

INDUS SCRIPT DECIPHERING

by

Kurt Schildmann

Summary

What's wrong with the up to now efforts to decipher the Indus Script?

First: The common belief that the script runs from right to left. The contrary is true. It is clear that the seals show the graphs and pictures mirrored. Their numerous prints/impressions prove that the script runs in the direction the depicted animals are marching to (just like in Old Egyptians texts), that is, as a rule, from left to right, and never boustrophedon.

Second: The common belief that the language denoted be a Baluchi-Dravidic dialect. The contrary is true. It is an archaic Sanskrit in telegram style, usually avoiding inflectional suffixation. There exist about 100 pictorial bilinguals, with legends. These bilinguals open the way to deciphering, since it is easy to find the name of the depicted animal in the legend. And all these animal names, the synonyms included, belong to the standard Sanskrit Lexicon. In one case, it is the hare, a synonym is used which is IE (=Indo-European), namely langa-ru-sha, read langar-usha = 'slack-ear', which has got lost in Sanskrit, but which has survived in Greek (Attic lagos, IE (s)lag-ous, and Greek lagaros = slack').

Third: The common belief that the Indus Script stems from more or less abstract pictograms. The contrary is true. Basical is a wisely constructed syllabary of which basic signs are diacritically modified by annexing or infixing -a (= 2 strokes), -u (by 3 strokes), -I (by 4 strokes). In addition, as a supplement, a number of basic terms (e.g. woman, man, hand/five, foot, the 30/33 Sanskrit Gods, Goddess Uma (= a circle with -u-infixed), the world or globe, = Sanskrit Triloka, = *Planet nr 3 (= a circle with the number 3 infixed), furthermore the hero Rama (as a bow-breaking person), the Moon = a circle with V infixed (the V-sign renders vi/vai 'woe', the Moon usually standing for going slow, working slow, because of the Moon's daily delay of about one hour) and many more. As to the syllabary see Annex p.A, and as to these special signs, see Annex p.B and C.

So far the summary.

NOW A SHORT OUTLINE of the history of typical deciphering work. It is understandable that all previous would-be decipherers neglected the 100 pictorial bilinguals of which 20 are visible on the famous copper tablets collected and published 1975 by Asko Parpola, Helsinki (in JRAS No.2, p.170-209). How that? It is, uncommented so far, a result of Darwinistic indoctrination. Archaic or early intelligence is inadmissible. Only pictures, pictures, pictures.

But the British architect Ventris operated differently in the field of Linear- B. Looking as a Pylos-tablet he saw a depicted tripod and correctly read the legend as Old Greek ti-ri-po-da (syllabically!).

Similarly did I behave in 1994. I looked at an impression of the famous Pasu-pati-Seal. Sanskrit pasu-pati is translatable as lord of animals. Why not 'of all' animals in the seals short legend with the lord, depicted and surrounded by animals? The above ti-ri-po-da has a parasitic -i-. Sanskrit *viśva* 'all', syllabically written, would sound vi-si-va = the initial 3 graphs; the fourth and fifth graph, almost identically shaped, if turned by 90 degrees (as in the case of many Sumerian glyphs that originally had been pictures), I saw a triangular body with 2 marching legs. This means Sanskrit cara- 'walking, circulating'. Being familiar with Sanskrit sandhi = merging of a word's final -a- with the initial a- of the next word, I understood what the text says: vi-si-va.a-cara-carana PATI. '(Of) all immovable-movable THE LORD. In modern terms: Of all anorganic/organic (phenomena) the master (is he).

THE LATER SANSKRIT, animals were classified as movable, and mountains and plants/trees as immovable. So also, not yet understood, as ordered by Benno Landsberger, in Sumerian. For the Pasupati-Study, see Annex pD.

Almost all newspaper reading Westerners know that an initial a- in many terms of Greek origin is a privative prefix, alternating with an- when the Greek word begins with a vowel. Look at a-cyclic and an-organic. The same is valid in Sanskrit and Iranian. That makes a-cara- 'immovable' stemming from IE n-kwelos 'not circulating', surviving in English *un-wheeled 'without wheels'. All scholars devoted to the comparative study of IE languages are familiar with reconstructed preforms and the laws of phonetic changes that have led to so many seemingly so different languages. The trouble is that these laws and the IE preforms are indeed derided in India where Brahmans affirm that Sanskrit is the mother-tongue of all IE languages and is the language of the Gods.

THE STUDY OF 3 KEY LANGUAGES (in the field of Indo-Iranistics) is required to learn more about pre-Sanskrit / pre-Vedic Aryan than is known by Brahmans. It is Sanskrit/Vedic, Avesta, and Old-Persian/Sumerian. Modern Persian and Pahlavi is useful, being a mixture of NW-Iranian (=Avesta) and SW-Iranian (= Old Persian and Sumerian). These 3 key languages do stem from Aryan A (only somewhat attested in Sumerian) and from Aryan B in which phase of development Tegner's Law was operative. Tegner's Law means that IE kwe via ke became ce (speak che) and then ca (speak cha). Part of this sound-change applies to Greek where ce (= che) became te. IE postfixed -kwe 'and' is Latin -que, Greek -te, Sanskrit -ca. IE kwetwor '4' is Lat. quattuor, Greek tessara, Sanskrit catvara. Sumerian in many cases has ka from Aryan-A ke, and has also ta from Aryan-B ca (where Greek has te). Greek is, consequently, the key language No.4.

In 1927, I learned Greek in Greece, and in 1928 and 1929 I learned Persian in Persia, accompanied by my brother Heinrich, 6 years older than I. Most productive was the year which I spent alone in Persia, exploring all regions of the country, especially

Fars/Shiraz/Persepolis = SW-Iran. No wonder that I, in 1962 looking Sumerian word-lists, saw many Sumerian words which equalled SW-Iranian words, such as tag/dag 'stone' = Shirazi tang 'stone'. In a year's time, I compiled the outline of a Historical Grammar of Sumerians HGS. In 1964, I published a first fascicle, in English, of the HGS. At 3 or 4 years interval followed fascicle 2 and 3, which reached Chicago and Teheran, also the Persian Imperial Court. It was the time of the Cyrus-Millennium-Festival at Persepolis. The Imperial Court praised my discovery of Sumerian being a SW-Iranian dialect as the greatest performance in the history of Iranistics. Being invited to visit Persia, the Shiraz-University was accordingly instructed. I maintained contacts with scholars of the Teheran University. But a short while later, the emergence of the mullahcracy suffocated all praising of Iran's (and Sumer's) glorious past.

