctly use 7, 8, 9 to denote Jupiter, Venus, Mars- They received the information 500 aC from Babylonian Scholars who were familiar with secrets not denoted on clay tablets, thus unknown to Assyriologists.

Various Indus-glyphs do stem from IE-glyphs. The above telegram-style segment 'oh dog (for) sheep and goat flocks' has 3, or 4 phonetic elements. First u (a lifted hand), second: sar(a); third: vi/vai, with -ai as a plural for dogs. The avi-glyph has a strange history. Without its 4 little tails it means ava 'egg, embryo' in rebus phonetic ava. The basic picture is indeed a depicted embryo. By adding the 4 little tails ava is changed to mean avi 'sheep' (Lat. ovi 'sheep' against Lat. ovum 'egg') But it means also 'pain' and is otherwise used phonetically. Remember: 4 little strokes denote -i, similarly does the sign  by inserting 4 horizontal strokes, denote Skt. sani 'Saturn', the slow-goer. The aja-glyph  shows inserted the glyph -kar- which usually means to make, to work, to labour, cf. Latin cultura etc. Here it seems to mean 'flock'.

The dog is in Indus referred to as su^n , $\text{śva}(n)$, in agreement with Greek $\text{kyn-} = \text{kun-}$, and $\text{kyon-} = \text{kuon-}$, IE ku- , kwon- . But IE serwos 'guardian' means also dog, so in Avestan (= NW-Iranian). Sumerian, and Latin. All real linguists know that Greek (and Iranian) render prevocal old $s-$ by $h-$. Thus Avestan has haurva- servant and dog, Sumerian ur (from haura/harva) 'slave/dog'; and Old Latin (as quoted by Meillet/Ernout) serus 'servant and dog'. Indus sar-va 'dog' has got lost in Sanskrit which is, together with other such cases, proof that the Indus Culture is indeed pre-Vedic, perhaps various millennia.

a-dhana 'not wealthy' 1
as in H-682 *114.5
sa kṣa^m a-dhana ura INDRA
the land (is) poor, broad JUPITER

a-kar-ya 'not to be done' 2
as in C-24 *131.5
Tri₂-Rāma rā āt a-kar-ya
kumbhi-ra-ra
Three-Rāma (is) shouting, and not
be employed (are) crocodiles
(for devouring evildoers)

A-la-ka 'The Town of Alaka' 3
as in H-6 *62.6
āra-dhana A-la-ka yā^{na}
ore-wealth of Alaka (has) gone

Picture of a unicorn with 2 heads
a-lu-bha 'undesired' 4
as in M-1109 *88.7
śi-dha āt mi-KUS-is GOTHAM
ra a-lu-bha śi-ra
repulsing and bastard a clan,
given unlovely heads

a-cakra 'ageless' 5
as in I-1-157 *51.3
Vi-is-nu śu-aṅga a-cakra
Vishnu's nice body (is) timeless

a-ru-śa 'wounded, in wounds' 6
as in M-394 *36.1
vi ghu a-ru-śa
without crying wounded

a-vi-aja 'no artificial' 7
as in M-21 *36.5
pad, a-vi-aja ta-ra āt sindhu
on foot, no artificial ferry,
and (then facing) the river

ā-bhar^ai^t 'it brings near' (ābharati) 8
as in M-1 *36.7
a-bhar^ai^t sindhu ULUKA gnā
it brings near the river DEATH
and fertility

a-punar 'No return, not again' 9
as in M-709 *74.3
vi JANI a-punar vā su-ma
without woman, no return of the
breath of the flower

sapta '7' in rebus sapta 'honored'
a-sapta 'unhonored' 10
as in Helsinki 2465 *200.7
a-sapta pad go-ta-ra aⁿta aja-na
unhonored on foot home, ending dull
GOTRAM here = go-ta-ra and
aṅja/ajña 'dull' here = aja-na

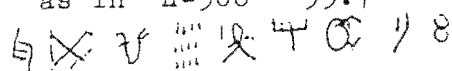
a-punar 'no return' 11
as in H-420 *94.5
u catura a-vi a-punar strī Rā,a
oh, rapid bird, no return
of wife of Rāma (princess Sitā)

a-punar 'no return' 12
as in H-137 *21.6
v^ai a-punar strī lu-bha āt INDU
woe, no return for the lady loving
boasting and lagging
(the moon a symbol for daily lagging 45')

a-sar-vā 'not all, not everybody' 13
as on M-758 *77.8
vi-ga a-sar-vā cara-ka
it goes not everybody to physicians

written properly

a-śi- f. 'prayer' 14
as in H-368 *93.7

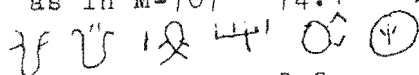


dus-carana vi dvadaśa a-si śi
pañca aṅga ata-pas

evil conduct : through 12
prayers, reposing 5 limbs, (is)
no penance

(a-śi : redupl. of śi inherent)

