

**THE ALPHABET OF SINDHU PRAKRIT**  
**(The decipherment of the Indus Script)**  
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**Abstract**

The principal aspect of the paper is the structural analysis of the signs of the Indus script and comparison with archaic scripts. The outcomes are not based on surmise, but have been established on logic. The paper encompasses approximately all more than 400 signs of Indus script rather than any section of selected signs or texts. It justifies each sign and classifies vowels, diphthongs, consonants, dual consonants, aspirates, combined consonants and ligatures. It convincingly identifies the uniform procedure of diacritical marks, diphthongs, dual consonants, and aspirates in the alphabet. It also recognizes the writing styles of combining consonants. Some vowel and consonant signs are elaborated meticulously in the context of the Indus Texts. The context verifies the Indus Texts as an earlier documentation of Rig-Veda, and links up the sequence of opaque and lost history. Hence the language of Indus seals, Sindhu Prakrit possessed a completely phonetic alphabet/ script with consonants, aspirated consonants, vowels diphthongs implosive and dual sounds. It was made scientifically the extraction of signs is based on phonological classification and methodical logic, it appears more perfect than even modern scripts. However the decipherment of the Indus script as an alphabet is an innovative idea and definitely it will provoke the scholars to verify the results, any scholar in the field can apply the alphabet for the readings of Indus texts. The Paper unveils the long-lasting mystery and enigma of the Indus civilization and sums up the debate about human history and its origins.

**Introduction**

Indus script has been a mystery for the experts for more than a century. Before the discovery of the Indus civilization, the European scholars perceived similarity between Sanskrit and European languages that was an astonishing coincidence. 'The Sanscrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologist could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists; there is a similar reason, though not quite so forcible, for supposing that both the Gothick and the Celtick, though blended with a very different idiom, had the same origin with the Sanscrit; and the old Persian might be added to the same family' (Jones, 1788). According to available references, they began to research in that direction and formulated different theories related to anthropology and linguistics and introduced new terminology about the language family. Hence likewise languages, it was also tried to seek the origin of epigraphy out of sub-continent. Albrecht Weber 1856 then George Buhler 1898 argued about the Semitic origin of the Brahmi script (William Bright, et.al, 1996), before the discovery of the Indus civilization assumption of this kind was quite logical because progenitor source of the both scripts was the same (G.R Hunter, 1934). Hence after the discovery of Indus civilization the assumption must have been changed accordingly in favor of the Indus civilization as a genitor. Mostly the possibilities of the roots of the Indus language in the Indo-European group of

languages were ignored. Thus the migration theory of Aryans to India was maintained . 'Instead of letting us know definitely and precisely where the so-called original home of the Aryans lay, they drag us into a maze of conjectures clouded by the haze of presumptions. The whole subject of the Aryan problem is a farrago of linguistic speculations or archaeological imaginations complicated by racial prejudices and chauvinistic xenophobia. It is high time we extricate ourselves from this chaos of bias and belief' (Prakash, 1966). After discovering the immense Sindhu Empire, most experts were not still ready to accept that the Rig Veda maybe a continuation of the tradition of the Indus civilization. So, they (Migrationist) never tried to find out the roots of the Rig-Veda and the current languages as the earlier Prakrits in the Indus civilization. 'In my view, the references connected with the fourth millennium B.C.E. date, although intriguing, are too speculative to be used as substantial evidence. In the post 2500 B.C.E. period, however, the quality and quantity of references supporting the position of the sun in Kritika at the vernal equinox are more substantive. They should be given due consideration as a serious possibility' (Edwin Bryant, 2001). Whereas many convenient evidences are found from the different sites of the Indus civilization. 'New material has already in important respects, modified our appreciation of the relationship of the civilization with preceding and succeeding cultures' (Mortimer Wheeler, 1968) Instead, they always tried to find out origins other than the Prakrits in Dravidian or other proto-languages. Hence any clue could not be found in this respect, on the basis of which the Indus script might have been deciphered. Many scholars are agreed that the Indus civilization retains indigenous background (J.M.kenyor, 2020). Moreover, many scholars have done praiseworthy work in favor of Aryans as native successor of the Indus Civilization. On other hand The prominent scholar of Sindhi language, Mr. Sirajul Haq Memon, has not made any extraordinary effort to decipher the Indus Script, his theory about the origin of Sindhi language in Indus civilization ( Siraj, 2009) is outstanding.

Uncovering the mystery inscribed in the Indus Texts will not only give all answers about this marvelous civilization, its language and culture, but will also unfold many secrets of global human history and their languages. Past efforts in this regard have not been helpful in decipherment; none of them is accepted widely. However my point of view endorses the opinion of S.R Rao about the script and language but his justifications about the usage of signs also not accepted comprehensively (S.R Rao, 1982) I have attempted to put forward my research and hope the findings clearly will unlock the mystery of Sindhu Sabhita. And all efforts are going to be presented before the scholars who are conducting research the Indus script. Their opinions matter in this regard, for making final and fruitful outcomes.

"Until the script is deciphered, those who are prepared to consider a greater antiquity for the Vedic texts, or who are unconvinced by the rationale underpinning the assignment of their present dates, are more likely to consider the case made in support of an Indigenous Aryan position. Those who feel that the arguments supporting a greater date for the Vedic texts are flimsy and unconvincing are unlikely to be interested in the Indigenous Aryan case except from the perspective of historiography. They need waste no further time weighing the pros and cons of the various interpretations of the historical evidence. They will only need to review their position if the Indus script does turn out to be Indo-Aryan. If that ever happens, they will need to revise their view rather thoroughly. It is premature to exclude Indo-Aryan as a possibility. Ventris, we can recall, who performed the exceptional feat of deciphering Linear B, was expecting a preGreek non-Indo-European language to emerge, and was surprised to find Greek encoded in the script. On the other hand, if the Indus script turns out to be a language other than an Indo-European one, then the

Indigenist position need no longer detain the consideration of Indologists or serious scholars of ancient history. In my opinion, this eventuality will be the only development that will convince a large number of Indian scholars that the Aryans were, indeed, immigrants into India. The answer, after all is said and done, is written on the seals. This, at least, leaves us with something positive and something very empirical. It is all well and good simply to deconstruct the scenarios suggested by linguists or to point out the discordant readings of the archaeological record by different archaeologists, but the script, if deciphered—as I have great hopes will happen one day, despite all the difficulties involved—leaves us with something solid and irrefutable" Edwin Bryant

The acknowledged assumption about the beginning of alphabet tells its mature phase from 900 years BC in the form of Greek from Phoenician (Wayne M Senner, 1989) and mostly it is acknowledged to be a first mature alphabet of the human history. So it is quite astonishing and astounding for the scholars to digest the assumption or hypothesis of this kind having such a complete, mature and perfect alphabet 3000 BC ago! All outcomes favor this presumption. Most of work stresses the structural features and comparison with other archaic scripts of the analytical basis. If the recent attempts for decoding through modern technology can be acceptable then my extraction of uniform alphabet cannot be ignored without applying on the texts.

It is an innovative concept about the script and its language, and has given the justification of all sign of the Indus script (Fig-45 b). The analysis depends on the book 'the Indus Script (Texts, Concordance and Tables) by Iravatham Mahadevan (1977 New Delhi) and sign collection of Asko Parnola which is also used as a font of Indus script.

The analysis identified following striking feature of the alphabet that;

- It possesses a uniform system of vowels and diphthongs which are extracted from the three basic vowel signs: |, 0 and  $\pi$ . See (Fig-26,42,47,51,52,53)
- It has also a uniform system of using semi-vowels [ɪ, ɪ̄, r̄, ɪ̄] and y. see (Fig-26,56,57)
- The extraction of consonant signs is based on phonological classification and methodical logic it appears more perfect than even modern scripts. See (Fig- 42)
- It obtains uniformity for making dual or implosive sounds see (Fig-40)
- It adopted uniform procedure for making aspirate sounds see (Fig-41)
- It varies the signs conjuncting two consonantal signs or diacritics with consonant signs see (Fig-43,44,60)
- It uses both nasal sounds m̄ and ñ properly see (Fig-37)
- It identifies particular interpretation with four inclined strokes like inverted commas see topic Prefixes and Suffixes
- The most used sign  $\bar{\text{p}}$  (pa) which denotes a deity or ruler its full form is  $\bar{\text{p}}\bar{\text{a}}$  (Pati) basically it is a combination of three signs it took a logographic shape see topic Logographic sign Pati.

## The Origin or Abode of Mahadeva Shiva:



(fig-1) Material: tan steatite  
Dimensions: 2.65 x 2.7 cm, 0.83 to 0.86 thickness  
Mohenjo-daro, DK 12050  
Islamabad Museum, NMP 50.296  
Mackay 1938: 335, pl. LXXXVII, 222  
Courtesy of harrapa.com



(fig-2) 12 M-304 Courtesy of Wikipedia

𑀧𑀲𑀭𑀸𑀓𑀲𑀺𑀓 (Parasutra) (Fig-1)

Paraśu (परशु, “axe”) represents “*satya*” (truth), referring to one of the attributes of Lord Śiva, commonly seen depicted in Hindu iconography, defined according to texts dealing with *Śilpa* (arts and crafts), known as *Śilpaśāstras*. (Marie, Stella, 2009)

Paraśu (परशु) refers to a weapon (“hatchet”, “axe”). It is a Sanskrit word defined in the Dhanurveda-saṃhitā, which contains a list of no less than 117 weapons. The Dhanurveda-saṃhitā is said to have been composed by the sage Vasiṣṭha, who in turn transmitted it through a tradition of sages, which can eventually be traced to Śiva and Brahmā. (Dhanurveda portal, Wisdom.Lib)

A crown of artfully plaited braids, which is reminiscent of the shape of the kiritamukuta, and is often just as lavishly decorated. Jatamukuta is the crown of an ascetic. It is worn particularly by Shiva (though in fact not when he is depicted as an ascetic), with a sickle or skull as the characteristic ornament, and by Brahma, decorated with jewels. (Eva Rudy Jansen, 1993)

Sūtra (सूत्र).—n.

(-tram) 1. A thread in general. 2. A rule, a precept, in morals or science; a short, obscure, and technical sentence, enjoying some observance in law or religion, or intimating some rule in grammar, logic, &c.; in each case it is the fundamental and primitive part of Hindu learning, and is the form in which the works of the early and supposed inspired writers appear; the ingenuity and labour of subsequent authors having expanded and explained the original Sūtras in various commentaries and glosses. 3. An opinion or decree, (in law.) 4. A string, a collection of threads, as that worn by the three first classes, &c. 5. The string or wire of a puppet. 6. A fibre. E. *śiv* to sew, *ṣṭran* Unadi aff., and *iva* changed to *ū*; or *sūtra* to string, *ac* aff. (CDS-D-Shabda-Sagra)

Sūtra (सूत्र) has the sense of ‘thread’ in the Atharvaveda and later. In the sense of a ‘book of rules’ for the guidance of sacrifices and so forth, the word occurs in the *Bṛhadāraṇyaka-upaniṣad* (ii. 4. 10) (Arthur et al 1912)



Rig-Veda's mountainous living scenario resembles this region. A peak of Kheerthar named 'kute-Ji-Kabar' may also belong to Sarma '( a celestial she *dog* ) was the messenger of gods . Once she was sent by Indra in search of the cows of Brûhaspatî. They were stolen by some demons. *Sarmā* searched out the thieves and asked them to return the cows immediately' (Swami Gaṅgeśvarānanda1982). The name of Gorakh Hill also indicates its ancient relation with the lord Shiva, as he would apply (gao-rakh) ashes of cow dung on his body (Mutaliyar et al 1863). The mountain Kailash appears rather factious and does not enhance the environment to survive the Haman life. 'In reality, the blief that Kailas is an age-old pilgrimage site is a myth. As recently, as the early 1900s. It was not a site of any great appeal' (Alex Mckay, 2015). We must revisit the archeology of the Stone Age up to the Neolithic age of the region of the Kheerthar Mount range. It appears a suitable place for the continuous evolution of the human race, and the evidence of anthropological development may be collected from this region. 'Among the many revelations that Mohenjo Daro and Harappa have had in store for us, none perhaps is more remarkable than this discovery that Shaivism has a history going back to the chalcolithic age or perhaps even further still and that it thus takes its place as the most ancient living faith in the world' (John Marshall). The probable age of the Indus valley may extend to 10000 BC or even more. 'The Kachi plain is a region transitional between the mountains of Balochistan and more challenging Indus plains, and it was occupied by farmers (at Mehergarh) by the eighth millennium BCE' (Jane McIntosh- 2008). I want to share some points about the sameness of names of ancient deity dwellings according to historical and linguistic aspects in this regard here:

**Pabbata**:[Vedic parvata. Fr. Parvan, orig. knotty, rugged, massive] (i) a mountain (-range), hill, rock S 1.101, 102, 127, 137; 11.32, 185, 190; A 1.243; 11.140; iv.102 (dhupayati); Sn 413, 417, 543. 958, 1014; Nd' 466; Dh 8, 127 (°anaṅ vivaro)=PvA 104; Dh 188 (n. pl. "ani), 304; DA i.209; Miln 340 (dhamma°); PvA 221 (angara°) Sdhp 352, 545. 574. — The 7 mountains round Veluvana are enum" at J v. 38. — Names of some (real or fictitious) mountains, as found in the Jataka literature: Cakkavala J vi.282; Candorana J iv.90; Canda J iv.283: v. 38. 162; Dandaka-hiranna J 11. 33; Daddara J II. 8; III 6; Nemindhara J vi.125; Neru J 111.247; V.425; Pandava Sn 417; SnA 382 sq.; Mahaneru J iv.462; Mahindhara Vv 321" (cp. VvA 136); Meru J 1.25; IV. 498; Yugandhara PvA 137; Rajata J 1.50; Vipula J VI.518; Sineru S 11. 139: J 1.48 & passim; Suvanna J 1.50; vi.514 (giritila). — (2) [cp. Sk. Parvata mountainous] a mountaineer Miln 191. Pabbataka [fr. Pabbata] a mountain J 1.303.

Pabbateyya (adj.) [fr. Pabbata] belonging to mountains, mountain-born (of a river) A 111. 64 (nadi p°a sighasota haraharini); iv.137 (id.); Vism 231 (id.), 285 (nadl). (SUTTA-PTSP)

**Parvata**, *as*, m. (probably connected with *parvan*, p. 556, col. 1, as 'having crags or elevations'), a moun, mountain range, height, hill, elevation, rock, (in R̥g-veda 1. 37, 7, V. 56, 4, *parvata* is joined as anadj. with *giri*; and according to Sāy. = *jagat-pūra-kodaka-vat*, laden with water filling the world, or *bahuvridha-parvayukta*, shelving, rugged); anartificial mountain or heap (of grain, salt, saffron, sugar, silver or gold presented to the Brāhmins); N. of the presiding genius of the mountains (personified inthe Veda with Āptya, Rudra, and R̥bhu as ruler of the clouds, and associated with Indra, Savitṛ, theMaruts, and other deities; in later times enumerated among the eight Vasus); a fragment of rock, bowl-der, stone, (*adrayaḥ parvatāḥ*, the stones with which the Soma plant is pressed); a cloud (Ved.; in some passages of the R̥g-veda where *parvata* is interpreted by *adri*, the sense 'cloud' seems equally applicable, especially when the battles of Indra or the deeds of the Maruts are described); a N. of the number 7 (from the 7 principal mountains); a tree; a kind of vegetable; a kind of fish (commonly called Pāvḍā, the Silurus Pabda); N. of a divine R̥ṣi mentioned in several passages of the Mahā-bh. (regarded as a companion of Nārada and messenger of the gods, cf. Nala II. 14; he is the author of R̥g-veda VIII. 12, IX. 104, 105, where he has thepatronymics Kāṅva and Kāśyapa); N. of a son of Paurṇamāsa (a son of Marīci and Sam-bhūti); of aminister of king Purū-ravas; of a grammarian (?);of an ape; (ī), f. (Ved.) a rock, stone; [cf. Serv.**brdo**, 'a mountain;' perhaps Goth. fairguni. ]—*Parvata-kāka*, *as*, m.

a raven. —*Parvata-cyut, t, t, t*, Ved. 'causing mountains (clouds) to totter or [Page0556-a+81] (CDS- M.W)

### **The Pabbu Jabbal (Mountain):**

The southern range of the Halar Mountains is called 'Pabbu Jabbal'. According to the geographical distribution, a long range of seven mountains begins approximately eleven miles from Hawks Bay. The appearance of the mountain is such a strange phenomenon that the shape of this mountain appears like the front part of the human foot, perhaps because it is named after it, 'Pabbu' in Sindhi. The mountain is not very large or high, as its peaks are just five to six thousand feet high. However, the views of the mountains are treacherous, poles and gorges, dips, sharks and greens, knots and gorges, rocks and waves that are very unique. The great thing that is associated with the mountain is that some parts of the mountain valley are inhabited and fertile. There grows wild plants as well as fruits such as tamarinds, figs, pomegranate, grewia/giudas (phalsa), etc. There are seven small and large passes in these mountains: *Amri, Pabboni, Rahig, Shah Bilawal, Gandbo, Londki* and *Virahab*. Pabbu Mountain is also a wildlife sanctuary, like tigers, and black bears are found here. The rainfall is more abundant here as well, making cultivation possible. Even light showers help in growing crops easily, and the environment becomes green and fertile with the surrounding plantation. It is a better and useful area for cattle feed and especially for the fulfillment of meat shortages in Karachi.

### **Badro Jabbal (Mountain):**

Badro Mountain lies between the Bhit and Lakki mountain ranges south of Manchhar and west of Sehwan. The highest peak of this mountain is approximately 3000 feet. This series of mountains begins in the north from Naing and ends parallel to the Daphro jabbal (mountain). The Daphro jabbal lies in western Rani Kot, and the Badro lies in the west of it. Although the Budro starts from Naing in the north, where there is a spring of warm water, the small hills of Budro start from Gaji Shah, which is located in the west of western Manchhar Lake. The Badro jabbal is a combined formation of sand, rocks, plants and marine life and other minerals and contains rich deposits of sulphur. This is the reason why there are hot water springs in Gaji Shah, Kaai and Naing in the Budro Jabbal.

Most experts working on human evolution seem to agree that this mountainous region in southwestern Manchhar, which consists of the Kirthar, Budro and Lakki hills, has remained an abode of human civilization even before the Mohen jo Daro and Amri. ( Encyclopedia Sindhiana)

Keeping in mind all the above definitions of different dictionaries, the indications of the Prakrits dictionary about the word Pabba is the same in Sindhi Pabb, which is the name of a mountain. Mentioned the Other seven mountains, which found in Jataka literature as a real or fictitious mountain! When we look into the encyclopedia Sindhiana's entry about the Pabpu Mountain, mention range of seven mountains, the region also called with the name Kaccha in the Prakrit dictionary that is in Sindhi Kaccho. In the Sanskrit dictionary, mentioned another, the name of the mountain is 'Brdo' Sindhi name **Badro**, which also belongs to this region in southern Mancchar Lake. The name Mansarovar is perhaps the real name of Mancchar Lake, which is why the lotus retains a significant status in Hinduism, whereas the lotus does not grow in the Mansarovar. The old name Sivestan or Sehwan, which confirmedly indicates its earlier root Shiv+asthan or Shiv +wahan. This region has been the abode of human culture and is much more ancient than Indus civilization. 'Majmudar (1934) discovered 32 pre- historic sites and some sites he test excavated are attributed to Indus, Amri or Jhukar cultures' (Rizvi et al 2013). Hence the education of Lord Shiva arose from here before the mature phase of Indus civilization which

elevated the foundations of such a great empire of Indus civilization. It is not only the parental region of Indus civilization but also the origin and the abode of all religious schools and philosophy; monotheism, polytheism of entire Indo-European domains. I want to draw attention to this buried fact of human antiquity, particularly of Indus civilization. Experts must revisit the history, archeology, geography, and linguistic terminology of this region and ancient scriptures to dig out the real origin of ancient India.

In my opinion Jattaka literature has some relation with the folklore of the ancient tribe of Sindh *Jat*, 'Jattaka literature is pre-historic even before the Budha and found throughout the Indo-European traditions' (Thomas et al, 1916). Which belongs to the region of *Kaaccho* (Pakistan) and *Kacch* (India), and the seven mountains mentioned in Jattaka literature are the mountains of the Kheerthar valley of Sindh.

Consequently, all indications and the existence of lord Shiva on seals proves that the era of lord Shiva is more ancient than the mature phase of Indus civilization and Rig-Veda precedes the Indus civilization, and belongs probably to its earliest phase, which belongs to the Kheerthar valley. Particular portrayal of the Sindhu and Sarasvati Rivers in Rig-Veda shows its special affection for the rivers, which were not only the vital sources of the rising civilization but were the inspiration and identification of ancient culture. These rivers also have been the deities of the people, thus the connection of river Ganges with lord Shiva seems later addition. However like the Ganges many rivers of subcontinent and Iran or onward have been a sacred stature in archaic traditions. (knowledge-*Vijja*), described as a *Pa Vijja* or divine wisdom in Indus Texts. It conceivably was the first name of Rig-Veda in its earliest form. All ancient deities belong to the Indus civilization. Many of them are mentioned in the topic *the logographic sign Pati*. The seals and tablets of Indus civilization indicate the proofs, all epithets of the divinities described in Veda, most of them inscribed on the Indus seals and tablets, the ancient Sindhi word *Vejj* appears the etymological root of *Ved*.

## The origin of Rig-Veda

The main theme of the research is the alphabet of the Sindhu Prakrit, which affirms that the written form of Rig-Veda obviously existed during the mature phase of Indus civilization. However, the paper-type sources of writing on might not be available, but some kinds of writing means for longer text, such as leather, wood or palm leaves, must have been in use, although they might not be reliable for a long period, later used for such purpose in the region (Henry Ernest Sigerist-1961). Continuous constant documentation of religious records must have been maintained throughout until reliable sources. However, even though we not expect a complete form of book, important parts must have been preserved. We can find much evidence of Indus civilization in Rig-Veda, although it has passed through many eras and courses of time and history and despite gradual changes due to new additions throughout the historical course. When carefully we sort out archaic writing versions, early settlements of the Aryans and their gradual emergence to towns and cities, we could find many clues about Indus civilization. Indus text record shows that archaic form of Rig-Veda composed before the mature phase of Indus civilization with the name Pa-Vijja (divine enlightenment). Its oral transition takes it back even more ancient period. Most seals interpret the Vedic deities. It seems that the Vedic doctrine (Indus civilization) and Bharta doctrine (Bharata) are distinct from each other. 'The Vedic contribution to Hinduism, especially Hindu cult-practice and speculation, is not a large one; Vedic influence on mythology is rather stronger, though here also



there has been a profound regeneration. Religious terminology is almost completely transformed between the Vedas and the Epics or the Purāṇas, a fact which has not been sufficiently emphasized; the old terms have disappeared or have so changed in meaning that they are hardly recognizable; a new terminology comes into being. Even in those cases where continuity has been suggested, as for Rudra-Śiva, the differences are really far more striking than the similarities.' (Renou 1953:47–48) However, the roots of Hinduism emerged from Vedic doctrine, and the Vedic doctrine was somewhat different in its philosophical nature and aspect, possess monothieism concept in some way (Vendy Doniger,2014). Hence, in the western part, monotheist philosophy also emerged from the Vedic doctrine (Milorad Ivankovic, 2017). After the great war of Mahabharata during 1900 BC, as a new Bharta dynasty, the shifted political superiority made great changes in the Vedic doctrine due to its influence and the defeat of Sindhu Desha. It was tried to suppress the contribution of the native state, and new heroism emerged in the shape of the epic of Mahabharata. 'The classical Hindu gods Viṣṇu and Śiva go back, at least in part, to the polytheistic pantheon of the older Vedic religion. The Vedas are regarded as the ultimate scriptural authority by most Hindus, especially the "orthodox" Brahmins, but on the whole the Vedic religion plays a small role in classical Hinduism, many aspects of which differ fundamentally from the religion described in the Vedas. The more recent part of the Vedic religion, "Brahmanism," is sometimes counted as an older phase of Hinduism, since much of later Hindu philosophy is based on it. Usually, however, "classical" Hinduism is considered to be of post-Vedic date, beginning around 400–200 BCE, and epitomized in the epics the Mahābhārata and the Rāmāyaṇa, and the Purāṇas' (Asko Parpola)

Consequently, we can divide the Vedic doctrine, particularly Rig-Veda, into four main transition periods, the first pre-Indus civilization as an oral version *Shuruti*, the second during the mature phase of Indus civilization in the pure and original written version as a Pa-Vijja (Divine Enlightenment) and the third period after the Mahabharata 1900 BC, in this period symbolic Aryavarta as a historical record kept maintained and remained alive in the hands of Vedic Brahmins after the collapsing period of Indus civilization. Due to new political and cultural wave younger Vedic texts were created, or included new additions, during this period Mahabharata epic was also composed that gave the new direction to the previous doctrine, which created the foundation of modern Hinduism. 'Texts, the hymns of the Rig-Veda, are assumed to have come into being during the latter half of the second millennium BC, but it has not been possible to date their composition exactly; their final redaction, however, took place only approximately 700 BC. These documents, recording an archaic form of Old Indo Aryan, are limited to the northwest of the subcontinent. During the early first millennium BC, the younger Vedic texts covered ever-widening areas of north India (fig. 8.22). Their dialects gradually Classical Sanskrit, that variety of Old Indo-Aryan, which was spoken in the northwest around 400 BC, when it was described by Pānini in his marvelous grammar. Classical Sanskrit is close to the Epic Sanskrit of the bardic tradition, which composed the core of the great epic Mahabharata, perhaps in the fifth century BC, and thereafter continued to extend and elaborate it until about AD 400.' (Asko Parpola)

Although I disagree with the dates of Asko Parpola but his proportion seems much realistic accordingly. After switching to the new political hub, the Vedic language began to change, due to its distance from the native home and northern linguistic influence and alteration (Thomas Burrow). Albeit, Burrow accepts the alteration but he has a different perception due to unawareness of the origin. The indigenous language changed its accent, grammar, structure, and phonology. However, it preserved the legacy of Indus civilization (Aryavarta). The last fourth, the final transition to Classical Sanskrit, was the period of renaissance after 1200 BC, in which new scripts were introduced, and after dropping the dual particularly implosive sounds of Sindhu Prakrit, the Bhasha

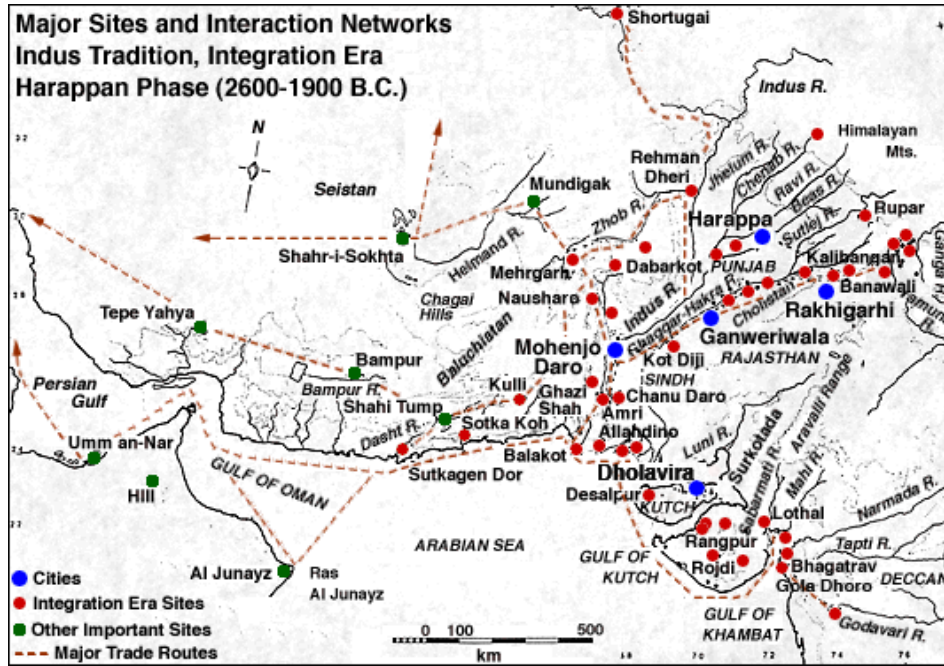
took the newly developed shape of classical Sanskrit during the last millennium BC. The first two periods belong to the Indus civilization or the Aryavarta, and the later two belong to the victorious period of the Bharata Dynasty and afterward. There raises questions that if the Rig-Veda precedes the Indus Civilization, How was it preserved? And, how was the Indus script transformed? S. Langdon's view about the Brahmi script is close to the facts.

Indus civilization, which possessed such a vast spread area having such uniformity in culture, politics, and religion with equally using script throughout the empire, the origin of the Rig-Veda in the Indus civilization, appears much realistic according to the ground realities. However, the nomadic Aryans that had not retained any outstanding achievement or any background in their so-called speculative homeland, and within three centuries of migration, they could be able to create such a first ever book of human history, and the huge empire vanishes away without any trace seems to be a much artificial speculative view about the book or wholly wisdom of Vedic literature. In my opinion the Vedic traditions about the book must be preferred on priority basis and keeping in mind those traditions and will have to be incorporated with the history, archaeology and linguistic entirely on new grounds.

## The origin of Aryans

The theory of Aryan origin has been controversial, yet no theory or assumption is widely acknowledged because there is no authentic evidence that can prove its origin, and these assumptions are mostly linguistic and racial based. However, this theory of migration has lost its popularity, as many scholars have uncovered new ideas, but acceptable clarification according to ground realities has yet to be clarified. Generations of archaeologists, linguists, philologists, anthropologists, historians, and all manner of scholarly have contributed their endeavors the debate of more than two centuries about the quest for Aryan origin. The decipherment of Indus script as an alphabet emphasizes to revisit the misconception about the age of Rig-Veda and has to give weight to its own traditions about the ancient history of the region and its language. According to the findings its roots are found in the texts of Indus script. The main reason is that the Vedic literature passed through the period of more than five thousand years and developed gradually, so there are the possibilities of later additions. Therefore, it is impossible to extract the perfect history of any era. In Rig-Veda, the scenario of the early nomadic settlements and cattle raising of Aryans and its gradual emergence to towns and cities connecting to post Indus civilization, raise the question of whether Aryans came from outside during the 1700 BC, which is a declining period of Indus civilization. If the region is well aware of cities' settlements, they entered the cities-settled region and conquered the forts, they might have been quite limited numbered as many later invaders; hence, the abundance of wealth of conquered territories must have been sufficient for them, why did they rehabilitated their own life style of nomadic despite gaining forts or control of civilized society? On other hand if this scenario applied to incorporate with premature phase of Indus civilization, this aspect will seem much concurrency with the evolution of the valley. 'Allchin, along with many others, accepts the Indus civilization as preceding the Vedic period, and this poses many problems. If the Vedic period is proved to proceed the Indus civilization, many of the confusions will be automatically removed' (S.S Misra, 1977). The gradual development of Aryans after the decline of Indus civilization is contrary to ground realities, as if they were alone settlers of the region and grew up independently despite the existence of a dense population of Indus civilization. If they came peacefully that is recent stronger point of view of the most scholars, they must have to be emerged in local society and adopted the local uniform culture and religion, 'the people who moved

west were possibly employed as mercenary charioteers by the Hurrian kings of Syria. These charioteers spoke the same language and recited the same hymns that would later on be compiled into the Rig Veda by their comrades who had ventured east. These Rig-Vedic Sanskrit speakers usurped the throne of their employers and founded the Mitanni kingdom. While they gained a kingdom, the Mitanni soon lost their culture, adopting the local Hurrian language and religion. However, royal names, some technical words related to chariotry and of course the gods Indra, Varuna, Mitra and the Nasatyas stayed on.' (David W. Anthony, 2007). Despite of being nearby to so-called Aryan homeland they adopt local culture and in India they imposed their culture and language throughout the region? And then where are those traces of the predecessors of the tremendous civilization at least of the local religion? 'Often we read or hear about the collapse of civilizations, but Roman, Maya and ancient Puebloan civilizations did not collapsed at all, all three survive, transformed, to this day. It is specific political regimes that collapsed, social system that changed and religious and ideological systems that were transformed and or rejected' (Guy D. Middleton, 2017) A vast area of Indus civilization that possessed the same culture, religion, and political uniformity where it vanished without any trace? Does this idea meet the facts about the decline of civilization according to common sense? A massive dense populated, containing more than thousand settlements including the metropolitan cities (Gregory L. Possehl, 2002) . How can be justified the proportion of population with other relatively less populated European or Central Asian settlements of the time that ratio of population is still maintained. Political and cultural change is possible, but can we apply these thoughts to religion? Before the discovery of Indus civilization, it seemed the comparatively relative proportion because there was evidence of the most ancient civilization, such as Sumer and Egypt that existed or was already discovered, although the view, India as a homeland of the Aryans on linguistic basis prevailed also. However, after the discovery of Indus civilization, the proportion must have been changed thoroughly. Unfortunately, it could not be accordingly. The benefits of doubts must have turned in favor of having to be the Vedic era as an indigenous production. After passing more than a century, we have not been able to find result-oriented outcomes that are confused with the established proportion of Aryans as foreigners. Therefore, we actually have not researched about the consequences and possibilities about the civilization, but our focus has been on the proving wrong the already established proportion. I think it is against not only the requirement of research but also contrary to ground realities, we do not feel any doubt in professional research approach of the scholars but in my view inspiration and motivation also play vital role.



(Fig-3): Map of Indus Civilization of Courtesy Harappa.com

This tremendous empire of Indus, According to the readings of Indus Text, the map (Fig-3) denotes that it is the map of the Great Aryavarta. The sites in West Asia, where the Indus seals are found from they do not indicates only the trade relations but they all sites were the part of great empire. The existence of Aryan cultures and rules attest the legacy of the civilization. Religious-based Indus Texts do not show far distance or immense difference between the mostly documentary records of found textual objects and Rig-Veda. Rather texts appear as primary original documentation of Rig-Veda. I give here two examples from the Indus Texts about the deity Varuṇa and the ancient Hayya dynasty.

'The character of the Sumerian water-god Enki comes quite close to that of Vedic Varuṇa in many respects. Thus, Varuṇa too is a phallic god (§ 12.2) and associated with the womb and amniotic sac (§ 12.1). Varuṇa is the overseer of physical and moral order, who 'grasps' evil-doers and punishes them with disease and death; in this capacity, he is also the principal oath-god and is associated with the bath that cleanses away sin (§ 12.1). Similarly, Enki, as the god of the cleansing waters, is the deity of ritual lustration and purification from polluting evil. As the god of the holy water, Enki is further the main deity of the oath ritual, 'the lord of the oath formula' (bēl šipti).' (Asko Parpola)

Asko Parpola has discussed, argued and given much evidence and tried to show the impact of the Sumerian god Enki on the Vedic god Varuṇa, he also mentioned the doctrine rta. In Vedic compositions, the city of Varuṇa is Susha, the ancient capital city of Elamites state. However, the Indus seals mentioned below also interpret much about this enigma, although all 30 seals of the same type of texts are found from Mohen jo Daro, Harappa, West Asia and other sites according to Mahadevan:

4029 (00)      𑀧𑁆𑀭𑀸𑀓𑀾𑀢𑀺𑀓 (pati+va)

पति *pati*, is, m.(saidtobefr.rt.3.pā,

to protect, but connected with rt. 1. *pat* and probably for original *pātan*), a master, owner, possessor, proprietor, lord, ruler, governor, sovereign; one who presides over, (often applied to tutelary

deities or regents, e.g. *oṣadhīnām patīḥ*, the Moonas guardian or lord of medicinal plants; *sarītām patīḥ*, the Ocean as lord of the rivers; *vacasām patīḥ*, Bṛhas-pati as lord of speech; sometimes at the end of a comp., cf. *oṣadhi-p°, bṛhas-p°, vācas-p°, vanas-p°*; a husband; a root; going, motion, flight? (in these senses probably connected with rt. 2. *pat*); (*is*), f. a female possessor, (CDS- M.W)

व 2. *va, as*, m. (fr. rt. 2. *vā*), air, wind;

the arm; N. of Varuṇa; addressing; conciliation; auspiciousness; reverence; a dwelling; the residence of Varuṇa; the ocean, water; a tiger; cloth; the esculent root of the water lily; (*ā*), f. going; hurting, injury; an arrow; weaving; (*am*), n. a sort of incantation or Mantra (of which the object is the deity Varuṇa); = *pra-cetas*; (*as, ā, am*), strong, powerful. [ID=40818] (CDS- M.W)

## 2039 (00) (pati+va+aṇa)

Āna (आन).—P.1) To bend, bend down, bow, incline, stoop; (*atha prayatnonnamitā namatphaṇāḥ*) Śi.1.13.