OFFICIALLY, further HGS-work made no sense. Privately, I continued improving the HGS. Basical was, and still is, Roland Kent's book "Old Persian", Kent being a versed scholar of Proto-IE and Sanskrit stics. I transliterated Sumerian texts into Sanskrit texts, saw no longer any substantial difference between the two languages; felt at home in proto-Aryan, proto-IE.

But I had an intermezzo which confirms the heavy bearing international relations and policies have on linguistics. In search of the protolingua humana I discovered striking affinities between Old Japanese and proto-Uto-Aztecan. On July 4, 1976, I delivered a lecture on this subject at Mexico-City, 30 International Congress of Orientalists. The audience, comprising Japanese scholars, applauded and congratulated. Of course was my paper dedicated to Japanese and Uto-Aztecan. But my paper seemingly disappeared in the records, perhaps due to the fact that US-scholars could not fall in love with ideas that Japanese sailors, many

millennia ago, have reached the West coast of North America.

Prof. Jürgen Pinnow, Free University, Berlin, now retired, specialist in Amerindian languages, stated in one of his books, that my papers on the relationship between proto-Japanese and proto-Uto-Aztecan are the first serious proof for Old World provenance of Amerindian languages. Would be o.k. if some Tunguz-dialect were quoted, but Japanese, unacceptable.

UNFORTUNATELY, a similar situation is encountered when publishing Indus Script deciphering. Disappointment among non-Hindu Pakistani learning that it is Sanskrit, and not a Baluchi-Dravida dialect. The Republic of India has an external and an internal problem. External: the Pakistani feelings; internal: no Hindu polytheism is extent in the Indus culture.

If the Burrows Cave texts (in Illinois, USA) were Libyan or Old Egyptian, o.k., but Sanskrit?

History, though in oblivion, is unconsciously present. Suppression results in explosion. Fate is fate. Inavoidable.

THERE ARE THREE VISHNU pictures. First: The pasupati-picture, see Annex p.D. Second: the fierce Vishnu-picture, and, third: the son-of-wisdom-and-beauty-picture probably like-wise depicting Vishnu. For both of them see Annex p.E.

There are some short texts speaking about the hero Rama, depicted as bowbreaker, literally called i'si-tri tri-loka = ruler of the world. See also Annex p.E.

There is a lamentation text: being the legend to the picture of a ship: "No ships, not (longer) ruler of the world".

There exists 4.000 Indus seals, impressions, grafitti, copper tablets – including doublets – mostly published by Prof. Asko Parpola and

his assistants in 2 volumes = Corpus of Indus Seals and Inscriptions, I: Collections in India, Helsinki 1987; II: Collections in Pakistan, Helsinki 1991.

EXCLUDING DOUBLETs and defective ones, about 2.000 transmit unique information, short or long, ranging from 1 to about 30 graphs. In 1994/95, I deciphered and translated this amount (= about 2.000) of texts, rendering this work accessible on about 120 pages, each page submitting an average of 15 texts, its English translation below Indus script, and transliteration, and in addition often a German translation. Where possible, including photocopy of the seal, its impression, thus reminding readers that only the impression shows the way the script runs (= from left to right, without exception).

Now back to Asko Parpola's last publication, a wonderful expensive work of: no avail, titled "DECIPHERING THE INDUS SCRIPT", Cambridge University Press, 374 pages. This work appeared in 1994, in the year I distributed my Fascicle 100 PICTORIAL BILINGUALS, proof that deciphering has been achieved.

FIRST OF ALL to my friend (for more than 20 years) Prof. Thomas Barthel, Tübingen, Promotor of transpacific Indo-Mexicanistics, fervent diffusionist, ethnographer, epigrapher, decipherer in the field of Maya hieroglyphics, who for about 8 years in vain had tried to decipher the Indus Script.

Convinced, Prof. Barthel's answer was: In Tübingen reigns amazed silence (= staunendes Schwiegen, my comment: not joy). Indeed, in Parpola's 1994-work, under References, p.303-349 = 46 pages, there are listed about 3.000 publications on Indus Script. Deciphering problems and attempts, produced by mankind's cream of historians (ethnologists, anthropologists, linguists, epigraphers, cryptographers etc. etc.), all of no avail.

All these authors disregarded the fact: homo sapiens: the earlier, the more intelligent. Not Darwin, evolution, progress is the factor, the contrary is true: regress in mental power. Now, with an exploding humanity, after the abolition of class privileges, abolition of slavery, soccage, statut labour (my grandfather was a day-labourer), a tiny resurrection of intelligence out of modest origins producing researchers and inventors (such as Marconi) opened the path to the present electronic age. Paradise for idiots engaged in spoiling air, water, humus, pre-stage of mankind's suicide.

A NUMBER OF Institutions received the 100 Pictorials. Response: no joy. One exception: The Bavarian State Library. Ironically, I charged 50 DM xerox-copy-cost. They actually paid and asked for more fascicles which I sent of course free of charge. They kindly provided Glozel texts which deciphered as Indus-type documents. Glozel, a scandal, a shame for modern archaeology.

Dear Reader, be careful. 2.000 texts translated do open a new world. Inevitably, the present world may to some of my readers fade. In looking through the Annex-pages, you will encounter scribal tricks that need explanation. Let me start with V-glyph: Properly depicted it looks like a falling bird, Sanskrit vi- 'bird', cf. Latin a-vi 'bird', Frech etc. a-vi-on 'big bird' = airplane. By infixing a small vertical stroke (= ') into V = ∇ the syllable vi becomes va. And by infixing a double-stroke = " , va becomes a-va, or va. or va.a (in sandhi).

As to va/va.a-, remember the a.m.
vi-śi-va.a-cara carana PATI
= all im=movable movable's LORD.
For the original text see Annex p.D.

GENEROUS SUPPORTERS have succumbed: Iran's Shahinshah soon after learning that Sumerian is a SW-Iranian dialect and Prof. Thomas S. Barthel,

Tübingen, soon after learning that the Indus Script has been deciphered; maybe two grounds contributed: a bit of deception (ambitious as he was) for his missing the target, and desperation on seeing isolationism gaining ground.

On p.A (Annex), Sign-Table, there is a little system listing the s-sibilants, all denoted by means of a fish swimming upward. Diacritical signs distinguish śi, śa, śu, śara. But the term 'beauty' = Sanskrit śri- (note the statement: "beauty, purpose of creation") received its special sign, namely the śi-sign with a vertical stroke infixed; this sign, placed under taboo, is never subject to rebus, being a holy sign.