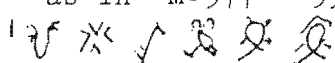
a-ś^ai^a 'no reposing' 15
as in M-707 *74.1



Tri-loka
vi ā-v^aia a-ś^ai^a pañca aṅga
without pains no reposing of the
five limbs in the world

(The a-sign in āvi 'pain' infixed)

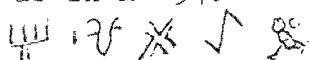
ā-vi-tta 'foreknown' 16
as in M-377 *59.5



ā-vi-tta āśu ULUKA sara śā
foreknown (is) rapid DEATH at sea
(being) sharp

(the DEATH-symbol is ULUKA 'owl')

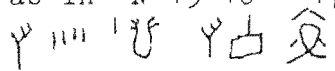
a-vī-ta 'undesired' 17
as in M-1340 *112.4



prīna a-vī-ta āśu ULUKA
pleasure undesired: rapid DEATH

(the rapid-sign seems a lightning)

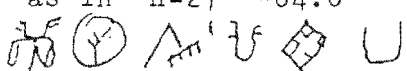
ā-vi 'pain' 18
as in N-13-10 *178.5



u catura ā-vi u-kṣa śā

oh, four pains, bull (is) sharp

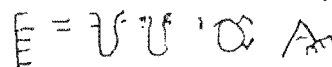
ā-vi 'painful' 19
as in H-27 *64.6



DURGA-UMĀ karanti ā-vi vāyu kumbhī
DURGA-UMĀ working: painful wind,
(make) a sacrifice

(kumbhi 'pot' means sacrifice)

a-aṅga 'limb' 20
(the a-sign is here a complement)
as in Helsinki *9998 *134.1

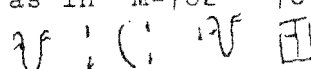


grāha graha_a-vi vi-a-aṅga kara-

beast may grasp (those) favoring
(that) crippled (persons) work

(the graha-sign has redupl. inherent)

ā-vī 'pain' 21
as in M-782 *78.5

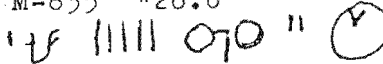


vi "mi" ā-vī BHAKTA-DA

excluded 'waning moon time', pains
in gardening (should be supported)

(BHAKTA' DA = Food giving area)

ā-vī 'painful' 22
M-835 *28.6

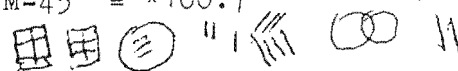


ā-vī^k ru-ra mukha āt INDU

painful (sight of) a cruel face,
then lagging

(initial k- of krura 'cruel' is omitted)

ā-sapta 'well-honored' 23
M-45 = *100.7

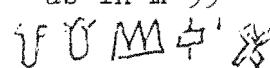


rsa rsa aha-trī āt ā-sapta aṅja ra

(corpse of) heroes days-three, then
well-honored ointment (be) giver

(exceptional, ritual done at battle-
field, more sub battlefield)

-a- as complement for APA-a 24
as in M-55 *33.1



vi-ga GIRI apa-a-tu

go in mountains slowly

The MOUNTAIN-
pictogram is
Chinese and
Sumerian

a-bandhya 'unfettered' 25
as in M-385 *18.4



u catura a.bandhya

oh, the clever unfettered ones

The copper tablets, with their PICTORIAL BILINGUALS, made deciphering easy. You have seen the relative pages at the beginning of this study: the essence of 400 copper tablets, 15 animal pictures, 38 legends, some times picture repeated, but legend varying. In the case of bovines, the legends 8 to 11 apply. But including seals showing bovines

Copper tablet
picture with legend
+ Parpola, A. 1975 p197 Line (8)
1 x bull
21.12.1994

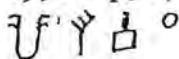


(8) kṣi^t mahi-rṣa 'bull being the king, the big male' later resulting in Skt. mahiṣa- 'buffalo'

Sanskrit-Engl. Dict. A.A. Macdonell 1893 London:

p78-b: kṣit 'ruler, dweller'; p222-c: mahi 'big'; p57-c: rṣa 'bull, male, man'; it seems that Sanskrit p222-c: mahiṣa 'buffalo' was in the Indus language believed to stem from mahi-rṣa 'big male'. The mahiṣa-'buffalo'-term means in Skt. also powerful. Note that the above mahi-glyph appears also on the reverse of the boar-picture: mahi 'earth' - the boar as ploughing the earth?

*9.2
Waddell 1930 p30, nr 6

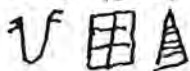


(gau) vi-u-kṣa nu

(cow) without bull (is) mooing
(Kuh) ohne den Bullen brüllt

Sanskrit-Engl. Dict. by A.A. Macdonell 1893 London:
p273-b: vi 'without'; p48-a: ukṣa(n) m. 'bull'; p147-a: nu 'roar'; this topic is recurring.
Typical for a rural society.