2) To salute (respectfully), bow down to; (*tamapirājakamānanāma*) K.59.

3) To humble. -*Caus.* (-*namayati*) To cause to bend down; (*kucabhārānamitā na yoṣitaḥ*) Bh.3.27;

(*vidarbhapatimānamitaṃ balaśca*) M.5.3 humbled. (CDS- Shabda-Sagara)





## 4105 (00) (pati+va+aṇa+pala+susha)

*Pāla, as*, m. a guard, guardian, protector, nourisher, keeper; a herdsman; a protector of the earth, a prince; a spitting-pot, spittoon; N. of a Nāga of the race of Vāsuki; of a prince; (*ī*), f.

Suṣā (सुषा).—A city of Varuṇa (CDS- M.W)

The last seal clarifies the enigma that Susha, the capital of Elamites state, was the capital of the sub-state of the Sindhu Empire and Va-aṇa was the ruler of Susha; in fact, according to the readings of Indus texts from the Sumerian deities, one Enlil, An or Enki and Varuṇa are the same name of the same entity and changed with An or Enlil in western Aryan territory and with Varuṇa in later Vedic compositions. Thus, Susha was the cultural, political, and religious hub of the Sindhu Empire in the western part. 'the Proto - *Elamites*, the dwellers of Mohenjodaro and the Sumerians had a common ancestry' (Indian Hisstory congress 1948). The British Assyriologists A. H. Sayce (1924) and C. J. Gadd and Sidney Smith (1924) pointed to its resemblance to the Elamite and Mesopotamian civilizations. The ancient script of the Elamites civilization resembles the Indus script and most signs are equal to the signs of Indus script, it is possible due to far distance there must be some differences in phonetics, phonology or grammatical structures of the language comparatively with the native homeland of Sindhu Prakrit. Not only the sites where Indus seals are found but also the Indus Text evidence shows that the present Iran and Afghanistan were part of Indus civilization many Arayan clans, the names of rivers of ancient Iran and afghnistan are inscribed in the Indus Texts. Therefore, the Aryans clans belong to the city of Susha, and adjacent areas carrying the heritage of the Sindhu Prakrit and the Empire move away to nearby lands such as Europe and onwards.

I want to mention other Indus seal of this type:

1708 (10)     The seal has found from the city of Mohen jo Daro in quantity of 19 and 8 with the same text. But below one, the only seal is found from Lothal. These seals denote the Haya dynasty of ruined city of Mohen jo Daro. This inscription particularly appears on copper plates. It belongs to Mohen Jo Daro and it is limited to Mohen Jo Daro. It has an outstanding status (John E Michener). Based on the readings of the above inscriptions, I propose that the name of the ruined city Mohen Jo Daro was Maheshmati.

7244(00) 𑀧𑀢𑀣𑀤𑀥 (Pati+Pala+Hayya)

Haihaya (हैहय).—*m. pl.* Name of a people and their country.

-*yaḥ* 1 Name of the great-grandson of Yadu.

2) Name of Arjuna Kārtavīrya (who had a thousand arms and was slain by Paraśurāma q. v.); धेनुवत्सहरणाच्च हैहयस्त्वं च कीर्तिमप- हर्तुमुद्यतः (*dhenuvatsaharaṇācca haihayastvaṃ ca. kīrtimapa- hartumudyataḥ*) R.11.74.

Haihaya (हैहय).—*m.*

(-*yaḥ*) Kartavīrya, a sovereign: see the next.

Haihaya (हैहय).—*m.* 1. The name of a people, Chr. 34, 12. 2. A prince. (CDS-D-Shabda-Sagara)

Another example of the same type seal: 4448 (10) 𑀧𑀢𑀣𑀤𑀥𑀦𑀧 (ka+pala+ sakka)

'The religion of the early Iranians of the Saka branch coming to Central Asia around 1500 BCE /It is clear that Proto-Saka \*dasa, "man," is the etymology of the ethnic name which in Old Persian appears as Daha-, for many ethnic self-appellations go back to words with this meaning; for instance the native ethnic name of the Mari, who speak a Uralic (Finno-Ugric) language, goes back to Proto-Indo-Aryan \*marya-, "man" (literally "one who has to die, mortal")' (Asko Parpola).

I mention here another Text which indicates the ethnic name of the Mari of Saka branch:

1117 (00) 𑀧𑀢𑀣𑀤𑀥𑀦𑀧 (pati+ mari+ sakka)

Indications denote that the Indus civilization has a caliphate-type political and moral authority on the Aryan territories. The text shows that the seals of the Elephants belong to the ruling authority and that elephant seals are mostly found from the Mohen Jo Daro. The text of the seal mentioned below interprets the *Pati Makuta* (the crown, having three points) as appearing on the head of the elephant.



(Fig-4) M-282 a (Joshi and Parpola, 1987)

Another seal of the same crown holder is:





(Fig-6) :Indo-European languages division Courtesy of Twitter @TheBigDataStats)

The above map of Indo-European languages shows that according to population, which proportion is right for the migrative movement, the European language families are smaller than the large family of the Indo-Aryan according to the population and linguistically Indo-Aryans are much more refined and mature than any European families of the group, even compared according to the time. It is not much difficult to feel the nativeness! On other hand Sanskrit also possesses secondary status, 'the similarities that Sir William Jones noted among the indo-European languages can have been produced by descent from a common proto-language in that point most linguists agree' (David W. Anthony). So it could not be decisive to be accepted as a mother. Due to tremendous traditions of Vedas, Avesta, Greek and Latin in the group, Sindhi could not attain its prestige.

## The Sindhu Prakrit origin of Indo-European



(Fig-7) Museum Number 1947, 0416.1 Mohenjo Daro courtesy of the British Museum, London



## 𑀧𑀺𑀢𑀺𑀓 (Parakrita)(Fig-7)

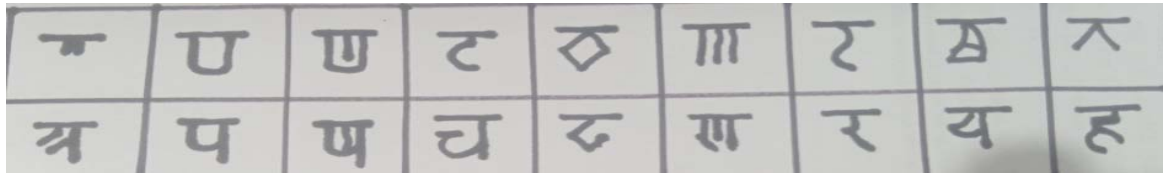
The above seal interprets the name of the language of Indus Empire 'Parakrit'; due to its historical affiliation it is named Sindhu. The Sindhu Prakrit, the language of Indus seals, was the uniform language of the Sindhu Empire (Allchin, et al, 1982); it was not only the language of politics, religion, and culture but also the language of the common people of the empire. It is possible that there was some difference in dialects of the language due to distance from the western region of the empire Iran and Afghanistan and adjacent territories, but Indo-Iranian languages indicate much cognation with Indo Aryans, and the archaic form of the Avestian appears similar to the language of Rig-Veda. Linguistically, the oldest section of Avesta are almost identical to the language of Rig-Veda, this oldest part is called Yasna (Vedic Yajna) which is principle liturgical work of the sacred canon and accounts for about third of its bulk. The nucleus of the Yasna consist of the five Gathas (Vedic gatha 'song') a collection of seventeen hymns (each gatha containing from one to seven hymns) which are the only authentic literary heritage left to posterity by Zarathustra himself (Humbach, 1991).

The sameness in deities and rituals and many kinds of traditions of ancient Indo- European shows the same origin. In particular, the linguistic impact and impression of farther Indus civilization than nearer Egypt and Sumer on Europe, the Middle East, and Central Asia are undeniable indications and witnesses of Indus civilization as a genitor and They prove that Indus civilization at its peak had a parental status all over the ancient world, particularly the people that are now known as Indo-European. Moreover the ideas about the evolution of ancient and archaic scripts are contrary to the ground realities that the largest language family of the globe the Indo-European, having refined and developed ancient languages, containing sufficient deposits of literary and religious traditions, and this family borrowed the scripts from the limited and comparatively small Sumerian or Semitic family! Not expecting from the Indo-European family to have their own writing system or script, this concept does not match the requirements of motivational research. 'Many of the signs found on the Balakot Period 1 pottery have clear links to later Indus script and among them the most important sign is the symbol (Mahadevan 𑀧𑀺𑀢𑀺𑀓) (Figure3)(Mahadevan 1977) that was first reported from Kalibangan by Lal (Lal 1979,33). All of these scattered discoveries have provided clear indication that earlier communities were beginning to use graphic symbols on pottery, both as pre-firing potter's marks or painted motifs as well as post firing graffiti. With this general background regarding earlier discoveries we can now review the discoveries from the recent excavations at Harappa to better contextualize the development of the writing system during the Early Harappan Phase and trace its development and changes in the Harappa Phase' (Kenoyer, J.M). The Usage of Indus Signs commenced with the hymns of Rig-Veda and was a chalcolithic period of large villages for the reason that the initial signs had phonetic value. With the emergence of towns, Vedic doctrine had institutionalized throughout the valley, and the regular usage and implementation of the Alphabet began with the emergence of cities. However, It cannot be rejected its practice during the middle period of towns on a limited scale. However, the period of evolution of the alphabet might take it to date back. What should estimated time be beyond the phenomena of evolution? I do not think it is much difficult to understand. On the other hand, as the territory of Indus civilization, Iran is also widely acknowledged as the origin of Sumerian.

Consequently, Sindhu Prakrit was the language of the Sindhu Empire. After the collapse of Indus civilization, the Empire divided into different independent states so that political or cultural uniformity could not be sustained but not only as an educational medium but it also remained live as a religious language in form of Sanskrit. Although Sindhu Prakrit passed through the process of evolution, two major movements of language history were dropping dual sounds particularly the implosive sounds exact period is yet to be determined that existed in its first alphabet of Indus

script. Due to the transition period from the first alphabet to the newly adopted script Devnagri or other archaic scripts during the transcription, Indus script might have converted gradually, and its real descendent script seems to be Devnagri, which possesses all the characteristics of its progenitor. Some of them are given as a sample; thus, the conversion influence can clearly be seemed in the archaic writings of Devnagri.

#### Possible conversion of Devnagri script: (Fig-8)



Roman	ā	pa	ba	cha	da	ṇa	ra	ya	ha
Indus sign	—	U	U	(	◇			Δ	∧
Modern Devnagri	अ	प	ब	च	द	ण	र	य	ह

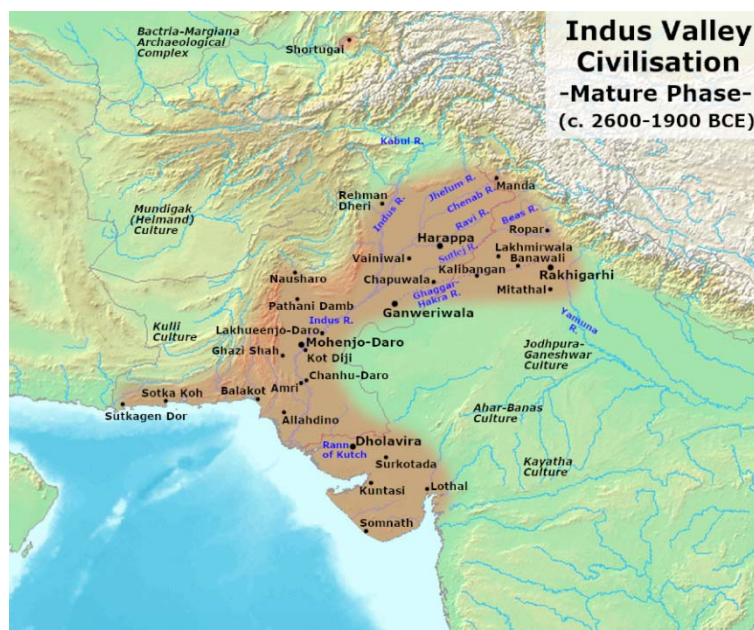
Secondly, that after the decline of Aryavarta in independent states, the Bharta dynasty became a new center of ancient India; however, it was also the homeland of Sindhu Prakrit, but the linguistic qualities and purity of language belonged to its original land, which was Mohen Jo Daro. The Sindhu Prakrit ancient language of Rig Veda lost its early pure version naturally due to segregation from its original home and was nurtured in the Rakhigarhi and Kurukshetra regions of the Bharta Dynasty, so the Bhasha obviously accepted the effect of the northern region, and the language maintained the historical record of Aryavarta. Undoubtedly after accepting many changes during its evolution journey up to classical Sanskrit, it can be said that historically the language of Indus civilization was Sanskrit in its earliest form or that Sanskrit as a Sindhu Prakrit is mother of all languages of the subcontinent except the Dravidian family.

Moreover, the Sindhu Prakrit that was spoken with little accentual derivation in all over the Indus civilization (Fig-9) after independent cultural and political practices of different territories it took different forms of Prakrits I mention only those main languages, which maintained its phonology and syntaxes:(Fig-10) Mohen jo Daro; Sindhi, Harappa; Siraiki, Dholavira; Gujrati, Rakhigarhi; Punjabi and Ganweriwala or Kalibangan; Rajasthani (Fig-11). However, Mohen Jo Daro has the status of origination.

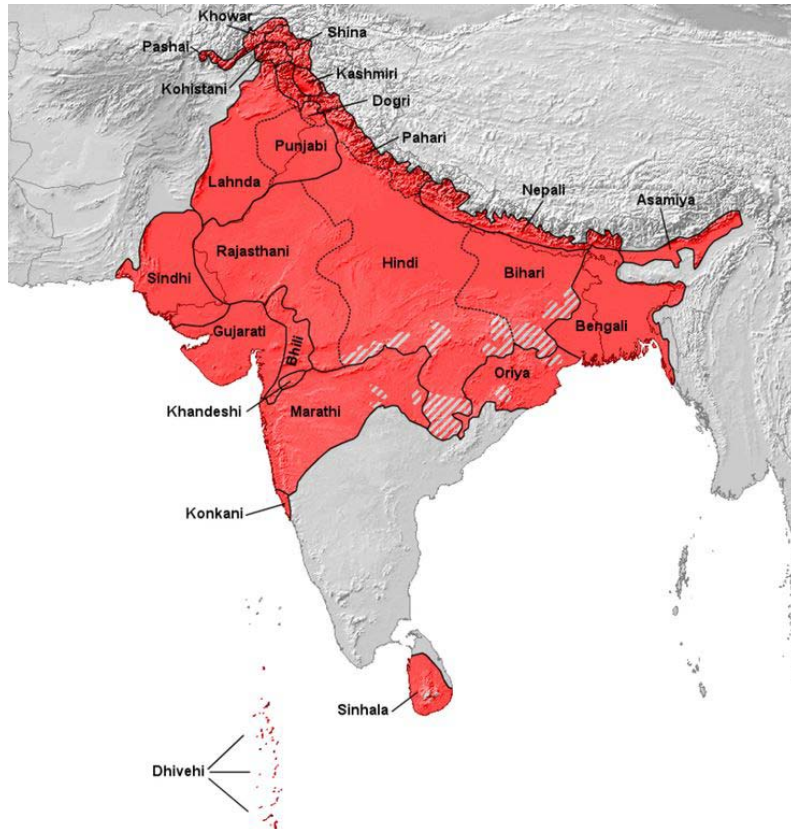
'If we compare now the sindhi with its sister tongues, we must assign to it in a grammatical point of view, the first place among them, it is a much more closely related to old Prakrit than the Marathi, Hindi, Punjabi and Bengali of our days and it has preserved an exuberance of grammatical form, for which all its sisters may well envy it. For while all the modern vernacular of india are already in state of complete decomposition, the old venerable mother tongue being hardly recognizable in her degenerate daughters the Sindhi has, on the contrary preserved most important fragments of it, which surpasses in beauty of execution and internal harmony by far the loose and leveling construction of its sisters.' (Dr. Ernest Trump,1872)

So the present Sindhi, although it also passes through the natural evolution of a thousand years, it can also be said that the language of Indus civilization was the Sindhi in its earliest form. In

true spirit, the Sanskrit is a literary inheritor, and Sindhi is a linguistic inheritor of Sindhu Prakrit. The language of medieval period the Pali; its phonological qualities indicates that the language adopted the Prakritic influence of Sindhu Prakrit rather than Sanskritic like other Prakritic languages of subcontinent. Pali is mixed language and containing elements of the various vernacular dialects of north India. (Bryan G. Levman, 2021)The Classical Sanskrit has been articulated much artificial. During the linguistic study or analysis of ancient Sindhu Prakrit, it has to prefer the syntax and phonology of Sindhi rather than Sanskrit. Sindhi retains unique and distinctive phonological characteristics of Sindhu Prakrit. The linguistic scholars have not ever taken them seriously yet but Kortland's observations are worthful (Frederik Kortlandt ,1981) Sanskrit has a superior status on any other languages of Indo European in its historical perspective. But due to lack of phonological features it loses the status of mother. If we revert it back to Sindhu Prakrit in aspect of Sindhi phonology. The features of mother language of Indo-European will become coherent and relevant.

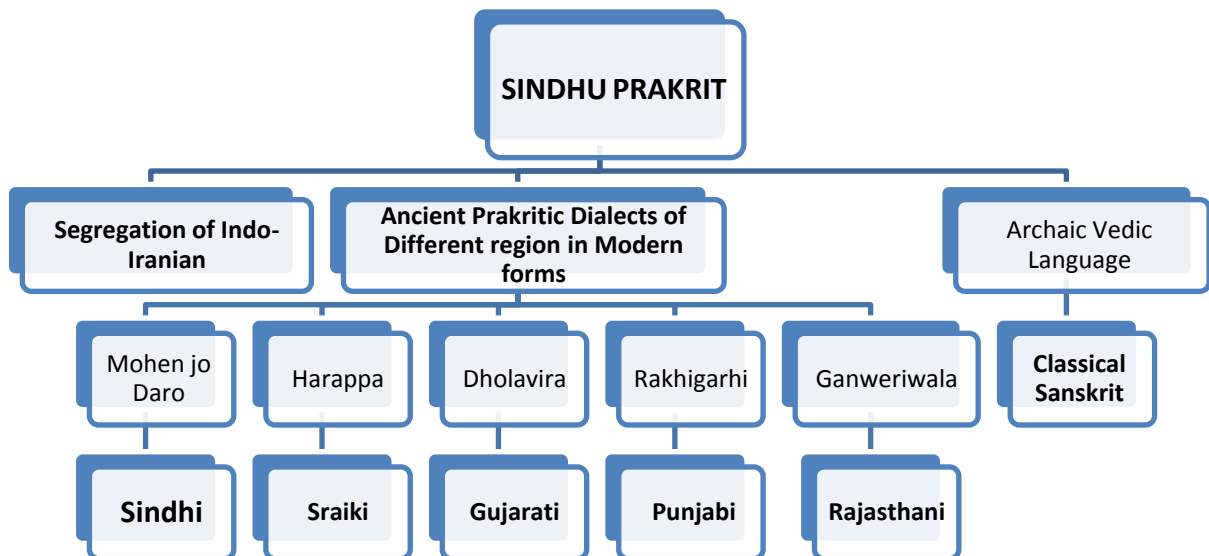


(Fig-9) Map of Indus valley Courtesy of wikipedia



(Fig-10) Map of the Distribution of modern languages in Indus valley Courtesy of pinterest.com

## The transformation of Sindhu Prakrit after the collapse of the Indus Civilization



(Fig-11) The transformation of Sindhu Prakrit into modern languages

Moreover the evidence of the number two '*bba*' which retained the later Prakrits, Sindhu Prakrit had two numeral words for two: *ddoon* and *bba*, the first one found thoroughly in Indo-European languages (Fig-4), including the Sanskrit, but later one only in Sindhi and Gujarati.

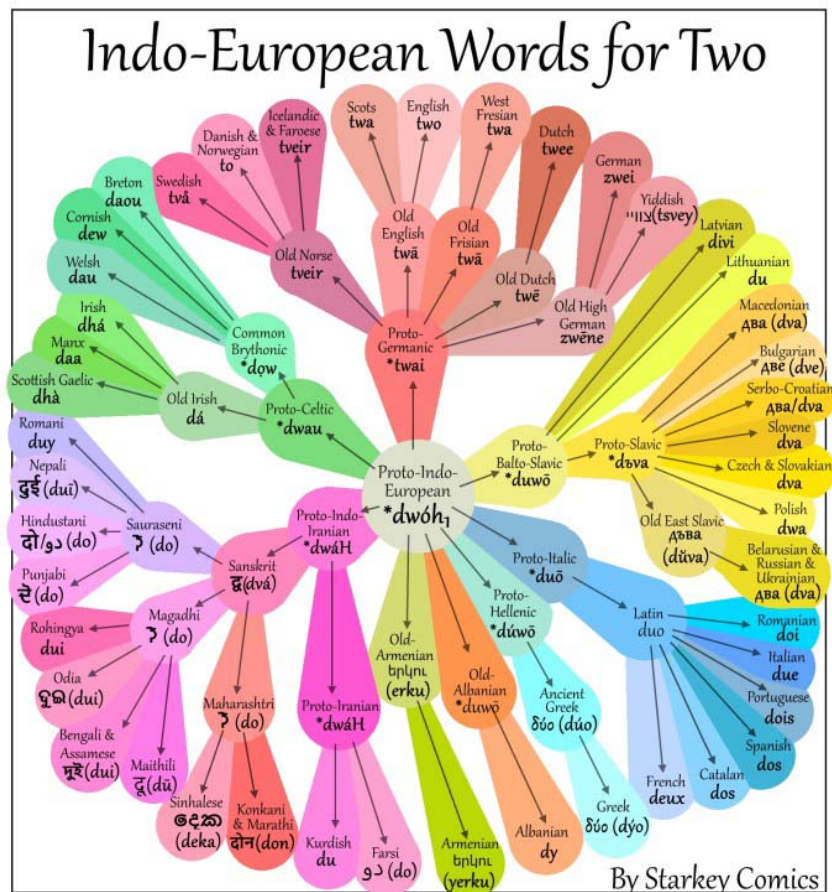
Anciently developed numerical systems of languages of the Subcontinent adopted from Sindhu Prakrit and followed the Mohen jo Daro-based numeral sequence depending on *bba*, which is *Barah* twelve, *baees* twenty-two and so on. It is an example of Hindi and Urdu, however all other Indo-Aryan languages possess this phonology for the numeral *Two* (except Dravidian). However, the European or Iranian families follow the *Ddoon*, and their numerical systems seem to have lately developed. Prakrits of the subcontinent do not follow the Sanskritic *dve*. This shows that the Prakrits had already adopted this *bba*-based numerical system according to the phonology of Sindhu Prakrit, which is even more ancient than the Sanskrit. *bba*, which is uniquely the Sindhi number, is also found in the European languages. Here, the prefix of *bi* is given as an example, according to the online etymology dictionary;

**bi-** word-forming element meaning "two, having two, twice, double, doubly, twofold, once every two," etc., from Latin *bi* "twice, double," from Old Latin *dvi-* (cognate with Sanskrit *dvi-*, Greek *di-*, *dis-*, Old English *twi-*, German *zwei-* "twice, double"), from PIE root *\*dwo-* "two."

Nativized from 16c. Occasionally, *bin-* before vowels; this form originated in French, not Latin, and might be partly based on or influenced by Latin *bini* "twofold" (see **binary**). In chemical terms, it denotes two parts or equivalents of the substance referred to. Cognate with **twi-** and **di-** (1). (Online etymology dictionary)

Sindhi word 'bini' even today used same as Latin '*bini*' twofold

(Fig-12)  
( Indo-European Words for Two Posted on November 1, 2019 by Ryan Starkey)



I want to mention another word of English 'burn' that is in same meaning in Sindhi 'bbaran'.

**burn (v.)**

early 12c., *brennen*, "be on fire, be consumed by fire; be inflamed with passion or desire, be ardent; destroy (something) with fire, expose to the action of fire, roast, broil, toast; burn (something) in cooking," of objects, "to shine, glitter, sparkle, glow like fire;" chiefly from Old Norse *brenna* "to burn, light," and also from two originally distinct Old English verbs: *bærnan* "to kindle" (transitive) and *beornan* "be on fire" (intransitive). All these are from Proto-Germanic *\*brennanan* (causative *\*brannjanan*), source also of Middle Dutch *bernen*, Dutch *branden*, Old High German *brinnan*, German *brennen*, Gothic *-brannjan* "to set on fire;" but the ultimate etymology is uncertain. Related: *Burned*/burnt (see -ed); burning. (Online etymology dictionary)

## A Comparison of the Alphabets

Scholars have made a lot of contributions to understanding the evolution of the writing system and many theories have been acknowledged widely. Hence I want to point out the only aspect that if the Indus script is an alphabet what will be its consequences and influence on developed theories of writing history. And how it might have impacted and established its ascendancy on archaic scripts. Susa, the city of Varuna (va-aṇa; according to Indus Texts) of the Elamite; sub-state of the Indus empire had been the far centre of the Indus language and culture and might have had an effect on the region. 'The Phoenician was the ancestor of three geographically and linguistically diversified developments; Southern Asia, Mongolia and Manchu Empire and toward the west.' (Pierre Swinggers et.al, 1996). But on the origin of Phoenicians, the scholars do not seem to agree. On other hand 'the Greek date of transmission has been the subject of major contrary between the classicist and Semitists (Pierre Swinggers et.al, 1996). On the basis of my opinion, the Indus civilization possesses Indo-European origin; consequently like a linguistical impact obviously its script must have had also the same impact on the Indo-European scripts. Instead of the Phoenician, the Indus script is a progenitor of all alphabets, and all letter signs of archaic alphabetic scripts seem borrowed from the Indus script including Phoenician. Its impression can be felt throughout the scripts directly or indirectly. A comparison of some major alphabets is given including Etruscan. 'Etruscan alphabet derives from the Greek which derives from the Phoenician alphabet Latin alphabet derives from the Greek by way of Etruscan.' (Larssa Bonfante, et .al 1996). Piccoli has attempted decipherment by comparing the Etruscan and Indus signs (Piccoli, 1933) although his efforts are not well acknowledged despite his observations are not worthless. The Indus script possessed all qualities of all types of alphabets; therefore those qualities were adopted by later scripts accordingly. Due to the variation of writing and long consonantal list of the Indus script, the phonetic values of the signs could not have remained the same, but some frequently used signs for the similar phonetic sounds and easy-drawn letters remained the same. It is also an interesting aspect that the extraction process of all later developed alphabets came into being approximately the same time in the last millennium BC, after the complete decline of the Indus script. On an analytical basis, it may be said that the Roman script is a true descendent of the Indus script in its actual sprite according to sign evolution and alphabetical quality. There is not available any strong evidence which may prove the relation between the Indus and Roman scripts except for the comparison of the signs. Despite the fact, that the resemblance can not be observed as just a coincidence. Whereas, the Devnagri script seems true descendent according to phonetic and linguistic basis.

(Fig-14) The comparsion between Indus and Roman scripts

Indus sign	Roman Sign
𑀅	A

𑀓	+⊃ = B b
𑀔	C
𑀕	D
𑀖	E
𑀗	F
𑀘	G
𑀙 𑀚 𑀛	H h
𑀜	I
𑀝	J
𑀞	K
𑀟	L
𑀠 𑀡 𑀢	M
𑀣	N Middle stroke inverts \
𑀤	O
𑀥	+⊃ = P
𑀦	Q
𑀧 𑀨	R taken strokes from both styles
𑀩 initial supposed conversion ζ	S
𑀪	T
𑀫	U
𑀬 𑀭 𑀮	V W Y
𑀯	Z
𑀰	X

(Fig-15) Some equivalent sign of the Indus and Greek alphabets:

Indus sign	Greek Sign
𑀓	Γ γ
𑀔	Δ δ
𑀕	Θ θ
𑀖	Λ λ
𑀗	Ξ ξ
𑀘	Π π
𑀙	ζ
𑀚	Ψ ψ
𑀛 𑀜	Ω ω

(Fig-16) Equivalent sign and similar phonetic value:

Indus sign	Phoenician	Value	Archaic Etruscan (Marsiliana tablet)
	--	--	

Λ	𐤀	*	𐤀
∩	𐤁	b [b]	𐤁
𐤀𐤁)	𐤂	g [g]	)
𐤃𐤄	𐤃	d [d]	𐤃
ΥΥ	Υ	w [w], M.L.	ΥΥ
𐤅𐤆	𐤅	h [h]	𐤅𐤆
⊗⊕	⊗	t [tʰ]	⊗
𐤇𐤈	𐤇	y [j], M.L.	𐤇
𐤉	𐤉	k [k]	𐤉
𐤊	𐤊	l [l]	𐤊
𐤋	𐤋	n [n]	𐤋
𐤌	𐤌	ʿ [ʿ], M.L.	𐤌
𐤍	𐤍	p [p]	𐤍
𐤎	𐤎	q [q]	𐤎𐤏
𐤐	𐤐	t [t]	𐤐

(Fig-17) Equivalent sign and different phonetic value:

Indus sign	Phoenician	Value	Archaic Etruscan (Marsiliana tablet)
𐤀	𐤁	h [h], M.L.	𐤁
𐤃	𐤄	z [z]	𐤄
𐤆	𐤇	m [m]	𐤇
𐤉	𐤊	s [s]	
𐤌	𐤍	r [r]	𐤍
𐤏	𐤐	š [ʃ]	𐤐𐤑

(Fig- 18) Equivalent sign and similar phonetic value:

Indus sign	Aramaic	Value
∩	𐤀	*
𐤁	𐤁	b [b]
𐤂	𐤂	g [g]
Υ	𐤃	w [w], M.L.
𐤅	𐤅	h [h]
𐤇[ta]	𐤇	t [tʰ]
𐤉	𐤉	k [k]



U	𐤀	l [l]
𐤁	𐤁	m [m]
𐤂	𐤂	n [n]
U	𐤃	' [ʕ], M.L.
U	𐤄	p [p]
𐤅	𐤅	q [q]
𐤆	𐤆	r [r]

(Fig-19) Equivalent sign and different phonetic value:

Indus sign	Aramaic	Value
𐄀	𐤑	s [s]

(Fig-20) Equivalent sign and similar phonetic value:







Indus sign	Brahmi	Value
𐄁 𐄂	𑀀	a
𐄃 𐄄	𑀁	ba
𐄅	𑀂	dha
𐄆	𑀃	tha
𐄇	𑀄	la
𐄈	𑀅	na
𐄉	𑀆	e
U	𑀇	pa
𐄊	𑀈	ca
𐄋	𑀉	ra

(Fig-21) Equivalent sign and different phonetic value:

Indus sign	Brahmi	Value
𐄌	𑀊	Ga
𐄍	𑀋	Ha
𐄎	𑀌	Va
𐄏	𑀍	Ja
𐄐	𑀎	gha
𐄑	𑀏	ya
𐄒	𑀐	ka
𐄓	𑀑	ma
𐄔	𑀒	kha

		śa
		ta

(Fig-22) Equivalent sign and similar phonetic value:

Indus sign	Khudawadi	Value
		ṇa
		ra
		pa

### The Direction of writing

It has been assumed that the direction of the inscriptions of the Indus seals is from right to left. (G.R Hunter, Gadd, Smith, B.B Lal, Mahadevan, Asko Parpola) And it is acknowledged by a majority of scholars. However, the fact is the contrary. The direction of the text of the Indus script is tail to head according to the motif on seals. I present here my point of view in light of Parpola's observations (1994):

- 1) 'Overlaps do not demonstrate the direction of the texts conclusively. Examples of overlapping of both side are found (K-96 a/b).'

Moreover, the Indus writing was not regular writing on papers like modern writings, according to available writing material, any sign anywhere in the text can be started from the right or left we must keep in mind it was engraving, not regular writing.

- 2) 'Sometimes the inscription is shorter than allotted space and texts starting from the right edge and leaving a used space to the left may reasonably be expected to run from right to left.' He presented the example of Harappa seal H-103. On the other hand, many short texts start from the left edge and unused space is left toward the right side examples can be seen in seals (Fig-25). My opinion is writing starts from tail to head.

- 3) Sometimes however the texts may be longer than the engraver of a seal had estimated and running short of space at the end of line he has been forced to cramp the last sign as in the seal M-735 or even place some of the last sign beneath the line as in the seal M-66 moreover he gives examples of seals M-892 and M-665

M-735, there are many short inscriptions with unicorns and the text does not start from the right edge or from the head of Motif. On the other hand, the engraver cannot start from short to large size but the parameter from large to short size appears much more logical. Another noticeable point is, that if the engraver had to start from right to left, it must have been a frequent practice he could manage like in (Fig- M-756 a) and this frequency might have seemed in every seal.

M-66 an almost major sign which was also used individually. It may have any particular interpretation, or it may represent a deity, its frequent usage as a suffix, which is a too extensive number of words with the same suffix in the limited text record. On other hand individual usage can be monosyllabic; writing separately in the text is possible.

M-892 he acknowledged that  $\text{𑀓𑀕}$  is a rare pair, but its inverse pair  $\text{𑀕𑀓}$  occurred elsewhere over forty times and gives two examples of seals H-515 and M-665 from them. But he did not note that according to his argument if the directions of writing changes the signs are also inversed accordingly in a mirror image for example:  $\text{𑀓𑀕}$  mirrored  $\text{𑀕𑀓}$  then if text starts from the right edge this pair must be  $\text{𑀕𑀓}$  instead of  $\text{𑀓𑀕}$ .



(Fig-23) H-103 a



(Fig-24) M-756 a



(Fig-25) H-69 a, 71 A, 79 a, 94 a (Joshi, Shah, Parpola, 1987-91)

## Alphabet of Sindhu Prakrit and Its Features (Indus Script)

The alphabet of Sindhu Prakrit represents Sindhi phonetic sounds, which makes both of them outstanding and unique alphabets of the globe. Both alphabets possess all qualities of being a genitor language. Having such a unique phonological aspect and quality, one cannot believe that it is an off shoot of any other language as it seems natural a Prakrit (a genuine language). There are 49 consonants in the present Sindhi alphabet containing Arabic characters, which were being used for the last 1000 years but were officially recognized during the Britain era in Sindh. Sindhu alphabet consists of all sounds of Sanskrit + implosive Sindhi sounds and dual consonantal sounds. 'Kortland therefore concludes that the Sindhi glottalic feature goes back a long way, indeed past the oldest recorded Aryan word forms all the way to PIE' (Rasmussen, 1999). The alphabet of Sindhu Prakrit is the same as present Sindhi according to the phonology (excluding Arabic sounds) except for one consonant sound of Sanskrit  $\text{ś}$ , present Sindhi dropped this letter, but it existed in the ancient alphabet. On other hand I acknowledge that the ancient alphabet is much more mature and perfect than present Sindhi script. Present script is defective and does not meet with the natural phonology of the language but ancient script seems fulfilling requirement and possesses all qualities according to the natural phonology of the language.

The language of Indus seals, Sindhu Prakrit possessed completely phonetic alphabet /script with consonants, aspirated consonants, vowels diphthongs implosive and dual sounds. It was made

scientifically the extraction of signs is based on phonological classification and methodical logics; it appears more perfect than even modern scripts.