The ŚA-SIGN WAS GIVEN horizontal hatching to denote Sanskrit śani = planet Saturn. How that? There is no pantheon in up-to-now Indus texts traceable. Vishnu, Uma, Durga, that's all. Sun and Moon are not deified, Moon is blamed as the lazy one. It is apparent that a former IE planetary pantheon was kept secret by the Government. But Saturn is a leakage. About 15 texts deal with Saturn, as collector of the souls of those who perished on the battle field, and at sea. Saturn, slowest of all visible planets, is said to be a very old man. But if he looks at a person (just like in Skt. mythology) it turns into ashes. If desired, I can supply a page with all Indus Saturn texts.

Evildoers, evildoing (= dush-carana) (etymologically, cf. Greek dys-kolos = 'difficult') is a recurring topic: death penalty means drawing in the river (about 30 texts).

But there are no burials. All corpses go to the river, to the crocodiles. Corpses of soldiers killed in battle outside NW-India were left unburied.

THE SEALS ARE NOT government-issued. Freedom of writing was granted. Critical voices were tolerated. Lamentation was wide spread, in writing! Evil-doing clans were drowned, punished collectively. The clanglyph is a square with two rows of boxes, the picture of a cow-stable.

One group of texts deals with gardening, another one with cattle breeding. Dangerous beasts were elephants, tigers, and crocodiles. The animals are discussed in my Fascicle 100 Pictorial Bilinguals.

No genealogy, no personal name, excepting the hero Rama, is recorded. But talk is about flux and reflux of metal in the Treasury (= ga-anja = Sanskrit ganja-).

OTHER SPECIAL FASCICLES are available. The best access to the Indus culture can, for the time being, consist in providing single pages focusing on one topic, with English lemmata, and subsequent alphabetical presentation. Some typical such pages will be found in the Annex. After decipherment a new science, namely Indus philology, is challenged to come into being.

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A

Indus Script Deciphering Phonetic Signs

A culture- historical sensation of our century: Operating of real intelligence is decodable, be it in the field of protobiological creation by gene-technology, be it the most archaic known introduction of script by humans as proven by the now known introduction of script by humans as proven by the now concluded decipherment of the mysterious Indus Valley script, that for 100 years was a riddle.

The script is syllabic. normal is 1 stop plus 1 vowel. Vowels are seen as sequence a-u-i. Their marks: a 2, u 3, i 4 strokes. Some expected signs, not yet attested, are given in brackets.

 ga	 gu gau	 (gi) (gai)	 (ba)	 (bu) (bau)	 bi bai
 ka	 ku kau	 ki kai	 pa	 pu pau	 pi pai
 gha	 ghu ghau	 ghi ghai	 bha	 bhu bhau	 bhi bhai
 kṣa	 (kṣu) (kṣau)	 kṣi kṣai	 (psa)	 psu psau	 (psi) (psai)
 kara	 (karu) (karau)	 kari karai	 bhara	 (bharu) (bharau)	 bhari (bharai)
 da	 du dau	 (di) (dai)	 sa	 su sau	 si sai
 ta	 tu tau	 ti tai	 ara	 ura aura	 ira aira
 dha	 dhu dhau	 (dhi) (dhai)	'fish'-based sibilants Zischlaute auf 'Fisch'-Grundlage		
 (daṣ)	 duṣ daus	 (diṣ) (deiṣ)	 śa	 śu śau	 śi śai
 na	 (nu) (nau)	 ni nai	 sara śara	 śri	 śya
 ra	 ru rau	 ri rai	Numerous ligatures will be seen on the next page; likewise numerous pictograms of which the Sanskrit names are used in rebus.		

As a rule, the scribes saw no difference between r and l, ra = la, etc...

B

It is clear that texts showing three or more well-known signs but one or two unknown or uncertain ones should be discussed. An acceptable reading at a later date cannot be excluded.

The a-u-i-diacritical system could also be hidden in

□ (pra) □ (pru) □ pri
but not so in: 丰 20 丰 30 丰 40
etc., see numerals

The a-u-i-system is rather incomplete, showing merely an a-i-opposition, in the following cases:

𑀓	maha	𑀓	mahi
𑀓	agha	𑀓	aghi
𑀓	ava	𑀓	avi
𑀓	ya	𑀓	(yi)
𑀓	(ja)	𑀓	ji
𑀓	pas	𑀓	pis
𑀓	ṣa ⁿ	𑀓	ṣani

Here vowels (usually word-initial), that is vocalic syllables without initial stop, have their sign as in the case of a- (𑀓) and u- (𑀓), but i- yet not. However, i-initial words have been made readable under SANDHI which provided a final -i in a preceding word; cf. the cases of .i-bha 'elephant' (in a pictorial bilingual), and .i-psu- 'desiring'. Other i-initial words are pictograms: indu 'moon' 𑀓 and irina 'deseert' 𑀓. Note also a sort of ligature:

ina.ati 'strong' = 𑀓

Sub line 27 of the preceding page we have ira/ila 𑀓 correctly constructed by means of 𑀓 ra plus 𑀓 i

Ligatures that are constructed by merging 2 phonetic signs are one thing, another thing are variant writings. Here some of them:

𑀓	sindhu-ra,	𑀓	sindhu-ra
𑀓	kumbhi-ra,	𑀓	kumbhi-ra
𑀓	u-ra, u-la,	𑀓	ura, ula
𑀓	a-ra, a-la,	𑀓	ara, ala

𑀓 a-vi 𑀓 avi
𑀓 a-va 𑀓 ava
𑀓 kar-tri 𑀓 kar-tri₁
𑀓 kar-tri₂ 𑀓 kar-tri creator
𑀓 śi-ri 𑀓 śri

Numerals are a marvelous phonetic means in the field of rebus! There are two or more equivalent signs for numbers:

1	𑀓	6	𑀓
2	𑀓	7	𑀓
3	𑀓	8	𑀓
4	𑀓	9	𑀓
5	𑀓	10	𑀓
		30	𑀓

Rebus is a marvelous phonetic means (especially in the case of pictograms) to recover more lexical material of the language in question that is more or less homonymous. The rebus use thus confirms the lexeme assigned to the pictogram.

