

# Sarasvati (mleccha) hieroglyphs (Indus Script)

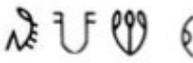
## Part 1b



### Hieroglyphs on the Sembayan Kandiur stone celt

Engraved celt tool of Sembayan-kandiur with Sarasvati hieroglyphs: calling-card of an

artisan.

Four small, stylized hieroglyphic symbols are shown in a row. From left to right: a symbol resembling a hand or a similar shape, a symbol resembling the number 3, a symbol resembling the number 4, and a symbol resembling the number 6.

[http://www.tn.gov.in/misc/Archaeological\\_discovery.htm](http://www.tn.gov.in/misc/Archaeological_discovery.htm)

The first symbol from the left is Sign 47. This matches with the megalithic symbol identified by BB Lal, who notes: "In the case of Sanur (rare examples elsewhere also) three symbols occur in such close proximity to one another as to give the impression of a record. It may however be added that the three symbols interchange their positions on different pots producing all possible combinations" (B.B. Lal, 1960. From Megalithic to the Harappa: Tracing back the graffiti on pottery. *Ancient India*, No.16, p.23).

### From L. Sign 47 (backbone)

**ko\_lemu** 'backbone' (Te.)

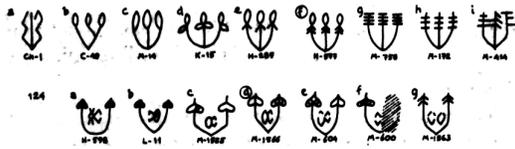
**kolame** 'deep pit' (Tu.); **kolame, kolme** 'smithy' (Ka.); **kolla** 'furnace'(Te.)

### Sign 342 (rim of jar)

**kanka** = rim of pot (Santali) Rebus: **kan:ka** = a metal (Pali); **kan-** = copper(Ta.) **kanaka** = gold; **kanaka\_dhyaks.a** = superintendent of gold, treasurer (Skt.) **kan-n-a\_r**, blacksmiths, coppersmiths (Ta.)

**kan.d.a** = a pot of certain shape and size (Santali) Rebus: **kan.d.** = altar, furnace (Santali)

### Sign 367 (Fig-leaf ligatured)



Allographs of a leaf sign, ligature with crab sign  
[After Parpola, 1994, fig. 13.15]

kampat.t.am ‘mint’ (Ta.)

**kamar.kom** = fig leaf (Santali.lex.) **kamarmar.a\_** (Has.), **kamar.kom** (Nag.); the petiole or stalk of a leaf (Mundari.lex.)

**kama\_t.hiyo** = archer; **ka\_mat.hum** = a bow; **ka\_mad.i\_**, **ka\_mad.um** = a chip of bamboo (G.) **ka\_mat.hiyo** a bowman; an archer (Skt.lex.)

Glyph: *kamat.hi\_*, *ka\_mat.hum* a bow (G.); *kamat.ha* a tortoise, a bamboo (Skt.)

**Sign 301 (eyelash)**

**mendi\_** = eyelashes (Halbi); *kandl mindig* (pl.) eyelash (Kol.); *mindi*, *mindi\_* (Go.); *kon.d.a-min.di* eyelid, eyelash (Go.)(DEDR 4864). *mitn.e~* = to close the eyes (M.)(CDIAL 10119).

Glyph: *me\_d.i* glomerous fig tree, *ficus racemosa* (Ka.); *ficus glomerata* (Te.); *me\_r.i* id. (Ko.)(DEDR 5090). [Thus *lo* ‘iron’ + *me\_d.i* ‘iron implement’ may be both phonetic determinants reinforcing the substantive (‘iron’) indicated by the glyph: ‘leaf’.]

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
A	UJJAYINI																	
B	"																	
C	"																	
D	TRIPURI																	
E	"																	
F	AYODHYA																	
G	"																	
H	ALMORA																	
I	PAÑCHĀLA																	
J	ARJUNĀYANA (4-5) RĀTANYA (3-6-8)																	
K	UDDEHIKA AUDUMBARA																	
L	AUDUMBARA (1-2) KUNINDA (3-17)																	
M	KULŪTA (1-5) VRISHĀĪ (6-7) YAUDHEYA (8-17)																	
N	YAUDHEYA																	
O	WESTERN KEATRAPA SĀTAVĀHANA (7-17)																	
P	SĀTAVĀHANA																	

**med.** ‘iron’ (Santali.  
Mundari)  
**Error!**  
**Bookmark not defined.)** *me~r.he~t* iron; *ispat m.* = steel; **dul m.** = cast iron; *kolhe m.* iron manufactured by the

Kolhes (Santali); mer.ed (Mun.d.ari); med. (Ho.)(Santali.lex.Bodding)

It is hypothesised that the inscriptions on copper plates and the symbols on punch-marked coins made in the mints of smiths are the work of inheritors of the Sarasvati brazier-smithy-tradition.