(Fig-26) **Vowels and Diphthongs**

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
- 0	A	a/ə	अ	ا
√ -   - A	Ā	a:	आ	آ
/\	I	ɪ	इ	اِ
⊗	Ī	i:	ई	اِي
∩	U	ʊ	उ	اُ
∞	Ū	u:	ऊ	اُو
⊗	E	e:	ए	اِي
⊗-⊗	ai	a:i [ai], [ɛi] or [ei] in Classical Sanskrit	ऐ	اِي
∞	O	o:	उ	او
⊗ - ⊙	ao – au	a:u [au], [ɛu] or [ou] in Classical Sanskrit.	औ	اُو
┌ ◦	R	[r̥] or [r]	ऋ	ر
। ◦ - (◦)	Ṛ	ṛ	ऋ	ر
∩	Ṝ	r̄:	ऋ	ر
∩ - ∩	L	ɭ	ऌ	ل

## Consonants

(Fig-27) **Gutturals**

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
-	Ka- Qa	k	क	ک-ق
-	Kha	k <sup>h</sup>	ख	خ-ک
	Ga	g	ग	گ
	Gha	g <sup>h</sup>	घ	گھ
	ña (ng)	ŋ	ङ	گی

(Fig-28) : Palatals

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Cha	<u>tʃ</u>	च	چ
	Chha	<u>tʃʰ</u>	छ	چھ
	Ja	<u>dʒ</u>	ज	ج
	Jha	<u>dʒʰ</u>	झ	جھ
	Za	<u>ʒ, ʒ̥</u>	.ज	ز
	(nj) ña	<u>ɲ / ɲ̥</u>	ज्ञ / ज्ञ	جھ

(Fig-29) Cerebrals



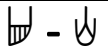

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	ta	<u>t̪</u>	ट	ت
	tha	<u>t̪ʰ</u>	ठ	تھ
	da	<u>d̪</u>	ड	د
	dha	<u>d̪ʰ</u>	ढ	دھ
	ña	<u>ɳ</u>	ण	ڻ

(Fig-30) Dentals





Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Ta	<u>t̪</u>	त	ت
	Tha	<u>t̪ʰ</u>	थ	تھ
	Da	<u>d̪</u>	द	د
	Dha	<u>d̪ʰ</u>	ध	دھ
	Na	<u>n̪</u>	न	ن

(Fig-31) Labial




Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Pa	<u>p̪</u>	प	پ
	Pha	<u>p̪ʰ</u>	फ	ف

	F	f	.फ	ف
	Ba	b	ब	ب
	Bha	b <sup>h</sup>	भ	پ
	Ma	m	म	م




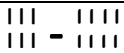
(Fig-32) Semivowels

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Ya	j	य	ي
	Ra	r	र	ر
	La	l	ल	ل
	Va	v	व	و



(Fig-33) Sibilants



Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Śa	ʃ	श	-----
	ṣa (sha)	ʂ	ष	ش
	Sa	s	स	س

(Fig-34) Implosive

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Bb	ɓ	-----	پ
	Jj	ɟ	-----	چ
	Dd	ɗ	-----	ڌ
	Gg	ɡ	-----	گ






(Fig-35) Aspirate 'h' and its types

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Ha	ɦ	ह	ھ ح
	h	h	◌:Visarga	

	ḥ	Jihvāmūlīya	)	
	ḥ	Upadhmanīya	)	

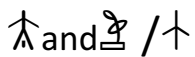
**Note:** Last three values of 'h' are supposed they may be exchanged

(Fig-36) Some other aspirated consonants

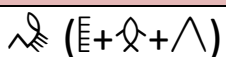
Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	mh			مه
	hh			هم
	ṇh			ڙه-ڙه
	wh- vh			وه
	lh			له

**Note:** For denoting aspiration two formations have used frequently the sign  $\wedge$  and shading of the vertical linestrokes.

(Fig-37) Anusvāra /Anunāsika

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
as in 	ṃ / ṁ		अँ/ अं	ن-م

(Fig-38) Ligature sign

Sindhu Prakrit	Roman letter	IPA Value	Sanskrit	Present sindhi
	Ksh	---	---	---

## Dual Sounds

This is the list of dual sounds, except for aspirate sounds; each character has dual, long or stressed sound. Though all implosive sounds are given above separately. The dual form of each character of the Indus script is given below including implosive sounds:

(Fig-39) Dual/ Implosive consonants

Anglo Roman letter	Sindhu Prakrit (Basic sign)	Dual/ long Form
--------------------	--------------------------------	--------------------

### Gutturals

K	𑀓 - 𑀔	𑀓𑀓 - 𑀔𑀔
G	𑀕 - 𑀖	𑀕𑀕 - 𑀕𑀕𑀕(imp)
NG	𑀗	𑀗𑀗𑀗𑀗

### Palatals

CH	𑀘	𑀘𑀘 - 𑀘𑀘𑀘
J	𑀙	𑀙 (imp)
NJ	𑀚	𑀚𑀚


### Cerebrals

T	𑀛	𑀛𑀛 - 𑀛𑀛𑀛
D	𑀜	𑀜𑀜 - 𑀜𑀜𑀜
N	𑀝	𑀝𑀝𑀝

### Dentals

T	𑀞	𑀞𑀞 - 𑀞𑀞𑀞
D	𑀟	𑀟𑀟 - 𑀟𑀟𑀟(imp)
N	𑀠	𑀠𑀠

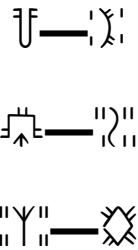
### Labial

P	𑀡	𑀡𑀡
B	𑀢	



M	𑀓	𑀔𑀔
---	---	----

Vowel or semi vowel dual sounds are "A" (a), "ra" and "Y". There does not found the dual sound of any sibilant. Likewise 𑀓𑀓 the pairs of the signs 𑀓𑀓, 𑀓𑀓, 𑀓𑀓 are also found as a dual sound. And two, three or four equal like signs = found this way for long sound or dual sound:



(Fig-40) Modifiers for dual consonants

Note: inclined closure sign has different function which is discussed relative chapter.

But it is a notable point that only one aspirate dual sound of sign 𑀓 (dha) is found in these two forms 𑀓𑀓 and 𑀓. and the character 'd' 𑀓 has dual 𑀓𑀓 and also implosive form 𑀓.

## The Features of the Alphabet

It may be astonishing for scholars that the Indus script might have been an alphabet, whereas considering about the features of the Indus Alphabet the facts are even more remarkable. It feels divine. Third millennium BC ago, having such extraordinary features is wondering. This perfection does not seem even in Devnagri although it adopted all characteristics from the Sindhu alphabet. Such uniformity of aspirate signs of the Indus script seems only in some modern alphabets of the present times:

There are two primary vowels | (a), 𑀓 (e), and modifier 𑀓, 𑀓 and \ but sometimes modifiers are also used as independent vowels. All the vowels and diphthongs signs are extracted from the mentioned signs. The first three vowel signs are used with consonant characters for adding vowel value 'a':

𑀓(maa)	𑀓(kaa)	𑀓(ṅaa)	𑀓/(raa)
𑀓(vṛ)	𑀓 (ṅṛ)		
𑀓(aa)	𑀓𑀓(pa-ppa)		

\This slanty sign is the vowel diacritic 'i' when it used with the sign |, its different shapes in Indus script are 𑀓 and 𑀓, and gives the same vowel sound. It used with consonant sound for adding vowel value:

𑀭 (mi)      𑀮 (chi)      𑀯 (chhi)      𑀰 (jhi)      𑀱 (di)      𑀲 (si)

𑀭 This vertical short stroke sign used for the vowel phonetic sound 'u' with the sign |, Its different shapes in Indus script are 𑀭 and give the same vowel sound. It also used with consonant sound for adding vowel value:

𑀭(mu)      𑀮(su)      𑀯(pu)      𑀰(lu)      𑀱(chu)

𑀲'ee' or 𑀳'e' two slanty crossed strokes are added with the sign | and another sign 𑀴 related with vowel of the same kind. In the sign 𑀴 the sound of 'h' is added. The same way two slanty strokes are added with the sign 𑀵; 𑀶'o' or 𑀷'ū'.

These diphthongs are the combination of two different signs:

𑀲 (ai) → | + 𑀲      𑀳 (ei) → 𑀵 + 𑀲  
 𑀴 (ao) → 𑀶 + 𑀴      𑀵 (au) → 𑀵 + 𑀭

𑀵 This sign also seems related to vowels and diphthongs.

Moreover the semivowels signs 𑀸 (ra) 𑀹 (la) 𑀺 (ya) are used systematically.

Firstly, 𑀸 (ra) this sign has three variations as a diacritic: 𑀸̄ [rī] or [r̄], 𑀸̅ [r̅] and 𑀸̆ [r̆]:

𑀸̄ (rī)      𑀸̅ (hrī)      𑀸̆ (ttrī) and so on.

For the semi vowel sound (r̅) both the vertical strokes used beside the basic sign:

𑀸̅ (m̅)      𑀸̅ (ma̅)

Both shapes of the character 'ra' 𑀸 and 𑀹 are used here, some other variations of the same signs are:

𑀸̅ (sr̅)      𑀸̅ (khr̅)      𑀸̅ (ff̅)

Sometimes for the same phonetic value the dual stroked sign 'ra' used in its full form beside or within the basic signs like:

𑀸̅ (tt̅)      𑀸̅ (jt̅)

Its third variation is 𑀸̆ (r̆) which is mostly used at the left top of basic sign:

𑀸̆ (tr̆)      𑀸̆ (dr̆) so on with each sign.

Another form of mentioned semi vowel is 𑀸̇.

Secondly, the semi vowel sign 𑀹 (la) used with the other sign this way:

𑀹 (pl)      𑀹 (fl)

Thirdly, the horizontal shaded strokes within the sign give the sound of semi vowel 'ya'.

𑀺 (yya)      𑀺 (jjya)      𑀺 (jjyaa)

But when it is not possible to draw horizontal shaded within the sign due to its shape, it takes below given shape:

𑀺 (mya)      𑀺 (tya)

### Anunāsika (Nasal sound)

Two signs for nasal sound 'ñ' are 𑀻 and 𑀼 and used this way:

𑀻 (fañ)      𑀼 (mañ)

𑀼 this sign is for another nasal sound 'in' and extracted from sign 𑀼, and is used in some Indus inscriptions.

Most interesting aspect of the alphabet is uniformity of aspirates; undoubtedly it is an extraordinary and matchless quality of the alphabet even being so ancient. There are two signs for the aspirate sound, frequently used one  $\wedge$  and other one is vertical strokes  $|||||$  :

(Fig-41) Uniform Procedure for Making Aspirates

Basic sign	Additional signs for aspiration	Aspirate form
	+ $\wedge$ or $     $	$\wedge$
$\bar{i}$	$\bar{i}$ + $\wedge$	$\bar{i}$ $\wedge$
$\times$	$\times$ + $\wedge$	$\times$ $\wedge$
$\psi$	$\psi$ + $\wedge$ or $     $	$\psi$ - $\psi$
$\bar{x}$	$\bar{x}$ + $\wedge$	$\bar{x}$ - $\bar{x}$
$\bar{a}$	$\bar{a}$ + $\wedge$	$\bar{a}$ - $\bar{a}$ or $\bar{a}$
$\zeta$	$\zeta$ + $\wedge$	$\zeta$
$\diamond$	$\diamond$ + $\wedge$	$\diamond$
$   $	$   $ + $\wedge$	$   $
$\diamond$	$\diamond$ + $\wedge$	$\diamond$
$\bar{e}$ - $\bar{e}$	$\bar{e}$ - $\bar{e}$ + $\wedge$	$\bar{e}$
$\bar{u}$	$\bar{u}$ + $\wedge$	$\bar{u}$
$\bar{a}$	$\bar{a}$ + $\wedge$	$\bar{a}$
$\bar{y}$	$\bar{y}$ + $\wedge$	$\bar{y}$
$\wedge$	$\wedge$ + $\wedge$ or $     $	$\wedge$

Some aspirate sound signs have changed forms due to resemblance with other signs:

Basic sign	Aspirate form	Possible reason
$\bar{u}$	$\bar{u}$ - $\bar{u}$	The second one may also be the aspirate form of $\bar{u}$ but it resembles with $\psi$ , therefore the first one is seemed replacement of the aspirate form of the mentioned sign.
$\bar{a}$	$\bar{a}$	This form of the aspirate also found the same in these signs of the same value: $\bar{a}$ or $\bar{a}$ .
$   $	$   $	This sign seems extracted from this form: $   $ $   $ $   $ $   $

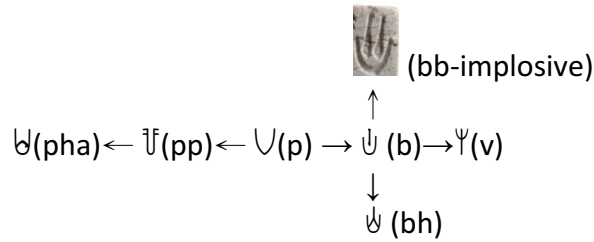
Another sign  $\bar{a}$  (ta) shares interexchange phonetic value with the  $\bar{a}$  (da) or  $\bar{a}$  (dha) So the resemblance seems maintained, its aspirate form founds in this shape  $\bar{a}$  (tha). Because  $\bar{a} \rightarrow \bar{a}$  this formations was not possible due to the already existed the vowel sign  $\bar{a}$  (e) in the same shape.

The classification and extraction of the signs also have done phonologically and consciously here are given only three examples of them.

### The extraction concept of phonetic from the signs of the same type for different phonetic values:

(Fig-42) Extraction of the phonetic sounds

### Consonants



s (s) → ś (ś) → sh (sh)

j (j) → jh (jh) → jj-implosive → nj (nj) → nj-dual

d (d) → dh (dh) → dd-dual → dd-implosive

r (r) → ṛ (ṛ) → ṛṛ (ṛṛ) → ṛṅ (ṛṅ) → ṛṅh (ṛṅh)

g (g) → gg (gg) → gn (gn) → gha (gha)

c (cha) → chha (chha) → chch-dual

m (m) → ṃ (ṃ) → mh (mh) → mm-dual

t (t) → th (th) → tt-dual

### Vowels

a (a) → aa (aa) → u (u) → i (i) → e (e) → ee (ee) → ai (ai)

ṅ (ṅ) → ṅu (ṅu) → ṅo (ṅo) → ṅo (ṅo)

(Fig-43)Vowel diacritics:

ma	maa	maa	ma	m̄g	mu	mi	mii	mañ	myaa	m̄f
𑀢	𑀣	𑀤	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬
sa	Saa..?		śa	--	su	si		śañ	shyaa	s̄f
𑀭	𑀮	--	𑀯	--	𑀰	𑀱	--	𑀲	𑀳	𑀴

The way of consonantal ligature in the Indus script; the concept of this kind is adopted by the Brahmi.

(Fig-44) Some examples of consonantal ligatures in Indus script:

kama	maha	gama	ggama	dhama	pama	bama	bhama	dama	thama
𑀭-𑀮	𑀮-𑀯	𑀮-𑀰	𑀮-𑀱	𑀮-𑀲	𑀮-𑀳	𑀮-𑀴	𑀮-𑀵	𑀮-𑀶	𑀮-𑀷

The variation of the vowel diacritics, aspirates, formation of consonantal ligatures and nasal sounds signs; due to their structures if they all were employed completely in their variative forms in any long inscription, Imagine! How much would it be the counting of the signs?

(Fig-45 a) The comparison of the vowel diacritics and ligatures between Sindhu alphabet and Devnagri

ISO	a		ā		æ		ɒ		i		ī		u		ū		e		ē	
	a	ka	ā	kā	æ	kæ	ɒ	kɒ	i	ki	ī	kī	u	ku	ū	kū	e	ke	ē	kē
Devanagari	अ	क	आ	का	अँ	कँ	आँ	काँ	इ	कि	ई	की	उ	कु	ऊ	कू	ऐ	के	ए	के

ISO	ai		o		ō		au		r̄		r̄̄		l̄		l̄̄		m̄		ḥ		
	ai	kai	o	ko	ō	kō	au	kau	r̄	kr̄	r̄̄	kr̄̄	l̄	kl̄	l̄̄	kl̄̄	m̄	kaṁ	ḥ	kaḥ	k
Devanagari	ऐ	कै	ओ	को	ओ	को	औ	कौ	ऋ	कृ	ॠ	कृ	ऌ	कृ	ॡ	कृ	अं	कं	अः	कः	क्

ISO	a		ā		æ		ɒ		i		ī		u		ū		e		ē	
	a	ma	ā	mā	æ	dhæ	ɒ	ɒɒ	i	si	ī	jyaī	u	mu	ū		e	re	ē	ḍē
Sindhu	 𑀓	𑀕	𑀖 𑀗 𑀘	𑀙 𑀚 𑀛	𑀜	𑀝	𑀞	𑀟	𑀠 𑀡	𑀢	𑀣	𑀤	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬

ISO	ai		o		ō		au		ṛ		ṝ		ḷ		ḹ		ṁ		ḥ	
	ai	yai	o	ko	ō	kō	au	kau	ṛ	hrṛ	ṝ	mṝ	ḷ	plḷ	ḹ	kḹ	ṁ	ṁṥ	ḥ	paḥ
Sindhu	𑀭 𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸 𑀹 (𑀺)	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁	𑁂	𑁃

(Fig-45 b) Classification of Signs According To Mahadevan's List in NFM Font

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

91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110
111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130
131	132	133	134	135	136	137	138	139	140
141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168	169	170
171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190
191	192	193	194	195	196	197	198	199	200
201	202	203	204	205	206	207	208	209	210
211	212	213	214	215	216	217	218	219	220
221	222	223	224	225	226	227	228	229	230
231	232	233	234	235	236	237	238	239	240
241	242	243	244	245	246	247	248	249	250
251	252	253	254	255	256	257	258	259	260
261	262	263	264	265	266	267	268	269	270
271	272	273	274	275	276	277	278	279	280
281	282	283	284	285	286	287	288	289	290
291	292	293	294	295	296	297	298	299	300
301	302	303	304	305	306	307	308	309	310
311	312	313	314	315	316	317	318	319	320
321	322	323	324	325	326	327	328	329	330
331	332	333	334	335	336	337	338	339	340
341	342	343	344	345	346	347	348	349	350
351	352	353	354	355	356	357	358	359	360
361	362	363	364	365	366	367	368	369	370
371	372	373	374	375	376	377	378	379	380
381	382	383	384	385	386	387	388	389	390
391	392	393	394	395	396	397	398	399	400

401 / 𑀓	402 / 𑀔	403 𑀕	404 𑀖	405 𑀗	406 𑀘	407 𑀙	408 𑀚	409 𑀛	410 𑀜
411	412 𑀝	413 𑀞	414	415 𑀟	416 𑀠	417 𑀡			

■ The signs have some difference between NFM font and the collection of Mahadevan

■ Vowels

■ Diphthongs

■ Consonants with diacritical marks

■ Consonants with Semi-vowels

■ Consonants

■ Dual/ implosive consonants

■ Aspirates

■ Combined consonants

■ Inclined monosyllabic with particular interpretation also with dual syllabic

■ Nasal sound

In my opinion, three main areas; writing style, chronology of objects and comparison of the texts with availed ancient record have to be covered for the final version of the alphabet.

One example of the variation of engraving style of word 'Kama' is:

𑀓 𑀓 𑀓 𑀓 𑀓

Another example of writing style of word chaṇa

𑀛 𑀜

There are many variations of the signs in writing style some of them given in detail.

## The variation and usage of vowel 'a'

The Indus script possesses three types of signs for vowel sound 'a'. Those basic signs are |, 0 and first one has some other variations like; 𑀓, it seems combination of two signs | and 𑀓. Likewise other forms are; 𑀓 𑀓 𑀓 𑀓 𑀓 𑀓 𑀓. The impact of the style and formation of the sign can be seen in later scripts like Brahmi, Hebrew, Phoenician and Arabic:

(Fig-46) Variation of vowel 'a'

Eng/Roman	Sindhu	Brahmi	Phoenician	khudawadi	Devnagri
A	- 𑀓 𑀓 or 𑀓	𑀓	𑀓 𑀓 (Aramaic)	𑀓	अ - 3T



The second one is  $\bar{\bar{a}}$ . There are two variations of this sign  $\bar{\bar{a}}$  and  $\bar{\bar{a}}$ . The first one is used for vowel sound 'a' separately or in the center of the signs like  $\bar{\bar{a}}$  and  $\bar{\bar{a}}$ . The second one is used for the modification in a consonant and used at the left top of the consonant sign. But it seems that in some texts  $\bar{\bar{a}}$  sign has both uses:

5514 (00)  $\bar{\bar{a}}$  (aa)  
 2645 (00)  $\bar{\bar{a}}$  (sa+maha+aa)  
 2234 (00)  $\bar{\bar{a}}$  (shaava+ba)

Below given both signs have used in the same text and have the different value of sound first one as a vowel and the second one as a modifier of the consonant sign:

4152 (00)  $\bar{\bar{a}}$  (pa+nja+cha+a+ḍa)

Another example of vowel signs in the same use:

4406 (10)  $\bar{\bar{a}}$  (pa+hah+a)

And the same as in other form of 'a'

4409 (00)  $\bar{\bar{a}}$  (ka+pati+hah+a)

When  $\bar{\bar{a}}$  sign used in center of other sign its value becomes vowel and it used mostly with both types of 'pa'  $\bar{\bar{a}}$  and  $\bar{\bar{a}}$ :

4305 (10)  $\bar{\bar{a}}$  (apa)  
 8212 (00)  $\bar{\bar{a}}$  (ii+ apa)  
 2253 (00)  $\bar{\bar{a}}$  (pala+apa)  
 3108 (01)  $\bar{\bar{a}}$  (ma+pa+ksha+apachara)

At the top of left makes the ligature like:

4441(10)  $\bar{\bar{a}}$  (dha)

𑀓 2 . dha, as, ā, am (fr. rt. 1. dhā), placing,

putting; holding, containing, possessing, having; causing, &c.; (as), m. an epithet of Brahmā; epithet of Kuvera; virtue, moral merit; (ā), f., N. of the residence of Kṛṣṇa; (am), n. wealth, property. [ID=23164] (CDS- M.W)

The Usage of  $\bar{\bar{a}}$  sign in the center may also seem in sign  $\bar{\bar{a}}$  'aba'. But the text in which this sign is used is not clear and complete.

Some other examples of  $\bar{\bar{a}}$  sign; as a modifier

$\bar{\bar{a}}$ +| →  $\bar{\bar{a}}$  (aa)

4028 (00)  $\bar{\bar{a}}$  (ṭha+ṇa+ba+sha+uu+va+aḍha)

$\bar{\bar{a}}$ +| →  $\bar{\bar{a}}$  (aa) sign modifies the |. After modification it is mostly used as a starting vowel sound of any word:

2549 (00)  $\bar{\bar{a}}$  (pati+asaṃa)

But in the centre, it gives the vowel sound  $\bar{\bar{a}}$ + $\bar{\bar{a}}$  →  $\bar{\bar{a}}$  (apa) the same way  $\bar{\bar{a}}$ + $\bar{\bar{a}}$  →  $\bar{\bar{a}}$  (apa). In some text the sound of above both sounds feels 'pa' instead 'apa'

2084 (00)  $\bar{\bar{a}}$  (as a 'pa')  
 2659 (00)  $\bar{\bar{a}}$  (same as above 'pa')

But as 'apa' sound in 4079 (00) 𑂔𑂗𑂛𑂚𑂛𑂗𑂛, 𑂛 This sign at the left top is used as a modifier. So the sign in center sometimes uses both way; modifier and independent sounds. This rule is applied all kind of sign although some signs are different shaped so these vertical stroke signs are not possible to draw in the center of the sign and are given in the top and bottom of the last sign in below given example :

1559 (00) 𑂔𑂗𑂛𑂚𑂛𑂗𑂛

(Fig-47) The ligatures of sign 𑂛 with other signs

Ligatures	The Conjunct signs	Sound Value
√	+ 𑂛	aa
𑂔𑂗	𑂔𑂗+ 𑂛	apa/paa
𑂗	𑂗+ 𑂛	maa
𑂛𑂛	𑂛𑂛+ 𑂛	raa
𑂛	⊙+ 𑂛	tha
𑂛	𑂛+ 𑂛	jjya
𑂛	𑂛+ 𑂛	jjaa

𑂛 + | → √ (aa)

1713(10)

𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛𑂛 (khaga+pra/para+hari+asama)

2) Khaga (खग).—A synonym of Śiva. (Mahābhārata Anuśāsana Parva, Chapter 17, Stanza 67). (Vettam Mani, 1975)

Hari (हरि).—a. [hr-in] 3) Name of Śiva.

Asama (असम).—a.

1) Uneven, odd (as a number); असमशीला: खलु मृगाः (*asamaśīlāḥ khalu mṛgāḥ*) Bv.1.2; mean, contemptible.

2) Unequal (in space, number or dignity); असमैः समीयमानः (*asamaiḥ samīyamānaḥ*) Pt.1.74.

3) Unequaled, matchless, unsurpassed; समवतारसमै- रसमैस्तटैः (*samavatārasamai-*

*rasamaistaṭaiḥ*) Ki.5.7; वाद्यविशेषाणामसमः श्रोता (*vādyaviśeṣāṇāmasamaḥ śrotā*) K.12; Ms. 1.73. (DDSA-PR)

1195 (00) √𑂔𑂗𑂛𑂚 (aa+pa+ksha)

𑂔 6 . a, as, m., N. of Viṣṇu (especially as the first of the three sounds in the sacred syllable om), also of Brahmā, Śiva, and Vaiśvānara; (am), n. Brahma. [ID=6] (CDS- M.W)

Kṣa (क्ष).—This letter means (1) Kṣatriya (2) field (3) Narasiṃha (the lion-man incarnation of Viṣṇu) (4) Hari (Viṣṇu) (5) Protector of temples and gate keeper. (6) Lightning (7) Destruction (8) A demon. (Vettam Mani, 1975)

𑂔+ 𑂛 → 𑂔𑂗 'pa/apa'

4305(10)

𑂔𑂗

paa 3 . pā, cl. 2. P. pāti, papau, pāsyati, apāsīt (Ved. forms pīpāya [Sāy. fr. pyai], pāsati), pātum, to watch, keep, preserve, protect, screen, shelter, defend against (with abl.); to rule, govern; to beware of (with abl); to observe, notice, attend to (Ved.); to oversee, take care of, tend (Ved.); to keep, observe (in this sense also A., Ved.):  
 Caus. (or rt. pal or pāl, cl. 10; or Nom. fr. pāla) P. (ep. also A.) pālayati (-te), -yitum, to watch,[Page0560-b+ 80] keep, protect, screen, defend, be a guardian to; to cherish; to rule, govern; to maintain, keep, observe(as a promise or vow) (CDS- M.W)  
 Āpa (आप).—One of the Aṣṭavasus. The Aṣṭavasus are Āpa, Dhruva, Soma, Dharma, Anila, Agni, Pratyūṣa and Prabhāsa. The sons of Āpa are Vaitaṇḍa, Śrama, Śānta and Śvani. (See under Aṣṭavasus). (Chapter 15, Aṃśam 1, Viṣṇu Purāṇa). (Vettam Mani , 1975)

8212 (00)      𑀘𑀓𑀭𑀺 (ii+apa)

ई 2 . ī, īs, m., N. of Kandarpa, the god of love; ī or īs, f., N. of Lakṣmī. [ID=10046]  
 ई 3 . ī, ind. an interjection of pain, anger, consciousness or perception, consideration, compassion. [ID=10047] (CDS- M.W)  
 Apa (अप).— i. adv. (ved.) Away. li. prep. with abl. Away from, without (very seldom). lii. combined and compounded with verbs and their derivatives. Iv. former part of compounded nouns and adverbs, implying: Loss, negation, privation, wrong, bad, unnatural. (CDS-B)

3108(01)      𑀘𑀓𑀭𑀺𑀓𑀭𑀺𑀓𑀭𑀺 (ma+pa+ksha+apachara)

Kṣa (क्ष).—m.  
 (-kṣaḥ) 1. A destruction of the world. 2. A demon, a goblin. 3. The third incarnation of Vishnu, the Narasinha Avatar. 4. Lightning. 5. A field. 6. A peasant, a husbandman. 7. Loss, disappearance. E. kṣi or kṣai to waste, &c. affix ka. (CDS-Shabda-Sagara)  
 Kṣā (क्षा).—1. kṣāyati [participle] kṣāṇa burn, set on fire. [Causative] kṣāpayati burn, scorch. (CDS-CAP)  
 Apacāra (अपचार).—  
 1) Departure; death; सिंहघोषश्च कान्तकापचारं निर्भिद्य (siṃhaghōṣaśca kāntakāpacāraṃ nirbhidyā) Dk.72.  
 2) Want, absence.  
 3) A fault; offence, misdeed, improper conduct, crime; (DDSA-PR)

𑀘 'ma' this sign is a ligature of two signs 𑀘+𑀓𑀭𑀺  
 𑀘+𑀓𑀭𑀺 → 𑀘

4632 (00)      𑀘𑀓𑀭𑀺 (pa+ ma)

म 4 . ma, as, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for madhyama); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (ā), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (am), n. happiness, good fortune, welfare; water. [ID=36002] (CDS- M.W)

1339(00)      𑀘𑀓𑀭𑀺𑀓𑀭𑀺𑀓𑀭𑀺 (pa+ma+maha+ga)

1) Maha (मह):—[from mah] 1. maha mfn. great, mighty, strong, abundant, [Rg-veda] (CDS- M.W)  
 -gaḥ 1 A Gandharva.  
 2) An epithet of Gaṇeśa. 3) A long syllable (used as an abbreviation of guru, in prosody). 4) Śiva.  
 5) Viṣṇu; cf. गः प्रीतो भवः श्रीपतिरुत्तमः (gaḥ prīto bhavaḥ śrīpatiruttamaḥ) Enm (DDSA-PR)



क ३ . *ka, as*, m. the Who? the Inexplicable,

the Unknown. By a forced and erroneous interpretation of the interrogative pronoun occurring in a hymn of the Ṛg-veda (X. 121. *kasmāi devāya haviṣā vidhema*, what god shall we worship with oblations?) the word *ka* is applied as a name to any chief god or object of worship, as Prajāpati, Brahmā, Viṣṇu; air or wind; the sun; the mind; the soul; Yama; Kāma-deva, the god of love; fire; a peacock; a N. of Dakṣa (a clever or dexterous man?); a knot, joint; the king of the birds; a prince in general; the body; time; wealth, property; sound; light, splendor. [ID=13243] (CDS- M.W)

Upacāra (उपचार).—1 Service, attendance; honouring worshipping, entertaining; (DDSA-PR)

Upacāra (उपचार) refers to the different types of “offerings” in *pūjā* (ritual worship), as defined in the Śaivāgamas.—Pūjā consists of offering hospitality, in the form of water to wash the feet, to drink, water for ablutions, offering a bath, new clothes, fragrant unguents, fragrant flowers and ornaments, food and so on. Each step in the *pūjā* process is called “*saṃskāra*” and each offering is called “*upacāra*”.

The list of *upacāras* varies slightly between Āgamas but broadly it is as listed in the table below.

1. Pādya (water to wash one’s feet)
2. Ācamaṇīya (water to drink, offered at mouth)
3. Arghya (water for ritual ablution offered at head)
4. Snānatoya (ritual bath)
5. Vastra (new/ washed clothes)
6. Ābharaṇa (ornaments)
7. Gandha or Vilepana (fragrant sandal paste)
8. Puṣpa or Kusuma (fragrant flowers)
9. Dhūpa (fragrant incense)
10. Dīpa (lamp, waved in ritual action)
11. Naivedya or Havis (ritual food offering)
12. Tāmbūla or Mukhavāsa (betel leaves, nuts and other mouth fresheners)
13. Bali (ritual food offering for protective deities)
14. Homa or Agnikārya (fire ritual)
15. Nityotsava (ritual procession around the temple)
16. Stotra [Ārya or Drāviḍa] (chanting veda/ dēvāram)
17. Vādya (playing musical instruments; specific tāla during certain rituals)
18. Gīta (classical singing; specific rāga during certain rituals)
19. Nṛtta or Śuddhanṛtta/ Saukhya karma (classical dance) (Deepa. D)

||+ → 'ra'

1465 (00)      ॐ+ → (pa+radha)

Rādha (राध).—

1) The month called Vaiśākha.

-dhaḥ, -dham 1 Favour, kindness.

2) Prosperity.

-dhī The day of full moon in the month of Vaiśākha. (DDSA-PR)

Rādha (राध) is the name of a Śāktapīṭha mentioned in the Kulārṇavatāntra. The Kulārṇava-tāntra is an important 11th century work for the Kaula school of Śāktism. It refers to eighteen such Śākta-pīṭhas (e.g. Rādha) which is defined as a sacred sanctuary of Devī located here on earth. According to legend, there are in total fifty-one such sanctuaries (pīṭha) on earth, created from the corresponding parts of Devī’s body, (Wisdom Library: Śāktism)

2930(10)      ॐ+ → (ra+u+paṇchhara)

Ra (ठ).—1 Fire. 2) Heat. 3) Love, desire. 4) Speed.

5) (In prosody) A syllabic foot (*gaṇa*) consisting of a short syllable between two long syllables.

6) The number 'forty'. -rā 1 Giving. 2) Gold. 3) Amorous play. (DDSA-PR)

ॐ 6 . *u, us, m., N. of Śiva; also of Brahmā.* [ID=10142] (CDS- M.W)

⊙ + 𑀢 → 𑀣 (tha)

2804 (10)

𑀣𑀢 (vatha)

vata : (*ind.*) surely; certainly; indeed; alas. (nt.), a religious duty or observance. } } vaṭa (m.), a banyan tree.  
vāṭa (m.) an enclosure. vāta (m.) the wind; air. (BS-Pali)

1067 (00)

𑀣𑀢𑀣𑀢 (ukdha/ta+samtha)

1) Ukta (उक्त):—mfn. ([past participle] of √vac q.v., *ukta*, [Rg-veda]), uttered, said, spoken

2) m. Name of a divine being ([*varia lectio*] for *uktha* q.v.), [Harivaṃśa] 3) n. word, sentence, [Śiśupāla-vadha etc.] 4) nf. (*am, ā*) a stanza of four lines (with one syllabic instant or one long or two short syllables in each); 5) cf. [Zend] ukhta. (CDS- M.W)

Śamaṭha (शमठ).—A learned brahmin. He once gave Yudhiṣṭhira a description of the yajña performed by King Gaya, son of Amūrtaṛayas. (Vana Parva, Chapter 95, Verse 17). (Vettam Mani , 1975)

Śamatha (शमथ).—[Śam-athac] 1) Tranquillity, calmness; especially mental calmness, absence of passion.

2) A counsellor, minister. (DDSA-PR)

𑀣𑀢 + 𑀢 → 𑀣𑀢 (jja) or 𑀣𑀢 + 𑀢 + 𑀢 (jjya)

1096 (00)

𑀣𑀢𑀣𑀢𑀢 (Jjyaeeshdh/ta)

Jyeṣṭha (अनुराधा):—Name for a particular section of the ecliptic. It is also known

as Jyeṣṭhanakṣatra. *Nakṣatra* means “Lunar mansion” and corresponds to a specific region of the sky through which the moon passes each day. *Jyeṣṭha* means “the eldest, most excellent” and is associated with the deity known as Indra (Chief of the gods). The presiding Lord of this lunar house is Budha (Mercury). (Wisdom Library: Jyotiṣa)

Jyeṣṭha (ज्येष्ठ) or Jyeṣṭhatantra refers to one of the twenty-three Vāmatantras, belonging to the Śāktāgama (or Śāktatantra) division of the Āgama tradition. The Śāktāgamas represent the wisdom imparted by Devī to Īśvara and convey the idea that the worship of Śakti is the means to attain liberation. According to the Pratiṣṭhālakṣaṇasamuccaya of Vairocana, the Śāktatantras are divided into to four parts, the Jyeṣṭha-tantra belonging to the Vāma class. ( Rani, Saroj, 1974)

Jyeṣṭha (ज्येष्ठ).—*a.* (Superl. of *praśasya* or *vṛddha*)

1) Eldest, most senior. 2) Most excellent, best. 3) Pre-eminent, first, chief, highest.

-ṣṭhaḥ 1 An elder brother; R.12.19,35. 2) An epithet of the Supreme Being. 3) Life.

4) N. a lunar month (= *jyaiṣṭha* q. v.). -ṣṭhā 1 An eldest sister.

2) Name of the eighteenth lunar mansion (consisting of the three stars). (DDSA-PR)

5094(00)

𑀣𑀢𑀣𑀢 (ijya+maha)

ज 3 . *ja, as, ā, am* (connected with the preceding by some lexicographers, but the meanings appear to be artificial), speedy, swift; victorious, triumphant, conquering; eaten; (*as*), m. speed; enjoyment; light, lustre; poison; a Piśāca; a N. of Viṣṇu; also of Śiva; (*ā*), f. a husband's brother's wife. [ID=19170] (CDS- M.W)

2244(00)

𑀧𑀭𑀮𑀺 (jjyaeē/ii)

1533(00)

𑀧𑀭𑀮𑀺 (jja+aeē/ii)

Jyā (जया, “victory”):—Name of one of the goddesses to be worshipped during Āvaraṇapūjā (“Worship of the Circuit of Goddesses”), according to the Durgāpūjātattva (“The truth concerning Durgā’s ritual”). They should be worshipped with either the five *upācāras* or perfume and flowers.