Ligatures of phonetic signs:

𑀓	sara tris	𑀓
𑀓	tri-kṣa	𑀓
𑀓	kar-tri ₁	𑀓
𑀓	triti-ya	𑀓
𑀓	na-tri ₂	𑀓
𑀓	na-gna	𑀓
𑀓	iṣ-tri ₁ -tri ₁	𑀓
𑀓	aja-rava	𑀓
𑀓	ra-ya	𑀓
𑀓	Bha-u, Bhū	𑀓
𑀓	nu-na	𑀓

ligatures consisting of pictogram plus phonetic sign

𑀓	aha-tri ₁	𑀓
𑀓	kumbhi-aha-tri	𑀓
𑀓	svar-dha	𑀓
𑀓	aha-pat	𑀓
𑀓	kumbhī-ra	𑀓

CIRCLE plus phonetic sign

𑀓	Uma/U-ma	𑀓
𑀓	Triloka/Tri-loka	𑀓
𑀓	Dvīpa/dvī-pa	𑀓
𑀓	pattra/pat-tra	𑀓

C

Indus Script Deciphering Pictography

Skt. = Sanskrit

vi, va etc.

IE = Indo-European

access to pictograms

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;

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

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:

ULŪKĀ  'owl' means 'death', via sandhi established: arti was said.
INDU  'moon': indu means also drop ('tear') and soa. Daily moon lagging of 13" makes a symbol for lagging behind.
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.
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-va, ava, in a few cases also long -a - vā .

aja  IE *aǵa- 'edge, blade' (1)
 in rebus used to denote
 Skt. aja 'goat', ajan- 'driving' etc.

(a)śva  IE ōkw- 'rapid' (cf. Skt. āśu)
 and 'sharp' (Lat. acu-t-): in
 Indus texts specialized to denote śva-
 'dog', and generalized phon. as in viśva-
 'all, every'.

añja  IE angʷen 'female breasts,
 milk/cream/butter/oil' and then in
 rebus phonetically generalized añja.
 f. NHG (= German) anke f. 'butter'.

rañja  The previous  with infixed
 rañja word-initial ra is here used
 rañga to render rañja and rañga, both = 'color',
 then in rebus phonetically general-
 ized as in the case of u-rañga 'serpent'.

aṅka  Sanskrit aṅka 'mark, sign', is an
 āṅga improved adaptation of the above
 aṅja  by a partly (final) anguṣṭha
 drawing evoking the hardened consonant;
 Together with the secondary spelling
 aṅga it was phonetically generalized.

ratha  IE/Lat. rot(h)a 'wheel, chariot'
 cakra = in Indus texts and in Sanskrit
 ratha '(war) chariot' appears some-
 times more realistic  or with
 prefixed complement ra-, = rathā 
 to ensure ratha-reading. In rebus also
 generalized, e.g. as in an-artha 'dis-
 advantageous', or rta 'law and order',
 But the wheel picture covers also cakra
 'circle, circling, turn, world-wheel'.

is  crescent = the augmenting moon, ren-
 ders Skt. is 'increase'; phonetically
 generalized many terms of is, is, iśa,
 aisa, -iś sounding.

mi  waning 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 import-
 ant phonetic value ma was obtained.
 Prefixed before nouns it is ma-ma 'my'.

ni  Iran. dial. naya 'arrow, reed, flute'
 nai (= 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 'infix' (cf. the similar procedure
 in the case of vi/va above, ).

nu  IE and global nu, nu-nu denotes the
 nau 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 *hēlik-/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 vulva/vagina (not the
 Sumerian triangle/mons veneris) means
 in one Indus text actually a goddess
 not specifically named. In rebus, as pho-
 netic value, it appears in (Skt.) na-gna
 'naked' (naked corpses of criminals ...)

D

Indus Script Deciphering

Normally,
human beings are glottohistori-
cally blind (Indian Brahmans,
Gurus, and Divine Reincarna-
tions included).
Sumerologists know that origin-
ally the picture of a mons vene-
ris  expressed inter alia
the tern **m u n u s** = 'woman'.
This word stems from Lowland-
Sumerian *guniš
which regularly renders Highland
*gāniš (perfect Aryan-A word).
Aryan-B had *gēniš (- IE g^wēnis)
which under Tegner's Law became
Sanskrit džāniḥ = jāniḥ 'woman'.

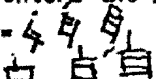
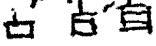
From an Indo-Iranian language-
whirlpool the Akkadians received
their sinniš-tu 'woman' (which
wandered into other Semitic langu-
ges) by adding the female gender
suffix -t/tu. The Akkadians like-
wise denoted their woman-word by
means of the mons veneris glyph, .

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 Pašu-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 .

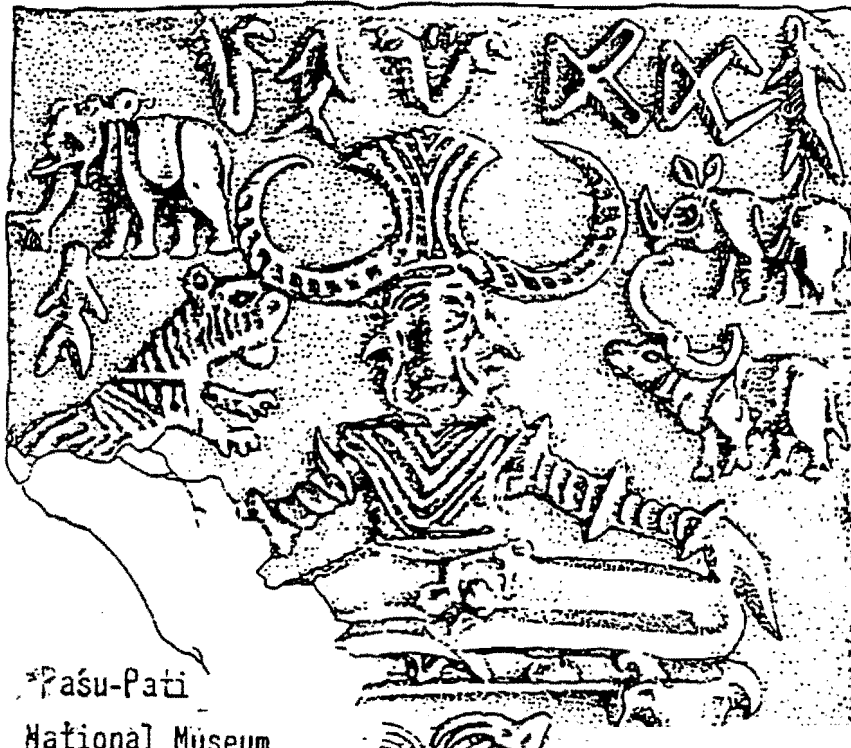
The Indus People assigned cara/cala
= moving, walking, to this glyph as
main value, also, via rebus, to cases
of homonymy. So for instance the
tern 'evil-walker/evil-doer' = Sans-
krit dus-kara is written .
The Greek dys-kolos 'difficult' is
somewhat related. IE dus- 'evil'
enters the Indus series das-,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

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

All Not Moving's-Moving's Lord

vi-śi-va.a-cara carana PATI

v d v' x x stick -a.o.a-
sandhi



*Paśu-Paṭi

National Museum

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

also in certain strata of Sum-
erian. More information in my
HGS/Historical Grammar of Sum-
erian, 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.