M-269 (p66, Corpus 1, Mohenj.) *38.6
20.1.95 KSchi



vi-rṣa rava

(buffalo-)bull roaring
der brüllende (Büffel)Bulle

Sanskrit-Engl. Dict., Macdonell 1893
p297-b: vrṣa (pop. vṛṣa, virṣa)

m. 'bull, male of an animal, man, husband, eponym of Viṣṇu, Kṛṣṇa, semen virile'

p251-c: rava 'roaring (of male animals, of mountains, of heroes cf. sam-rava- 'dialogue between strong men, when on foot, at sea or in river-faring)).

The logogram is once phonet. written ra-va



plus legends, the cumulative evidence gets irrefutable. We will see that bovines were raised for their milk and for draft purposes. Various seal pictures show the zebu, e.g. M-1103 = *85.5; others a buffalo or bison. Here the Indus and Sanskrit coincidences in naming bovines and terms proper to them:

u-kṣa	bull, ox	ukṣa-	𑀭𑀸𑀓𑀺
vi-rṣa	bull	vṛṣa-	𑀶𑀸𑀓𑀺
mahi-rṣa	buffalo	mahiṣa	𑀭𑀸𑀓𑀺𑀸𑀓𑀺
gau-ṣ(i)	bull	gauḥ	𑀭𑀸𑀓𑀺
gau	cow	go, gau	𑀭𑀸𑀓𑀺
gau-vi	cow	go, gau	𑀭𑀸𑀓𑀺
ga-vi	cow	go, gau	𑀭𑀸𑀓𑀺
u-dha-ra	udder, milk	udhar	𑀶𑀸𑀓𑀺
añja	cream, butter	añja	𑀭𑀸𑀓𑀺
kṣi-ri ⁿ	plenty of milk	kṣirin	𑀭𑀸𑀓𑀺
go-cakra	cow-drawn car	go-cakra	𑀭𑀸𑀓𑀺

The copper tablet photos in the Corpus are of no value

+ Parpola. A. 1975 p197, Line (10)
21.12.94 KSchi



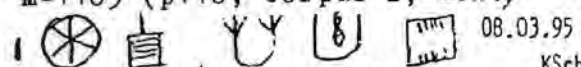
picture of a
copper tablet
with legend

Here the picture refers again to a cow; she is called 'Lady', remember woman's and cow's pregnancy: 9 months

vi JANIⁱ ṣi-tri = '(cow) without
(10) LADY's Lord'

Sanskrit-Engl. Dict. Macdonell 1893: p279-b: vi 'without'; p98-c: jani f. 'woman, wife; also JANI-is nominative, 'id.' p47-c: iṣitr 'lord, ruler' (refers to the bull of the herd) In Indus civilization the cow is of paramount importance.

M-1103 (p116, Corpus 2, Moh.) *85.5;



a-cakra kṣi^t gau-ṣ(i) goṣṭha,

the non-vehicle(-drawing) King's
bull cow-family

der kein Fahrzeug(-ziehende) Königs-
Bulle (und) die Kuh-Familie

Sanskrit-Engl. Dict. by A.A. Macdonell 1893 London:

p1: a- before consonants, an- before vowels: neg. prefix;

p90-a: cakra

'wheel, car'

p78-b: kṣit 'king'

'ruler, dweller'

Sanskrit gauḥ

Aryan gauṣ 'bull'

p87-b: goṣṭha m.

'cowshed, *family of cows'.

Zebu
picture



Kurt Schildmann
Bonn, 29.09.1995

Indus Script Deciphering Pictorial Bilinguals

bovines

(2)

gau  cow

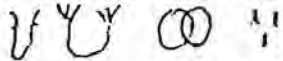
u-ksa  bull

raising for
beef purpose.

The IE bull-name u-ksen-, Indus
u-ksa  means also 'husband, chief'.

No difference between Modern India
and the Indus Valley civilization
as to the praise of the cow. There
is no Indus text mentioning cattle-

H-469 (p280, Corpus 2, Har.) *110.2



2.4.95, KSchi

cf. 'āt 'and'

vi gau aña.a-at-a

without cow, cream/butter has gone
ohne Kuh, Sahne/Butter ist weg

Sanskrit-Engl.Dict. by Macdonell:

p279-b: vi 'without'.

p86-b: gau/go 'cow' (bovine, and
elephant-cow).

p5-b: aña, añas nt. 'ointment,
cream, butter, smear (which de-
ters dangerous beasts)';

p5-c: at, āta 'go, wander, roam'
'ā-atat 'he has gone';



- The copper tablet photos in the Corpus are mostly worth-
less

+ Parpola, A. 1975 p197, Line (9)



picture of a
copper tablet
with legend



21.12.1994

KSchi

Here the picture refers to a cow.