Her mantra is as follows: ॐ ओं जयायै नमः *hriṃ om jayāyai namaḥ* (Wisdom Library: Śāktism)

1075(00)

𑀧𑀭𑀮𑀺𑀓 (jjyaa+haṃsi)

Jyā, koti-jyā and utkrama-jyā are three trigonometric functions introduced by Indian astronomers and mathematicians. The earliest known Indian treatise containing references to these functions is Surya Siddhanta. These are functions of arcs of circles and not functions of angles. Jyā and koti-jyā are closely related to the modern trigonometric functions of sine and cosine. In fact, the origins of the modern terms of "sine" and "cosine" have been traced back to the Sanskrit words jyā and koti-jyā. (WikiPedia: Hinduism)

Haṃsī (हंसी) is the name of one of the thirty-six Yakṣiṇīs mentioned in the Uḍḍāmareśvaratantra. In the *yakṣiṇī-sādhana*, the Yakṣiṇī is regarded as the guardian spirit who provides worldly benefits to the practitioner. The Yakṣiṇī (e.g., Haṃsī) provides, inter alia, daily food, clothing and money, tells the future, and bestows a long life, but she seldom becomes a partner in sexual practices. (Chieko Yamano, 2013)

𑀧𑀭𑀮𑀺 → 𑀧𑀭𑀮𑀺

4823 (00)

𑀧𑀭𑀮𑀺 (phajja)

phajjā (फज्जा) [or फज्या, phajyā].—m also *phajjā śivaṇēṃ* See *bhōgyā* & *bhōmyā śivaṇēṃ*. (DDSA-Marathi)

Bhogya (भोग्य).—mfn. (-*gyah-gyā-gyaṃ*) To be enjoyed. n. (-*gyaṃ*) 1. Wealth. 2. Grain. f.

(-*gyā*) A whore. m. (-*gyah*) A pledge that can be used until redeemed. E. *bhuj* to enjoy, aff. *ṇyat*. (CDS-  
Shabda-Sagara)

4505(10)

𑀧𑀭𑀮𑀺 (jjara)

1a) Jvara (ज्वर).—The effulgence of Maheśvara, as divided among created beings.\*

1b) One of the 11 Rudras.\*

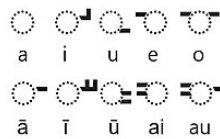
1c) 2 different kinds of, Vaiṣṇava, Māheśvara.\* (CDS-Pur-Index)

Jāra (जार).—[*īryatyanena jī karaṇe ghañ; jarayatīti jārah* Nir.]

2) A confidential friend. -rī Name of Durgā. (DDSA-PR)

𑀭 sign is used with many consonant signs for adding vowel. The Resembling style of adding vowel sound adopted by many later languages of subcontinent particularly the Brahmi script:

(Fig-48)



(Wikipedia-Brahmi)

**(Fig-49) At the top of the left of the sign, this sign adds a modifying vowel sound in the consonant signs:**

𑀮 maan	𑀮 kamaa	𑀮 kamaa	𑀮 amaa	𑀮 ḍhamaa
𑀮 pamaa	𑀮 bamaa	𑀮 shaa	𑀮 aauu/uuaa	𑀮 oṇaa
𑀮 saa	𑀮 sakhaa	𑀮 asu/sua	𑀮 asi/sia	𑀮 khari
𑀮 ṇaa	𑀮 ṇha	𑀮 ua/au	𑀮 ngaa	𑀮 aṭaa
𑀮 vataa	𑀮 ṁaa	𑀮 vaa	𑀮 kaa	𑀮 kkaa
𑀮 kaa	𑀮 aṇa	𑀮 zaa	𑀮 ghaa	𑀮 jaa
𑀮 jaa	𑀮 njaa	𑀮 njaa	𑀮 naa	𑀮 naa
𑀮 naa	𑀮 ayaa	𑀮 yaa	𑀮 ṭaa	𑀮 phaa
𑀮 ehaa	𑀮 haa	𑀮 jjyaa	𑀮 jjyaa	𑀮 daa
𑀮 dha	𑀮 taa	𑀮 ddaa	𑀮 ḍdaa	𑀮 chaa
𑀮 chhaa	𑀮 ḍhaa	𑀮 vatta	𑀮 apaa	𑀮 baa
𑀮 bhaa	𑀮 ḍaa/ḍraa	𑀮 athaa	𑀮 faa	𑀮 kaa
𑀮 taa	𑀮 aham/hamā			

| 'a' this is second sign for adding the value of 'a' vowel sound in any consonant sign (letter). This sign same way adopted by many later scripts. While it is used with any consonant signs after or in the middle its formation and sound becomes: |++|→||| (raa), |++|→|++| (baa), |++|→|++| (maa) and |++| (yaa) so on, likewise some examples of later scripts of the subcontinent or out of the subcontinent are given below:

(Fig-50) Vowel 'a' as a modifier

English /Roman	Sindhu	Brahmi	Arabic	Khudawadi	Devnagri
A-Ka	𑀮+  = 𑀮  ++  'baa'	𑀮 'kaa'	ك _ ا	ڪا	का

(Fig-51) Variation of modification in Indus Script

Indus sign	The Conjunct signs	Sound Value
𑀮	𑀮+	maa
𑀮	𑀮+	naa
𑀮	𑀮 +	kaa
𑀮/𑀮	𑀮+𑀮+	kkaa
𑀮	+	ṇaa
/	+	raa
/	+	ara
𑀮	𑀮+	yaa
𑀮 / 𑀮	𑀮+	ṭaa



𑂔	𑂔+𑂕+𑂖	ṭhaa
𑂗	𑂗/𑂘+𑂙	ttaa

𑂔+𑂕 → 𑂖 (ma)

2108(00)

𑂖𑂗 (pati+ma)

म 4 . *ma, as*, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for *madhyama*); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (*ā*), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (*am*), n. happiness, good fortune, welfare; water. [ID=36002] (CSDS- M.W)

4663(10)

𑂗𑂘 (uma/mau)

1) Umā (उमा) is a name of Pārvatī.—One of the female offspring from Mahāsarvatī (*sattva*-form of Mahādevī). Mahāsarvatī is one of the three primary forms of Devī, the other two being Mahālakṣmī and Mahākālī. Not to be confused with Sarasvatī, Mahāsarvatī is a more powerful cosmic aspect (*vyaṣṭī*) of Devi and represents the guṇa (universal energy) named *sattva*. Also see the Devī Māhātmya, a Sanskrit work from the 5th century, incorporated into the Mārkaṇḍeya-Purāṇa. (Wisdom Library: Śāktism)

2304 (00)

𑂖𑂗𑂘 (pati+makuta)

3318 (11)

𑂗𑂘𑂙 (haha+makuta)

Makuṭa (मकुट).—n. (*-ṭam*) A crest, a head-dress, a crown, a tiara. E. *maki* to adorn, aff. *uṭa* form irr.

Hāhā (हाहा).—m. Name of a Gandharva; हा हेति गायन् यदशोचि तेन नाम्नापि हाहा हरिगायनोऽभूत् (*hā hetī*

*gāyan yadaśoci tena nāmnāpi hā hā harigāyano'bhūt*) N.2.27; हाहाहूह्यां त्वा गन्धर्वाभ्यां परिददामि

(*hā hā hūhū bhyaṃ tvā gandharvā bhyaṃ paridadāmi*) Kaus.7.56.13. -ind. An exclamation denoting pain, grief

or surprise, (it is simply *hā* repeated for the sake of emphasis; see *hā*); हा हा देवि स्फुटति हृदयं ध्वंसते

देहबन्धः (*hā hā devi sphuṭati hṛdayaṃ dhvaṃsate dehabandhaḥ*) U.3.38.( CSDS-Shabda-Sagara)

Makuṭa (मकुट) or Makuṭāgama refers to one of the twenty-eight Siddhāntāgama: a classification of the Śaiva division of Śaivāgamas. The Śaivāgamas represent the wisdom that has come down from lord Śiva, received by Pārvatī and accepted by Viṣṇu. The Śaivāgamas are divided into four groups viz. Śaiva, Pāśupata, Soma and Lākula. Śaiva is further divided in to Dakṣiṇa, Vāma and Siddhānta (e.g., *makuṭa*). (Rani, Saroj, 1974)

𑂗+𑂘 → 𑂙 'na'

7027 (00)

𑂗𑂘 (ḍa+na)

ḍa (ड).—1 A sound. 2) A kind of drum or tabor. 3) Submarine fire. 4) Fear. 5) An epithet of Śiva.

Na (न).—mfn. (*-naḥ-nā-nam*) 1. Thin, spare. 2. Vacant, empty. 3. Identical, same, like. 4. Unvexed, unwearied

5. Undivided, unbroken. m. (*naḥ*) 1. A Baudd'ha, a follower of Budd'ha. 2. Binding, tying. 3. One who is

praised. 4. A name of Ganesa. 5. War. 6. Giving, a gift. 7. Good, welfare, prosperity. 8. A jewel. f. (*nā*) 1. The

navel. 2. A musical instrument. 3. Knowledge. ind. 1. No, not, a particle of prohibition. 2. A particle of comparison. 3. A particle of negation, annihilation, &c. E. *nī* to obtain, or *naḥ* to bind, &c. *ḍa* aff. (DDSA-PR)

𑂗+𑂘 → 𑂙 'ka'

3103(00)

𑂗𑂘𑂙 (ṭha+saka)

3 2. ṭha, as, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe ; a cypher; a place frequented or held sacred by all ; an object of sense; an idol, a deity; an epithet of Ś'iva. (M.W,Dic)

Śāka (शाक) refers to one of the various kinds of articles used for donation, according to the 10th century Saurapurāṇa: one of the various Upapurāṇas depicting Śaivism.—Accordingly, the tenth chapter contains the praise and classification of donations. It narrates the characteristics of proper recipients and the results of giving different kinds of articles like Bhūmi, Vidyā, Anna, Jala, Tila, Vāsa, Dīpa, Yāna, Śayyā, Dhānya, Aśva, Śāka, Indhana, Chatra, Auśadha, Go, etc. (Mohanty, Snigdha, 2004)

Śāka (शाक) refers to one of the seven continents (*saptadvīpa*) situated within the world of the earth (*prthivī*), according to Parākhya Tantra 5.61. It is also known as Śākadvīpa. These continents are located above the seven *pātālas* and may contain even more sub-continents within them, are round in shape, and are encircled within seven concentric oceans. (Wisdom Library: Śaivism)

4654(00)      क+पा+साक+उ (ka+pa+saka+uu)

3 3 . ū, ūs, m. the moon; epithet of Ś'iva. [ID=12492] (CSDS- M.W)

3 4 . ū (fr. rt. av), 'a preserver' (?). [ID=12493] (CSDS- M.W)

क+क → क/क

8108 (00)      ढ+क+ङ्ग+म/ङ्गम (ḍha+ka+nga+ma/ngama)

Note: Each sign is dual/long sound

ḍha (ढ).— 1) An imitative sound. 2) A large drum.

Source: DDSA: The practical Sanskrit-English dictionary

Ka (क). —2) Viṣṇu. 3) Kāmadeva. 4) Fire.

ṅa (ङ).— 1) An object of sense. 2) Desire, wish. 3) An epithet of Ś'iva;

Ma (म).—m. (-mah) 1. A name of Brahma. 2. Siva. 3. Vishnu. 4. Yama. 5. Time, season. 6. Poison, venom. 7. A magical or mystical verse or formula. 8. The moon. 9. The abbreviated name of the fourth note of the gamut. f. (mā) 1. A name of Lakshmi. 2. A mother. 3. Measure. 4. Light, lustre. 5. Knowledge. 6. Binding, tying. 7. Death. 8. A woman's waist. n. (DDSA-PR)

Nāma (नाम).—ind. A particle implying. 1. Certainty. 2. Possibility. 3. Anger. 4. Reproach. 5. Consent, promise. 6. Recollection. 7. Surprise. 8. Pretence, &c. as *himālayo nāma nagā dhipaḥ* Himalaya, evidently the king of mountains, *iha nāma sītā bhaviṣyati* Sita will perhaps be here, &c. E. *ṅam* to call or address, affix *ḍa*. deriv. irr. *nāmyate nāmi-ḍa* ..( CSDS-Shabda-Sagara)

1268 (00)      पति+क (pati+ka)

4353 (10)      पति+तक (pati+ttakka)

takka : (m.) thought; reasoning; logic. (nt.), butter-milk. (BS-Pali)

1360 (00)      पति+क+उपदि (pati+ka+upadi)

Upadi means substratum of life.( Sujin Boriharnwanaket ,2016)

Upādhi (उपाधि) refers to:—A designation. (cf. Glossary page from Śrī Brhad-bhāgavatāmṛta).

Upadhi (उपाधि).—(m.; = Pali upadhi, and also Pali upādi), (1) *substratum* of continued existence; *attachment*, *bond* uniting one to existence. Acc. to Childers upādi means the khandhas alone, while upadhi includes also



Ācāra (आचार).—m. (-*rah*) 1. An established rule of conduct, an ordinance, an institute, a precept. 2. Custom, practice, usage. E. *āñ* before *car* to go, *ghañ* aff. ( CDS-D-Shabda-Sagara)

8072 (00)      ॐ॥ॐॐॐॐ (la+ardha+a+a+ubha)

La (ल).—This letter means the Creator. (Chapter 348, Agni Purāṇa). (Vettam Mani , 1975)

La (ल).— 1) An epithet of Indra. Lā (ल).—f. 1) Taking, receiving. 2) Giving. (DDSA-PR)

Ārādha (आराध):—[=*ā-rā dha*] [from *ā-rā dh*] m. gratification, paying homage.

ॐ 6 . a, as, m., N. of Viṣṇu (especially as the first of the three sounds in the sacred syllable *om*), also of Brahmā, Śiva, and Vaiśvānara; (*am*), n. Brahma. [ID=6] (CDS-D- M.W)

Ubha (उभ).—*pron. a.* (Used only in the dual) Both; उभौ तौ न विजानीतः (*ubhau tau na vijānītaḥ*) Bg.2.19; सूर्याचन्द्रमसाबुभौ (*sūryācandramasā bubhau*) Ch. Up.7.12.1. Ku.4.43; Ms.2.14; Śi.3.8. [cf. Zend. *uba*.; Gr. *amphi*; L. *ambo*]. (DDSA-PR)

ॐ + | → ॐ (ya)

4386(11)      ॐ ॐ ॐ ॐ (upa+yamma)  
 (12)      ॐ ॐ (vaga)  
 (20)      ॐ ॐ (paṇa)

Upa (उप).—ind. A particle and prefix to verbs and other words implying, 1. Excess, (over, above, &c.;;) 2. Vicinity or assemblage, (near, by the side of, with, together with;); 3. Inferiority. (lesser, secondary, &c.;;) 4. Likeness, resemblance; 5. Disease, extinction; 6. Ornament; 7. Command; 8. Reproof; 9. Astonishing; 10. Giving; 11. Killing; 12. Diffusion; 13. Wish, desire; 14. Effort, exertion, &c. as *upakarttuṃ* to assist; *upagantūṃ* to approach; *upadeṣṭuṃ* to advise; *upalabdhuṃ* to revile; *upasthātūṃ* to worship; also *upapurāṇaṃ* an inferior or minor Purana, *upakumbhaṃ* near the water-pot, *upagaḥgaṃ* upon the Ganges, *upakāntaṃ* near or with a lover, *upāgni* in the vicinity of fire. ( CDS-D-Shabda-Sagara)

Yama (यम, “forbearance”) is a Sanskrit word referring to “respect for others”. It is one of the eight branches of yoga, also known as the eightfold-path (*aṣṭāṅga*). Also see the fifth section of the *Varāha-upaniṣad*.

Yama is of ten kinds:

1. *ahimsā* (nonviolence)
2. *satya* (truthfulness)
3. *asteya* (not stealing)
4. *brahmacarya* (celibacy when single, not cheating on one's partner)
5. *kṣamā* (forgiveness)
6. *dhṛti* (fortitude)
7. *dayā* (compassion)
8. *ājva* (non-hypocrisy, sincerity)
9. *mitāhāra* (measured diet)
10. *śauca* (purity, cleanliness) (Wisdom Library: Yoga)

Yama (यम).—mf.n.(-*maḥ-mā-maṃ*) Twin, fellow, one of the pair or brace. m.

(-*maḥ*) 1. Restraining, controlling. 2. Forbearance, refraining. 3. Cessation, stop, conclusion, finish. 4. Religious restraint or obligation, considered the first of the eight steps of Yoga. 5. Penance, purification, the performance of those acts which remove impurity of any kind. 6. Any of the five acts or virtues, which constitute pure characters, as refraining from violence or injury, patience, sincerity, obedience to a spiritual teacher, and the observance of all purificatory ceremonies. 7. A festival. 8. A crow. 9. A name of the planet Saturn. 10. Yama, the deity of Naraka or hell, where his capital is placed, in which he sits in judgment on the dead, and distributes rewards and punishments, sending the good to Swarga, and the wicked to the division of Naraka or Tartarus appropriated to their crimes: he corresponds with the Grecian god Pluto, and the judge of hell Minos, and in Hindu mythology often identified with Death and Time: he is the son of Surya, or the

sun, and brother of the personified Ya- Muna or Jamuna river. n. (-*ma*) A brace, a couple, a pair. f. (-*mī*) The Yamuna river. E. *yam* to restrain, &c., aff. *ac*, *ghañ* or *ap*. ( CDS-*Shabda-Sagara*)

1) Varga (वर्ग):—m. (accented only in [Nighaṅṭuprakāśa]) ([from] / *vṛj*) one who excludes or removes or averts, [Kauṣītaki-upaniṣad] (CDS- M.W)

Varga (वर्ग).—m. (-*rgah*) A class, a tribe, a multitude of similar things, whether animate or inanimate; as Ka-varga, the class of guttural letters; Tri-varga, a class of three objects, (as love, duty, and wealth); the Sudra-varga, the Sudra tribe. 2. A chapter, a book, a section. 3. A square number, (in arithmetic.) 4. Strength. E. *vṛj* to quit, to except, (any thing else), aff. *ghañ*. ( CDS-*Shabda-Sagara*)

1182(00)

𑀮𑀭𑀸𑀓𑀭𑀸𑀓 (maha+upa+yatri)

Yātr (यात्र).—f. [Uṇ.2.96.] A husband's brother's wife. -m. 1) A goer, a traveller. 2) A driver, coachman.

3) Ved. A destroyer. 4) An avenger. (DDSA-PR)

Below form of sign is not given by Parpola keeping in view the formation of the above sign, 𑀮 this sign with vertical stroke in the centre which is given by Mahadevan is a ligature sign (M-210).

5212 (00)

𑀮𑀸𑀓𑀭𑀸𑀓𑀭𑀸𑀓 (ṭha+śava+ya)

3 2. ṭha, as, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe ; a cypher; a place frequented or held sacred by all ; an object of sense; an idol, a deity; an epithet of Śiva (M.W.Dic)

Śava (शव, "corpse"):—In Hindu iconology, Kālī (goddess of time) is depicted as standing on Śiva's corpse, whose empty body represents the universe without its live-giving strength. The lifeless body symbolizes whatever is left after *pralaya* ('universal dissolution'). (Wisdom Library: Śāktism)

(-*yah*) 1. Air, wind. 2. Union, Joining. 3. Fame, celebrity. 4. Barley. 5. Light, lustre. 6. Abandoning. 7. Yama. f. (-*yā*) 1. Pudendum mulibre. 2. Going, proceeding. 3. A car, a carriage. 4. Prohibiting, restraining, checking. 5. Religious meditation. 6. Getting, obtaining. E. *yaj* to worship, or *yam* to check, &c., aff. *ḍa*; or *yā-ḍa*. ( CDS-*Shabda-Sagara*)

𑀮 'ta' 𑀮 'ta' these both signs are ligatures but second one is not added in the list of Mahadevan so text is not available:

𑀮+𑀭 → 𑀮 or 𑀮 (ṭa)

7048(10) ' 'ṇa' (20) 𑀮 'ṭa' (30) 𑀮 'ta' (40) 𑀮 'sa'

Other related texts are not clear due to damage. Above sign 𑀮 is used singly and it seems the same value of 'ṭha'. Above all single signs represent the deities particularly Lord Shiva.

𑀮+𑀭+𑀭 → 𑀮 (ṭha)

1320(00)

𑀮𑀸𑀓𑀭𑀸𑀓𑀭𑀸𑀓 (pa+ṭha+sha+śa)

Śa (ष).—a. Best, excellent. 2) Wise, learned. -ṣaṅ 1 Loss, destruction.

Śa (श).— 1) A cutter, destroyer. 2) A weapon. 3) Name of Śiva. . (DDSA-PR)

𑀮/𑀮 → 𑀮 (tta)

1303(01)

𑀮 (va)

(02)

𑀮𑀮𑀮𑀮𑀮 (raṇata/raṇa+ta+pati)

Raṇat (रणत्).—mfn. (-*ṇan-ṇantī-ṇat*) 1. Warring, fighting. 2. Going. 3. Sounding. E. *raṇ* to go, *śat* aff. ( CDS-*Shabda-Sagara*)

Raṇa (रण) refers to “war”, according to the Śivapurāṇa 2.2.36. Accordingly, as Brahmā narrated to Nārada:—“on hearing these words of Dakṣa. the gods including Indra set off immediately in their readiness to fight. [...] Conchs were blown. Drums were beaten in that great war festival [viz., *raṇa-mahotsava*]. Battle drums were sounded both big and small”. (J.L.Shastri, 1950)

Raṇa (रण).—[*raṇ-ap*] 1) War, combat, fight; रणः प्रववृते तत्र भीमः प्लवगरक्षसाम् (*raṇaḥ pravavṛte tatra bhīmaḥ plavagarakṣasām*) R.12.72; वचोजीवितयोरसीद्बहि- निःसरणे रणः (*vacojīvitayorāśīd̥bahi-niḥsaraṇe raṇaḥ*) Subhāṣ.

2) A battle-field. -ṇaḥ 1 Sound, noise.

Tā (ता).—Excellence, eminence; greatness. 6) A warrior. (DDSA-PR)

𑀓/𑀓+|→𑀓

9801 (00)

𑀓)𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓 (tri+cha+ugha+nga+uma+ka)

Tī (ती).—r. 1st cl. (*tarati*) 1. To pass over or across. 2. To pass or float over, to navigate. 3. To float or swim. 4. To overcome, to surpass, With *ava* prefixed, To descend, as from heaven. With *āh*, To cross by a boat, &c. With *ut*, a To pass over or above; b To answer; c To land, to arrive at the opposite shore. With *dur*, To cross with difficulty. With *nir*, To cross safely, to obtain salvation. With *pra*, To excel or surpass. With *vi*, a To pass from; b To relinquish, to give, to give away, to give alms. With *sam* To swim over. E. *bhivā-para-saka-seṭ* .

Ca (च).—mfn. (*caḥ-cā-caṃ*) 1. Seedless. 2. Vile, base. m. (-*caḥ*) 1. A name of Shiva. 2. The moon. 3. A thief. 4. A tortoise. Ind A particle and conjunction copulative or disjunctive. corresponding to. 1. And. 2. Also, 3. Moreover. 4. Mutually. 5. Equally. 6. Otherwise. 7. For, on account of. 8. But. &c. 9. An expletive. E. *car* to go, or *ci* to collect, &c. *ḍa* aff. ( CDS-D-Shabda-Sagara)

Cā.—d8ā (LP), a camp; an attacking party. (CDS-D-IEG)

Ogha (औघ).—m. (-*ghaḥ*) 1. A heap or quantity, flock or multitude. 2. A stream, a torrent, rapid flow of water, an inundation. 3. Quick time in music. 4. Tradition. 5. Advice, instruction. E. *uc* to collect, *ghañ* affix, and *ca* is changed to *gha*. ( CDS-D-Shabda-Sagara)

Ōa (ऌ).—No word in general use begin with this letter.

Ōa (ऌ).— 1) An object of sense. 2) Desire, wish. 3) An epithet of Śiva; ऌः प्राणस्तुरगो ङा धरा रमा (*ṇaḥ prāṇasturago ṅā dharā ramā*) and ऌं वितानं (*ṇaṃ vitāṇaṃ*) (DDSA-PR)

Uma (उम).—m. (-*maḥ*) 1. A city, a town. 2. A wharf, a landing place. f. (-*mā*) 1. A name of the goddess Parvati or Durga. 2. Light, splendor. 3. Fame, reputation. 4. Turmeric. 5. Flax, (*Linum utilatissimum*.) 6. Quiet, tranquillity. E. *u* particle of calling, and *mā* prohibition; i. e. “Practise not austerities,” the exclamation addressd to Durga by her mother: in the other, senses it may be derived from *mā* to measure, or *mā* lustre.

Ka (क).—m.(-*kaḥ*) 1. A name of Brahma. 2. Of Vishnu. 3. Of Kamadeva. 4. Of fire. 5. Air or wind. 6. A title of Yama. 7. The sun. 8. The soul. 9. A clever or dexterous man. 10. A king, a prince. 11. A knot or joint. 12. A peacock. 13. The mind. 14. The body. 15. Time. 16. Wealth, property. 17. Sound. 18. Light, splendor. n. (*kaṃ*) 1. The head. 2. Water. 3. Pleasure, happiness. 4. Hair. 5. A head of hair. pron. mfn. (-*kaḥ-kā-kim*) Who or what: see *kim*. E. *kai* to sound, or *kac* to shine, &c. affix *ḍa*. ( CDS-D-Shabda-Sagara)

𑀓 This sign is used only one time it feels also the ligature of two signs 𑀓 and 𑀓 the same sign as above but in other variation.

𑀓+|→𑀓

4130 (00)

𑀓𑀓𑀓𑀓𑀓𑀓𑀓𑀓 (haha+shagha)

Hāhā (हाहा).—m. Name of a Gandharva; हा हेति गायन् यदशोचि तेन नाम्नापि हाहा हरिगायनोऽभूत् (*hā hetī gāyan yadaśoci tena nāmnāpi hāhā harigāyano'bhūt*) N.2.27; हाहाहूह्यां त्वा गन्धर्वाभ्यां परिददामि

(*hā hā hū hū bhyāṃ tvā gandharvā bhyāṃ paridādāmi*) Kaus.7.56.13. -*ind.* An exclamation denoting pain, grief or surprise, (it is simply *hā* repeated for the sake of emphasis; see *hā*); हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः (*hā hā devi sphuṭati hrdayaṃ dhvaṃsate dehabandhaḥ*) U.3.38. (DDSA-PR)

Ṣagha (षघ):— (*na*) *saghnōti* 5. a. To hurt or kill. (CDS- Yates)

† this sign is ligature of two sign ◊ and | / ̄. † It seems variation of the precedent sign and one more sign is added so it is a ligature of three signs ◊ + ̄ / | + || and It is used only one time:

† + || → † (thaṇa)

2584 (00) † (pa+u+su+nga+ thaṇa)

𑀓 3 . *ū, ūs, m.* the moon; epithet of Śiva. [ID=12492] (CDS- M.W)

Su (सु).— *ind.* A particle often used with nouns to form Karmadhāraya and Bahuvrīhī compounds, and with adjectives and adverbs. It has the following senses:-- 1) Well, good, excellent; as in सुगन्धि (*sugandhi*).

2) Beautiful, handsome; as in सुमध्यमा, सुकेशी (*sumadhyamā, sukeśī*) &c. 3) Well, perfectly, thoroughly, properly; सुजीर्णमन्नं सुविचक्षणः सुतः सुशासिता स्त्री नृपतिः सुसेवितः (*sujīrṇamannaṃ suvicakṣaṇaḥ sutah suśāsitā strī nṛpatiḥ susevitaḥ*) .....सुदीर्घकालेऽपि न याति विक्रियाम् (*sudīrghakāle'pi na yāti vikriyām*) H.1.22. 4) Easily, readily, as in सुकर (*sukara*) or सुलभ (*sulabha*) q. v.

5) Much, very much, exceedingly; सुदारुण, सुदीर्घ (*sudāruṇa, sudīrgha*) &c. 6) Worthy of respect or reverence. 7) It is also said to have the senses of assent, prosperity, and distress.

Ṇa (ङ).— 1) An object of sense. 2) Desire, wish. 3) An epithet of Śiva; (DDSA-PR)

thana : (*nt.*) the breast of a woman; the udder of a cow. } ṭhāna (*nt.*), place; locality; condition; reason; office; cause; standing up; stay. (BS-Pali)

𑀓 (P-53) this sign is not added in the sign list of Mahadevan. So text is not available.

∩ the sign is the combination of two signs | and ̄, and gives the same value of √ 'aa' vowel sound. It resembles with Arabic 'mada'. It is another possible sound maybe modifying. All signs combined with the sign ∩ are given below:

(Fig-52) Another variation of the vowel as a modifier

Indus sign	The Conjunct Signs	Sound Value
𑀓 𑀓 𑀓	∩ + 𑀓	ama / maa
𑀓	∩ + 𑀓	aṭha / ṭhaa
𑀓	∩ + 𑀓	agga / ggaa
𑀓	∩ + 𑀓	aya / yaa
𑀓	∩ + 𑀓	aehha / ehhaa
𑀓	∩ + 𑀓	aṭa / ṭaa
𑀓	∩ + 𑀓	aṭra / ṭraa
𑀓	∩ + 𑀓	anja / njaa

𑀓 'ama' this sign Mahadevan has not mentioned in the book but it is mentioned in Parpola's collection, so its text is not available.

𑀓 'aṭha'

2225 (00) भ॥॥॥ (bhara+aṭha)

Bhara (भर).— 8) A hymn or song of Praise. 9) Pre-eminence, excellence; न खलु वयसा जात्यैवायं स्वकार्यसहो भरः (na khalu vayasā jātyaivāyaṃ svakāryasaho bharaḥ) V.5.18. 8) An epithet of Viṣṇu. (DDSA-PR)

Atha (अथ).—ind. An auspicious and inceptive particle; it serves to introduce a remark, a question, an affirmation, &c. and corresponds to. 1. After. 2. And 3. Now, (inceptive or promising) 4. What, (interrogatively) 5. All, (comprehensively) 6. Therefore, thus, further, moreover, &c. It also implies doubt or command, and is frequently redundant. E. *artha* to ask, *ḍa* affix, and *ra* is dropped, also *atho*. (CDS-D-Shabda-Sagara)

Atha (अथ).—[adverb] then, now; therefore, accordingly; further, also; however, but (often merely expletive). At the beginning of books or sections of books = now beginneth ([opposed] *iti* q.v.). Often followed by *atas* (*athātas*), *api* (*athāpi*), *u* (*atho*), *gha*, *tu*, *punar*, etc. (CDS-D-CAP)

2038(00) वा॥॥॥ (vaaka+aṭhaḍa)

Vāka (वाक).—[masculine] saying, formula, recitation ([ritual or religion]). (CDS-D-CAP)

Vaka (वक).3) Text (*saṃhitā*); a Vedic portion containing mantras; यं वाकेष्वनुवाकेषु निष- त्सूपनिषत्सु च (*yaṃ vākeṣvanuvākeṣu niṣa- tsūpaniṣatsu ca*) (*guṇanti*) Mb.12.49.26. (DDSA-PR)

1206 (00) पा॥॥॥ (paāṭha+paṇa)

Pāṭha (पाठ).—[*paṭh-bhāve ghaṇī*] 1) Reciting, recitation, repeating. 2) Reading, perusal, study. 3) Studying or reciting. the Vedas (*brahmayajñā*), one of the five daily Yajñas or sacrifices to be performed by Brāhmaṇas. 4) A particular method of reciting the text of the Veda (of which there are five:-*saṃhitā*, *pada*, *krama*, *jaṭā* and *ghana*). 5) The text of a book, a reading, variant; अत्र गन्धवद् गन्धमादनम् इति आगन्तुकः पाठः । प्राचीनपाठस्तु सुगन्धिर्गन्धमादनः इति पुल्लिङ्गान्तः (*atra gandhavād gandhamādanam iti āgantukaḥ pāṭhaḥ*) } *prācīnapāṭhastu sugandhirgandhamādanah itī pulliṅgāntah*) Malli. on Ku.6.46. Derivable forms: *pāṭhaḥ* (पाठः). (DDSA-PR)

ॐ 'agga'

4693 (00) सा॥॥॥ (sa+i+nga/anga)

1) Śa (श).—The letter Śa means to lie down and also Śaṃkara. 'Śam' means comfort or happiness. (Agni Purāṇa, Chapter 348). 2) Ṣa (ष).—Ṣa means noble, sublime. (Agni Purāṇa, Chapter 348). 3) Sa (स).—The sound 'Sa' means indirect; 'Sā, Lakṣmī (Goddess of wealth and prosperity) and 'sam' means hair. (Agni Purāṇa, Chapter 348). (Vettam Mani , 1975)

ई 2 . ī, īṣ, m., N. of Kandarpa, the god of love; ī or īṣ, f., N. of Lakṣmī. [ID=10046] ] (CDS-D- M.W)  
Source: BuddhaSasana: Concise Pali-English Dictionary

agga : (*adj.*) the highest; the top-most. (m.), the end; the top. } añña (*adj.*) other; another; else. aññā (*f.*) perfect knowledge; arahantship. (BS-Pali)

आ॥॥॥ 'aya'

1367 (00) आ॥॥॥ (aya+taṇa+śadha)

Source: Cologne Digital Sanskrit Dictionaries: Indian Epigraphical Glossary  
Āya.—(IE 7-1-2), 'four'. (EI 33; CII 3; SII 1, 2), a fiscal term meaning 'revenue', 'tax'. (SITI), literally, income; a general term denoting 'taxes'; cf. *vaḷiy-āyam* (SITI), tolls on the roadway. (HRS), revenue in general according to the Arthaśāstra and other authorities; a special branch of revenue according to the inscriptions of the Uccakalpa kings and later epigraphs. (CITD), profit, income, receipt; tribute; corn given by the well-to-do villagers to the hereditary servants of the village as their established fees of office. (CDS-D-IEG)



Tāna, (nt.) (from Vedic root *trā*, variation of *\*ter* in *tarati*. Orig. bringing or seeing through) shelter, protection, refuge, esp. as tt. of shelter & peace offered by the Dhamma. Mostly in combination with *leṇa* & *saraṇa* (also *dīpa* & *abhaya*), in var. contexts, esp. with ref. to Nibbāna (see Nd<sup>2</sup> s. v.): D. I, 95 (°ṃ, etc. gavesin seeking refuge); A. I, 155; S. IV, 315 (*maṃtāna*, etc. adj. protected by me, in my shelter).—S. I, 2, 54, 55, 107 (°ṃ karoti); IV, 372 (°gāmī maggo); A. IV, 184; Sn. 668 (°ṃ upeti); Dh. 288; J. I, 412 (=protector, explained by *tāyitā parittāyitā patiṭṭhā*); Sdhp. 224, 289. Cp. *tātar* & *tāyati*. (Page 298) (SUTTA-PTSP)

2) Śraddhā (श्रद्धा, “faith”) refers to one of the twenty-two faculties (*indriya*), according to chapter 38. The word *indriya*, derived from the root *id* or *ind*, is synonymous with great power, with control. The twenty-two Dharmas in question [viz., *śraddhā*] have the characteristic of being dominant in regard to the living being (*sattva*) in that which concerns: his primary constitution, his distinctiveness, his duration, his moral defilement and his purification. (Gelongma Karma Migme Chödrön, 2001)

2402 (00)      ᳵ᳚᳚᳚᳚᳚᳚᳚᳚ (aya+taṇa+upacara)

Āya (आय) refers to one of the forty-seven *tānas* (tone) used in Indian music.—The illustration of Āya (as a deity) according to 15th-century Indian art is as follows.—The colour of his body is yellow. His face is similar to the face of a cuckoo. A *viṇā* is in his both hands. (Vidya Sarabhai Nawab, 1964)

Tāna (तान).—[*tan-ghāṇī*] 2) (In music) A protracted tone, a key-note; यथा तानं बिना रागः (*yathā tānaṃ binā rāgaḥ*) Bv. 1.119; तानप्रदायित्वमिवोपगन्तुम् (*tānapradāyitvamivopagantum*) Ku.1.8. (the number of tānas is said to be 49). 3) A monotonous tone. -nam 1 Expanse, extension. 2) An object of sense. Derivable forms: *tānaḥ* (तानः).

Śa (श).— 3) Name of Śiva. (DDSA-PR)

Upacāra (उपचार) refers to the different types of “offerings” in *pūjā* (ritual worship), as defined in the Śaivāgamas.—Pūjā consists of offering hospitality, in the form of water to wash the feet, to drink, water for ablutions, offering a bath, new clothes, fragrant unguents, fragrant flowers and ornaments, food and so on. Each step in the *pūjā* process is called “*saṃskāra*” and each offering is called “*upacāra*”. The list of *upacāras* varies slightly between Āgamas but broadly it is as listed in the table below.