E

Indus Script Deciphering

Indus Script Deciphering

Pictorial Bilinguals

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, = trikar, 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-is-nu ॐ)°

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

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

	Vishnu	ॐ)°
	Vishnu (1)	ॐ)°
Vishnu	vi-is-nu	ॐ)°
Creator	kar-tri	ॐ)°
The fierce	u-gi-ra	ॐ)°
	Sanskrit ugra	ॐ)°
The bull	u-kṣa	ॐ)°
	= husband	ॐ)°
	Skt. ukṣa	ॐ)°
The sustainer	dha-tri	ॐ)°
The lord of	sindhu	ॐ)°
waters, of		ॐ)°
the Indus River		ॐ)°

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

The number 30 ॐ)° or ॐ)° seems 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-is-nu is written in 6 Indus texts.

$\gamma \otimes * v) =)_{=} \delta \otimes \diamond x)$

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

ina, ati 'strong'
the watery element which spread every-
where before the creation of the world

is-i-tri (Skt. īṣṭr) 'Lord, master'
is Vishnu of the 'malicious,' but
very beautiful (prefix su-)

at sindhu 'then Sindhu - 'Vishnu', hav-
ing gone through nine ages or ava-
tara, reaches his

How can you explain that Indus-Wisdom (instead of being close to Meanderthal-Grumbling, as favored by E. Hainsohn, Bremen) knew about hydrogen being initial and, across about 10 stages of the periodic system of elements, nuclear conflagration would mark finality?

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

(13) Vi-iṣ-nu u-gi-ra_ga Umā $\sqrt{\text{Umā}}$

= /^Mkar-tri Umā Here is said: Vishnu, the creator,
the fierce one, the consort of Uṣā, the holder of his bow =
_{see reverse:}

2

۷) ۰ ۲ ۴ ۶ ۸ ۱۰

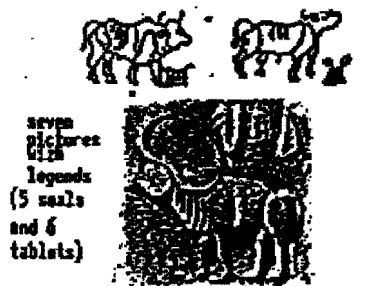
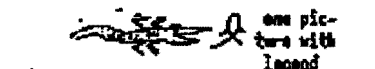
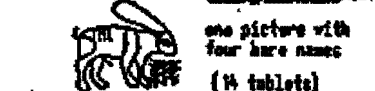
Vishnu's beautiful body (is) not
(subject to) cycles . . .

Stchoupak 1932 Paris:/Foues
p1-b: a-cakra'dépourvu de
(I propose: outside of
world-ages/Weltzeitalter).

F

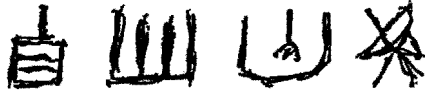
Indus Script Deciphering

Reading and writing direction is from left to right, that is, normally, the direction the depicted animals are looking or going to. Jurii Knorozov and Asko Farpola stick to reading in the wrong direction.

	bovines / bovids bull, ox bull buffalo bull cow cow cow udder, milk cream, butter plenty of milk cow-drawn car	u-kṣa vi-rṣa mahi-rṣa gau-ṣ(i) gau gau-vi ga-vi u-dha-ra śhja kṣi-rin go-cakra	Sanskrit: 11-13 ukṣa- vṛṣa- mahisa- gauh go-, gau- go-, gavi gavi udhar- śhja- ksirin- go-cakra
	crocodile crocodile	kumbhi-ra	14-17 kumbhira-
	dog dog dog dog bitch	śu śva-n śva/śva śu-ni	18-20 śun(aka-) śvan- śva śuni
	elephant elephant elephant, trunk elephant, ivory elephant, domestic *elephant/camel	sindhu-ra hastin- pi-ru-s(a) i-bha *uṣṭu-ra	21-24 sindhura- hastin- pīluḥ ibha- uṣṭra
	hare hare slack-ear *turn-ear sex-lusty	śa(-śa) laga-ru-ṣa ghāu(-ṣa)-cakra *a-ra-maṣa	25 śaśa-
monsters: 11 pictures with legends  	monster monster trunk-head, horn-head mixture	ra-pa hastin-di-ra -avi-śi-ra mi-KUṢ-iṣ	26-27 rapas *miksīs

	one picture with two serpent names (4 tablets)	serpent / snake breast-goer poison-lady no-end creeper	 	u-ranga vi-is-JANI an-a ⁿ ta sar-pa	28-29 urañ-ga an-anta sarpa-
	three pictures with legends (14 tablets)	sheep sheep sheep	 	avi, a-vi ura, u-ra	30-32 avi- ura-
	seven pictures with legends	tiger tiger tiger	 	vi-agi-ra śarad-ula	33-34 vyāghra- śārdūla-
	'horse' in the sva-glyph roughly depicted	horse horse horse	aśu-a a-śu-a as-vā	a-sva a-śva 	35-36 aśva aśva

G



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_iṣu 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:
Rama with the poisoned arrows

A Also in Old Egyptian
hi hieroglyphic texts,
re reading goes the di-
re rection the deoicted
an animals or len are
go going or looking to.

-i and -u comprise the diphthongs -ai, or sandhi -a.i-, and -au, or sandhi -a.u-. kṣi/kṣai/kṣa.i- and pri/prai/pri.i-. This explains why only three graphs render 'swift arrow', kṣipra - 'swift', and iṣu- - 'arrow', united via sandhi, - kṣi-pra.i-su.

The hero Rama, a half-god, is said to be an avatara/ a reincarnation or the representative of Vishnu, the creator. He conquered his wife Sita by breaking a divine bow (appearing in his pictogram).