(9) vi u-ksa iśi-tri  'herd'

= 'without bull, the Lord (of the
gr.(she, the cow), without the bull, the lord (of the herd);

Sanskrit-Engl.Dict. Macdonell 1893: p279-b: vi 'without';

p48-a: ukṣa(n) 'bull'; p47-c: iśitr 'lord, ruler';



This sign is seen on the tablet's reverse, read:
p5-c: aña(s) 'ointment, cream, +tri 'fec. suffix'.

The copper tablet photos in the Corpus are mostly illegible

*7.6

+ Parpola, A. 1975 p197, Line (11)



copper tablet
picture with
legend



21.12.94

KSchi

pars pro toto: 'cow's udder' is 'cow'

(11) ū-dha-r(a) 'udder'

Sanskrit ūdhar Sanskrit-Engl.Dict. Macdonell 1893:

p55-b: ūdhar nt. 'udder'; cf. ūdhas nt. 'milk'.

H-101 (p191, Corpus 1, Har.) *21.3



3.1.95 KSchi

punar gau-vī

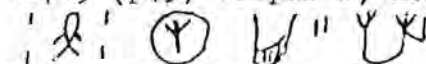
but the cow
aber die Kuh

Sanskrit-Engl.Dict.
Macdonell 1893 London:

p164-b: punar 'back, again, but'; p85-b: gavi 'cow'
means also 'speech', thus 'again speech'?



M-713 (p45, Corpus 2, Mohen.) *74.4



25.02.95 KSchi

"āsi" triloka psu āt gau-a

"prayer" of the world: crops and cows
"Gebet" der Welt: Ernten und Kühe

Sanskrit-Engl.Dict. Macdonell

p43-a: āsīf. 'prayer';

p113-a: triloka '3-world';

p189-c: psu 'food, crops';

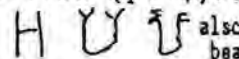
p38-a: āt 'and, then, also';

p86-b: go/gau 'cow, bull'; a philosophical statement.

India's holy cow already at the beginning of literacy.
There are other texts where this is still more trans-
parent.



M-1100 (p114, Corpus 2, Mohen.) *85.4



also 08.03.95 KSchi

alam-ga-vī beautiful speech

adorned cow

geschmückte Kuh

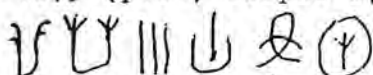
Sanskrit-Engl.Dict. Macdonell:

p28-c: ala(g) 'decoration, ornament'

p23-b: gavi f. 'cow, speech'



M-1079 (p101, Corpus 2, Mohenjo Daro)



11.1.95

Bison-

picture

vi gau lu-bha sūd-triloka  *29.8

(Bison) without cow desires killing

(Bison) ohne Kuh wünscht Tötung der

Drei-Welt (modified rebus: sūd 'kill'
is here written sūd-t)

Sanskrit-Engl.Dict. Macdonell: p279-c: vi 'without';

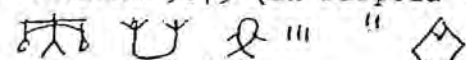
p86-b: go = 'gau 'cow'; p264-a: lubh- 'to desire, wish';

p357-b: sūd 'to kill'; p113-a: triloka 'the 3-world';



*139.5

Helsinki 3073 (in Parpola 1994 p95-a)



1.5.95 KSchi

BHĀRA gau-iśi-tri, āt sindhu (1)

burden (to be) cattle-ruler and (face)
river(-inundations)

Last Vieheigner (zu sein) und Fluss
(überschwemmungen zu befürchten)

Sanskrit-English Dict., A.A. Macdonell 1893

p204-a: bhārā- m. 'burden, load, labour etc.'

p86-b: go = gau 'cow'; p47-c: iśi-tri 'ruler';

p20-a: āt 'and, then'; p350-c: sindhu 'river';

How old is civilization? Cattle-raising terminology is pan-Indo-European. Even Indus and Sanskrit *aṅja-* 𑀭𑀸𑀓𑀺 'cream, butter', IE *angwen-* is found in German *anke* f. 'butter'. What caused these terms to

spread so rapidly? With so little change in sound and meaning? The more we know, the darker the problem.