1. Pādya (water to wash one’s feet)
2. Ācamaniya (water to drink, offered at mouth)
3. Arghya (water for ritual ablution offered at head)
4. Snānatoya (ritual bath)
5. Vastra (new/ washed clothes)
6. Ābharaṇa (ornaments)
7. Gandha or Vilepana (fragrant sandal paste)
8. Puṣpa or Kusuma (fragrant flowers)
9. Dhūpa (fragrant incense)
10. Dīpa (lamp, waved in ritual action)
11. Naivedya or Havis (ritual food offering)
12. Tāmbūla or Mukhavāsa (betel leaves, nuts and other mouth fresheners)
13. Bali (ritual food offering for protective deities)
14. Homa or Agnikārya (fire ritual)
15. Nityotsava (ritual procession around the temple)
16. Stotra [Ārya or Drāviḍa] (chanting veda/ dēvāram)
17. Vādya (playing musical instruments; specific tāla during certain rituals)
18. Gīta (classical singing; specific rāga during certain rituals)
19. Nṛtta or Śuddhanṛtta/ Saukhya karma (classical dance)

The *ṣoḍaṣa-upacāra* are defined as follows: After Bali, Homa, Tāmbūla, the Ācārya entertains the Lord with the sounding of the *pañcamahāśūbda* and offers *darpaṇa* (mirror), *chattra* (umbrella), *cāmara* (fly-whisk), *geya* (song), *ṛtta* (dance), *japa* (mantra chanting) and *stotra* (hymns). (Deepa. D)

𑂣𑂱 'ehaa/aihaa' this sign is ligature of three signs 𑂣+𑂱+𑂱+𑂱 → 𑂣𑂱

2433 (00)

𑂣𑂱𑂱 (jyaeha)

2417 (00)

𑂣𑂱𑂱𑂱 (sa+upva+chaeaha)

𑂣𑂱 'ṭaa/aṭa'

6131 (00)

𑂣𑂱 (aṭa)

Aṭṭa (अट्ट).—a. [ *aṭṭayati anā driyate anyat yatra; aṭṭ-ghaṇ* ]

2) cf. अट्टं भित्तिचतुष्के स्यात्क्षामेऽत्यर्थे गृहान्तरे ( *aṭṭam bhitticatuṣke syātkṣāme'tyarthē gr̥hāntare* ) } Nm. A turret, buttress, tower; गोपुरं उत्तुङ्गसौधसुरमन्दिरगोपुराद्वसंघट्ट ( *gopura° uttuṅgasaudhasuramandiragopurāṭṭasaṃghaṭṭa* )... ( ) } Māl.9.1; नरेन्द्रमार्गाद्व इव ( *narendramārgāṭṭa*

*iva*) R.6.67,16.11. न सन्त्यद्वास्तथा चास्य न ह्यस्ति परिखा तथा । अतो न दुर्गमं दुर्गमयो जानीत सैनिकाः ( *na santyaṭṭāstathā cāsya na hyasti parikhā tathā } ato na durgamaṃ durgamayo jānīta sainikāḥ* ) } Śiva. B.13.78.

3) A marketplace, market (probably for *haṭṭa*).

5) A palace, palatial building (DDSA-PR)

2257 (00)

𑂣𑂱𑂱𑂱𑂱 (pa+giri+pati+aṭaa)

Giri (गिरि).—a. [ *gī-i kicca* Uṇ.4.142 ] Venerable, respectable, worshipful.

-riḥ 1 A hill, mountain, an elevation; पश्याधः खनने मूढ गिरयो न पतन्ति किम् ( *paśyādhaḥ khaṇane mūḍha girayo na patanti kim* ) Subhāṣ.; ननु प्रवातेऽपि निष्कम्पा गिरयः ( *nanu pravāte'pi niṣkampā girayaḥ* ) Ś.6. (DDSA-PR)

𑂣𑂱 'aṭra' basic sign is a ligature of 𑂣 and 𑂱

4472 (10)

𑂣𑂱𑂱 (hari+aṭra)

(20)

𑂣𑂱𑂱𑂱 (ka+pa+ranga)

Hari (हरि).—a. [ *hr-in* ] -riḥ 1 Name of Viṣṇu; हरिर्यथैकः- पुरुषोत्तमः स्मृतः ( *hariryathaikaḥ-puruṣottamaḥ smṛtaḥ* ) R.3.49.

2) Name of Indra; प्रजिधाय समाधि- भेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ( *prajidhāya samādhi- bhedinīm harirasmai hariṇīm surāṅganām* ) R.8.79;3.55,68. 3) Name of Śiva. (DDSA-PR)

1) Atrā (अत्रा):—[=*a-trā*] 1. *a-trā* ind. *a-tra* (or [Vedic or Veda] *a-trā*) ([from] pronominal base *a*; often used in sense of [locative case] case *asmin*), in this matter, in this respect 2) [v.s. ...] in this place, here at this time, there, then. (CDS- M.W)

Raṅga (रङ्ग).—m. (*-ṅgaḥ*) 1. Paint, colour, tint, dye. 2. Dancing, acting, singing, &c. 3. A field of battle. 4. The place where acting, &c. is exhibited, a stage. 5. A place answering to an amphi-theatre. 6. An assembly. 7. The nasal modification of a vowel. 8. Borax. n. ( CDS- Shabda-Sagara)

𑂣𑂱 'anja'

2595 (00)

𑂣𑂱𑂱𑂱 (dama+ra+anjra)


Dama (दम).—m. (*-maḥ*) 1. Punishing, chastisement, punishment. 2. Taming, subduing. 3. Self-command, endurance of the most painful austerities. 4. Self-restraint, subduing the senses, suppressing the appetites, passions, &c. 5. Mud, mire. 6. (In the Vedas,) The hall of sacrifice. E. *dam* to tame or subdue, affix *bhāve ghañ* ( CDS- Shabda-Sagara)

Añja (अञ्ज).—(añjas?) [, compare Sanskrit añjas, *quickly*; exclamation used in Pali (Jātaka (Pali) i.192.5, 29) in urging a draft-animal to go (*gee! get up! go ahead!*), *come up!* In Lalitavistara 394.18 (verse) tad añja is Lefm.'s em. for tad-anya of all mss. and Calcutta (see LV.) which seems to make no sense. Addressed by Brahmā to the Buddha, urging him to preach the law; presumed to mean perhaps *come on!* (CDS-D-EBH)

☉ the sound value of the sign may be 'ja' or 'ba' because its resemblance is more nearly with the signs of this sound as 𑀧 or with the aspirate of 'ba' 𑀧. This sign is used only one time 7064(00) but the text is not clear because one character of sign is missing due to damage.

O a: this round sign is vowel which gives any consonant character the value of 'o' perhaps as the first o in English word 'cotton'. This sign is used around the many basic signs (letters). Sometimes It has also used beside the (letter) sign. This sign in the same form and the same phonetic value found in ancient Greek and Phoenician.

(Fig-53)

English /Roman	Sindhu	Greek	Phoenician
O	☉	 Omicron oũ ancient	⊙

☉ Sign independently gives the sound of the vowel. For modification it used around the sign. All signs of that kind are given below:

(Fig-54)

Indus sign	Signs in ligature	Sound Value
☉	𑀧 / 𑀧 + ☉	va
𑀧	𑀧 + ☉	kha
𑀧	𑀧 + ☉	ṃa
𑀧 - 𑀧	𑀧 + ☉	au
𑀧	𑀧 + ☉	ṇa
𑀧	𑀧 + ☉	ha
𑀧	𑀧 + ☉	na
𑀧	𑀧 + 𑀧 + ☉	kna -nka

☉ This vowel sign in single form mostly represents the three deities of 'Om'. But it is also used the same way as in ☉ beside the sign as in 2263 (00) 𑀧 ☉.

7075 (00)	☉☉ (a+a)
5266 (00)	𑀧☉ (pa+a)
5306 (00)	𑀧𑀧☉ (ka+pa+a)
4905 (00)	☉𑀧☉ (a+ma+a)
5265 (00)	☉𑀧𑀧☉ (a+ksha+a)

ॐ 6 . *a, as, m.*, N. of Viṣṇu (especially as the first of the three sounds in the sacred syllable *om*), also of Brahmā, Śiva. and Vaiśvānara: (*am*), n. Brahma. [ID=6]

ॐ 4 . *ma, as, m.* time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for *madhyama*); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (*ā*), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (*am*), n. happiness, good fortune, welfare; water. [ID=36002] (CDS- M.W) Kṣa (क्ष).—m (-*kṣah*) 1. A destruction of the world. 2. A demon, a goblin. 3. The third incarnation of Vishnu, the Narasinha Avatar. 4. Lightning. 5. A field. 6. A peasant, a husbandman. 7. Loss, disappearance. E. *kṣi* or *kṣai* to waste, &c. affix *ka*. ( CDS- Shabda-Sagara)

2263 (00) ॐ ॐ ॐ ॐ (pa+vajja/vijja+upava)

vijjā : (*f.*) higher knowledge; science. (BS-Pali)

Vijja, (adj.) (—°) (=vijjā) having vijjā, possessed of wisdom; in *vatthu°*, *tiracchāna°*, *nakkhatta°* etc. (referring to the lower arts condemned as heretic: vijjā c.) S. III, 239. *te°* possessed of threefold wisdom: see vijjā b. (Page 617) (SUTTA-PTSP)

1) Upavā (उपवा):—[=*upa-vā*] 1. *upa-√vā* [Parasmaipada] -*vāti*, to blow upon, [Śatapatha-brāhmaṇa xiii, 3, 8, 6.]

2) [v.s. ...] 2. *upa-vā* f. the act of blowing upon, [Atharva-veda xii, 1, 51.] (CDS- M.W)

ॐ 'kha'

1093 (01) ॐ (śa)  
(02) ॐ ॐ (pakha+pa)  
(03) ॐ ॐ (pa+la/pala)

Śa (श).— 1) A cutter, destroyer. 2) A weapon. 3) Name of Śiva. (DDSA-PR)

Pakṣa (पक्ष).—m. (-*kṣa*) 1. The half of a lunar month or fortnight, comprising fifteen days. 2. A wing, a feather; (it is also neuter in this sense.) 3. The feather of an arrow. 4. Partisan. 5. friend. 6. A side, a flank. 7. An army, forces. 8. A house. 9. An argument, a thesis, a position advanced, doctrine to be maintained. 10. Contradiction, opposition, rejoinder, reply. 11. The subject of an inference. 12. Alternative. 13. A tribe, a class. 14. The ash pit of a fire place. 15. A royal elephant. 16. (In composition with words signifying “hair”.) Quantity, as *keśapakṣa* much or abundant hair. 17. A bird. 18. A bracelet. 19. Purity, perfection. 20. A limb, a member. 21. A tail. 22. (In Arithmetic,) Side of an equation in a primary division. 23. Condition. 24. A wall. 25. A party. 26. The subject of a syllogism or inference. E. *pakṣ* to take, aff. *ac* or *paṇa* to transact business, Unadi aff. *sa*. and *ka* substituted for the radical final. ( CDS- Shabda-Sagara)

ॐ 3 . *pa, as, ā, am* (fr. rt. 3. *pā*), (at the end of a comp.), guarding, protecting, ruling; (*ā*), f. guarding, protection. [ID=26639]

ल 3 . *la, as, m.*, N. of Indra; cutting (?). [ID=40004] (CDS- M.W)

Pāla (पाल).—mfn. (-*lahi-lī-lam*) Who or what guards or preserves. m. (-*lahi*) 1. A nourisher, a protector. 2. A spitting-pot. 3. A herdsman. 4. A king. f. (-*lī*) 1. The sharp edge of a sword. 2. A woman with a beard. 3. A louse. 4. A line, a row or range. 5. A pot, a boiler. E. *pāl* to nourish, aff. *ac*; *nīṣ* added; also with *i* aff. *pāli*. ( CDS- Shabda-Sagara)

ॐ 'va' this is used 102 times and there is another sign of the same kind ॐ it is used 134 times. It is interesting that roman script also has two signs for the same sound .Parpola categorized both as a similar sign of different variation. I think so because many texts of the signs of the same kind can be seen. I give some examples:

4029 (00) ॐ ॐ (pati+va)  
2682 (00) ॐ ॐ (pati+va)

व 2 . *va, as*, m. (fr. rt. 2. *vā*), air, wind;

the arm; N. of Varuṇa; addressing; conciliation; auspiciousness; reverence; a dwelling; the residence of Varuṇa; the ocean, water; a tiger; cloth; the esculent root of the water-lily; (*ā*), f. going; hurting, injury; an arrow; weaving; (*am*), n. a sort of incantation or Mantra (of which the object is the deity Varuṇa); = *pra-cetas*; (*as, ā, am*), strong, powerful. [ID=40818] (CSDS- M.W)

8023 (00)	𑖔𑖛𑖜𑖝𑖞 (pa+ksha+siva)
3346 (00)	𑖔𑖛𑖜𑖝𑖞 (pa+ksha+siva)
1173 (00)	𑖔𑖛𑖜𑖝𑖞 (ka+ṭha+siva)

3 2. *tha, as*, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe ; a cypher; a place frequented or held sacred by all ; an object of sense; an idol, a deity; an epithet of Ś'iva.(M.W Dic;page 356)

2039 (00)	𑖔𑖛𑖜𑖝𑖞 (pati+va+aṇa)
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Āna (आन).—P. 1) To bend, bend down, bow, incline, stoop; अथ प्रयत्नोन्नमितानमत्फणैः (*atha prayatnonnamitānamatphaṇaiḥ*) Śi.1.13. 2) To salute (respectfully), bow down to; तमपि राजकमाननाम (*tamapi rājakamānanāma*) K.59. 3) To humble. -*Caus.* (-*namayati*) To cause to bend down; कुचभारानमिता न योषितः (*kucabhārānamitā na yoṣitaḥ*) Bh.3.27; विदर्भपतिमानमितं बलैश्च (*vidarbhapatimānamitaṃ balaīśca*) M.5.3 humbled. (DDSA-PR)

4105 (00)	𑖔𑖛𑖜𑖝𑖞𑖟𑖠𑖡 (pati+va+aṇa+pala+susha)
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Suṣā (सुषा).—A city of Varuṇa. \* . (CSDS-Pur-Index)

⊕ 'ma' it is used only 01 time.

4272 (00)	𑖔𑖛𑖜𑖝𑖞𑖟𑖠𑖡 (pa+khari+ma+au+ṭra)
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Kharī (खरी).—(*i. e.* [khecarī]) 1) a semi-divine female able to fly. 2) an epithet of Durgā. 3) The magical power of flying (*siddhi*); एवं सखीभिरुक्ताहं खेचरी- सिद्धिलोलुभा (*evaṃ sakhībhiruktāhaṃ khecarī-siddhilolubhā*) Ks.2.15. (DDSA-PR)

म 4 . *ma, as*, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for *madhyama*); the moon; N. of Brahmā; of Viṣṇu; of Ś'iva; of Yama; (*ā*), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (*am*), n. happiness, good fortune, welfare; water. [ID=36002] (CSDS- M.W)

Au (औ).—*m.4*) The sacred syllable of the Śūdras; Kālikā P. -*f.* The earth. -*ind.* An interjection of (1) calling (ho, hallo); (2) addressing (oh !); (3) opposition; (4) asseveration or determination. (DDSA-PR)

Au (औ).—This word means Maheśvara (Ś'iva). (Agni Purāṇa, Chapter 348). (Vettam Mani , 1975)

⊙ 'au'

1236 (00)	𑖔𑖛𑖜 (pa+au)
2546 (00)	⊙𑖛𑖜 (au+kama)
2313 (00)	⊙𑖛𑖜𑖞 (au+gha+i)

Kamā (कमा).—*f.* (-*maḥ*) 1. Kama the Hindu Cupid or deity of love. 2. Wish, desire. 3. Balarama the brother of Krishna. 4. The mango tree. *f.* (-*mā*) Love, desire. *n.* (-*maṃ*) 1. Semen virile. 2. An object of desire. 3. Willingly, voluntarily. 4. A particle of assent or agreement: see *kāmam*. *ind.* (in composition.) Following one's own desire, as *kāmavāda* speaking what one lists; *kāmabhakṣa* eating whatever one likes; *kāmacāra* doing

whatever one chuses; in law, a child previous to the imposition of the characteristic cord is all these.  
E. *kam* to desire, *ghaṅ* aff. ( CDS-D-Shabda-Sagara)

𑀓 4 . *i, is, m.* a N. of Kāmadeva. [ID=9826] (CDS-D- M.W)

Gha (घ).—1. *ghā* ([enclitic]) surely, indeed, even, at least; lays stress upon a [preceding] particle, pronoun, or preposition; is often followed by *id* or *īm*. (CDS-D-CAP)

floods; Another group of defilements; The "floods" submerge a person again and again in the cycle of birth and death. A flood is dangerous, it can drown us.

The floods are:

1. the flood of sensuous desire (kamogha)
2. the flood of desire for rebirth (bhavogha)
3. the flood of wrong view (ditthogha)
4. the flood of ignorance (avijjogha) (Nina van Gorkom,2015)

𑀓 'ṅa'

2173 (00) 𑀓𑀓𑀓𑀓𑀓 (haha+ṅa)

Hāhā (ह्राहा).—m. (-*hāh*) A Gandharba, a demi-god of an inferior order, attendant on Kuvera and the other gods, and especially the chanter of their praises. Ind. An interjection of surprise, grief, or pain. E. *hā* alas, interjection of sorrow, *hā* to abandon, *kvip* aff.; or *hā* interjection repeated; also with *asi* or *asun* aff., *hāhas* m. ( CDS-D-Shabda-Sagara)

ṅa (ण).— 1) Knowledge. 2) Certainty, ascertainment. 3) An ornament. 4) A water or summer-house. 5) A bad man. 6) Śiva. 7) The sound of negation. 8) Gift, giving. (DDSA-PR)

𑀓 'na'

3098 (00) 𑀓𑀓𑀓𑀓𑀓 (nayachhara)

Naya (नय) or Nayatantra refers to one of the twenty-three Vāmatantras, belonging to the Śāktāgama (or Śāktatantra) division of the Āgama tradition. The Śāktāgamas represent the wisdom imparted by Devī to Īśvara and convey the idea that the worship of Śakti is the means to attain liberation. According to the Pratiṣṭhālakṣaṇasamuccaya of Vairocana, the Śāktatantras are divided into to four parts, the Naya-tantra belonging to the Vāma class. (Rani et.al 1974)

𑀓𑀓 'ha' The text of the both signs are doubtful because there is a difference between Mahadevan and Parpola's collections.

## The Consonant Sound 'R' and Its Variations

There are two main forms of the sign character 'r' first one is two straight vertical strokes || and second one is curly vertical strokes 𑀓. It has also another variant 𑀓𑀓, which is the single curly vertical stroke. This form has been adopted by many later languages. In addition this character 'r' has other three forms of the semivowel. The left stroke in the sign 𑀓𑀓 gives the sound of semi vowel 'r'. According to the rules of Indus script, it comes before the character. The sound of this ligature is

'lṛ'. Likewise the second semivowel is 'ṛ'. In the formation of the ligature for this sound two vertical strokes are used by the both sides of the signs like 𑀭𑀮, the sound of this ligature is 'mṛ'. The third one semi vowel is 'ṛ' the sign for this sound is 𑀮. It is used before the letter sign like 𑀮𑀭 'ṛm'. It has used mostly before the three letters ( 'ch' 𑀮𑀭 and 𑀮𑀭 'ṛ'. All types of the mentioned sign approximately in the same shape are found in later scripts like Brahmi, Khudawadi and Roman. The Khudawadi character seems relatively the same, that of the Sindhu.

(Fig-55)

English /Roman	Sindhu	Brahmi	Phoenician	Khudawadi	Devnagri
R / r	𑀭 𑀮 𑀭𑀮 𑀮𑀭	{	𐤠 (Aramaic)	𑀮	र

This sign is one of the most used signs of the Indus script and used 365 times according Mahadevan.

1714 (10) 𑀮𑀭 (vaṃ+ra)

“Vaṃ” is the bīja-mantra for *varuṇa*, or “water”. (Wisdom Library: Hinduism)

Ra (र).— 3) Water; तिर्यग्वाहाश्च क्षीरिणः (*tiryagvāhāśca kṣīriṇaḥ*) Rām.2.15.6. (DDSA-PR)

2687 (01) 𑀮𑀭𑀮𑀭 (pala+u+upa+vara)  
(02) 𑀮𑀭𑀮 (dha+pa+oṇi)

Palā (पला).—The plant जटामांसी (*jaṭāmāṃsī*), Indian spikenard; ग्रन्थिकं च पलां चव्यं (*granthikam ca palām cavyam*)..... Śiva B.3.16. --- OR --- Pāla (पाल).—1 [पाल्-अच् (*pāl-ac*)] A protector, guardian, keeper; as in गोपालः, वृष्णिपालः (*gopālah, vṛṣṇipālāh*), &c. (DDSA-PR)

𑀮 6 . *u, us, m., N.* of Śiva; also of Brahmā. [ID=10142] (CDS- M.W)

Upa (उप).—*ind.* 2) As unconnected with verbs and prefixed to nouns, it expresses direction towards, nearness, resemblance, relationship, contiguity in space, number, time, degree &c., but generally involving the idea of subordination or inferiority;

Vara (वर).—*a.* [*vṛ-karmaṇi ap*] 1) Best, excellent, most beautiful or precious, choicest, finest, royal, princely; with gen. or loc. or usually at the end of comp.;

ध 2 . *dha, as, ā, am* (fr. rt. 1. *dhā*), placing, putting; holding, containing, possessing, having; causing, &c.; (*as*), m. an epithet of Brahmā; epithet of Kuvera; virtue, moral merit; (*ā*)

Pa (प).—*a.* (At the end of comp.) 1) Drinking; as in द्विप, अनेकप (*dvipa, anekapa*). 2) Guarding, protecting, ruling; as in गोप (*gopa*). नृप, क्षितिप (*nṛpa, kṣitipa*).

Oṇi (ओणि).—*a.* Removing.

-ṇī (du.) 1) Heaven and earth. प्र ते सोतार ओण्यो रसं मदाय घृष्वये ( *pra te sotāra oṇyo rasaṃ madāya ghr̥ṣvaye*) Rv.9.16.1. 3) Preserving power, protection. (DDSA-PR)

6211 (00) 𑀮𑀭𑀮𑀭 (saradha)

Sāradā (सारदा).— 1) Name of Sarasvatī. 2) of Durgā. Sāradā is a Sanskrit compound consisting of the terms *sāra* and *dā* (दा). (DDSA-PR)

6111(00)

॥ॐ॥ (raḍara/ruḍra+maha+ga)

1) Rudra (रुद्र):—[from *rud*] a mfn. ([probably]) crying, howling, roaring, dreadful, terrific, terrible, horrible (applied to the Aśvins, Agni, Indra, Mitra, Varuṇa, and the *spaśah*), [R̥g-veda; Atharva-veda] ([according to] to others 'red, shining, glittering', [from] a /*rud* or *rudh* connected with *rudhira*; others 'strong, having or bestowing strength or power', [from] a/ *rud*= *ṛd*, *ṛdh*; native authorities give also the following meanings, 'driving away evil'; 'running about and roaring', [from] *ru dra* = 2. *dru*; 'praiseworthy, to be praised'; 'a praiser, worshipper' = *stotr*, [Naighaṇṭuka, commented on by Yāska iii, 16]) (CDS- M.W)

Rudra (रुद्र).—m. (-*draḥ*) 1. A name or form of Siva. 2. A demi-god, an inferior manifestation of Siva (CDS- Shabda-Sagara)

Maha (मह).—[*mah + a*], l. adj. f. *hī*, Great, Chr. 288, 14 = [Rigveda.] i. 88, 14. li. m. 1. Light. 2. A festival. 3. A sacrifice. 4. A buffalo. lii. f. *hā*, A cow. lv. f. *hī*. 1. The earth, [Uttara Rāmācarita, 2. ed. Calc., 1862.] 172, 13 (as deity); [Daśakumārācarita] in Chr. 179, 6; landed property, [Pañcatantra] i. [distich] 322. 2. A cow. 3. Name of a river. (CDS-B)

Ga (ग). 3) A long syllable (used as an abbreviation of *guru*, in prosody). 4) Śiva. (DDSA-PR)

2939(00)

॥ॐ॥ (rata/r̥ta)

Rata (रत).—[adjective] content, happy, glad, merry; pleased with, devoted to, fond of ([locative])

R̥ta (ऋत).—[adjective] right, true, honest, fit, proper. [neuter] & [instrumental] *r̥teṇa* [adverb]; [neuter] as subst. right way. established order, divine law. pious work: righteousness, faith, truth, oath. (CDS-CAP)

R̥ta (ऋत).—a. [*r-ktā*] 12) The Supreme Spirit. (In the Vedas *r̥ta* is usually interpreted by Sāyaṇa to mean 'water', 'sun' or 'sacrifice', where European scholars take it in the sense of 'divine truth', 'faith' &c.). (DDSA-PR)

॥ 'ra' and \|| 'ara'

6403 (02)

॥ॐ॥ (ra+pa+hara)

Ra (र).—The letter ra means fire, strength, Indra. (Agni Purāṇa, Chapter 348),( Vettam Mani , 1975)

Ra (र).— 1 Fire. 2) Heat. 3) Love, desire. 4) Speed.

Hara (हर).—a-raḥ 1 Śiva; श्रुताप्सरोगीतिरपि क्षणेऽस्मिन् हरः प्रसं- ख्यानपरो बभूव ( *Śrutāpsarogītirapi kṣaṇe'smin haraḥ prasaṃ- khyānaparo babhūva*) Ku.3.4,67;1.5; Me.7. 2) Name of Agni or fire. (DDSA-PR)

4449(20)

॥ॐ॥ (pa+griśha+arta)

Giriśa 2) an epithet of Śiva; सुतां गिरीशप्रतिसक्तमानसाम् (*sutāṃ giriśapratīsaktamānasām*) Ku.5.3.

Derivable forms: *giriśaḥ* (गिरीशः). Giriśa is a Sanskrit compound consisting of the terms *giri* and *īśa* (ईश). (DDSA-PR)

Giriśa (गिरिश).—The name of Śiva, the lord of Bhūtas and Piśācas, having the trident in his hand.\* (CDS- Pur-Index)

Ārta (आर्त) refers to "distressed" and represents one of the "four meritorious persons", according to the Śivapurāṇa 2.2.43.—Accordingly, as Śiva said to Dakṣa:—"[...] four kinds of meritorious persons worship me always. O patriarch Dakṣa, the latter are greater than the former. They are—the distressed (i.e., *ārta*), the inquisitive, the fortune-seeker and the wise. The first three are ordinary and the fourth one is extraordinary person. The wise among these four is a great favourite of mine. He is of my own form. None is dearer to me than the wise. It is the truth. I tell you the truth". (J.L.Shastri, 1950)



॥ ५ 'r:' (Fig-56)

The sign ॥ is used as a semi vowel with these signs ॥𑂣 'mra', ॥𑂤 'sra', ॥𑂥 'ara', ॥𑂦 'ira', ॥𑂧 'kra', ॥𑂨 'zra', ॥𑂩 'njra', ॥𑂪 'jra', ॥𑂫 ttra, ॥𑂬 eera, ॥𑂭 paṇra, ॥𑂮 'ḍdra', ॥𑂯 'raṇtttra', ॥𑂰 'vra', and ॥𑂱 'ḍhra'. And mostly has used with the three signs ॥𑂲 'chra', ॥𑂳 'dra' and ॥𑂴 'tra'.

2524(00)

𑂴𑂱𑂲𑂳𑂴𑂵 (ṭhaḍ/ṇ+ba+saraga)

Taḍ (तड्).—1 U. (*tāḍayati-te, tāḍita*) 1) To beat, strike (DDSA-PR)

Ba (ब).—m. (*bah*) 1. A name of Varuna. 2. A water jar. 3. Ocean. 4. The vulva. E. *baṇ* to sound, &c. aff. *ḍa*.

(CDS-D-Shabda-Sagara)

Sarga (सर्ग):—Son of Paśupati (aspect of Śiva, as in, one of the eight names of Rudra) (Wisdom Library: Elements of Hindu Iconography)

Tan (तन्).—1) To stretch, extend, lengthen, lengthen out; 4) To cause, produce, form, give, grant, bestow

Bā (बा).—Ind. 1. As, like. 2. Or, either: see *vā*.

Sarga (सर्ग).—[*ṣṛj-ghaṇ*] 3) The creation of the world 4) Nature, the universe (DDSA-PR)

7099 (10)

॥𑂲 (ar+ja)

Arjana (अर्जन).—n. (*-naṃ*) Gain, acquisition of wealth, &c. E. *arja*, and *lyuṭ* affix, also written *arjjana*. (CDS-D-Shabda-Sagara)

Ār (आर्).—The significance of the number six among the ancients, is given below. (In Malayālam Ār means six). *Six factors which reduce the span of life*. Eating dry meat, Drinking curd at night, Sleeping at dawn, Drinking impure water, Exposure to sun's heat in the morning, Inhaling fumes from dead body. *Six divine qualities*. Omniscience, Omnipresence, Omnipotence, Sarvakāraṇatva (being the cause of everything); Sarvanityatva (immortality) and Sarveśvaratva (having domination over everything). *Six noblest qualities*. Truth, Wisdom, Mercy, Justice, fortitude in grief, control of anger. *Six Ṛsi Dharmas (Duties of Sages)*. Brahmacharya, Absolute truth, Japa, Jñāna (wisdom), Niyama, Sense of Justice. *Six qualities of noble wives*. A minister in business, a servant-maid in action, the goddess Lakṣmī in appearance, the Earth in patience, a mother in love and a prostitute in bed. *Six qualities of a bad wife*. Habit of dispute, stealing of money, showing favour to strangers, scandal-mongering, taking food earlier than the husband, spending most of the time in other houses. *Six Vedāṅgas*. Śikṣā, Kalpa, Vyākaraṇa, Nirukta, Jyotiṣa, Chandas. (See full article at Story of Ār from the Puranic encyclopaedia by Vettam Mani) (Vettam Mani, 1975)

Ja (ज).—mfn. (*jaḥ-jā-jam*) 1. Speedy, swift. 2. Eaten. 3. Victorious, triumphant, conquering or a conqueror.

(*jah*) 1. A name of Siva. 2. A name of Vishnu. 3. Birth, production. 4. A parent, a progenitor. 5. Poison. 6.

Enjoyment. 7. Light, lustre. 8. Speed. 9. An impa goblin. E. *jan* to bear or to born, *ji* to conquer, or other roots, and *ḍa* aff.

॥𑂴 'tra' interchanged with 'tra'.

3069 (00) त्र॑ (pa+ ṭra)

Trā (त्रा).—1. *trāyate trāte (trāti)* [participle] *trāta* (q.v.) protect shelter, rescue from ([ablative] or [genetive]). (CSDS-CAP)

Pātra (पात्र, “circumstance”) refers to one of the six factors through which positive ethical precepts (regarding Dharma) are conditioned. (Ramanuja Achari, 2013)

9205(00) खग॑ (khaga+ ṭra)

Khaga (खग).—m. (-*gaḥ*) 1. A bird. 2. An arrow. 3. The sun. 4. A planet. 5. deity. 6. Air, wind. 7. A grasshopper. E. *kha* the sky, &c. and *ga* who goes. (CSDS-Shabda-Sagara)

2) Khaga (खग).—A synonym of Śiva. (Mahābhārata Anuśāsana Parva, Chapter 17, Stanza 67). (Vettam Mani, 1975)

7247(10) त॑ (ṭha+si+śa+ṭra)

3 2. *ṭha*, as, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe; a cypher; a place frequented or held sacred by all; an object of sense; an idol, a deity; an epithet of Śiva. m, thakkana, as, m., N. of a prince (CSDS- M.W)

Śi (शि).—m. (-*śiḥ*) 1. Śiva. 2. Auspiciousness, good fortune. 3. Peace, composure, calm. E. *śi* to whet, or *śo* to destroy, aff. *ki*. (CSDS-Shabda-Sagara)

Śa (श).— 1) A cutter, destroyer. 2) A weapon. 3) Name of Śiva. 2) Composure, calm, tranquillity, peace. (DDSA-PR)

2243(00) त्र॑ (pa+u+si+ ṭra)

3 6 . *u*, *us*, m., N. of Śiva; also of Brahmā. [ID=10142] (CSDS- M.W)

2222(00) त्र॑ (pa+chcha+si+ ṭra)

च 3 . *ca*, *as*, *ā*, *am*, seedless; bad, vile, mischievous; (*as*), m. a thief; a tortoise; the moon; an epithet of Śiva. [ID=18088] (CSDS- M.W)

1095(00) त्र॑ (pa+va+si+ ṭra)

Va (व).—*a*. Powerful, strong. -*vaḥ* 1 3) Name of Varuṇa. 6) Auspiciousness. 8) The ocean. (DDSA-PR)

1332(01) त्र॑ (va+si+ira)  
(02) त्र॑ (aḍa)

Irā (इरा).—f. (-*rā*) 1. The earth. 2. Water. 3. Speech. 4. The goddess of speech, &c. 5. Ardent spirits. E. *ir* to go, and *ran* Unadi affix, fem. affix *tāḍ*. (CSDS-Shabda-Sagara)

Ādā (आदा).2) (With words expressing speech) To begin to speak, utter; वाचं आदा (*vācam vādā*) to speak, utter; विनिश्चितार्थमिति वाचमाददे (*vinīścitārthāmiti vācamādade*) Ki.1.3,14.2; Śi.2.13; R.1.59; शिव शिव शिवेत्यात्त- वचसः (*Śiva Śiva Śivetyātta- vacasaḥ*) Bh.3.42. v. I. (DDSA-PR)

9092 (01) पवरावउपा (pavara+va+upa)  
(02) ऐ (ai)

Vara (वर).—*a.* [वृ-*karmanī ap*] 1) Best, excellent, most beautiful or precious, choicest, finest, royal, princely; with gen. or loc. or usually at the end of comp.; वदतां वरः (*vadātāṃ varah*) R.1.59; वेदविदां वरेण (*vedavidāṃ vareṇa*) 5.23;11.54; Ku.6.18; नृवरः, तरुवराः, सरिद्वरा (*ṅvarah, taruvarāḥ, saridvarā*) &c.

Upa (उप).—*ind.* 1) As a prefix to verbs and nouns it expresses towards, near to, by the side of, with, under, down 2) power, ability 11) reverence, worship

Ai (ऐ).—*m.* Name of Śiva. -*ind.* An interjection of (1) calling (= Hallo, ho); (2) remembrance; (3) inviting. (DDSA-PR)

7032(00) खगवरावमहा (khagavara+maha)  
6223 (00) वतानाजरावभा (va+taṇa+jara+bha)  
2595(00) दामरावजरा (damara+njara)

Dāmara (दामर).—Another class of Tāntric literature is called Dāmara which traditionally consists of six texts known as Śiva, Yōga, Durga, Sārasvata, Brahmā and Gandharva. (Ezhilraman.R, 2015)

Nārā (नार):—One of the twelve *gūṇas* associated with Gola, the sixth seat of the Svādhiṣṭhāna-chakra. (Wisdom Library: Ṣaṣṭhāsra-saṃhitā)

2501 (00) जजावपचहरा (jja+upachhara)

7) Name of Viṣṇu. 8) Name of Śiva. (DDSA-PR)

Upacāra (उपचार) refers to a the “sixteen types of homage and services”, as described while explaining the mode of worshipping the phallic form (*liṅga*) of Śiva in the Śivapurāṇa 1.11. Accordingly, “[...] the devotee shall install the phallic emblem (*liṅga*) and it will accord directly the region of Śiva. Or the devotee shall worship the mobile emblem with the sixteen types of homage and services as prescribed. It accords the region of Śiva gradually. [...]”.