Note that the above three graphs belong to their resp. series: kṣa, kṣu, kṣi 𐑖 𐑗 𐑘
pra, pru, pri 𐑢 𐑣 𐑤 sa, su, si 𐑦 𐑧 𐑨

The etymology of the name Sita (= Rama's wife') is not 'furrow'. It stems from *Asita, IE Okto, Lat. octo = '8', basic Number Planet Venus.



This is a seal, anocmously enlarg-
ed. Everything is
mirrored. The
animal is a Uni-
corn, zoologically
not attested. It
is associated with
texts of cultural
importance.

The 9 stripes on
the animal's neck
or throat seem to
refer to planet
Mars which in India
is called the 9-
rayed-one. The basic
number of Mars is
9 in old civiliza-
tions, Maya and Rome
included. The synod-
ic Mars-Year is now
780 days. In pre-
Trojan times 819
= 9 + 81 + 729 = 819
The Unicorn's preg-
nancy (if bigger
than an elephant)
with 819 days,
would make it a Mars
animal (mouse = Moon,
horse = Sun, 2 bit-
ches = Mercury, 2
cows = Venus 584 d.)
Jupiter's synod. year
399 = 7 + 49 + 343;
Venus synodic year:
584 = 8 + 64 + 512;
Mercury's syn. 115.875
= 4.5 + 20.25 + 91.125
= 4 fingers + half =
the thumb

H

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

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

Y III F Y 3

tris śapta vi su-ta-ma

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: suta 'son'; p218-c: ma 'my'

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

U R A S I X

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.'

p121-b: śrī f. 'beauty'; p352-b: suta m. 'son'.



M-26 (p15, Corpus 1, Mohenj.) *46.2

N A R A vi cara-cara su-tāu

NARA vi cara-cara su-tāu

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: suta- m.
'son', dual sutau

Happy and almost
immortal the man

who has two sons,
also Rama had two
sons which were
twins.



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

U R A S I X

vi-aṅga, vi pi-tā

crippled, without father
krüppelig, ohne Vater

orphan
lamestation
or rather an insult
In Persia, saying
bi-pidar is an insult

Sanskrit-Engl. Dict. Macdonell:

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

p279-b: vi 'without'

p162-b: (pitā) pitr 'father'



The Mesopotamian Picture Below Fig. 40 p208 of Dr. Papke's

book. It shows the copy of the impression of a cylinder-seal of Old Assyrian provenance, dated 23rd century BC, now at Vienna in Austria, first published by Lagard in 'Cult of Mithra' 60,2, 1847. We see, first, the erected lion Numbava - the demon (*humba is the Iranian/Sumerian version/spelling of Sanskrit simha 'lion', cf. (Ki-)Swahili simba 'lion'. Then we see, second, the wild ox or wild bull Gilgamesh, a mythic hero alleged ruler of the town - Uruk, in the fight with the lion. Third, we see a long bearded man which Dr. Papke claims to represent the Biblical Great Hunter Nimrod.

At the right side of each of these three we see a 'legend' in proto-Sumerian script of which Dr. Papke gives the Neo-Assyrian equivalents and readings/translations.

Note that the other bearded man, sitting on a throne has in his right hand the crescent (as vessel containing Soma?): above it is the Sun while the visible 5 balls/circlets represent the 5 planets: Mercury, Venus, Mars, Jupiter, and behind the throne Saturn.

Legend in respect of the ox-man (Gilgamesh)
Sum. AN, Akkad. resu 'wild ox of the wilderness'.

Sum. SAG, Akkad. asaly = 'a man, a human'.

Legend in respect of the Great Hunter = 'the Biblical Nimrod'

Sum. KAR, Akkad. habilu
Iran. ZIKARZI 'hunter'

Sum. MUN, Akkad. rabu 'big'

The Biblical Archangel Gabri-el 'Hero of God', is actually gabira/gavra/gaura 'a sort of bull', that means, he equals Vishnu

cf. Sanskrit (and Indus) gauri 'female of the gaura-buffalo' (Macd. 1893 p67-b).



40 Abdruck eines altassyrischen Roll-siegels aus dem 23. Jahrhundert v. Chr. Wien. Otach Lajard, Culte de Mithra, 62, 2, 1847.

Bezeichnen zum Löwen (Chumbaba)

DIM - Dämon "demon"

Legend in respect of the Lion

Indus Script Deciphering
Wisdom's Beauty's Son

Note that on this page daśa 'ten' is phonetically split to serve in rebus: Mystification;
The Vedas: The Embryo Glyph sar-va 'the guardian dog'.

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

v^aida śrī su-tā

knowledge-beauty's
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-, veda 'know etc.'
p321-b: श्री f. 'beauty'; p352-b: suta m. 'son'.



M-890 (p84, Corpus 2, Mohenjo Daro)

v^a1-da rā-viⁿ aśrava --- *151.6  6
turn 90°

Veda/knowledge (makes) crying, tears
Veda/Wissen (macht) Weinen, Tränen

A.A.Macdonell 1893 London Skt-E.
p298-b: vada m. 'knowledge'
ritual lore, sacred knowledge
p254-c: rāvin ady. 'crying!'
p33-a: āśrava 'tears/tränen'



Tablet incised, no icon.
H-290 (p224, Corpus 1, Harappa)

129.2
sas v^ai-da-s(a)

(sas vaidās,
= sah. vedāh)

the Vedās / die Veden

Hand.: p324-b: saṣ 'six, here':
= saṣ 'these, the'; p298-b: vedās m.pl. 'sacred know-
ledge!'



M-971 (p94, Corpus 2, Mohenjo Daro) 44
 3F 444444 p354-a: suma *152.9 44
 vi-da,śa-vā su-ma 54

knowledge is sharp
like a flower

A.A. Macd. 1893: p298-c: veda m.
'knowledge' (daša '10' in rebus)
p312-c: šā 'sharpen, sharp'



M-938 (p91, Corpus 2, Mohenjo Daro)

RECURRING
vi-da sā (profane: vi daśa)

knowledge sharp
scharfe Weisheit

Macd. 1893: p298-b: veda 'knowledge'
p312-c: \$x 'sharpen, sharp'; (the
graph nr. '10' is used in rebus)



M-1181 *89.1 Wisdom's and beauty's ;

The horned deity in Yogi-posture is probably another picture of Vishnu. Indeed, as he is the Lord of the globe (= Tri-Loka), he must be the son of the Supreme Deity, the Universal Spirit. According to the Pasu-Pati-Seal, he is the Lord of all immovable and movable things/beings. Here he is wisdom's and beauty's son. In some texts, it is said that beauty is the goal of creation.. A rock inscription on the Canary Island states that wisdom is the salt of life. On the other hand, wisdom is sharp that means powerful.

copper tablet picture
with legend *8.6

+ Parpola, A. 1975 p198, Line (30)



u sar-va avi at aja

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

oh, (des Hirten) Hund (für)

Schafe und Ziegen / dog' }

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 haurva in Avestan; p30-c: avi 'sheep'
3 x 0) p5-a: aja f. 'goat'; reverse: sva-is 'dog'
urging'.