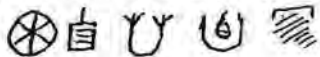
20.3.1995

*96.0

In most archaic cosmology one link unified humanity: the planets, their arithmetically interrelated synodic years. Like Iran, India adopted animal pregnancy periods, and consequently the animal, for planetary correlation purposes. The 584-day-Venus-year, morning/evening star, needed two cows to draw the Venus-wagon in processions. I saw this 45 years ago. Now finally: that in the case of planet Mercury (116 days) two bitches were needed for correlation, cf. DOG

11.8

Sir J. Marshall / Waddell 1930 p30
(discussed in Entzifferung/EIS §33)



24.12.94 KSchi

The seal showing a bull picture, it is thus a pictorial bilingual

cakra.a-kṣi gau-ṣi-*dga

the rolling-eyed cow-lover
der rolläugige Kuhl Liebhaber

The proper Sanskrit-word for 'rolling eyes' is *calākṣi* (IE root *kʷel-*, with *kʷe-kʷlo-* = Skt. *cakra-* 'wheel' and *cal-*, *car-* 'turn, roll'); Skt.-Engl. Dict. Macdonell: p90-a: *cakra* nt. 'circling'; p2-b: *ākṣi* nt. 'eye'; p86-a: *go* = 'gau' 'cow'; p324-c: *śidga* 'gallant, liberti-

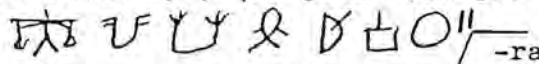


bull



*139.6

Helsinki 2519 (Parpola 1994 p95-a)



BHĀRA vi gau ṣi-d.dha.na-kṣa svar-

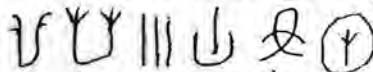
= BHĀRA vi-go sid-dha naksa
sva-rāj 1.5.95, burden (1)

KSchi

burden, without cow, (to be)
successfully approaching self-
ruling / die Last, ohne Kuh,
erfolgreich sich der Eigen-
ständigkeit anzunähern

There are texts praising the cow as the best means of subsistence
Sanskrit-Engl. Dict. by A.A. Macdonell 1893, London
p204-a: *bhārā-* m. 'burden, load, labour, etc.'
p279-b: *vi* 'without!'; p86-b: *go* (= gau) 'cow';
p350-a: *siddha-* pp (root *sidh-*) 'hit, accomplished, achieved, effected, fulfilled, successful etc.'
(*ś-* and *s-* are occasionally interchangeable in Indus-script 'orthography')
p129-a: *dhāna-* nt. 'chattels, goods, wealth etc.'
(written by by the dhanu-shooting-bow-picture)
here used in phonetic rebus, *dha-* for *ṣi-ddha*, and *-na* for the following *nakṣa*
p135-a: *nakṣa-* 'approaching, reaching, attaining'
p371-b: *svār* (indecl.) 'sun/Sonne', cf. Latin *sol* from *swel*, *Aurelius* from *a-swelyos* 'big eye'. *svar-* is here used in rebus to build the following
p371-c: *sva-rāj* adj. 'self-ruling, self-guiding'
(= Indus-script merely *svar-ra*, omission of *-j*)
The circle as meaning the sun is known in post-Indus India, see e.g. Parpola 1994 p200: Fig.11.2 images and symbols of the nine planets, in the centre: Sun. *Svār*, not *Sūrya*, was thus the Indus-script name.

M-1079 (p101, Corpus 2, Mohenjo Daro)



11.1.95 KSchi

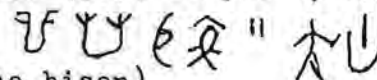
Bison-picture

vi gau lu-bha sūd-triloka 29.8
the world
(Bison) without cow desires killing
(Bison) ohne Kuh wünscht Tötung der
Drei-Welt (modified rebus: *sūd* 'kill'
is here written *sūd-t*)

Sanskrit-Engl. Dict. Macdonell: p279-c: *vi* 'without!';
p86-b: *go* = 'gau' 'cow'; p264-a: *luh-* 'to desire, wish';
p357-b: *sūd* 'to kill!'; p113-a: *triloka* 'the 3-world';



M-239 (p59, Corpus 1, Mohenjo Daro)



25.12.1994

KSchi

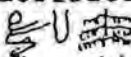
(the bison)
vi gau bhara śa āt nara-bha 12.6

without cow carrying sharpness,
then the priest (= man of gifts)

(the sharp bison will be sacrificed)

The bison picture and the legend of the seal are in agreement. The redundant bull, without cows being sharp = dangerous, will be sacrificed.
Sanskrit-Engl. Dict. by A.A. Macdonell 1893 London:
p273-b: *vi* 'without!'; p26-b: *go* = 'gau' 'cow';
p209-b: *bhr*, *bhar* 'bear, carry'; *bharan* 'carrying'
p340-c: *śā* 'to sharpen!'; p38-a: *āt* 'and, then, also';
p157-a: *nara* 'man'; p201-a: *bhag*, *bhag* 'give, distrib.'