[Pl.8, Local Tribal coin symbols: Ujjayini, Tripuri, Ayodhya, Almore, Pa\_n~ca\_la, Arjuna\_yana (1-3), Ra\_janya (3,6,8), Uddehika, Audumbara, Kun.inda, Kuluta, Vr.s.n.i, Yaudheya, Ks.atrapa, S'a\_tava\_hana]

### **Hieroglyphs and frequencies of occurrence on epigraphs**

One-horned heifer with a pannier	1159 + 5 (with two horns)
Short-horned bull	95 +2 (in opposition)
Zebu or Bra_hman.i bull	54
Buffalo	14
Elephant	55 + 1 (horned)
Tiger (including tiger looking back)	16 + 5 (horned)
Boar	39 + 1 (in opposition)
Goat-antelope	36 + 1 (flanking a tree)
Ox-antelope	26
Hare	10 +1 (object shaped like hare)
Ligatured animal	41
Alligator	49
Fish	14 (objects shaped like fish)\; fish also a sign
Frog	1
Serpent	10
Tree	34 + 1 (leaves); leaf also a sign tebr.a, tebor. = thrice (Santali ta(m)bra = copper. (Pkt.); tibira = copper merchant (Akkadian)
Dotted circle	67

	ghan:ghar ghon:ghor ‘full of holes’ (Santali); rebus.: kan:gar ‘portable furnace’ (K.)
Svastika	23 rebus.: satthiya_ ‘dagger, knife’ (Pkt.) satva 'zinc' (Ka.)
Endless-knot	4
Double-axe	14 (inscribed objects shaped like axe)
Standard device (lathe, portable furnace)	19
Rimmed narrow-necked jar	1395
Fish signs	1241
Leaf signs	100
Spoked wheel	203
Cart frame + wheels	26
Sprout (or, tree stylized)	800
Water-carrier	220
Scorpion	106
Claws (of crab)	130 + 90 (shaped like pincers)
Arrow (spear)	227
Rimless, wide-mouthed pot	350

Frequency range	No. of signs	Total sign occurrences	Percentage	Cumulative percentags
1000 or more	1	1395	10.43	10.43
999-500	1	649	4.85	15.28
499-100	31	6344	47.44	62.72
99-50	34	2381	17.81	80.53
49-10	86	1833	13.71	94.24
9-2	152	658	4.92	99.16
Only once	112	112	.84	100.00

Thus, only 67 signs account for a total of 80.53 percent of all occurrences of signs on inscribed objects.[After Mahadevan**Error! Bookmark not defined.**, 1977: 17].

The frequencies in parenthesis are based on Mahadevan concordance (which excludes objects that do not contain a 'sign'); the actual numbers will be higher based on the more comprehensive Parpola photo corpus which includes inscriptions containing only pictorials.

Seals (1814)

Tablets (in bas-relief or inscribed) (511)\*[including Seal Impressions]

Miniature tablets (of stone, terracotta or faience) (272)

Copper tablets (plates) (135)

Bronze implements/weapons (11)

Seal Impressions\*

Pottery graffitti (119)

Ivory or bone rods (29)

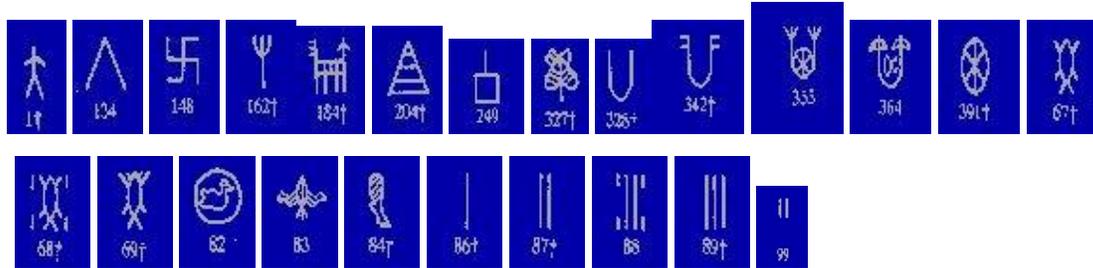
Inscribed on stone, bracelets (or, bangles), Ivory plaque, Ivory dice, Carnelian tablet,

Terracotta ball, Brick (15)

Display-board (Dholavira or Kotda with 10 signs, possibly atop a gateway) (1)

Some examples from Hieroglyph Sign List showing the glyptic nature of writing:

(After Mahadevan)



### Janajaati bhaasha (mleccha)

An ancient system of writing in vogue in Bharat, is referred to as mlecchita vikalpa, one of the 64 arts to be learnt and listed in Va\_tsy\_a\_yana's Ka\_masutra. Mlecchita Vikalpa means: 'writing in cipher.' A cipher or code can be created through a system of glyphs, called rebus.

All words are semantic indicators. *ella\_ccollum porul. kur-ittan-ave\_* (Tol. Col. Peya. 1)

The formula in this rebus methodology is:

## **Image = Sound = Meaning**

Rebus (Latin: 'by means of things') is a graphemic expression of the phonetic shape of a word or syllable. Rebus uses words pronounced alike (homophones) but with different meanings. Sumerian script was phonetized using the rebus principle. So were the Egyptian hieroglyphs based on the rebus principle.

The rebus system of writing, thus, is governed by the organizing principle: all glyphs are phonetic indicators or phonetic determinants.

Janajaati-bhaasha is Bharatiya language community; des'i areal versions (regional dialects).

-contd. hieroglyphs1b.pdf