The sixteen types of service (*upacāra*) are:—

1. invocation (*āvāhana*);
2. offering the seat (*āsana*);
3. water offering (*arghya*);
4. washing of the feet (*pādya*);
5. water for rinsing the mouth as a mystical rite (*ācamana*);
6. oil bath (*abhyāṅgasnāna*);
7. offering of cloth (*vastra*);
8. Scents (*gandha*);
9. flowers (*puṣpa*);
10. incense (*dhūpa*);
11. lamps (*dīpa*);
12. food offering (*nivedana*);
13. waving of lights (*nīrājana*);
14. betel leaves (*tāmbūla*);
15. obeisance (*namaskāra*);
16. mystical discharge and conclusion (*visarjana*). (J.L.Shastri, 1950)

1234(00)

𑀧𑀭𑀸𑀓𑀭𑀸𑀓 (pa+kka+ upachhara)

Ka (क).—m. (-kaḥ) 1. A name of Brahma. 2. Of Vishnu. 3. Of Kamadeva. 4. Of fire. 5. Air or wind. 6. A title of Yama. 7. The sun. 8. The soul. 9. A clever or dexterous man. 10. A king, a prince. (CDS-D-Shabda-Sagara)

1192(00)

𑀧𑀸𑀓𑀭𑀸𑀓 (pa+i+dra)

ई 2 . ī, īs, m., N. of Kandarpa, the god of love; ī or īs, f., N. of Lakṣmī. [ID=10046] (CDS-D- M.W)

Trā (त्रा).—tad. affix त्रा (trā) in the sense of something donated, as also to the words देव, मनुष्य, पुरुष, पुरु (deva, manuṣya, puruṣa, puru) and मर्त्य (martya) ending in the accusative or the locative case; e.

g. ब्राह्मणत्रा करोति, देवत्रा वसति: (vrāhmaṇatrā karoti, devatrā vasatiḥ) cf. Kas. on P. V.4.55,56. 'There is avagraha before the tad. affix त्रा (trā). देवत्रेति देव (devatreṭi deva)सत्र (trā); cf. V.Pr. V.9. (Wikisource: A dictionary of Sanskrit grammar)

7047(00)

𑀧𑀸𑀓𑀭𑀸𑀓 (pati+ma+ dra)

म 4 . ma, as, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for madhyama); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (ā), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (am), n. happiness, good fortune, welfare; water. [ID=36002] (CDS-D- M.W)

3091 (00)

𑀧𑀸𑀓𑀭𑀸𑀓 (ṭha+siva+ dra)

3 2. ṭha, as, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe ; a cypher; a place frequented or held sacred by all ; an object of sense; an idol, a deity; an epithet of Śiva. m,thakkana, as, m., N. of a prince (CDS-D- M.W)

2635 (00) 𑀧𑀸𑀓𑀭𑀸𑀓

(pati+ga+karadha)

-gaḥ 1 A Gandharva. 2) An epithet of Gaṇeśa. 3) A long syllable (used as an abbreviation of guru, in prosody). 4) Śiva. 5) Viṣṇu; cf. गः प्रीतो भवः श्रीपतिरुत्तमः (gaḥ prīto bhavaḥ Śrīpatiruttamaḥ) Enm. . (DDSA-PR)

Source: Cologne Digital Sanskrit Dictionaries: Shabda-Sagara Sanskrit-English Dictionary

Karada (करद).—mf. (-daḥ-dā-dam) 1. Subject to tax or duty. 2. Tributary. 3. Who gives his hand, &c. E. kara, and da who gives. (CDS-D-Shabda-Sagara)

Source: Cologne Digital Sanskrit Dictionaries: Edgerton Buddhist Hybrid Sanskrit Dictionary

Karāḍa (कराड).—(compare karāla?), a kind of elephant: °ḍa-hastin MPS 31.21. (CDS-D-EBH)

The types of semi vowel 'r' are the part of Sanskrit alphabet. They were also the part of the Indus alphabet. This sign letter has used with given below signs three of them or not mentioned in Parpola's sign list. So the numbers of signs are used instead. There are two kinds of variations; 𑀧𑀸𑀓 and (𑀧𑀸𑀓), 𑀧𑀸𑀓, 𑀧𑀸𑀓. The first one is single stroke, its sound is 'r' whereas last three signs are variative forms of sign 𑀧𑀸𑀓, and their sound is 'r'. Its use with different signs is as below.

(Fig-57)

Indus sings	The Conjunct Signs	Pronunciation
𑀓	𑀓 + 𑀕	lṛ / lṝ
𑀓𑀕	𑀓 + 𑀕	tṛṛ / tṛṝ
𑀓𑀕𑀓	𑀓+𑀕+𑀓	tṛṛ / tṛṝ
𑀓𑀕𑀓 (M-269)	𑀓 + 𑀕𑀓	tṛ / tṝ
𑀓𑀕𑀓	𑀓 + 𑀕	tṛṛ / tṛṝ
𑀓𑀕𑀓 / (M-246)	𑀓 + 𑀕𑀓	hṛ / hṝ
𑀓𑀕𑀓	𑀓 + 𑀕𑀓	ghṛ / ghṝ
𑀓𑀕𑀓	𑀓 + 𑀕𑀓	shamṛ / shamṝ
𑀓𑀕	𑀓 + 𑀕	nṛ / nṝ
𑀓𑀕	𑀓 + 𑀕	śamṛ / śamṝ
𑀓𑀕	𑀓 + 𑀕	jṛ / jṝ
𑀓𑀕 / 𑀓𑀕 / 𑀓𑀕	𑀓 + 𑀕 / 𑀕	gṛ / gṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	ngṛ / ngṝ
𑀓𑀕 / 𑀓𑀕	𑀓 + 𑀕 / 𑀕	hṛ / hṝ
𑀓𑀕 / 𑀓𑀕	𑀓 + 𑀕 / 𑀕	tṛ / tṝ
𑀓𑀕𑀓𑀕	𑀓 + 𑀕 / 𑀕	sṛ / sṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	sakhṛ / sakhṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	khasṛ / khasṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	khṛ / khṝ
𑀓𑀕	𑀓 + 𑀕	mṛ / mṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	mṛ / mṝ
𑀓𑀕	𑀓 + 𑀕 / 𑀕	maṛ / maṝ
𑀓𑀕	𑀓 + 𑀕	chaṇṛ / chaṇṝ
H / H	— + 𑀕	iṛ / iṝ
	The horizontal or salanty stroke is used with /'i' and 𑀓 'si'	
𑀓𑀕	𑀓 + 𑀕	fiṛ / fiṝ

𑀓 'lṛ'

1108 (00) 𑀓𑀕𑀓𑀕𑀓 (pa+liri+śa+kuchha)

Lṛ (लृ).— *ind.* 1) The earth. 2) A mountain. 3) The mother of the gods. 4) The female nature. 5) A mystical letter.

Śa (श).— 3) Name of Śiva. (DDSA-PR)

Kuca (कुच) refers to the “(female) breasts”, according to the Śivapurāṇa 2.2.21. Accordingly as Brahmā narrated to Nārada:— “[...] When they [viz., Śiva’s Gaṇas (attendants)] went away and He was left alone with Satī, Śiva rejoiced much and sported with her. [...] Sometimes with musk He would make marks like bees on her breasts (*kuca-dvaya*) that resembled the buds of a golden lotus. Sometimes he would take the necklace off her breasts (*kuca-yuga*) and press them with his hands”. (J.L.Shastri, 1950)

𑀓𑀕 'tṛṛ'

4280 (00) 𑀓𑀕𑀓 (tiri+ḍha+oṇi)

Ḍha (ढ).—*tad.* affix ढ (*ḍha*) (1) applied to the word सभा (*sabhā*) in the sense of 'fit for' (तत्र साधुः (*tatra sādhuḥ*)) in Vedic literature; e. g. सभेयः (*sabheyah*); cf. IV. 4.106; (2) applied to the word शिला (*śilā*) in the sense of इव (*iva*); e. g. शिलेयं दधि (*śileyam dadhi*); cf. P. V. 3.102; (3) common term (ढ) for the affixes ढक्, ढञ् (*ḍhak, ḍhañ*) and ढ (*ḍha*) also, after the application of which the affix डीप् (*nīp*) (ई) is , added in the sense of feminine gender; cf. P. IV. 1.15. (Wikisource: A dictionary of Sanskrit grammar)

Ṁṇi (ओणि).—*a.* Removing.

-ṇī (du.) 1) Heaven and earth. प्र ते सोतार ओण्यो रसं मदाय घृष्वये (*pra te sotāra oṅyo rasaṃ madāya ghr̥ṣvaye*) Rv.9.16.1. 2) Vessel used in the preparation of Soma. 3) Preserving power, protection. . (DDSA-PR)

ॐ 'ttī'

2451(00)

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 (pa+siri+atri+eeva)

Śrī (श्री) indicates "His auspiciousness".

3) Atri (अत्रि).—The term Atri has been used as an epithet of Śiva. (Mahābhārata, Anuśāsana Parva, Chapter 17, Verse 38). (Vettam Mani . 1975)

5) इव (*iva*) is frequently used with adverbs, especially with such as involve restriction, by way of emphasis in the sense of even or just so, just, exactly, quite, indeed, very; मुहूर्तमिव (*muhūrtamiva*) but for a moment; किञ्चिदिव (*kiñcidiva*) just a little bit; so ईषदिव, नाचिरादिव (*Iṣadiva, nācirādiva*), &c.; (*iva* is considered by grammarians as forming compounds with the word after which it stands; *ivena samāso vibhaktyalopaśca* Vārt. on P.II.4.71. Sk.). (DDSA-PR)

M-269 'tr'

8214 (00)

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 (tr)

Tri (त्रि) or Trimūrti refers to one of the ten forms (*mūrti*) of Śiva mentioned in the Ajiṭāgama (under the Maheśvararūpa heading): the fifth among the Siddhāntaśaivāgamas. The forms of Śiva (e.g., Tri) are established through a process known as Sādākhya, described as a five-fold process of creation. (Rani, et.al, 1974)

4181 (00)

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 (pa+tri)

I think it gives the same value as above, the three round circles perhaps denotes Trimurti as well.

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 'hṛ' /M-246

7006 (00)

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 (va+ttaṅa+hiri)

7007 (00)

𑖳𑖠𑖩𑖦𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱 (va+ttaṅa+hiri)

Va (व).—*m.* (*-vaḥ*) 1. Air, wind. 2. The arm. 3. A name of Varuna. 4. Addressing. 5. Auspiciousness. 6. Strong, powerful. 7. A dwelling. 8. The residence of Varuna. 9. The ocean. 10. Water. 11. Shaving. 12. Like, as, (rarely used.) 13. An epithet of Rahu. 14. A tiger. 15. Cloth. f. (CDS-D-Shabda-Sagara)

Tāṅa, (nt.) (from Vedic root *trā*, variation of \**ter* in tarati. Orig. bringing or seeing through) shelter, protection, refuge, esp. as tt. of shelter & peace offered by the Dhamma. (SUTTA-PTSP)

Vattana, (nt.) (fr. vattati) moving on, upkeep, existence, continuance Sn. 698 (*cakka*° continuance of royal power); Mhvs 3, 38. (Page 598) (SUTTA-PTSP)

Hrī (ह्री) is the Sanskrit name of one of the seven Nāṭyamātṛ ('mothers of *nāṭya*') mentioned in the *NāṭyaŚāstra* 3.86-87. They should be offered worship during ceremonies such as 'consecration of the *mattavāraṇī*' and 'pouring ghee into sacrificial fire'. Accordingly (85-87), "After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production. [The Benediction]: Let mothers such as Sarasvati, Dhṛti, Medhā, Hrī, Śrī, Lakṣmī, and Smṛti protect you and give you success." (Wisdom Library: Nāṭya-Śāstra)

𑂔𑂔 'ghṛ'

1423 (00) 𑂔𑂔𑂔𑂔𑂔𑂔𑂔𑂔 (pa+chhagha+Siva+vaghri)

Chāga (छाग, "ram") :—In Hindu iconology (*ŚilpaŚāstra*), this is the mount of Agni who one of the most important Vedic gods and represents divine illumination. The ram is one of the main sacrificial animals which also represents leadership and aggression. (Wisdom Library: Śilpa-Śāstra)

vāgharī (वाघरी).—m. (*vāghara*) A class of men or an individual of it. They catch birds and beasts in snares or by hunting. (DDSA-Marathi)

Va (व).—m. (-*vah*) 1. Air, wind. 2. The arm. 3. A name of Varuna. 4. Addressing. 5. Auspiciousness. 6. Strong, powerful. 7. A dwelling. 8. The residence of Varuna. 9. The ocean. 10. Water. 11. Shaving. 12. Like, as, (rarely used.) 13. An epithet of Rahu. 14. A tiger. 15. Cloth. f.

Ghṛ (घृ).—r. 1st, 3rd and 10th cls. (*gharati jighartti* and *gharayati*) 1. To sprinkle, to wet or moisten. 2. To drop or distil. 3. To shine. *bhāse-aka-seke-sakabhvā-ju-para anī ghṛ seke chā dane ca cu-ubha-saka-seṭ* . (CSDS-Shabda-Sagara)

𑂔𑂔𑂔 'shaṁṛ'

2500(00) 𑂔𑂔𑂔 (samri+au/u)

Samīr (समीर):—[=*sam-īr*] (only [imperfect tense] *airat*), to join together, bring about, create, [Rg-veda];

—to bring about, accomplish, produce, create, [Rg-veda; Atharva-veda]; (CSDS- M.W)

Au (औ).—This word means Maheśvara (Śiva). (Agni Purāṇa, Chapter 348). ( Vettam Mani , 1975)

𑂔 6 . u, us, m., N. of Śiva; also of Brahmā. [ID=10142] (CSDS- M.W)

4089 (00) /𑂔𑂔𑂔 (saṁri/śaṁri/shaṁri)

This sign is used only one time singly in the text its probable meaning is as above.

𑂔𑂔 'nr' this sign is not added in Mahadevan's collection, so text is not available.

//𑂔𑂔𑂔 'jṛ' This sign is given in Parpola's collection, so the text is not available.

)𑂔𑂔𑂔 'ngri'

4086(00) 𑂔𑂔)𑂔𑂔 (pati+ngri)

This sign is used only one time, I think it is similar sound of 'giri'

2091(00) 𑂔𑂔𑂔𑂔𑂔 (pa+hari/hiri+asama)

Hrī (ही).—&c. An exclamation of sacred mantras; ओं ह्रां हीं हूं ओं नमो भगवते हृषीकेशाय (om hrīm hrīm hrīm om namo bhagavate hr̥ṣīkeśāya) Bhāg.5.18.18. -riḥ 1 Name of Viṣṇu; हरिर्यथैकः- पुरुषोत्तमः स्मृतः (hariryathaikaḥ- puruṣottamaḥ smṛtaḥ) R.3.49. 2) Name of Indra; प्रजिधाय समाधि- भेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् (prajidhāya samādhī- bhedinīm harirasmai hariṇīm surāṅganām) R.8.79;3.55,68.

3) Name of Śiva. 4) Name of Brahman. 5) Name of Yama.

Asama (असम).— a.

1) Uneven, odd (as a number); असमशीलाः खलु मृगाः (asamaśīlāḥ khalu mṛgāḥ) Bv.1.2; mean, contemptible.

2) Unequal (in space, number or dignity); असमैः समीयमानः (asamaḥ samīyamānaḥ) Pt.1.74.

3) Unequaled, matchless, unsurpassed; समवतारसमै- रसमैस्तटैः (samavatārasamai- rasamaistaṭaiḥ) Ki.5.7; वाद्यविशेषाणामसमः श्रोता (vādyaviśeṣāṇāmasamaḥ śrotā) K.12; Ms. 1.73. (DDSA-PR)

(ॐ) 'siri'

6124(01)

𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭 (pa+siri+shadha)

(02)

|| (ra)

1) Śrī (श्री, “Splendor”):—One of the female offspring from Mahālakṣmī (rajas-form of Mahādevī).

Mahālakṣmī is one of the three primary forms of Devī, the other two being Mahākālī and Mahāsarvatī. Not to be confused with Lakṣmī, she is a more powerful cosmic aspect (vyaṣṭī) of Devi and represents the guṇa (universal energy) named rajas. Also see the Devī Māhātmya, a Sanskrit work from the 5th century, incorporated into the Mārkaṇḍeya-Purāṇa. (Wisdom Library: Śāktism)

Śraddhā (श्रद्धा, “faith”):—One of the twenty-four emanations of Lakṣmī accompanying Nārāyaṇa. This particular manifestation couples with his counterpart form called Padmanābha and together they form the eleventh celestial couple. Lakṣmī represents a form of the Goddess (Devī) as the wife of Viṣṇu, while Nārāyaṇa represents the personification of his creative energy, according to the Pāñcarātra literature. (Wisdom Library: Pāñcarātra)

3317(10)

𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭 (pa+siri+sissha)

Sīsa (सीस) refers to “icons made of lead”, as defined in treatises such as the Pāñcarātra, Pādmasaṃhitā and Vaikhānasa-āgamas, extensively dealing with the technical features of temple art, iconography and architecture in Vaishnavism.—The Āgamas prescribe the metals and the results. The icon made of different metals brings different results. The icon made of lead (sīsa) is for disease-free health. [...] According to Atri the icon made of iron, tin, brass, lead and bell metal results in ābhicārika. (Balasubramanian)

(ॐ) 'sakhri'

1604 (10)

𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭 (sakhri)

Śākri (शाक्री, “powerful, mighty”):—Name of one of the sixty-four mātrīs to be worshipped during Āvaraṇapūjā (“Worship of the Circuit of Goddesses”, or “Durgā’s Retinue”), according to the Durgāpūjātattva. They should be worshipped with either the five upācāras or perfume and flowers.

Her mantra is as follows:

ॐ शाक्रीयै नमः

om śākriyai namaḥ. (Wisdom Library: Śāktism)

2861 (10)

𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭

(dhueha/haee+i+ sakhri+bhama)



Duha, (adj.-°) (Sk. *duh* & *duha*; see *dohati*) milking; yielding, granting, bestowing: *kāma*° giving pleasures J.IV, 20; V, 33. (Page 328) (SUTTA-PTSP)

Duha (दुह्).—[*-duh + a*], adj. Yielding (cf. *kāmaduha*). (CDS-D-B)

इ 4 . *i, is*, m. a N. of Kāmadeva. [ID=9826] (CDS-D- M.W)

Bhāma (भाम्).—[*bhā + ma*], I. m. 1. Light. 2. The sun. 3. Passion, wrath. 4. A sister's husband. li. f. *mā*. A passionate woman. — Cf. probably A. S. beam, a sun-beam, beamian, to shine (cf. the last). (CDS-D-B)

2593 (00) पामिनासिसाकृति (pa+iṇa+si+saakhri+kha)

Ina (इन्).—*a*. 1) Able, strong, powerful, mighty. 2) Bold, determined. 3) Glorious. -naḥ 1 A lord, master.

Śi (शि).— 1) Auspiciousness, good fortune. 2) Composure, calm, tranquillity, peace. 3) An epithet of Śiva.

-khā 1 A well, fountain. 2) A river. 3) Pārvatī. 4) The earth. 5) Lakṣmi. (DDSA-PR)

4087 (00) पाचगासिसाकृति (pa+chaga+saakhri+ba)

Chāga (छाग, "ram"):—In Hindu iconology (*Śilpaśāstra*), this is the mount of Agni who one of the most important Vedic gods and represents divine illumination. The ram is one of the main sacrificial animals which also represents leadership and aggression. (Wisdom Library: Śilpa-śāstra)

Śākrī (शाक्री).— 1) Name of Śachī, wife of Indra. 2) Of Durgā. (DDSA-PR)

(श) 'khaṛ'

2696(01) त्र (tra)  
(02) पाखरिमहा (pa+khari+maha+a)

4) Trā (त्र):—m. (*/tra*) a protector, defender, [R̥g-veda i, 100, 7; iv, 24, 3] (CDS-D- M.W)

Kharī (खरी).—(*i. e.* [khecarī]) 1) a semi-divine female able to fly. 2) an epithet of Durgā. 3) The magical power of flying (DDSA-PR)

Maha (मह्).—[*mah + a*], I. adj. f. *hī*, Great, Chr. 288, 14 = [Rigveda.] i. 88, 14. li. m. 1. Light. 2. A festival. 3. A sacrifice. 4. A buffalo. lii. f. *hā*, A cow. Iv. f. *hī*. 1. The earth, [Uttara Rāmācarita, 2. ed. Calc., 1862.] 172, 13 (as deity); [Daśakumārācarita] in Chr. 179, 6; landed property, [Pañcatantra] i. [distich] 322. 2. A cow. 3. Name of a river. (CDS-D-B)

मि 'mī'

2076 (00) पतिमि (pati+miri)

Mī (मि).—6 Ā. (but P. in the Perfect, the two Futures and the Conditional) (*mriyate, mamāra, amṛta, mariṣyati, martum, mṛta*) To die, perish, decease, depart from life. -*Caus.* (*mārayati-te*) To kill, slay. -*Desid.* (*mumūṣati*) 1) To wish to die. 2) To be about to die, be on the point of death. --- OR ---

Mī (मि).—9 P. (*mṛṇāti*) To hurt, kill. (DDSA-PR)

5046(00) पतिमिदधा (pati+miridha)

Mīdha (मिध्).—n. (*-dham*) War, battle. E. *mṛdh* to hurt, or kill, aff. *dha*. (CDS-D-Shabda-Sagara)

2815(10) कामिरीपानाप्रानापामा (ka+miri+paṇa/praṇa+pama)

ka 3 . *ka, as, m.* the Who? the Inexplicable, the Unknown. By a forced and erroneous interpretation of the interrogative pronoun occurring in a hymn of the Ṛg-veda (X. 121. *kasmai devāya haviṣā vidhema*, what god shall we worship with oblations?) the word *ka* is applied as a name to any chief god or object of worship, as Prajāpati, Brahmā, Viṣṇu; air or wind; the sun; the mind; the soul; Yama; Kāma-deva, the god of love; fire; a peacock; a N. of Dakṣa (a clever or dexterous man?); a knot, joint; the king of the birds; a prince in general; the body; time; wealth, property; sound; light, splendor. [ID=13243] (CDS- M.W)

Pāma (पाम).—(?), see yāma 2, poma. (CDS-EBH)

yama : (*m.*) the ruler of the kingdom of the dead. } yāma (*m.*), a watch of the night; 1/3 of a night. (BS-Pali)

1471(11)                      )†(१० (ṁiri+chhuna)  
(12)                              ††††† (gaya+ga)

Mṛ (मृ).—6 Ā. (but P. in the Perfect, the two Futures and the Conditional) (*mriyate, mamāra, amṛta, mariṣyati, martum, mṛta*) To die, perish, de cease, depart from life. -*Caus.* (*mārayati-te*) To kill, slay. -*Desid.* (*mumūṛṣati*) 1) To wish to die. 2) To be about to die, be on the point of death.

(-*māh-mam*) 1. Powder, any pulverulent or minute division of substance. 2. Chalk, lime. 3. Aromatic powder, pounded Sandal, &c. 4. Pounded camphor. f. (-*mī*) 1. A Cowri, the shell used as a coin. 2. Selection of an unanswerable argument. 3. A river in Bengal. 4. The red powder scattered at the Holi festival. 5. Dust: see *cūṁi* E. *cūṁi* to pound, &c. affix. *karmaṇi ac . bhāve ac peṣaṇe*. (DDSA-PR)

Gayā (गया).—A famous holy place on the bank of the Phalgu River in the state of Bihar, where many pilgrims go to offer worship on behalf of their forefathers. The imprint of the lotus feet of the Lord are enshrined there, and it was there that Lord Caitanya met and was initiated by Isvara Purī. Lord Buddha attained here nirvāṇa. This is one of the four places in India where many pilgrims come to offer oblations to departed ancestors. (ISKCON Press: Glossary)

Gayā (गया) is a Sanskrit word referring to one of the sixty-eight places hosting a *svāyambhuvaliṅga*, one of the most sacred of *liṅgas* according to the Śaivāgamas. The presiding deity residing over the *liṅga* in this place (Gayā) is named Prapitāmaba. The list of sixty-eight *svāyambhuvaliṅgas* is found in the commentary of the *Jiṁoddhāra-daśaka* by Nigamajñānadeva. The word *liṅga* refers to a symbol used in the worship of Śiva and is used throughout Śaiva literature, such as the sacred Āgamas. (Wisdom Library: Śaivism)

Ga (ग) 2) An epithet of Gaṇeśa. 3) A long syllable (used as an abbreviation of *guru*, in prosody).

4) Śiva. 5) Viṣṇu; 2) To depart, go forth, go away, set forth or out 3) To go to, reach, resort to, arrive at, approach; 4) To pass, pass away, elapse (as time) (DDSA-PR)

\*) 'maṁ'

4355 (10)                      ††††† (pa+maksha+mari)

Mokṣa (मोक्ष).—[*mokṣ-ghaṁ*]

1) Liberation, release, escape, freedom; साधुना तव बन्धे मोक्षे च प्रभवति (*sā dhunā tava bandhe mokṣe ca prabhavati*) K.; Me.63; लब्धमोक्षाः शुकादयः (*labdhamokṣāḥ śukādayaḥ*) R.17.2; धुर्याणां च धुरो मोक्षम् (*dhuryāṇāṁ ca dhuro mokṣam*) 17.19. (DDSA-PR)

In Indian religions, moksha (*mokṣa*; 'liberation'), or mukti ('release') is the liberation from samsara, the cycle of death and rebirth. This liberation can be attained while one is on earth (*jivanmukti*) or eschatologically (*karmamukti*). Moksha is attained by disidentification with the body and mind, which are temporary and subject to change, and realisation of our true identity. "Moksha" means "mukti", "eternal freedom from social and natural programming". Moksha and mukti are both from the root muc "to let loose, let go". ( WikiPedia: Hinduism)

Mahāmārī (महामारी).—f. (-*rī*) 1. A name of Durga. 2. Cholera. E. *mahā* great, *mārī* destroyer. (CDS- Shabda-Sagara)

4043(00)

𑀓𑀡𑀢𑀣𑀤𑀥𑀦 (ma+pa+marīḍa)

Mṛḍa (मृड).—m.(-*ḍah*) 1. A name of Siva. 2. The fire that completes an oblation. f. [*ḍā* or -*ḍā*(*ḍā*)/*nī*] Durga, the wife of Siva. E. *mṛḍ* to be pleased or delighted, aff. *ka*, fem. aff. *nīṣ*, with *ānuk* augment. (CDS-D-Shabda-Sagara)

2634(00)

𑀓𑀡𑀢𑀣𑀤𑀥𑀦𑀧 (ma+pa+marīḍa)

Mṛdā (मृदा, "the rubbing one").—One of the names of the Goddess, Devī, who is regarded as the female principle of the divine; the embodiment of the energies of the Gods. (Wisdom Library: Śāktism)

2621(00)

𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩 (pa+saṃba+upa+chaṇṛi)

Śamba (शम्ब).—a. [*Śamb-ac*] 1) Happy, fortunate. Sāmba (साम्ब).—Name of Śiva. . (DDSA-PR)

H/H 'ir / iṛ' The text is not available in Mahadevan's sign collection

𑀓𑀡𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩 'fiṛ'

6123 (00)

𑀓𑀡𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪 (firi+ka+vagiri)

𑀢𑀣𑀤, 𑀢𑀣𑀤𑀥 and 𑀢𑀣𑀤𑀥𑀦 These three inscriptions are used approximately the same way mostly with the same kind of texts. They are used for praising the greatness and describe the qualities of the deities, particularly lord Shiva (discussed in chapter 'Pati'). these signs denote approximately the same sense of praise.

For instance:

5464 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪 (ka+pa+ksha)
(20)	𑀢𑀣𑀤 (para)
5411 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤𑀥 (paṇa)
4508 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤𑀥𑀦 (praṇa)
4479 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤
4489 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤𑀥
4493 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤𑀥

Another example:

4649 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤
4666 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪𑀫
(20)	𑀢𑀣𑀤𑀥
4577 (10)	𑀢𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪
(20)	𑀢𑀣𑀤𑀥

𑀢𑀣𑀤𑀥 the four stroked sign may be the dual sound of 𑀢𑀣. Otherwise it may be the ligature of two signs semivowel 'r' and 'ṇa' like; 𑀢 + 𑀤 → 𑀢𑀣 (raṇa).

1) Parā (परा) is another name for Śakti (prime cause, created from the body of Īśvara), according to Śivapurāṇa 2.1.6, while explaining the time of great dissolution (*mahāpralaya*):—“[...] this Śakti is called by various names. Pradhāna, Prakṛti, Māyā, Guṇavatī, Parā. The mother of Buddhi Tattva (The cosmic Intelligence), Vikṛtivarjitā (without modification). That Śakti is Ambikā, Prakṛti and the goddess of all. She is the prime cause and the mother of the three deities. [...]”.

2) Parā (परा, “great”) is used to describe Śiva, in the Chapter 2.2.15. Accordingly as Brahmā narrated to Nārada:—“[...] On arrival there, after paying respects to the lord [Śiva] with great excitement we lauded Him with various hymns with palms joined in reverence. The Devas said: [...] Obeisance to the formless Being of immense form, the great (*para*), of unlimited power, the lord of the three worlds, the witness of all and all-pervasive”. ( J.L.Shastri, 1950)

Para (पर).—*a. [pṛ-bhāve-ap, kartari ac-vā]* (Declined optionally like a pronoun in nom. voc. pl., and abl. and loc. sing. when it denotes relative position) 1) Other, different, another; see पर (*para*) *m* also.

2) Distant, removed, remote; अपरं भवतो जन्म परं जन्म विवस्वतः (*aparaṃ bhavato janma paraṃ janma vivasvataḥ*) Bg.4.4. 3) Beyond, further, on the other side of; म्लेच्छदेशस्ततः परः (*mlecchadeśastataḥ paraḥ*) Ms.2.23;7.158. 4) Subsequent, following, next to, future, after (usually with abl.); बाल्यात् परामिव दशां मदनोऽध्युवास (*bālyāt parā miva daśāṃ madano'dhyuvāsa*) R.5.63; Ku.1.31. 5) Higher, superior; सिकतात्वादपि परां प्रपेदे परमाणुताम् (*sikatātvā dapi parāṃ prapede paramāṇutām*) R.15.22; इन्द्रियाणि पराण्याहु- रिन्द्रियेभ्यः परं मनः । मनसस्तु परा बुद्धिर्यो बुद्धेः परतस्तु सः (*indriyāṇi parāṇyāhu- rindriyebhyaḥ paraṃ manaḥ } manasastu parā buddhiryo buddheḥ paratastu saḥ*) Bg.3.42. 9) Highest, greatest, most distinguished, pre-eminent, chief, best, principal; क्षत्रात् परं नास्ति (*kṣatrāt paraṃ nāsti*) Bṛ. Up.1.4.11. न त्वया द्रष्टव्यानां परं दृष्टम् (*na tvayā draṣṭavyānāṃ paraṃ dṛṣṭam*) Ś.2; Ki.5.18; परतोऽपि परः (*parato'pi paraḥ*) Ku.2.14 'higher than the highest'; 6.19; Ś7.27.

7) Having as a following letter or sound, followed by (in comp.). 8) Alien, estranged, stranger.

9) Hostile, inimical, adverse, 1) Exceeding, having a surplus or remainder, left over; as in परं शतम् (*paraṃ śatam*) 'exceeding or more than a hundred. 11) Final, last. 12) (At the end of comp.) Having anything as the highest object, absorbed or engrossed in, intent on, solely devoted to, wholly engaged or occupied in; परिचर्यापरः (*paricaryāparaḥ*) R.1.91; so ध्यानपर, शोकपर, दैवपर, चिन्तापर (*dhyānapara, śokapara, daivapara, cintāpara*) &c. -raḥ 1) Another person, a stranger, foreigner; oft. in pl. in this sense; यतः परेषां गुणग्रहीतासि (*yataḥ pareṣāṃ guṇagrahītāsi*) Bv.1.9; Śi.2.74; see एक, अन्य (*eka, anya*) also. 2) A foe, an enemy, adversary; उत्तिष्ठमानस्तु परो नोपेक्ष्यः पथ्यभिच्छता (*uttiṣṭhamānastu paro nopekṣyaḥ pathyabhicchatā*) Śi.2.1; Pt.2.158; R.3.21. 3) The Almighty; तावदध्यासते लोकं परस्य परचिन्तकाः (*tāvadadhyāsate lokam parasya paracintakāḥ*) Bhāg.3.32.8. -ram 1) The highest point or pitch, culminating point. 2) The Supreme Spirit; तेषामादित्यवज्ज्ञानं प्रकाशयति तत् परम् (*teṣāmāditavyajñānaṃ prakāśayati tat param*) Bg.5.16. 3) Final beatitude; असक्तो ह्याचरन् कर्म परमाप्नोति पूरुषः (*asakto hyācaran karma paramāpnoti pūruṣaḥ*) Bg.3.19. 4) The secondary meaning of a word. 5) (In logic) One of the two kinds of सामान्य (*sāmānya*) or generality of notion; more extensive kind, (comprehending more objects); *e. g.* पृथ्वी (*pṛthvī*) is पर (*para*) with respect to a घट (*ghaṭa*). 6) The other or future world; परासक्ते च वस्तस्मिन् कथमासीन्मनस्तदा (*parāsakte ca vastasmin kathamāśīnmanastadā*) Mb.6.14.55. *Note*-- The acc., instr. and

loc. singulars of पर (para) are used adverbially; e. g. (a) परम् (param) 1) beyond, over, out of (with abl.); वर्त्मनः परम् (vartmanah param) R.1.17. 2) after (with abl.); अस्मात् परम् (asmāt param) Ś.6.24; R.1.66;3.39; Me.12; भाग्यायत्त- मतः परम् (bhāgyāyatta- mataḥ param) Ś.4.17; ततः परम् (tataḥ param) &c.

3) thereupon, thereafter. 4) but, however. 5) otherwise. 6) in a high degree, excessively, very much, completely, quite; परं दुःखितोऽस्मि (param duḥkhito'smi) &c. 7) most willingly. 8) only. 9) at the utmost. (b) परेण (pareṇa) 1) farther, beyond, more than; किं वा मृत्योः परेण विधास्यति (kiṃ vā mṛtyoḥ pareṇa vidhāsyati) Mā.2.2. 2) afterwards; मयि तु कृतनिधाने किं विदध्याः परेण (mayi tu kṛtanidhāne kiṃ vidadhyāḥ pareṇa) Mv.2.49. 3) after (with abl.) स्तन्यत्यागात् परेण (stanyatyāgāt pareṇa) U.2.7. (c) परे (pare) 1) afterwards, thereupon; अथ तेन दशाहतः परे (atha tena daśāhataḥ pare) R.8.73. 2) in future.

--- OR ---

Parā (परा).—*ind.* A prefix to verbs and nouns in the sense of 'away, back, in an inverted order, aside, towards'. According to G. M. the senses of परा (parā) are:-

1) killing, injuring & (parā hata). 2) going (parā gata). 3) seeing, encountering (parā dṛṣṭa). 4) prowess (parā krānta). 5) direction towards (parā vṛtta). 6) excess (parā jita). 7) dependence (parā dhīna). 8) liberation (parā kṛta). 9) inverted order, backwards (parā ṅ mukha). 1) setting aside, disregarding.

--- OR ---

Pāra (पार).—[param tīram parameva aṅ, pā-ghaṅ vā]

1) The further or opposite bank of a river or ocean; पारं दुःखोदधेर्गन्तुं तर यावन्न भिद्यते (pāram duḥkhodadhergantum tara yā vanna bhidyate) Śānti.3.1; विरहजलधेः पारमासादयिष्ये (virahajaladheḥ pāramā sādayiṣye) Pad. D.13; H.1.177.

2) The further or opposite side of anything; स हि देवः परं ज्योतिस्तमःपारे व्यवस्थितम् (sa hi devaḥ param jyotistamaḥpāre vyavasthitam) Ku.2.58.

3) The end or extremity of anything; furtherest or concluding limit; तेजस्वी रिपुहतबन्धुदुःखपारम् (tejasvī ripuhatabandhuduḥkhapāram) (vrajati) Ve. 3.25.

4) The fullest extent, the totality of anything; स पूर्वजन्मान्तरदृष्टपाराः स्मरन्निव (sa pūrvajanmāntaradṛṣṭapārāḥ smaranniva) R.18.5. (pāram gam, -i, -yā

1) to cross over, surmount, get over; vyasaneṣveva sarveṣu yasya buddhirna hīyate } sa teṣāṃ pāramabhyeti Pt.2.6.

2) to accomplish, fulfil; as in pratijñāyāḥ pāram gataḥ

3) To master fully, become proficient in; sakalāsāstrapāram gataḥ Pt.1; pāram nī 'to bring to a close.')

-raḥ 1 Quick-silver.

2) Guardian; तस्माद् भयाद् येन स नोऽस्तु पारः (tasmād bhayād yena sa no'stu pāraḥ) Bhāg.6.9.24.

3) The end; महिम्नः पारं ते (mahimnaḥ pāram te) Mahimna.1. (pāre meaning 'on the other side of', 'beyond' sometimes enters into comp.; e. g. pāregāṅgam, pāresamudram beyond the Ganges or the ocean; mama laṅkāpuṅ nāmnā ramyā pāre mahodadheḥ Mb.3.274.35.)

Derivable forms: *pārah* (पारः), *pāram* (पारम्).

--- OR ---

Pārā (पारा).—Name of a river; तदुत्तिष्ठ पारासिन्धुसंभेदमवगाह्य नगरीमेव प्रविशावः (*taduttiṣṭha pārasindhusaṃbhedamavagāhya nagaīmeva pravīṣāvah*) Māl.4;9.1.

Source: Cologne Digital Sanskrit Dictionaries: Edgerton Buddhist Hybrid Sanskrit Dictionary

Para (पर).—adv. pareṇa, see this. (DDSA-PR)

Para (पर).—mfn.