Indus/Sanskrit kumbhī '(sacrificial)
vessel, *sacrifice' cf.  M-479
plus -ra = Ind./Skt.



kumbhī-ra
'crocodile'
As to 'vessel/sacrifice' cf. the photo of M-479/*126.3

crocodile

(1)
kumbhī-ra  

The 'crocodile' kumbhī-ra is the 'executive' in cases where people have to end their lives under a divine or judicial verdict, be it because of bad conduct, or bad luck. The relative verdicts usually bring as last word kumbhī-ra  also in dual -rau  or plural -ra-ra  The word, or picture, also on reverse, replaces a long phrase.

Tablet in bas relief

M-450-A (p110, Corpus 1, Moh. Daro)



17.4.95 *125.6

*kumbhī-ra =

vi jani hasta PICTURE OF CROCODILE

without woman's care, CROCODILE

Sanskrit-Engl. Dict. Macdonell:

p279-b: vi 'without';

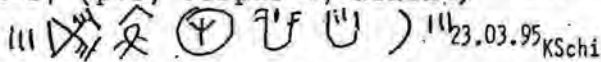
p98-c: jani f. 'wife, woman';

p376-b: hasta m. 'hand, care';

p70-b: kumbhīra m. 'crocodile'



M-27 (p16, Corpus 1, Nohen.) *100.1



tri-tri-carana śā triloka
vā kumbhī-ra iṣ-tri,

three times three ways offers the
world, else crocodile being master

dreimal drei Wege bietet die Welt.

oder das Krokodil wird zum Herrn

Sanskrit-English Dict. by A.A. Macdonell 1893 London:

p113-a: tri- '3';

p92-b: carana

'way, method';

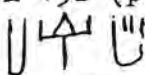
p310-c: śā 'gain';

p113-c: triloka 'the 3-world'; p274-c: vā 'as it were' 1

p70-b: kumbhīra m. 'crocodile'; p47-c: iṣ-tri 'lord'.



M-192 (p53, Corpus 1, Mohenjo-daro) *53.3



three alter-
natives

04.02.95 KSchi

kumbhī PRAŚNA kumbhī-ta

sacrifice, adoration (or) crocodile

Opfern, Anbeten

(oder) Krokodil

Abstention from rituals end-

ing up in being devoured by

crocodiles

Sanskrit-Engl. Dict. Macdonell:

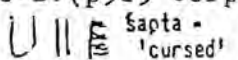
p70-b: kumbhī f. 'pot, offering'

and kumbhīra m. 'crocodile'.



Tablet in bas relief, no icon.

H-766-B: (p323 Corpus 2, Harappa)



8.4.95 *116.2

kumbhī-ra sapta

seven crocodiles

sieben Krokodile

Sanskrit-Engl. Dict. Macdonell 1893:

p70-b: kumbhīra 'crocodile', con-

tains kumbhī 'pot' in rebus.

the obverse -B has a variant of

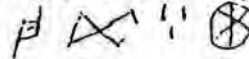
the moon-sign, and p347-b: sapta '7' or sapta

'cursed' in rebus



Tablet in bas relief

H-833-A+A-bis (p329 Corpus 2, Harapp.)



*117.3

duṣ-carans aⁿta cakra

9.4.95

recurring

bad conduct, end of career

the obverse (833-E) has:  /  able

kumbhī-ra 'crocodile', (unmistak-

Because of the crocodile-fate mentioned on the obverse the main text is rather a message announcing death-penalty. Macd. 1993:

p122-c: duṣ-carana 'do-

ing ill deeds'.

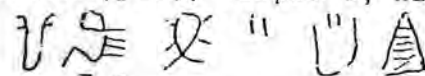
p17-b: anta m. 'edge, end';

p90-a: cakra 'cyclical';

p70-b: kumbhīra 'crocodile'



H-408 (p267, Corpus 2, Harapp.) *109.2



1.4.95

vi-avāi sara at kumbhīra rava

copulating's violence and crocodile's proliferation / Gewalt der Paarung und Vermehrung der Krokodile Sanskrit-Engl. Dict. Macdonell 1893:

p303-a: vyavāya 'co-

operation, pairing';

p348-b: sara 'power';

p38-a: at 'and, then';

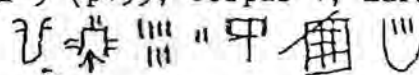
p70-b: kumbhīra m.

'crocodile' written by using kumbhī 'vessel' in

p251-c: rava 'roaring' - augment of 'sharks/rogues'.



H-3 (p159, Corpus 1, Harappa) *62.2



KSchi

13.02.95

vi-svan sapta at dhu-as rṣa

kumbhī-rau

without dogs (= guar-

dians): damned and killing men:

the two crocodiles (m + f.)

ohne Hunde (= Wächter):

verdammte und tödende Menschen:

die zwei Krokodile (männl. + weibl.)



Sanskrit-E. Dict. Macdonell 1893: p279-b: vi 'without';

p323-a: svan 'dog' (cf. sun- as in suni f. 'bitch');

p307-b: sapta 'cursed', sapta '7'; dhvas- 'make perish';

p134-c; p57-c: rṣa 'man'; p70-b: kumbhīra 'crocodile'.