*8.6, Parpola 1975 p198 Line 30 Guardian Dog,

This pictorial bilingual (copper tablet) deserves more attention. The dog is called sara-va/sar-va, a term that has got lost in Sanskrit. It is IE servos 'Guardian, servant'. The word survived in Avesta (NW-Iranian) in small cattle breeding context, as haurva-. It reappears in Sumerian ur 'dog' and ur 'servant, slave', just like in Old Latin (Meillet), Sum. preform being haur^a. Latin servus is in Austria and Southern Germany a salutation term ("I am your servant").

The copper tablet's text, retranskribet into IE, sounds
oh servo-owi-et-ajo-*kwel = Oh guardian-dog of sheep
and goat flocks. The Indus-aja-goat-glyph has a kar
infix. The meaning is presumably 'flock'. 

It takes sometimes years to find out how a glyph originated. I mean here the avi-sheep-glyph. Without the four i-dia-critical strokes the glyph denotes ava. Its strange shape finds an explanation in seeing an embryo (also posture of corpses as buried in numerous cultures). It must be of IE origins. Recall Latin ovum, IE ovo- jagg, *embryo'. A clever scribe took this naturalistic embryo-picture as basis, by adding the 4 i-strokes, to denote Sanskrit avi (Latin ovi-) 'sheep' and Skt. avi 'pain'.

M-472 (p114, Corpus 1, Moh.) *2.1

ॐ ष ष ष ष ष ष

ṣaṣ (aha) vi u-kṣa śā Umā
six (days) without husband, sharp
(is) goddess Umā
sechs Tage ohne Gatten scharf (ist)
die Göttin Umā

(u-kṣa = Ochse, Bulle, Gatte)

Sanskrit-E. Dict. Macdonell :

p324-b: ṣaṣ 'six'

p36-b: śha(n) 'day' -

p279-b: vi 'without'

p48-a: ukṣā(n) m. 'bull, *male'

p310-a: śā 'to sharpen'; p55-a: Umā 'Śiva's/Visnu's wife'



H-31 (p175, Corpus 1, Har.) *2.2

ॐ ष ष ष ष ष ष

vi JANĪ hasta sārā at bharan
AJANA punar a tentative translation :

without woman's hand the extend-
ing and bringing of wilderness
(will occur) again

ohne Frauenhand wird Ausdehnung
und Entstehung von Wildnis sich
wiederholen

Sanskrit-E. Dict. Macdonell :

p279-b: vi 'without'

p98-c: janī f. 'woman';

p376-b: hasta(ka) m. 'hand, supporting hand';

p348-a: sārā 'driving away'; p5-s: ajana nt. 'desert'

p164-b: pūnar 'back; home, again, anew'.



H-61 (p183, Corpus 1, Har.) *2.3

ॐ ष ष ष ष ष ष

vi-tta āśu ULŪKĀ eka a.ta-pas ..

the known rapid death, an impeni-
tent (exit)

der bekannte schnelle Tod, ein
reueloser (Abgang)

Sanskrit-English Dictionary by A.A. Macdonell 1893:

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

p43-b: āśu adj. 'swift', IE āku-, lightning-glyph

p55-a: uruka, uluka 'owl' (symbol of death picture)

'known rapid death' occurs frequently; p57-a:
eka 'one'; p6-a: atapas 'not practising penances'.



H-144 (p201, Corpus 1, Harappa) *2.4



^as-paś dhana ṣaṣ-karman

recognize clearly the wealth of the
six activities permitted to a
Brāhman

erkenne klar den Reichtum der sechs
Aktivitäten, die dem Brāhmanen
erlaubt sind

Sanskrit-Engl. Dict. Macdonell

p33-c: as 'cast, throw';

here in rebus, phonetic

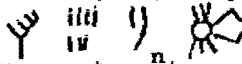
p129-a: dhāna- nt. 'chat-

tels, goods, wealth etc.', glyph being dhanus 'bow';

p324-a: ṣaṣ-karman nt. 'the six permissible occupa-
tions of a Brāhman'; p367-b: spaś 'see, behold,
perceive', the glyph -pas is found also in rende-
ring tapas 'heat', atapas 'impenitent' (on this page)



H-151 (202, Corpus 1, Harappa) *2.5



u sapta aⁿ ta ṣaṣ-karman

oh, the seven ends of the ṣaṣ-karman

oh, die sieben Enden des ṣaṣ-karman
(see H-144)

Sanskrit-Engl. Dict. Macdonell

p47-a: u 'h, interjection
of anger or command'

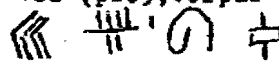
p347-b: sapta 'seven', an IE

holy number related with 'upiter'

p324-a: sat-karman nt. 'the 6 permissible occupations of a
p17-b: ānta m., nt. 'border, limit, end' Brāhman'



H-162 (p203, Corpus 1, Harappa) *2.6



sapta prīna, a-śva apa

seven delights, the horse is off

sieben Entzückungen, das Pferd
(jagt) davon

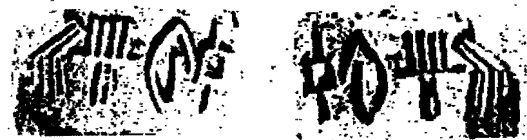
Sanskrit-English Dictionary by A.A. Macdonell 1893, London :

p347-b: sapta 'seven', an allograph to render the numeral 'seven' (can be used, in rebus, to denote an almost homo-
onymous other word, namely p307-b: śaptā or 'cursed, damned'

p188-a: prīna- 'delight, rejoicing';

p33-a: śva m. 'horse', śvā f. 'mare'; the curl-glyph
means normally śva 'one's own, property, self'; but the
śva(a) 'dog' is in a copper tablet 'explained' on the
reverse side, by means of the curl-glyph.

p19-a: apa 'off, away'; the relative glyph means, as a
picture, an eye or the mouth, then spring, source, water
= apa; a - t, - t, - t, - t



L-162/164/165/166 (p276, ELEPHANT PICT. -
Corpus 1, Lothal) *3.1 cf. this ?