(-rah-rā-ram) 1. Distant, removed, remote. 2. Best, pre-eminent. 3. Subsequent, after, following. 4. Other, different. 5. Inimical, hostile, estranged, adverse. 6. Addicted to, attached to, engaged in. 7. More, exceeding, as *paraṃ śataṃ* more than a hundred, *para lakṣaḥ* more than a Lac: these are also considered as distinct compounds, see the next. 8. Higher, Superior. 9. Beyond. 10. Last, final. m. (*rah*) 1. An enemy 2. The life of Brahma. n. ind.

(-ram) 1. Only, alone. 2. After, afterwards. subst. 1. Final beatitude. 2. The Supreme spirit. 3. (In Logic,) One species of common property; that which comprehends many objects, genus; or it is the same with existence, as the common property of all things. E. *p̄* to fill, &c. aff. *bhāve ap* or *karttari ac*.

--- OR ---

Parā (पारा).—ind. A participle and prefix implying, 1. Supremacy. 2. Liberation. 3. Inverted order. 4. Pride, contumely. 5. Encounter, mutual presence. 6. Excess, exceeding. 7. Overcoming, surpassing. 8. Going. 9. Killing, destroying, injuring. As *parākrama* superior power or valour; *parājaya* defeat; *parābhava* disgrace; *parāvarṭta* turning back, &c. see the following. E. *p̄* to fill, aff. *ap*, and *ā* added. --- OR ---

Pāra (पार).—n.

(-ram) The further or opposite bank of a river. mn.

(-rah-ram) The end, the extremity, the last. m.

(-rah) Quicksilver. f.

(-rā) The name of a river, said to flow from the Pariyatra mountains, or the central and western portion of the Vind'hya chain. f. (*rā*) 1. A quantity of water. 2. A rope for tying an elephant's feet. 3. A small water jar. 4. The pollen of a flower. 5. A drinking vessel, a glass, a cup. 6. A milk pail, E. *para* another, *īr* to go to or towards; or *pāra* to cross over; or *pa* to fill aff. *ac*. --- OR --- Pārā (पारा).—f. (-rā) Name of a river. (CDS-

**Shabda-Sagara)**

## Praṇa

Prāṇā (प्राणा).—Third of the eight Mātr̥s born from the body of Calanī, according to the Kubjikāmata-tantra. These eight sub-manifestations (*mātr̥*), including Prāṇā, symbolize a relation to the wind. Prāṇā itself represents *prāṇa*, one of the five vital airs. They are presided over by the Bhairava Asitāṅga. Calanī is the fifth of the Eight Mahāmātr̥s, residing within the *Mātr̥cakra* (third of the five *cakras*) and represents wind.

Source: [archive.org](http://archive.org): *Vijnana Bhairava or Divine Consciousness*

Prāṇa (प्राण).—Indian thought believes that between the body and the mind or between the material or physical energy and mental energy, there is *prāṇa* which is an intermediary link between the two. The word *prāṇa* has been variously translated as the vital force, biological energy, bio-plasma, etc. According to Indian Philosophy, between the body and *manas* or mind, there is *prāṇa* which serves as a link between the two.

Prāṇa is not mind; it is insentient, but it is not like gross physical energy which catches the vibrations of the mind and transmits them to the nerves and plexuses and also physical vibrations to the mind. By controlling the mind one can control the *prāṇa*, and by controlling the *prāṇa*, one can control the mind. According to Śaivāgama, *prāṇa* is not something alien to *saṃvit* or consciousness, but the first evolute of *saṃvit* (consciousness). In the process of creation *saṃvit* or consciousness is at first transformed into *prāṇa*. So *prāṇa* is a phase of consciousness itself.

The word *prāṇa* is thus used in three senses—

1. in a general sense of *prāṇa-śakti* or life-force,
2. in a specific sense according to the various biological functions,

in the sense of breath. (Wisdom Library: Kubjikāmata-tantra)

Praṇa (प्रण).—*a.* Old, ancient. --- OR --- Praṇa (प्रण).—1 P.

1) To bow down, salute, make a low obeisance to, be humble (with acc. or dative); न प्रणमन्ति देवताभ्यः ( *na praṇamanti devatābhyaḥ*) K.18; तां भक्तिप्रवणेन चेतसा प्रणनाम ( *tām bhaktipravaṇena cetasā praṇanāma*) K. 228; Ku.7.27; तस्मात् प्रणम्य प्रणिधाय कायम् ( *tasmāt praṇamya praṇidhāya kāyam*) Bg.11.44; R.2.21. (*sāṣṭāṅgaṃ praṇam* 'to fall down on the eight limbs'; see *aṣṭāṅga*; *daṇḍavat praṇam* 'to bow by throwing oneself down on the ground quite prostrate and flat like a stick placed horizontally, touching the ground at all points; cf. *daṇḍapraṇāma*.) -*Caus.* (*praṇamayati*) To cause to bow down; तामर्चिताभ्यः कुलदेवताभ्यः कुलप्रतिष्ठां प्रणमय्य माता ( *tāmarcitābhyaḥ kuladevatābhyaḥ kulapratīṣṭhām praṇamayya mātā*) Ku.7.27. (DDSA-PR)

Prāṇa (प्राण).—mf. (-*ṇāḥ-ṇā-ṇam*) Full, replete, filled. m.

(-*ṇāḥ*) 1. Air inhaled, inspiration, breath. 2. Air, wind. 3. Life, vitality. 4. A vital organ or part. 5. Strength, power. 6. Myrrh. 7. Poetical talent or inspiration. 8. A name of Bramha. 9. A title of Bramha, the Supreme spirit. 10. An aspiration in the articulation of letters. m. plu.

(-*ṇāḥ*) The five vital airs or modes of inspiration and expiration collectively. E. *pra* before, *an* to breathe, aff. *ghāṇī* . (CDS-D-Shabda-Sagara)

### The consonant sign 'ṇa' and its variation

|||ṇa'is inherent sound in Prkrits particularly in Sindhi. The character prominently used for making infinitives and gerunds in present Sindhi. Hence its use is prevalent in Sanskrit. The sign found in Devnagri, Brahmi and Khudawadi in the same form, which was inherited by the later archaic scripts of the Subcontinent.

(Fig-58)

Anglo Roman	Sindhu	Devnagri	Khudawadi	Brahmi	Phoenician
N		ण		I	𐤍

The number of strokes does not seem a concern. It feels just a style of an engraver; for instance, see the variative forms of the below sign:

𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍 𐤍

4239 (00) 𐤍𐤍𐤍𐤍 (pa+chagaṇa)

Chagaṇa (छगण).—Dry cow-dung. Derivable forms: *chagaṇaḥ* (छगणः), *chagaṇam* (छगणम्). --- OR ---

Chāgaṇa (छागण).—A fire of dried cowdung. Derivable forms: *chāgaṇaḥ* (छागणः). (DDSA-PR)

4807 (00)      ᳚᳚᳚ (yaṇa)

Yāna (यान).—One of the royal qualities like Sandhi, Vighraha etc. (For more details see under Ṣaḍguṇas).

(Vettam Mani , 1975)

Source: Cologne Digital Sanskrit Dictionaries: The Purana Index

Yāna (यान).—A Sādhya god.\* (CSDS-Pur-Index)

Yāna (यान) refers to one of the various kinds of articles used for donation, according to the 10th century *Saurapurāṇa*: one of the various *Upapurāṇas* depicting Śāivism.—Accordingly, the tenth chapter contains the praise and classification of donations. It narrates the characteristics of proper recipients and the results of giving different kinds of articles like Bhūmi, Vidyā, Anna, Jala, Tila, Vāsa, Dīpa, Yāna, Śayyā, Dhānya, Aśva, Śāka, Indhana, Chatra, Auśadha, Go, etc. (Mohanty, et.al 2004)

5269 (10)      ᳚᳚᳚᳚᳚᳚᳚᳚ (ka+raṇta)

(20)      ᳚᳚᳚ (paṇa)

Raṇat (रणत्).—mfn. (-ṇan-ṇantī-ṇat) 1. Warring, fighting. 2. Going. 3. Sounding. E. *raṇ* to go, *śatṛ* aff. (CSDS-Shabda-Sagara)

Raṇa (रण).—A Rākṣasa. He was killed by Vāyu deva in the war between Hiraṇyākṣa and the Devas. (Padma Purāṇa, Sṛṣṭi Khaṇḍa). (Vettam Mani , 1975)

Raṇa (रण) refers to “war”, according to the *Śivapurāṇa* 2.2.36. Accordingly, as Brahmā narrated to Nārada:—“on hearing these words of Dakṣa. the gods including Indra set off immediately in their readiness to fight. [...] Conchs were blown. Drums were beaten in that great war festival [viz., *raṇa-mahotsava*]. Battle drums were sounded both big and small”. ( J.L.Shastri, 1950)

1560 (00)      ᳚᳚᳚᳚᳚᳚ (araṇa+ba)

Āraṇa (आरण) refers to a heavenly abode (*kalpa*) inhabited by Kalpopapanna gods, according to Jain cosmological texts in both the Śvetāmbara and Digambara tradition. The Kalpopapannas (‘those born in the heavens’) represent a sub-species of the Vaimānika gods, which in turn represents the fourth main classification of *devas* (gods). This *kalpa* is also known as Āraṇakalpa. In this specific *kalpa*, instead of bodily coition, a more and more refined sort of sexual satisfaction takes its place. The associated *leśyā* is white. There are ten such *kalpas* being ruled over by sixty-four Indras (heavenly kings).

In Jain iconography, the associated animal symbol of the Āraṇa-kalpa is a bull (prakrit: *vasaha*, sanskrit: *vāha*, *varāha* or *vaṃsaga*). These animals are depicted in a cosmological text of the Śvetāmbara tradition known as the Saṃgrahaṇīratna (“jewel of the compilation”), also known as the Trailokyadīpikā (“illumination of the triple world”), written by Śrīcandra in the 12th century. (Wisdom Library: Jainism)

2655 (00)      ᳚᳚᳚᳚᳚᳚᳚᳚᳚ (palaṇa+ba+Siva)

2577 (01)      ᳚᳚᳚ (pa+haṃ)

(02)      ᳚᳚᳚ (ṇaṇa)

1) Haṃ is a seed-syllable (bīja-mantra) and relates to the region of Space. 2) “Haṃ” is the bīja-mantra for *ākāśa*, (“ether” or “space”). (Wisdom Library: Hinduism )

Ham (हम्).—*ind*. An exclamation expressive of anger, courtesy, or respect. (DDSA-PR)

Nāṇa (नाण) in Prakrit refers to “knowledge” and represents one of the twenty-four Daṇḍakas (“parameters relating to the description of living beings”).—The most common list of *daṇḍakas* has 24 terms in Prakrit. This



has been the starting point of a variety of works, among which the Caturviṃśatidaṇḍaka by Gajasāra stands as a classic. (University of Cambridge: Jainism)

4512 (10) पत्ताना (pattana)  
(20) पाणा (paṇa)

Paṭṭana.—(HRS), duties levied upon merchants at the ports, as suggested by the Arthaśāstra. (EI 19), same as pattana, a township. (CDS-D-IEG)

paṭṭana : (nt.) a port; a town near a port. (BS-Pali)

Paṇa (पण).— 5) Wages, hire. 6) Reward. 7) A sum in coins or shells. 12) Business, transaction; (*nirasya samayaṃ sarve paṇo'smākaṃ bhaviṣyati*) Mb.3.7.9. 1) Trade, traffic; (*samīkṣya ca bahūn doṣān saṃvāsā d viddhi pāṇayoḥ*) Mb.13.44.37. 2) A trader. (DDSA-PR)

2167 (00) नावाणा (navana)

2) Nāvin:—[from *nāva*] m. a boatman, sailor, [cf. Lexicographers, esp. such as amarasimha, halāyudha, hemacandra, etc.] (CDS-D- M.W)

2931 (10) उपरा (upara or pura)  
(20) अवाणा (avana)

Upara (उपर).—[adjective] placed below, deeper, posterior, later, nearer, neighbouring. [masculine] the lower pressing stone or the lower part of the sacrificial post. (CDS-D-CAP)

Upāra (उपार).—1 P. 1) To sport, amuse oneself, delight in. (DDSA-PR)

Pura (पुर).—nf. (-*raṃ-rī*) A town, a city: a place containing large buildings surrounded by a ditch, and extending not less than one Krosha in length, is called a city, a pura or Nagara; if it extends not less than half a Krosha it is called a K'het'a or town; if less than that, a Karvat'a or small market town; and any cluster of houses less than that, is a Grama or village. n. (CDS-D-Shabda-Sagara)

Āvaṇa.—(SITI), Tamil; a document; generally, a sale-deed; also called vilaiy-āvaṇam; cf. āvaṇa-kkaḷari (SITI), a place where documents like sale-deeds, etc., are registered; registration office. (CDS-D-IEG)

|| 'ṇa' sign makes infinitive forms of verb, which also used as a noun.

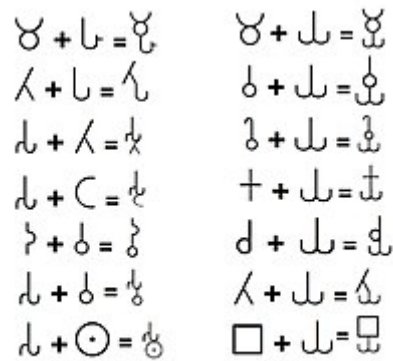


(Fig-59)

Above seal is the West Asian. The text in above seal is of three characters and first one is a dual sign: 𑀅𑀆𑀇𑀈 (mmara ṇ) مرن the text show genuinely a Sindhi version. This word still used similarly in Sindhi, its meaning is 'to die'. Above motif indicates the meaning clearly and accordingly. Some ligatures with || ' ṇa' sign: The style of this type of conjunction of consonants is found in Brahmi script (Fig- ). Hence, There are many variations of the sign ||, how does it make the ligatures, those all formations are given below:

(Fig-59)

Some major conjunct consonants in the Brahmi script Courtesy of Wikipedia



(Fig-60)

Ligatures	Conjunct Consonant signs	Pronunciation
𑀓𑀓𑀓	𑀓 + 𑀓𑀓	ṇama
𑀓𑀛	𑀓 + 𑀛𑀓	śaṇa
𑀓𑀜	𑀓 + 𑀜𑀓	saṇa
𑀓𑀝	𑀓 + 𑀝𑀓	oṇ
𑀓- 𑀓	𑀓 or 𑀓 + 𑀓	aṇa
𑀓 or 𑀓	𑀓 + 𑀓 + 𑀓 𑀓 + 𑀓 + 𑀓	uaṇ or thaṇ
𑀓	𑀓 + 𑀓	aṇa
𑀓	𑀓 / 𑀓 + 𑀓	aṇa/ taṇa
𑀓 ≠	𑀓 + 𑀓	ṇa
𑀓	𑀓 + 𑀓	ṇa
𑀓	𑀓 + 𑀓	chaṇa
𑀓	𑀓 + 𑀓	chaṇa
𑀓𑀛	𑀓 + 𑀛𑀓	iṇa / ṇi
𑀓	𑀓 + 𑀓	baṇa
𑀓-𑀓	𑀓 + 𑀓	paṇa
𑀓-𑀓	𑀓 + 𑀓	ppaṇa
𑀓	𑀓 + 𑀓	taṇa
𑀓 𑀓	𑀓 + 𑀓	ttāṇa
𑀓	𑀓 + 𑀓	ttāṇa
𑀓𑀓	𑀓 + 𑀓	raṇa
𑀓 𑀓	𑀓 + 𑀓	raṇa
𑀓	𑀓 + 𑀓 + 𑀓	raṇatta

𑀓𑀓𑀓 'ṇama' this sign is not included in Mahadevan collection, so text is not available other possible reading is 'gama'.

𑀓saṇ

1395(00) वगर्ग (vaga+fa+saṅ+upa)

Varga (वर्ग).—m. (-rgaḥ) A class, a tribe, a multitude of similar things, whether animate or inanimate; as Ka-varga, the class of guttural letters; Tri-varga, a class of three objects, (as love, duty, and wealth); the Sudra-varga, the Sudra tribe. 2. A chapter, a book, a section. 3. A square number, (in arithmetic.) 4. Strength. E. *vṛj* to quit, to except, (any thing else), aff. *ghaṛṇ*. (CDS-D-Shabda-Sagara)

Pha (फ).—a. Obvious, evident. 3) Fruitfulness. 4) An increaser. 5) The performance of a mystical rite (to propitiate Kubera;s attendants). 6) Increasing, expanding. 7) Swelling. 8) Gain. (DDSA-PR)

San (सन्).—1 P., 8 U. (*sanati, sanoti, sanute, sāta; pass. sanyate, sāyate; desid. sisaniṣati; siṣāṣati*) 1) To love, like. 2) To worship, honour. 3) To acquire, obtain. 4) To receive graciously. 5) To honour with gifts, give, bestow, distribute.

Upa (उप).—*ind.* 1) As a prefix to verbs and nouns it expresses towards, near to, by the side of, with, under, down (opp. *apa*). According to G. M. the following are its senses :- (*upa sāmīpyasā marthyavyāptyā cā ryakṛtimṛtidoṣadānakriyā vīpsā- rambhā dhyayanabujaneṣu*) :- (1) nearness, contiguity (*upaviśati, upagacchati*) goes near; (2) power, ability (*upakaroti*); (3) pervasion (*upakīṃa*); (4) advice, instructing as by a teacher (*upadīśati, upadeśa*); (5) death, extinction, उपरत (*uparata*); (6) defect, fault उपघात (*upaghāta*); (7) giving (*upanayati, upaharati*); (8) action, effort उप त्वानेष्य(*upa tvāneṣye*); (9) beginning, commencement उपक्रम, उपक्र(*upakramate, upakrama*); (1) study उपाध्याय:(*upā dhyāyah*); (11) reverence, worship (*upasthānam, upacarati pitaraṃ putrah*). It is also said to have the senses of disease, ornament, command, reproof, killing, wish, resemblance &c. (DDSA-PR)

ॐ 'oṅi'

2361 (00)

खरि कमा ॐ (khari + kama+ oṅi)

Kha (ख).—3) Pārvatī. (DDSA-PR)

Kāma (काम) refers to the “god of love” who was burned by Śiva, according to the 10th century Saurapurāṇa: one of the various Upapurāṇas depicting Śaivism.—The burning of Kāma the god of love is narrated in many Purāṇas. According to the Saurapurāṇa 53.17ff:— “[...] Kāma appeared before Indra and boasted that he would be able to create passion in Śiva for Kālī (Pārvatī). Then Kāma tried to instigate passion in the mind of Śiva by shooting an arrow at him. Śiva’s mind became agitated and he knew that it was Kāma doing the mischief. Then Śiva became angry and burnt Kāma to ashes with the fire from his third eye”. ( Mohanty,et.al,2004)

1) Oṅi —[from ॐ] m. (or f. ?) protection (from misfortune), shelter [Sāyaṇa] [Rg-veda i, 61, 14] 2) [v.s. ...] mf. [dual number] ‘the two protectors’, the parents, [Rg-veda ix, 101, 14] (CDS-D- M.W)

5326 (10)

काजा ॐ (ka+ja+oṅi)

Source: Cologne Digital Sanskrit Dictionaries: Shabda-Sagara Sanskrit-English Dictionary Kaja (कज).—mf. (-*jaḥ-jā-jam*) Watery, aquatic, produced in or by water. n. (-*jam*) A lotus. E. *ka* water, and *ja* born. (CDS-D-Shabda-Sagara)

Oṅi .— 3) Preserving power, protection. (DDSA-PR)

4280 (00)

त्रिधा ॐ (tridha+oṅi)

Tridhā refers to that which is “trichotomised”, as mentioned in the Mahāmṛtyuñjaya-mantra, according to the Śivapurāṇa 2.2.38.—Accordingly, as Śukra related the Mahāmṛtyuñjaya to Dadhīca:—“We worship the three-eyed lord Śiva, the lord of the three worlds, the father of the three spheres, the lord of the three guṇas. Lord Śiva is the essence, the fragrance of the three tattvas, three fires, of every thing that is trichotomised (tridhā), of the three worlds, of the three arms and of the trinity. He is the nourisher. In all living beings, everywhere, in the three guṇas, in the creation, in the sense-organs, in the Devas and Gaṇas, he

is the essence as the fragrance in a flower. He is the lord of Devas. ( J.L.Shastri, 1950)

Oni. 1) Heaven and earth. प्र ते सोतार ओण्यो रसं मदाय घृष् (pra te sotāra oṇyo rasaṁ madāya ghr̥ṣvaye)  
Rv.9.16.1. 3) Preserving power, protection. . (DDSA-PR)

𑀅'aṇa'

2810 (10) 𑀅 (ṭa)  
(20) 𑀅𑀓𑀚𑀭𑀮𑀯𑀰𑀱 (ka+pati +va+ aṇa)

2) Ṭa (ट).—This letter means the act of singing. (Agni Purāṇa, Chapter 348). 6) A warrior. (Vettam Mani 1975)

𑀓'uaṇ'

2584 (00) 𑀓𑀚𑀭𑀮𑀯𑀰𑀱𑀲 (pau + si+ nga+ uaṇ)

𑀓'eṇa'

2316 (00) 𑀓𑀚𑀭𑀮𑀯𑀰𑀱𑀲 (sara+aṇra)

Śaraṇa (शरण) refers to a “refuge”, according to the Śivapurāṇa 2.2.40.—Accordingly, as Brahmā narrated to Nārada:—“[...] after going beyond Alakā, the capital of the king of Yakṣas and the Saugandhika park, they saw the fig-tree of Śiva. [...] Beneath that *vaṭa* of yogic potentialities, Viṣṇu and other Devas saw Śiva seated. The *vaṭa* was the refuge (i.e., *śaraṇa*) of those seeking salvation. Śiva was being served and venerated by Brahmā's sons, the great Siddhas engrossed in devotion to Śiva joyously. They were calm. Their very physical body inspired calmness”. ( J.L.Shastri, 1950)

𑀓'aṇa' /' taṇa'

5270 (10) 𑀓𑀚𑀭𑀮𑀯𑀰𑀱𑀲 (kaṭhaka+aṇa /taṇa)

Kāṭhaka (काठक):—Though the Vedic text is eternal, yet since it was expounded by Kaṭha, it is called 'Kāṭhaka,' after his name; even though there are several other expounders and learners of that Veda, yet it is called after Kaṭha, on account of the superiority of his expounding. (Ganganath Jha,1999)  
Tāna (तान).—m. (-*naḥ*) A tune. n. (-*naṁ*) 1. Expanse, extension. 2. An object of sense. E. *tan* to extend, affix *ghaṇ*. (CDS-D-Shabda-Sagara)

Anā (अना).— ([instrumental] [adverb]) certainly, indeed (CDS-D-CAP)

8007 (00) 𑀓𑀚𑀭𑀮𑀯𑀰𑀱𑀲 (pa +bha+aṇa/taṇa)

Prabhā (प्र).—2 P. 1) To appear, seem. 2) To shine forth, gleam. 3) To begin to become light, begin to dawn;(nanu prabhā tā rajanī) Ś.4; (prabhā takalpā śāśineva śarvanī) R.3.2. 4) To illuminate, enlighten. . (DDSA-PR)

Prabhā (प्र) is another name for Alakā, the “capital of Kubera”, as mentioned in the Śivapurāṇa 2.1.18.—“[...] Alakā is the capital of Kubera, the chief of the Yakṣas and Guhyakas. It is also called Prabhā, Vasudharā and Vasusthalī and is fabled to be situated on a peak of the Himālayas, inhabited also by Śiva. ( J.L.Shastri, 1950)

1367(00) 𑀓𑀚𑀭𑀮𑀯𑀰𑀱𑀲 (ya+ aṇa /taṇa+śadha)

Yatana (यत्न).—Exertion, effort. (DDSA-PR)

Yāna (यान) refers to “marching” (towards a king). Yāna is considered to be one of the six constituents of state-craft that the King shall constantly ponder over. The word is used throughout Dharmaśāstra literature such as the *Manusmṛti*. (See the *Nītiprakāśikā* 8.82 and the *Manubhāṣya* 7.160) ( Wisdom Library: Dharma-



𑖦 'chaṇ other form 𑖦'chaṇa':

2656 (00) 𑖦𑖦𑖦 (ka+dha+ chaṇa)

-dhaḥ 1 An epithet of Brahmā. (DDSA-PR)

4692 (10) 𑖦𑖦𑖦𑖦 (ka+pati+chaṇa)

Source: Sutta: The Pali Text Society's Pali-English Dictionary Chaṇa, a festival J.I, 423, 489 (surā°), 499; II, 48 (maṅgala°), 143, III, 287, 446, 538; IV, 115 (surā°); V, 212; VI, 221; 399 (°bheri); DhA.III, 100 (surā°), 443 (°vesa); IV, 195; VvA.173. (Page 274)

Buddhist Door: Glossary also called Chan; see Contemplation and Meditation

. Wikipedia: Buddhism Zen is a school of Mahayana Buddhism, referred to in Chinese as Chan. Chan is itself derived from the Sanskrit Dhyana, which means "meditation".

𑖦𑖦 'iṇa'

4469 (10) 𑖦𑖦𑖦𑖦 (pa+ iṇa)

Ina (इन्).— a. 1) Able, strong, powerful, mighty. 2) Bold, determined. 3) Glorious. -naḥ 1 A lord, master (*loke bhavāñ jagadinaḥ kalayāvatiṇaḥ*) Bhāg.1.7.27. 2) The sun; तपित्वन्ः (*tapatvinaḥ*) Śi.2.65 (*bhajati kalpaminaḥ pratipadyayam*) Rām. Ch.4.21. (cf. *ino bhāgo dhāmanidhiraṇṣumālyabjinīpatiḥ* Ak. 3) A king; *na na mahīnamahīnaparā kramam* R.9.5. 4) The lunar mansion Hasta. (DDSA-PR)

4223(00) 𑖦𑖦𑖦 (ka+ iṇa)

2469 (00) 𑖦𑖦𑖦𑖦 (iṇa+pasha)

Pāśa (पाश).—A divine weapon of Varuṇa. There is nothing to excel this in swiftness. (Śloka 29, Chapter 41, Vana Parva). (Vettam Mani , 1975)

4298 (00) 𑖦𑖦𑖦𑖦 (iṇa+va)

Va (व).— a. Powerful, strong. -vaḥ 1 Air, wind. 2) the arm. 3) Name of Varuṇa (DDSA-PR)

𑖦𑖦 (baṇa/paṇa)

4322 (10) 𑖦𑖦𑖦𑖦𑖦 (ka+pati+chcha+baṇa)

Ca (च).— a. 1) Seedless. 2) Bad, vile. -caḥ An epithet of Śiva. (DDSA-PR)

Bāṇa (बाण):—One of the persons joining Śiva during the preparations of the war between Śankhacūḍa and the Devas, according to the *Devī-bhāgavata-purāṇa* (9.20.22-53). All persons attending were remained seated on beautiful aerial cars, built of jewels and gems. The war was initiated by Puṣpadanta (messenger of Śiva) who was ordered to restore the rights of the Devas. ( Wisdom Library: Śrīmad Devī Bhāgavatam)

3116 (00) 𑖦𑖦𑖦𑖦𑖦 (pao+ baṇa/ paṇa +rasha)

1) Pu (पु):—mfn. cleaning, purifying (See *su-pu*). 2) —to think of or out, invent, compose (as a hymn), [Rg-veda; Atharva-veda]; (CDS- M.W)

Praṇa (पु). 9) Any person or thing as dear and necessary as life, a beloved person or object; कोशः कोशवतः प्राणाप्राणाः प्राणा न भूप (*kośaḥ kośavataḥ prāṇāḥ prāṇāḥ prāṇā na bhūpateḥ*) H.2.9 (*arthapatervimardako bahścarāḥ prāṇāḥ*) Dk. 1) The life or essence of poetry, poetical talent or genius; inspiration. (DDSA-PR)

Rasa (रस) refers to the “soul of poetry” according to Cirañjīva Bhaṭṭācārya (fl. 17th century).—Cirañjīva Bhaṭṭācārya has enumerated the number of *rasas*. According to him there are nine *rasas*—

1. śrṅgāra,
2. hāsya,
3. karuṇa,
4. raudra,
5. vira,
6. bhayānaka,
7. bībhatsa,
8. adbhuta,
9. Śānta. (Mishra,et.al,2015)

𑂣𑂗𑂣𑂗𑂣𑂗 'paṇa'

paṇa (पण).—An affix attached to adjectives and to nouns to form abstract nouns; corresponding with *ness*, *hood*, *ship* (DDSA-A-Marathi)

6104 (01) 𑂣𑂗𑂣𑂗𑂣𑂗 (sham+ paṇa)

Śam (शम).—[(ir u)iraśmu] r. 4th cl. (śāmyati) 1. To be pacified, to be calmed or appeased. 2. To pacify, to calm. 3. To be tranquil, to have the passions tamed and quiescent. r. 10th cl. (śāmayate) To look, to look at or inspect. (Śamayati-te) To allay, to appease. (śāmayati) To display. With *upa* prefixed, To tranquillize, to ally, to tame. With *ni*, 1. To hear. 2. To observe, to perceive. 3. To restrain or prevent. With *pra*, 1. To destroy. 2. To be very tranquil. 3. To be soothed. 4. To cease. 5. To fade away. With *sam*, To be extinguished. --- OR --- Śam (शम).—Ind. A particle meaning “welfare, prosperity, blessing, health,” (with a dat. or gen.) --- OR --- Śam (षम).—r. 1st cl. (samati) 1. To be unconfused. 2. To be confused. r. 10th cl. (samayati-te) To perplex or distress. (CDS-D-Shabda-Sagara)

Prāṇa is not mind; it is insentient, but it is not like gross physical energy which catches the vibrations of the mind and transmits them to the nerves and plexuses and also physical vibrations to the mind. By controlling the mind one can control the *prāṇa*, and by controlling the *prāṇa*, one can control the mind. According to Śaivāgama, *prāṇa* is not something alien to *saṃvit* or consciousness, but the first evolute of *saṃvit* (consciousness). In the process of creation *saṃvit* or consciousness is at first transformed into *prāṇa*. So *prāṇa* is a phase of consciousness itself. (Jaideva Singh, 1979 )

2620 (00) 𑂣𑂗𑂣𑂗𑂣𑂗 (arta+ paṇa)

1) Ārta (आतर):—[from ār] a mfn. (optionally also written ārtta, whence erroneously derived [from] √ṛt or even regarded as irreg. formation [from] √ard; See also Weber in [Śatapatha-brāhmaṇa p.339, l. 20 ff.]) fallen into (misfortune), struck by calamity, afflicted, pained, disturbed (CDS-D- M.W)

3236 (00) 𑂣𑂗𑂣𑂗𑂣𑂗 (vagga +paṇa)

Varga (वगर).—[vrj-ghaṇ] 1) A class, division, group; company, society, tribe, collection (of similar things (*nyāṣedhi śeṣo- 'pyanuyāyivargah*) R.2.4; 11.7; so (*pauravargah*, *nakṣatravargah*) &c.

Praṇa (प).—a. Old, ancient. 5) Energy, vigour, strength, power; as in प्राणसा(*prāṇasāra*) q. v.; (*yuddhā tithyaṇṇ pradāsyā mi yathāprāṇaṇṇ niśācara*) Rām.3.5.28; Bhāg.8.2.29;

सर्वप्राणप्रवणमघवन्मुक्तमाह(*sarvapraṇapraṇamaghavanmuktamā hatya vakṣah*) Mv.1.45. 6) The spirit or soul (opp. *śānta*). 7) The Supreme Spirit; (*imāni bhūtāni prāṇamevābhisamvīśanti*) Br. Up.1.11.5. (DDSA-PR)

4801 (00) 𑂣𑂗𑂣𑂗𑂣𑂗 (pala+ paṇa)

Pāla (पाल).—1. [masculine] guard, protector, herdsman ([feminine] 𑂣), king; a man's name. (CDS-D-CAP)

2641 (01)      ೀ൬ (paṇra/praṇa)

'| |' this is basically a variative form of ||| this form is mostly used with the ೀ, sometimes beside the sign and sometimes inside the sign in these forms ೀ൬ or ೀ൬. For instance:

1257 (00)      ೀ൬' (pattaṇa)

2270 (00)      ೀ൬ (vattaṇa) or

1467 (00)      ೀ൬൬ (vattaṇa+siva)

Vattana, (nt.) (fr. vattati) moving on, upkeep, existence, continuance Sn. 698 (cakka° continuance of royal power); Mhvs 3, 38. (Page 598) (BS-Pali)

There are some other forms of the same sound; ೀ'taṇa', ೀ'taṇa' ೀ'ttaṇa' and another ligature sign ೀ൬ it may give inverse sound 'ṇatta' ೀ'taṇa'

4701 (10)      ೀ൬൬൬ (taṇa+jha+giriija)

Tāna (तान).—m. (-nah) A tune. n. (-naṃ) 1. Expanse, extension. 2. An object of sense. E. *tan* to extend, affix *ghañ*. (CDS-D-Shabda-Sagara)

Jha (झ).—This syllable means 'famous'. (Agni Purāṇa, Chapter 348). (Vettam Mani , 1975)

Jha (झ).—mfn. (*jhaḥ jhā jhaṃ*) 1. Asleep, sleeping. 2. Lost, destroyed. m. (*jhaḥ*) 1. A name of Vrihaspati, preceptor of the gods. 2. A name of the chief of the Daityas or demons. 3. Sound or a sort of sound like the splashing of water, or the clashing of cymbals, jangling, clanging, &c. 4. High wind. 5. A stray, a thing lost or mislaid. 6. Playing a tune, beating time. f. (*jhā*) The descent of a cascade, a water fall. (CDS-D-Shabda-Sagara)

Girija.—[giri-ja] (vb. jan), i. adj. Produced in mountains. li. f. jā, A name of Śiva's wife Umā, [Bhāgavata-Purāṇa, (ed. Burnouf.)] 1, 15, 12. (CDS-D-B)

4345 (10)      ೀ൬൬൬൬ (pa+giri+śa+taṇa+bana)

Giriśa.—The name of Śiva, the lord of Bhūtas and Piśācas, having the trident in his hand.\* (CDS-D-Pur-Index)

Giriśa.—[*girau kaiḷsaparvate Śete, Śī bāhu° ḍa*; P.III.2.15 Vārt; *girirasyāstīti lomāditvā t śaḥ* P.V.2.1.] An epithet of Śiva; (*pratyāhatāstro giriśaprabhā vā t*) R.2.41; (*giriśamupacāra pratyahaṃ sā sukeśī*) Ku.1.6,37. (Also *giriśayaḥ* and *giriśantaḥ*). . (DDSA-PR)

tāṇa : (nt.) protection; refuge; shelter. (BS-Pali)

Tana (तन).—Ved. A descendant. -nā, -nam Offspring, posterity; (*ā vo makṣū tanāya kam*) Rv.1.39.7. . (DDSA-PR)

Bāṇa (बाण) is the name of a *gaṇa* (attendant of Śiva), mentioned in the Skandapurāṇa 4.2.53. In this chapter, Śiva (Giriśa) summons his attendants (*gaṇas*) and ask them to venture towards the city Vārāṇasī (Kāśī) in order to find out what the *yoginīs*, the sun-god, Vidhi (Brahmā) were doing there. (Wisdom Library: Skanda-purana)

12) A form of Śiva. . (DDSA-PR)

൬'taṇa'

2456 (01)      ೀ൬൬൬൬ (sara+paka)

(02)      ೀ൬൬ (taṇara)

Sāra—a. [*ṣ-gham, sār-ac vā*] 1) Essential. 2) Best, highest, most excellent; (*etadvah sārāphalgotvaṃ bījayonyoḥ prakīrtitam*) Ms.9.56 (*dvayoḥ sārāṃ tulyaṃ dvitayamabhiyuktena manasā*) Mu.1.13. 3) Real, true, genuine. 4) Strong, vigorous; (DDSA-PR)



Pāka .—A mighty asura. Once this asura gathered a big army and went to fight against Indra. A grim battle which lasted for several days took place in which the asura army was destroyed and Pāka killed. Indra got thenceforth the name Pākaśāsana. (Chapter 70, Vāyu Purāṇa). (Vettam Mani , 1975)

The right way of doing anything. 2) Royal retinue, train, court. 21) A realm, country, authority. 22) (a) Government, ruling, administration; (*lokatantravidhānam*) Mb.3.162.1;13.63.5;(*lokatantrādhikārah*) Ś.5. (b) Arrangement or machinery of government; (*sarvameva tantramākulī- bhūtām*) Mu.1;2.1. 23) An army;(*parājītāḥ phalgutantraḥ*) Bhāg.1.54.15. (DDSA-PR)