The vessel-offering kneeling person before a tree, photo on top of the preceding page, does not worship a tree since Sanskrit dāru 'tree' is in rebus dāru 'generous, giving abundantly'. He does it in honor of the souls of dead spear-bearers. See CTIT/Corpus of Translat., *126.3

Below more warnings threatening people with punishment by being devoured ...

+ Parpola, A. 1975 p398, Line (38)
two-headed monster 11.02.95 KSchi
U X J X X X '60.2

(35) vi-tta āsu ULŪKĀ_a-srī
= the well-known rapid death, a misfortune
der bekannte schnelle Tod, ein Unheil Discussed in German in 1994, EIS/Entzifferung der Indus-Schrift, here improved:
The 2-headed monster-picture is in the text of another tablet with same picture correctly denoted
ra-pa = Sanskrit rapas 'monster, bodily deficient'. The above text is a message expressing the famous verdict 'to be killed'.
Sanskrit-English Dict. by A.A. Macdonell 1893 Lond.
p282-b: vitta (root vid-) 'known, famous';
p43-b: āsu 'rapid'; symbol of
p55-a: uruka/uluka f. 'owl' death
p33-a: a-srī f. 'misadventure':
3x The glyphs on the Reverse may cryptographically contain U kumbhī-rau '2-crocodiles' (= food for them). At the end, reduplicated, is kar-kar = 'make make'.

Tablet in bas relief, no icon.
H-743-A (p322, Corpus 2, Harappa)
U U A X *115.4
7.4.95
vi kumbhī-ra kālā sara

no crocodiles, time of voyaging
keine Krokodile, Zeit für Schiffsreisen. Sanskrit-Engl. Dict. Macdonell 1893:
p279-b: vi 'without, no'; p71-b: kumbhīra 'crocodile'
written by using kumbhī
'pot' in rebus, + suffix.
p67-b: kālā m. 'right-time'
p340-b: sara 'sea, sea-faring'

This 'time of voyaging' may refer to waters without crocodiles, alligators or other aquatic monsters/beasts.

Tablet incised, no iconography
H-951-A+B (p341 Corpus 2, Harappa)
A) U X X X X X *118.3
10.4.95
arya bhar^at kṣa
the bad guy ... brings ...
B) kumbhī-ra-ra = crocodiles U III
an obscure cursing statement

M-511/512 (p12, Corpus 1, Mohenjo-daro) *60.3
or Parpola, A. 1975 p197, line (1),
(2), (3) = copper tablets, here: the monster whose head is a mixture of elephant (trunk) and sheep (horns)

(1) U va hastin 'like elephant' 11.02.95
(2) U X X X X X KSchi
va-hastin śi-ra 'like elephant head'
(3) U 3x U X X X X X }
va-avi śi-ra 'like sheep head'

U U III Discussed in German in EIS/Entziff.
here improved p323-a: śva 'dog' and
same graph: śva 'own'. crocodile
= M-511-B p46-b: iṣ 'chase'; p70-b: kumbhīra
(reverse) already discussed in 'Introduction'.

Sanskrit-Engl. Dict. Macdonell 1893:
p396-c: hastin m. 'elephant' (RV), cf. hasta 'hand' +
trunk/proboscis, graph shows 2 hands
p313-c: śira-nt. 'head'; p30-c: avi m. 'sheep';
reverse: śva iṣ kumbhī-rau 'dog chasing crocodiles'.

C-24 (p333, Corpus 1, Chanhujō-daro)
U X X X X X *131.5
25.4.95
tris₂ "Rāma" rā at a-kar-ya
..... kumbhī-ra-ra p70-b: kumbhīra
crocodile
threefold 'Rāma' is giving, and not
to be done (is feeding) of croco-
diles / dreifach gibt Rama und
nicht muß erfolgen (die Fütterung)
der Krokodile

Sanskrit-Engl. Dict.
Macdonell 1893:
p114-a: tris '3-fold'
p254-b: Rāma hero of
the Rāmāyana;
p252-b: rā 'giving'
p38-a: āt 'and';
p72-a: kr, karya, a-
not to be done.

Tablet incised, no iconography
H-927-928-A + B (p340, Corpus 2, Harappa)
A) U X X X X X *117.9
9.4.95
bhar^at is U
brings at time of crescent
B) U III p70-b: kumbhīra m. 'crocodile',
using kumbhī 'pot' in rebus + -ra.
kumbhī-r u 'two crocodiles'

(makes offerings at crescent-time by
feeding a pair of crocodiles?) Macd.:
p209-b: bhṛ, bhārati 'brings, offers';
p46-b: iṣ f. 'juice, libation, refreshing, "crescent";
Failing to make these offerings may entail being de-
voured by crocodiles.