① (1111) 11

(*) vi tahta mi-is at indu ^{seen as} the 7 stars
 (*) without damned gaping and ^{of the} great
 lagging / (*) ohne verfluchtes Bear
 Gaffen und Zurück- ~~...~~

bleiben Nord. 1893.

p279-b: vi 'without';

p307-b: sapta 'danned, rebus
of sapta '7';

p229-a: mis- 'open the eyes'

p38-a: at 'and'; p45-c: indu

'moon' - daily lagging 13°

H-299 (p224, Corpus 1, Herappa)*3.2

美小兒

*DURGĀ āśu ULŪKĀ

Durga, (responsible for) rapid
death / Durga mit schnellem Tod

Sanskrit-E.Dict. A.A.Macdonell:

p121-c: Burga f. 'name of Shiva
wife' (synonymous is Uma),

As Burga, Una is more terrible;

p43-b: 386 'swift, rapid': the glyph - lightning?

p55-a: urūkā, ulūkā, ghūkā 'owl', symbol of death

L-2 (p238, Corpus 1, Lothal) *3.3.

學 与 天 地 人 物

pad a^{sti} dus-carana.a-su-a
as-tri, NARA

on foot is bad proceeding, on
horse (is) the archer man
zu Fuß ist schlechtes Vorgehen,
zu Pferd (ist) der Schütze

duş-carana -
'bad running!'
is well-known

7.2-Su-a
'horse' 777

as-tri, -

'archer' is good.

L-5 (p239, Corpus 1, Lothal) *3.4

"✕ ✕ 丰 卩 𠂇 𠂇

XX āt tridaśa₂ tu·hastin
vi gau carana₂ prati-carana

The graph - go/gau 'cow' is never used for other purposes. But cow comprises also female elephants. The 2-hands-graph, sometimes meaning 'ten/zehn', refers, with or without some affix, to 'elephant' - Skt. hastin (from hasta 'hand'). It follows that the cow means here female elephant; the bull, missing the cow, marches to and fro, excited, longing, a recurring topic.

M

L-45 (p246, Corpus 1, Lothal) *4.1

daru punar śa kti śi-va GOSTHAM

generous (behaviour) behind the spear
of Śiva (adoration) community

generöses (Verhalten) im Hintergrund
der Speer-des-Śiva (Anbetungs-)
Gemeinschaft

Sanskrit-E.Dict. Macdonell
p116-c: daru 'log, wood,
'tree', in rebus: 'libi-
eral, generous'

p164-b: punar adv.
'back, home; again,
anew, any more, still,
yet, further, besides'

p355-c: 'regal power'
= śakti f., or

p316-a: 'help, gift'

and m. 'spear'; it follows god Śiva, = śi-va
p67-b: gosthi f. 'assembly' or gostham 'clan, fa-
mily'; this text proves the co-existence of the
cities vi-is-nu Vishnu and śi-va Śiva in the
Indus civilization.

L-21 (p291, Corpus 1, Lothal) *4.2

Urga ratha-prastha-

Urga charioteer / U. Wagenlenkerin
Sanskrit-Engl. Dict. by A.A. Macdonell 1893, London:

p121-c: Urgā f. 'name of Śiva's wife' (in Indus texts
often mentioned before the name of Uṃā) she is con-
sidered more

terrible

than

Uṃā,

her

alter

ego.



K-10 (p301, Corpus 1, Kalib.) *4.3

vi-tta āśu ULŪKĀ āt bari^{ta} sīndhu
kṣā āt bharaṇ

the known rapid death, and brought
by river, earth, and burdens

der bekannte schnelle Tod, ge-
bracht durch Fluß, Erde, Lasten

Sanskrit-E.Dict. Macdonell 1893: p282-b: vitta 'known';

p43-b: āśu 'swift, rapid'; p55-a: urūkā, ulūkā 'owl'
symbolic meaning is 'death'; p38-a: āt 'and, then, also'

p209-b: bhr- 'bring'; what follows is rather unclear.

p350-c: sīndhu 'river' means in Indus culture often
death sentence by being
devoured by river croco-
diles or alligators.



K-18 (p302, Corpus 1, Kalibangan) *4.4



DHANVIN ud-GIRI gau śi... śapta

Dhanvin, better: RĀMA see last line below

Archer up in the mountains, cow-horned animal, damned one (hunting)

Schütze hoch in den Bergen, Kuh-Horn-tier, ein verdammtes (jagend)

Sanskrit-E.Dict.Macdonell:

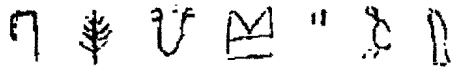
p130-c: dhanvin 'archer' but the glyph refers usually to the hero Rāma.

p50-a: ud- 'up, up-'

p84-b: giri 'mountain'; what follows is the cow-glyph with an inserted śi, probably referring to female mountain goats. The allograph of the numeral 'seven', śapta, often means, in rebus śapta = 'cursed'. Thus: Rāma up in the mountains busy with hunting damned goats



K-28 (p303, Corpus 1, Kalibang) *4.5



punar dāru vā trā āt vaiḥ ...

but generous like the protector and bird ... (aber generös wie der Beschützer und Vogel ...

Sanskrit-E.Dict.Macdonell:

p164-b: punar 'yet, but';

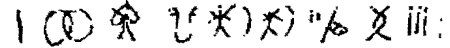
p118-c: dāru 'log, wood, tree' in rebus 'generous, liberal'

p214-c: va 'like';

p113-a: trā 'to protect'; here 'protecting'; with three or four strokes infixed means adding the Indus nominal suffix -tri (= Skt. -tr), whence trā-tri, 'protector'; the rest is not clear.



C-1 (p327, Corpus 1, Chanhujo-d.) *4.6



as aṅja RĀMA vi JAN-iṣ JAN-iṣ

āt bharai iṣ-miṇ rau ... cf. Ravana the roaring ones

shoot, ointed RĀMA without women, and bring roaring storm ... or bring storm to the Ravana

schieße, gesalbter RĀMA, ohne Frauen, und bringe brüllenden Sturm ...

Sanskrit-English Dictionary by A.A.Macdonell 1893 Lond.

p33-c: as- 'cast, throw, shoot'; p5-b: aṅj- 'anoint, honor';

p254-b: Rāma, famous hero, = Sita-Rāma, who broke Shiva's bow and thus obtained princess Sita. He left the wives and later fought against the Ravana; see special seal.

p28-c: janis-janis reduplication means here pl.: wives; p209-b: bhar- 'bring'; p16-c: iṣmiṇ 'storm'; rau = Ravana.