As a threat, sindhu 'river' re-places also kumbhī-ra 'crocodile'.
The Hindu-funeral-rite of confiding

corpses/bones/ashes to river Ganges seems an extension of what was originally somewhat different.

(3) U II

*133.1 cursing (1)
Helsinki 3419 (Parp.1994 p81-a)

U II E U M Z KSchi

kumbhī-ra/la graha vi trā-tri avi
crocodile grasping no-protector 'sheep'
Krokodil schnappend beschützerloses

Schaf The Indus-time IQ required to write and read

the above lapidar statement is far superior than modern average IQ of educated persons. The U-shaped graph is a pot-picture, by convention, the pot is here called Sanskrit kumbhī f. 'pot, jar, pan'. Under rebus, said kumbhī is prescribed to be used to denote the first part of the name of the crocodile. The phonetic syllabic value -ra/la completes the crocodile-name. A.A. Macdonell, 1893 kumbhī-ra/la m. 'cocodile'. The whole text confirms our reading. The idea of grasping is rendered by a picture of a hand, here probably Skt. graha- 'grasping'. The bird-picture refers to vi 'bird', in rebus Skt. vi 'without'. It follows the well-known trā-glyph (Skt. trā 'to protect'). To render the suffix -tri (cf. Latin -tri-x) as in bea-(-tri-x) the numeral Skt. tri 'three' = III was in rebus invoked, but three times infixed, 2 times horizontally, 1 time vertically.

The logogram avi 'sheep' is partly phonetic, it has the 4-stroke i-mark thus contrasting with
- ava 'down', often used in rebus.

Remember that the syllable ra/la belongs to the series
II ra/la, III ru/lu; IIII ri/li.

Sanskrit trā-tē 'protector' = popular trā-tri.

Parpola, reading the digraph U II from right to left, speaks of 'two pots', disregarding the fact that II is never the numeral 'two'.

The glyph E occurs only text-initially excepting 4 cases where it is 2nd, 3rd, 4th

cursing beast may grasp (1)

reduplication inherent grāha graha reduplic. E E > E inherent

sāra sara = SARA
power (stops)
expulsion

grāha graha > GRAHA
beast (way) grasp

It appears that one sign (see above SARA X and GRAHA E) which denotes two homonymous words, simultaneously evokes both of them thus saving repetition of the sign.

1-2 3-6 133

Tablets incised, no iconography
H-943/944-A+B (p341, Corpus 2, Harap.)

A) E 10.4.95 *118.4

grāha graha Durgā " kṣā "

beast may grasp Durgā's 'Earth'

Biest schnappe Durgas 'Erde'

B) U III

kumbhī-ra crocodile

Krokodil Sanskr.-E.D. Macdonell:
p88-c: grāha m. 'beast of prey, alligator, crocodile, serpent';

p87-c: graha 'grasp';
p121-c: Durgā, Shiva's (or Vishnu's) wife, 'malicious';
p78-a: kṣā f. 'Earth, abode';

The cursing (see 5 special pages) refers to Durgā's domain of influence.

Tablets incised, no iconography,
change of philosophy in Harappa,
Texts correct and mirrored,

H-934-A+B (p340, Corpus 2, Harappa)

A) E 10.4.95 *118.1

grāha graha vi-av^ai^a

beast may grasp copulation

Biest schnappe die Paarung

B) U III

kumbhī-rau '2 crocodiles'

(H-932/933-A+B (ibidem) show the above A+B-texts mirrored)

Inherent in graha is a quasi reduplication, such inherent redupl. is in the case of sara often marked by = infixed into the preceding gotra-glyph.

For 'cursings' see the 5 special pages.

Sanskrit-Engl. Dict. by A.A. Macdonell 1893 London:

p88-c: grāha m. 'beast of prey'; p87-c: graha 'grasp';

p303-a: vyāvāya 'copulation, pairing';

p70-b: kumbhīra m. 'crocodile, with kumbhī 'pot' in rebus. The ending -(r)au is a dual.

H-936 (1)-A+B equalling H-934-A+B

*133.2
Helsinki 3372 (Parpola 1994 p81-a)

U II E U M Z KSchi

NARA kumbhī-ra GRAHA vi trā-tri karin

cursing (1) 25.4.95 KSchi

Mister crocodile grasping a sheep

whose protector is not acting

Herr Krokodil schnappend ein Schaf

dessen Beschützer untätig ist

For full details see Helsinki 3419 *133.1

The funny 'mister crocodile' was probably in more archaic writings impossible since instead of the NARA-man-picture the picture of a crocodile/lizard/alligator was prefixed as a determinative before the logo-syllabic writing of 'kumbhī-ra' = 'the crocodile'. The two pictures look somewhat alike.

The glyph karin 'making, acting'

belongs to the series of kr-, kar- 'make'

A kar-; A kara; A kari(n);

which has some more structurings A A A etc.