7025 (01) सारा उपवा (sara+ upva)  
(02) तत्रात्र (taṇatra)

Sāra (सार) refers to “essence”, symbolically represented by ashes (bhasma) used in ceremonies and rites, as mentioned in the Śivapurāṇa 1.18. Accordingly, “[...] for the sake of resplendence, the ashes (bhasma) shall be taken. The word bhasma (Ash) means that which is honoured and adored. Śiva formerly did so. A king takes the essence (sāra) of wealth by way of tax, in his kingdom (J.L.Shastri, 1950)

Upavā (उपवा).—cease to blow, be extinguished. (CDS-D-CAP)

6) The regular order of ceremonies and rites, system, framework, ritual; कर्मणां युगपद्भावस् (karmanām yugapadbhāvastantra) Kāty.; अशक्यं हि उत्तरं तन्त्रं कर्तुम् (aśakyaṃ hi uttaraṃ tantraṃ kartum) } ŚB. on MS.1.2.57. 12) A religious treatise teaching magical and mystical formularies for the worship of the deities or the attainment of superhuman power; Ks.23.63; Bṛ. S.16.19. (DDSA-PR)

2902 (10) णट्ट (ṇatta)  
(20) पावज्जासागा (pa+vajja+saga)

3) An epithet of Śiva; Ṇa (ण).— 1) Knowledge. 2) Certainty, ascertainment. (DDSA-PR)

Ṇatta, (nt.) (nomen agentis from jānāti) the intellectual faculty, intelligence Dh. 72 (=DhA. II, 73: jānanasabhāva). (Page 287) (BS-Pali)

Vāja (वाज).—2) An oblation of rice offered at a Śrāddha or obsequial ceremony. 5) A prayer or *mantra* with which a sacrifice is concluded. (Vijja) s. f. Science, knowledge, intellect, learning. (DDSA-PR)

Sarga (सगर, “creation”) refers to the “creation of the world” and represents one of the “five-fold duties” (, according to Śivapurāṇa 1.10.1-5, “[...] the permanent cycle of the five-fold duties consists of creation, maintenance, annihilation, concealment, and blessing. [...] Sarga is the creation of the world. *pañcakṛtya*) (J.L.Shastri, 1950)

सशमसैराणा

2201 (00) पालासैराणा (pala+ raṇa)

La (ल).—This letter means the Creator. (Chapter 348, Agni Purāṇa). (Vettam Mani , 1975 )

La (ल).— 1) An epithet of Indra. (DDSA-PR)

1) Raṇa (रण):—[from *ran*] 1. *raṇa* m. delight, pleasure, gladness, joy, [Rg-veda; Vājasaneyi-saṃhitā; Atharva-veda] 2) [v.s. ...] n. battle (as an object of delight), war, combat, fight, conflict, [Rg-veda]; etc. (CDS-D- M.W)

1237 (01) सशमसैराणा (sasham+sai+ raṇa)

(02) 𑀧𑀭𑀮𑀳 (pa+la+kha)

Saśam (सशम).—become thoroughly calm or pacified, make peace with ([instrumental] *śaha*), be allayed or extinguished, stop (tr. & [intransitive]). [Causative] mitigate, calm, soothe, allay, extinguish, finish, kill, destroy. Cf. *abhyupaśānta*, *avaśānta*, *upaśānta*, *praśānta*, *saṃśānta*. (CDS-D-CAP)

saī (सई).—f ( A Right, correct, proper.) This word is constantly attached to notes, bonds, deeds &c., or uttered at the close of declarations or statements of terms, conditions, proposals &c. implying approval and acquiescence. It answers therefore to signature in writing, and to acceptance or agreement in oral communication. And it is used substantively, or in combination with *karaṇēṃ* or *mhaṇaṇēṃ*, and then also in certain figurative senses; as *kōṇhī ēka māla saī karaṇēṃ* or *mhaṇaṇēṃ* To approve of and agree to purchase (a commodity or piece of goods); *killā*, *rājya* &c. *saī karaṇēṃ* To agree to and accept, i. e. to overcome in battle &c. and make one's own (a fortress, a territory &c.) Kha (ख).—n. (-*kham*) 1. Heaven. 2. Sky or ether. 3. An organ of sense. 4. Knowledge. 5. Happiness, pleasure. 6. vacuity. 7. A dot, a cypher. 8. A city, a field. 9. Action. 10. Auspiciousness. 11. Tale. 12. The tenth constellation from any given one, or the sun's entrance into it. 13. Brahma the supreme spirit. m. (DDSA-Marathi)

𑀧𑀭𑀮𑀳 another form of this sign 𑀧𑀭𑀮𑀳 given by Mahadevan only seems ligature of three signs ||+||+

4678 (10) 𑀧𑀭𑀮𑀳𑀭𑀮𑀳 (ra+ charaṇa/ raṇa+tta)

Ra (र).—The letter ra means fire, strength, Indra. (Agni Purāṇa, Chapter 348) (Vettam Mani , 1975)

Tattvartha Sutra 3: The Lower and middle worlds Cāraṇa (चारण) or Cāraṇariddhi refers to the “capability to move in the sky” and represents one of the two types of extraordinary activity (, which itself is a subclass of the eight ṛddhis (extraordinary powers) These powers can be obtained by the Ārya (civilized people) in order to produce worldly miracles. The Āryas represent one of the two classes of human beings according to the 2nd-century Tattvārthasūtra 3.46, the other being Mleccha (barbarians). *kriyā*) (Encyclopedia of Jainism) Carāṇa (चरण).—mn. (-ṇaḥ-ṇam) 1. A foot. 2. The root of a tree. A race, a family. 4. A portion of the Vedas, 5.

Fixed or instituted observance. 6. The peculiarity of condition or conduct implied by the English affix hood, as manhood, priesthood, &c. 7. The fourth part of a stanza. 4. (in Prosody,) A dactyl. n. (-ṇam) 1. Wandering, roaming, going round or about. 2. Eating. E. to car go affix karaṇe lyuṭ. (CDS-D-Shabda-Sagara)

𑀧𑀭𑀮𑀳 3 . ta, as, m. a tail; any tail except that of the Bos Gaurus; the tail of a jackal; the breast; the womb; the hip or flank; a warrior; a thief; a wicked man; an outcast, a barbarian or Mleccha; a Buddha; a jewel; nectar, the food of the immortals; (ā, am), f. n. passing, crossing; virtue, sanctity; (ā), f., N. of Lakṣmī. [ID=20245] (CDS-D-M.W)

𑀧𑀭𑀮𑀳𑀭𑀮𑀳 this five stroked sign if we keep in mind the imprecision of strokes then it is another form of 𑀧𑀭𑀮𑀳 'ṇa' sign otherwise it is a ligature of two signs ||+|| same like 𑀧𑀭𑀮𑀳 or 'raṇa'. It also may be the dual sound of 𑀧𑀭𑀮𑀳 'ṇa'.)) This sign is also of the same form, the difference is only of the inscription. Mostly straight forms of the strokes are used frequently. This form is used only four times three in Mohenjo-Daro and once in Harappa.

2921 (10) 𑀧𑀭𑀮𑀳𑀭𑀮𑀳 (ṇa/raṇa)  
(20) 𑀧𑀭𑀮𑀳𑀭𑀮𑀳 (palakka)

Pālaka (पालक).—[pāl-ṇvul] 1) A guardian, protector. 2) A prince, king, ruler, sovereign (DDSA-PR)

4686 (10) 𑀧𑀭𑀮𑀳𑀭𑀮𑀳 (ka+ṇa/karaṇa)  
(20) 𑀧𑀭𑀮𑀳𑀭𑀮𑀳

1) Kāraṇa (कारण) or Kāraṇāgama refers to one of the twenty-eight Siddhāntāgama: a classification of the Śaiva division of Śaivāgamas. The Śaivāgamas represent the wisdom that has come down from lord Śiva, received by Pārvatī and accepted by Viṣṇu (Rani, et.al, 1974)

1303 (01) 𑀧𑀭𑀮𑀳 (va)

(02) ऋ०००० (ṛatta/raṇa+tta+pati)

Va (व).—m. (-vaḥ) 1. Air, wind. 2. The arm. 3. A name of Varuna. 4. Addressing. 5. Auspiciousness. 6. Strong, powerful. 7. A dwelling. 8. The residence of Varuna. 9. The ocean. 10. Water. 11. Shaving. 12. Like, as, (rarely used.) 13. An epithet of Rahu. 14. A tiger. 15. Cloth. f. (CDS-D-Shabda-Sagara)

## Prefixes and Suffixes

• •

• • Four inclined vertical strokes enclosing the sign show not only a particular meaning of that letter or combined letters as a word but also indicate it as an affix. Four strokes on the letter signs give a value of suffixes and prefixes to the words. Below given all signs enclosed with inclined strokes have their meaning; their basic signs are given in the list of consonants.

• •

The Inverted commas in English • • → " " also have the same sense of particular and seem a continuation from the Indus script:

𑀓𑀔 This sign is the combination of two signs 𑀓+𑀔 enclosed with four vertical small strokes, is used only one time and has used as a suffix Maa (m+a) but it may have also a particular meaning:

2285 (00) 𑀓𑀔𑀕𑀖𑀗𑀘 (pa +maha+sara+a+ma)

𑀓 4 . *ma, as*, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for *madhyama*); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (*ā*), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (*am*), n. happiness, good fortune, welfare; water. [ID=36002] CDS-D- M.W)

𑀓𑀔 This sign is used 29 times, it has a particular meaning as the individual use but mostly this sign is used as the first affix in the texts (words) and gives the meaning of a prefix, its sound is 'sa'. It is not only a major prefix of Sanskrit but other languages of the subcontinent possess this prefix frequently:

sa 5 . *sa*, ind. a prefix substituted for *saha* or *sam* or *sama*, and when combined with nouns to form compound adjectives and adverbs yielding the senses 'with,' 'together with,' 'along with,' 'having,' 'accompanied by,' 'possessing,' 'same,' 'similar,' or translateable by the English adverbial affix 'ly' (e. g. *sa-kopa*, having anger, angry; *sa-kopam*, [Page1034-c+ 77] CDS-D- M.W)

3157(00) 𑀓𑀔 (sa)

sa 3 . *sa, as*, m. a snake; air, wind; a bird; an abbreviated term for the musical note *ṣaḍ-ja*; Śiva; Viṣṇu; (*ā*), f. the goddess Lakṣmī; (*am*), n. knowledge; meditation; a carriage road; a fence. [ID=47720] CDS-D- M.W)

5477(10) 𑀓𑀔 (ka+sa)

𑀓 3 . *ka, as*, m. the Who? the Inexplicable, the Unknown. By a forced and erroneous interpretation of the interrogative pronoun occurring in a hymn of the Ṛg-veda (X. 121. *kasmai devāya haviṣā vidhema*, what god shall we worship with oblations?) the word *ka* is applied as a name to any chief god or object of worship, as Prajāpati, Brahmā, Viṣṇu; air or wind; the sun; the mind; the soul; Yama; Kāma-deva, the god of love; fire; a

peacock; a N. of Dakṣa (a clever or dexterous man?); a knot, joint; the king of the birds; a prince in general; the body; time; wealth, property; sound; light, splendor. [ID=13243] CDS- M.W)

4556 (10) कः॥ (ka+sara/sa+ra)  
(20) उ॥ (para)

**sara**

sara *sara, as, ā, am* (fr. rt. *sr*, cf. *sala* under rt. *sa*), going, moving, proceeding (often at the end of comp., cf. *purāḥ-s*); cathartic, purgative; (*as*), m. going, motion; an arrow [cf. *śara*]; the coagulum of curds or milk, cream, (in this sense cf. according to some, Gr. ὀρό-ς, ὀρρό-ς, οὐρό-ς; Lat. seru- m; Lith. suri-s; Slav. syru); salt (probably as coming from water, cf. *sala, sarira, salila*); a waterfall; (*ā*), f. going, motion, movement; a cascade, waterfall; the plant *Pæderia Fetida*; (*ī*), f. a cascade; (*am*), n. a lake, pool; water. —*Sara-ja, am*, n. 'produced from cream,' fresh butter. —*Sara-pattrikā*, f. the new leaf of a lotus. —*Sara-vatī*, f., N. of the river Vitastā. —*Sa-rotsava* (*ra- ut*), *as*, m. 'delighting in water,' the Indian crane. [ID=51331] *Sara, saras, &c.*, see p. 1092. [ID=52571] (CDS- M.W)

2585(00) निः॥ (ni+sa)

नि ind.

1. In, within; on, upon: a particle and prefix.
2. A negative or prohibitive particle.
3. A particle implying certainty, affirmation, proximity, continuance, doubt, intensity, fulness, Lowness, order, skill, wrong, group, &c. see the following compounds. (CDS-Shabda-Sagara)

2645 (00) सः॥ (sa+maha+a)

**samaha**

samaha *sa-maha, as, ā, am*, Ved. Accompanied with honour, honoured by all; (*as*), m. epithet of Indra, (Sāy. = *samāna-pūja, sarvaiḥ pūjya.*) [ID=49874] (CDS- M.W)

6211(00) सः॥ (saradha)

Sara-da&, f. 'force-giver,' epithet of Sarasvati (goddess of speech); of Durga (P-1109) (CDS- M.W)

1048(00) सः॥ (saraa+vaṭa)

Sara vat, in, 05, at, having substance, substantial; having pith or sap; fertile (P-1109)

Saraa-vat, in, ati, at, 'having water,' watery, fluid, juicy, sapid; elegant; sentimental; (in), m. the ocean; a male river; N. of a river-god, (CDS- M.W)

2340 (00) सः॥ (sarasuvaṭa)

(In above both inscriptions the writing style of 'vata' or 'vat' is notable. it indicates the sense of variation of writing style and formation (Ψ or Ξ))

sarasvata, as, i, am (fr. saras vati), relating or belonging to the river Sarasvati; relating to the goddess Sarasvati; being in the form of Sarasvati; eloquent, learned; belonging to the Sarasvata country; (*as*), m., N. of the country about the Sarasvati river (CDS- M.W)

2211(00) सः॥ (sarva)

**sarva**

sarva *sarva, as, ā, am* (in Uṇādi-s. 1. 153. said to be fr. rt. *sr*, 'to go,' 'pervade,' this rt. having also, according to some, the meaning 'to be strong or whole,' cf. *sāra*; according to others fr. *satra* for *satrā*, q. v., *va* being affixed; dat. sing. *sarvasmai*, nom. pl. *sarve*, &c., this declension being the model

for a whole series of pronominals, see Gram. 237), all, every; whole, entire, universal, complete; (*as*), m. an epithet of Śiva; of Viṣṇu; of a Muni, sarava, as, i, am (anomalously fr. sarayu), being on or belonging to the Sarayu river. (P-1110) (CDS- M.W)

2041(00)      ङ्ङि ङ्ङि (sa+rupachra/sarau+apachara)

sa-rupa, as, 6, am, of the same shape, like, similar, resembling, having shape, shaped, formed—Sa-rupa-ta, f. or sarupa-tva, am, it. identity of form, likeness, resemblance, assimilation to the deity, (one of the four states into which mukti', q. v., is distinguished. (CDS- M.W)

Apacāra (अपचार).—1) Departure; death; (DDSA-PR)

ङ्ङि This sign is used 19 times. It has a particular meaning this sign is also used as a prefix and suffix. Its pronunciation is as 'sha', is used the same way as 'sa' or 'śa'. The roots of these are interchanged these three signs are also used sometimes in Sanskrit commonly. Without inclined strokes it is also used mostly as a suffix:

1316 (00)      ङ्ङि (sha)

sha, as, 5, am, best, excellent; wise, learned; (*as*), or. loss, destruction; loss of knowledge; end, term; rest, remainder; eternal happiness, final emancipation, (in some of the preceding senses said to be fr. rt. 00) ; heaven, paradise; sleep; a learned man, teacher; a nipple; (according to S'abda-k.) = kat'a ; = mfmava ; = sarva ; = garbha vimodana [cf. sht'r]; (*am*), n. the embryo; patience, endurance (amording to some). (CDS- M.W)

4806(00)      ङ्ङि (ka+sha)  
5321(10)      ङ्ङि (ka+shasa)  
(20)      ङ्ङि (paṇa)

#### shasha

Śaśa, as, m. a hare, rabbit, (its flesh is said to be greatly valued and is offered at Śrāddhas); a spot or spots on the moon (supposed to resemble those on a hare); a man of mild and virtuous character but uxorious and easily led, (one of the four classes into which men are divided by erotic writers; he is described as gentle in speech and temper, with soft limbs and fine hair); the Lodh tree, Symlocos Racemosa (= *lodhra*); gum-myrrh; N. of a part of Jambu-dvīpa; [cf. Old Germ. haso; Angl. Sax. hara; Lith. kiskis, zuikis; Russ. zœz.] —Śaśa-kaṇṇa, as, m. 'rabbit-eared,' N. of the author of the hymn Ṛg-veda VIII. 9 (having the patronymic Kāṇva). —Śaśa-dhara, as, m. 'having (marks like) a hare,' the moon; camphor; N. of a commentator. —Śaśadhara-mauli, is, m. 'moon-crested,' epithet of Śiva. —Śaśa-dhārya, N. of Śaśa-dhara's philosophical treatise on the nature of atoms, &c. (CDS- M.W)

9201(00)      ङ्ङि (sha)

('Sha+ zaman' 'z' the sound does not found in Sanskrit so its resemblance may seem with Persian)

7255 (00)      ङ्ङि (shadha)

2) 2. *sadha* n. or *sadhā* f. (only in [dual number], 'heaven and earth' [varia lectio] for *svadhe*), [Naighaṇṭuka, commented on by Yāska iii, 30.] (CDS- M.W)

Śraddha (श्रद्ध).—adj. (= śrāddha, q.v., and Pali saddha; Vedic Śraddha, not Class.

Sanskrit), *believing*. Saddharmapuṇḍarīka 36.10, mss. Śraddhā or Śraddhāḥ, KN em. Śrāddhāḥ; WT Śraddhā-prasannāḥ as [compound]; Avadāna-Śataka i.83.8 (ms., ed. em. Śrā°).

Śrāddha (श्रद्ध).—adj. (see also Śraddha, a-Śr°; in Sanskrit literature cited only from Hemacandra (Jain); = Pali saddha, *believing*, *having true faith*, and rarely in bad sense *credulous*, compare aŚraddha), *believing*,

*having* (true) *faith*, sometimes with loc. of what is believed in: Lalitavistara 238.21 yasmin Śr°  
= Mahāvastu ii.118.9 and 119.16 yatra Śr°; Divyāvādāna 305.27; Avadāna-śataka i.383.4 (also i.83.8 in text, but ms. Śraddha); Sukhāvātīvyūha 99.11. (CSDS-EBH)

2234 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰 (shava+ba)

Śava (शव, “corpse”):—In Hindu iconology, Kālī (goddess of time) is depicted as standing on Śiva’s corpse, whose empty body represents the universe without its live-giving strength. The lifeless body symbolizes whatever is left after *pralaya* (‘universal dissolution’). (Wisdom Library: Śāktism)

𑀓𑀲 (M-68 /P-73) this sign has used 9 times this sound does not exist in Sindhi alphabet, now but in Sanskrit its sound is 'śa' the same as English sound in 'sure', it has a particular meaning but it also has used as a prefix :

3070 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰 (Śasha)

13) [v.s. ...] (*śāsa*) a commander, ruler, chastiser, [Rg-veda]

14) [v.s. ...] Name of the hymn x, 152 [Aitareya-brāhmaṇa] (CSDS- M.W)

2625 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰𑀱 (ka+Śa+aḍra)

2199 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰𑀱 (Śaḍa)

1535 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰𑀱𑀲 (Śapa+i+a/ia)

Śāpa (शाप) refers to a “curse”, according to the *Śivapurāṇa* 2.2.43.—Accordingly, as Śiva said to Dakṣa:— “[...] my devotee may worship the gods. Being so absorbed he will attain knowledge leading to eternal salvation. Without devotion to Brahmā one cannot have the devotion to Viṣṇu; without devotion to Viṣṇu none will have devotion towards me. [...] If a devotee of Viṣṇu hates me or if a devotee of Śiva hates Viṣṇu, both will incur curses (i.e., *śāpa*) and never realise reality”. (J.L.Shastri, 1950)

इ 4 . i, is, m. a N. of Kāmādeva. [ID=9826]

अ 6 . a, as, m., N. of Viṣṇu (especially as the first of the three sounds in the sacred syllable *om*), also of Brahmā, Śiva, and Vaiśvānara; (*am*), n. Brahma. [ID=6] (CSDS- M.W)

3106 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰𑀱𑀲 (Śava+daya)

Śava (शव, “corpse”):—In Hindu iconology, Kālī (goddess of time) is depicted as standing on Śiva’s corpse, whose empty body represents the universe without its live-giving strength. The lifeless body symbolizes whatever is left after *pralaya* (‘universal dissolution’). (Wisdom Library: Śāktism)

Dayā (दया, “mercy”):—One of the names attributed to Devī, as chanted by the Vedas in their hymns, who were at the time incarnated in their personified forms. See the *Devī-bhāgavata-purāṇa* chapter 5.51-68, called “the narrative of Hayagrīva (Wisdom Library: Śrīmad Devī Bhāgavatam)

𑀓𑀲 (M-71 / P-67) this sign is used 7 times. Its sound is 'su'. It has a particular meaning and is used as a prefix as in Sanskrit. Vertical Stroke in centre of sign gives the sign 'u' value of vowel:

Su (सु).—r. 1st cl. (*savati*) 1. To bring forth, as young. 2. To possess power. 3. To go: see *ṣu* and *ṣū* .-- OR ---

Su (सु).—Ind. A particle and prefix analogous to good, well, or the Greek *eu*, and implying:—1. Reverence, worship, honour. 2. Assent. 3. Increase, prosperity. 4. Excess, exceeding. 5. Pain, distress. 6. Pleasure, delight. 7. With ease. 8. Beauty. E. *ṣu* to go, aff. *ḍa* . - OR ---

Sū (सू).—f.(*-sūh*) 1. Sending ordering, dispatching. 2. Bearing, parturition. 3. Birth. 4. A mother. E. *ṣū* to bear or send, aff. *kvip* .

2452 (00)                      𑀓𑀲𑀭𑀮𑀯𑀰𑀱 (su+sara)

Susāra (सुसार).— *a.* having good sap or essence. (-*rah*) 1 good sap, essence, or substance.

2) competence. 3) the red-flowering Khadira tree. Susāra is a Sanskrit compound consisting of the terms *su* and *sāra* (सार). (DDSA-PR)

2171 (00) सु+सर्व+सारा (su+sarvan/saravata+ra)  
5323 (10) क+सुशा (ka+susha)  
(20) उ॥ (Para)

Susā (सुसा).—A city of Varuṇa.\* (CDSD-Pur-Index)

4012 (00) सु+पा+कशपा+उह्हा (su+pa+kshapa +uhha)

Kāśyapa (काश्यप) or Kāśyapāgama refers to one of *upāgamas* (supplementary scriptures) of the *Aṃśumāgama* which is one of the twenty-eight *Siddhāntāgama*: a classification of the Śaiva division of *Śaivāgamas*. The Śaivāgamas represent the wisdom that has come down from lord Śiva, received by Pārvatī and accepted by Viṣṇu. The purpose of revealing *upāgamas* (e.g., Kāśyapa Āgama) is to explain more elaborately than that of *mūlāgamas* (e.g., Aṃśumān-āgama) and to include any new idea if not dealt in *mūlāgamas*. (Rani, et.al, 1974)

Ūha (ऊह, “judgement”) refers to one of the six members (*aṅga*) of the *Śaḍaṅgayoga*, as taught in the early Śaiva Siddhānta.—Tarka is also known as Tarka or Anusmṛti (in the Buddhist forms of Śaḍaṅgayoga). Śaḍaṅgayoga is taught as the standard yoga of the Śaivasiddhānta (Siddhānta) a mainstream, Veda congruent dualist tradition. See, for example, the 6th century texts of Raurava-āgama, Kiraṇa-āgama, Sarvajñānottara-āgama, Svāyambhuvasūtrasaṃgraha, the 7th century Mālinīvijayottara and the 9th century Tantrasadbhāva. (S.D Vasudeva,2017)

सि (M-73 / P-69) this sign is used 8 times. Its sound is 'si'. It has a particular meaning and also has used as a prefix. Slanted line in centre gives the sign vowel value of 'i'.

2226 (00) सि (si)

Śi (शि).— 1) Auspiciousness, good fortune. 2) Composure, calm, tranquillity, peace. 3) An epithet of Śiva.

Derivable forms: *Śih* (शिः). (DDSA-PR)

4501 (10) क+सि (ka+si)  
1235 (00) सि+शस्त्र (si+Śashṭra)

Śāstra (शास्त्र) refers to one of the three principle styles found in Sanskrit literature.—Śāstra are the Dharma-Śāstras which although in different metres usually the one known as *anuṣṭup*, they are in the form of narratives in which the subject matter is discussed at great length. To this group also belong the Itihāsas and the Pūrāṇas with their prolix and often tediously long descriptions. (Ramanuja Achari, 2013)

8025 (00) सि+शिव (si+śiva)

In Tamil Nadu, South India, a Siddha (see Siddhar) refers to a being who has achieved a high degree of physical as well as spiritual perfection or enlightenment. The ultimate demonstration of this is that Siddhas allegedly attained physical immortality. Thus Siddha, like Siddhar, refers to a person who has realised the goal of a type of *sadhana* and become a perfected being. (Wikipedia: Shaivism)

Siddha (सिद्ध).—A Siddha is one who has realized” the non-duality of *jīva* (the psyche) and Śiva. He is one who has realized Śiva in himself. He is said to have attained Śivānubhava. Śivānubhava stands for the state of experiencing the non-duality or oneness between the experiencing *jīva* and Śiva (Ezhilraman, R. , 2015)

𑀧𑀸𑀓 (M- 60 /P-62) this sign is used only one time. And a combination of two signs 's+j' the sound is 'saja' .

1373 (00) 𑀧𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (pahaśa+sajaccha+maha)

𑀲𑀸𑀓 (M-88 / P-149) this sign is used once singly.

2045 (10) 𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (pala+ida+ja)  
(20) 𑀲𑀸𑀓 (ra)

1) Iḍa (इड):—[from ṛ] m. Name of Agni (who is to be addressed with prayers, or invoked with the stream of flow of praise), [Vājasaneyi-saṃhitā ii, 3]

ra 2 . *ra, as*, m. fire; heat, warmth; burning, scorching; love, desire; speed; (*ā*), f. = *vi- bhrama*; giving, = *dāna*; gold, = *kāñcana*; (*ī*), f. going, motion, = *gati*; (*am*), n. = *tejas*, brightness, splendor. [ID=38942] (CDS- M.W)

𑀲𑀸𑀓 (M-220 / P-230) this sign is used only one time. The sound of this sign is 'ai' or 'aee'. Two other used signs with this sign are not clear in the text of Indus script:

𑀲𑀸𑀓 (M-250 / P-279) this sign is used 9 times. The sound is 'jja' which is purely Sindhi sound and converted in Sanskrit as a 'ja'. It has a particular meaning. It is also used as a prefix and suffix:

1292 (00) 𑀲𑀸𑀓 (jja)  
2310 (00) 𑀲𑀸𑀓𑀲𑀸𑀓 (jja+a)

ja 2 . *ja, as, ā, am* (fr. rt. *jan*, and used at the end of comp.), born from, descended from, a son or daughter of, produced or caused by, born in, produced in or at or upon, growing in, living at, being at [cf. *atri-dṛg-ja, dhṛtarāṣṭra-ja, ātma- ja, anḍa-ja, kula-ja, vana-ja, sarasi-ja, agra-ja, avara-ja, eka-ja, &c.*]; prepared from, made of or with; belonging to, connected with, peculiar to [cf. *anna-ja* and *śakra-ja*]; (*as*), m. a father, pro-genitor; birth, production; [cf. *jā*.] [ID=19169]

ja 3 . *ja, as, ā, am* (connected with the preceding by some lexicographers, but the meanings appear to be artificial), speedy, swift; victorious, triumphant, conquering; eaten; (*as*), m. speed; enjoyment; light, lustre; poison; a Piśāca; a N. of Viṣṇu; also of Śiva; (*ā*), f. a husband's brother's wife. [ID=19170]

𑀲𑀸𑀓 6 . *a, as*, m., N. of Viṣṇu (especially as the first of the three sounds in the sacred syllable *om*), also of Brahmā, Śiva, and Vaiśvānara; (*am*), n. Brahma. [ID=6] (CDS- M.W)

2604 (00) 𑀲𑀸𑀓𑀲𑀸𑀓 (ka+jja+maha)  
6133 (00) 𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (tara+jja+achra)  
2501 (00) 𑀲𑀸𑀓𑀲𑀸𑀓 (jja+panchra)

Like above sign there is another sign 𑀲𑀸𑀓 (M-251 / P-280) this sign is modified with a diphthong 'ja+ai'. 2331 (00) (Inscription of the text is not clear)

𑀲𑀸𑀓 (M-278&281 /P-382) there is some difference between the sign mentioned by Mahadevan and Parpola, the sound of this ligature sign is with silent 'n' this style is mostly attached with 'nja' 𑀲𑀸𑀓 sound and also possible 𑀲𑀸𑀓 'ṇa'. These signs are used only three times in Kalibangan and Harappa as a prefix and suffix :

8033 (00) 𑀲𑀸𑀓𑀲𑀸𑀓 (dhaṇaka)

Dhāṇaka (धाणक).—A gold coin (part of a Dināra); षड्भिस्तु रत्तिकाभिः स्यान् माषको हेमधानकः (*ṣaḍbhistu rattikābhīṣṭu syān māṣako hemadhānakaḥ*).

Derivable forms: *dhāṇakaḥ* (धाणकः)

4249 (00) 𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pa+dhaṇa)



Dhanapati (धनपति).— 1) an epithet of Kubera; तत्रागारं धनपतिगृहानुत्तरेणास्मदीयम् (*tatrāgāraṃ dhanapatigrhānuttareṇāsmādīyam*) Me.77,7. 2) a treasurer. 3) = धनञ्जय (*dhanañjaya*) (4) q. v.

Derivable forms: *dhanapatih* (धनपतिः). Dhanapati is a Sanskrit compound consisting of the terms *dhana* and *pati* (पति).

'❖' (M-285 /P-374) this sign is used only once in Mohen jo Daro. The sound of sign is 'dda' which is purely a Sindhi implosive sound and has used as a suffix:

2435 (00)      △❖'❖' (ṭha+ha+dda)

3 2. ṭha, as, m. a. loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe; a cypher; a place frequented or held sacred by all; an object of sense; an idol, a deity; an epithet of Ś'iva.

ह 2 . ha, as, m. a form of Ś'iva or Bhairava,(see *nakulīśa*); water; a cipher (i. e. the arith-metical (Fig-) expressing nothing); meditation; auspiciousness; sky, heaven; paradise; blood; dying; fear; knowledge; the moon; Visnu; war, battle; horripilation; a horse; pride; a physician; cause, motive; [ID=53836]

द 2 . da, as, ā, am (fr. rt. 1. *dā*, to give), giving, a giver, donor; presenting, favouring with, granting, a granter; causing, (often at the end of comp., e. g. *vāri-da*, giving water; *anna-da*, granting food &c.; exceptionally compounded with the receiver of the gift, e. g. *pitṛ-da*, giving to the father); (*as*), m. a gift, anything given; (*am, ā*),n. f. a gift, donation. [ID=21741]

द 3 . da, as, ā, am (fr. rt. 3. *dā* for *do*, to cut), cutting off, destroying, breaking, &c., (generally at the end of comp.); (*as, ā*), m. f. the act of cutting off, dividing. [ID=21742] (CSDS- M.W)

'𑀘' (M -292 /P-172) this sign is used 8 times the sound is 'cha'. It has also used without inclined strokes in the same sense the detail is described in chapter 'cha':

2358 (00)      𑀘'𑀘' (pa+cha)

cha 3 . ca, as, ā, am, seedless; bad, vile, mischievous; (*as*), m. a thief; a tortoise; the moon; an epithet of Ś'iva. [ID=18088] (CSDS- M.W)

'𑀉' (M-377 /P-115) this sign is used only one time:

2093 (00)      '𑀉' (au+tha)

Au (औ).—This word means Maheśvara (Ś'iva). (Agni Purāṇa, Chapter 348).mnjug (Vettam Mani , 1975)

2. tha, as, m. a mountain; a protector, preserver; a sign of danger; a kind of disease; eating; (*am*), n. preserving, preservation; fear, terror; auspiciousness; a prayer for the welfare of another. [ID=21725] (CSDS- M.W)

'𑀉' '𑀉' (M-388 & 390 /P-355) Mahadevan mentioned it two separate signs but Parpola mentioned it similar; my opinion is the same that they are the same signs. It is a ligature of consonant and vowel the round circle sign 𑀉 gives the vowel sound as the first 'o' in English word 'cotton' the sound of sign is 'wa' or 'va' here is particular meaning as a prefix but as suffix it has mostly used without inclined strokes .

4117 (00)      '𑀉'𑀘'𑀘' (va+shadha)

Va (व).—a. Powerful, strong. -vaḥ 1 Air, wind. 2) The arm. 3) Name of Varuṇa. 4) Conciliation. 5) Addressing. 6) Auspiciousness. 7) Residence, dwelling. 8) The ocean. 9) A tiger. 1) Cloth. 11) Reverence. 12) Name of Rāhu. 13) The residence of Varuṇa. 14) the esculent root of the water lily.

-vam Name of Varuṇa (Medinī). -ind. Like, as; as in मणी बोष्ट्रस्य लम्बेते प्रियौ वत्सतरौ मम (*maṇī boṣṭrasya lambete priyau vatsatarau mama*) Sk. (where the word may be *va* or *vā*); Mb.12.177.12 (com. *vāśabda ivārthe*). (DDSA-PR)

1) Sadha (सध):—1. *sadha* (= 2. *saha*), with, together with, in the same manner (only in [compound]; cf. [Pāṇini 6-3, 96]).

2) 2. *sadha* n. or *sadhā* f. (only in [dual number], 'heaven and earth' [varia lectio] for *svadhe*), [Naighaṇṭuka, commented on by Yāska iii, 30.]

3) Sādha (साढ):—[from *sah*] a mfn. = *soḍha*, overcome, conquered (cf. *a-ṣāḍha*, *aṣāṭha*), [Rg-veda; Atharva-veda etc.]

4) b *sādhṛ* etc. See p. 1193, col. 2.

5) Sādha (साध):—[from *sādha*] m. accomplishment, fulfilment, [Rg-veda] (CDS- M.W)

Śraddha (श्रद्ध).—nf. (-*dhā*) 1. Respect, reverence. 2. Wish, desire. 3. Faith, belief, confidence. 4.

Purity. 5. Composure of mind. 6. Belief in divine revelation. E. *Śrat* a particle implying belief, &c., *dhā* to hold or have, affs. *aṅ* and *ṭāp*. (CDS-*Shabda-Sagara*)

2067 (00)

सुधा (va+sudha)

Sudhā (सुधा).—f. (-*dhā*) 1. Nectar, the beverage of immortality and sustenance of the gods. 2. The nectar or honey of flowers. 3. Juice. 4. Plaster, mortar. 5. A brick. 6. The Ganges. 7. Water. 8. Lightning. 9. The milk-hedge plant, (*Euphorbia antiquorum*, &c.) 10. A plant, (*Aletris Hyacinthoides*.) 11. Emblic myrobalan. 12. Yellow myrobalan. E. *su* pleasure, *dhe* to drink, or *dhā* the have, to support, (life,) *aṅ* and *ṭāp* affs. (CDS-*Shabda-Sagara*)

2196 (00)

वासि (ka+va+si/vasi)

Vāsi (वासि) refers to a weapon (a carpenter's adze). It is a Sanskrit word defined in the Dhanurveda-saṃhitā, which contains a list of no less than 117 weapons. The Dhanurveda-saṃhitā is said to have been composed by the sage Vasiṣṭha, who in turn transmitted it through a tradition of sages, which can eventually be traced to Śiva and Brahmā. (Wisdom Library: Dhanurveda)

1308 (00)

वसिष्ठ (va+si+si/sisi)

Vasiṣṭha (वसिष्ठ) was one of the seven great sages (Sapta Ṛṣis) whose activities can be traced from the Vedas down to 10th century A.D, inscriptions. He is first noticed in the Rgvedas and later in the Aitareya Brāhmaṇa. He was a great teacher. He taught many disciples the Vedas and the Vedāṅgas. (Purnima Ray,2003)

1332 (10)

सिरा (va+sira)

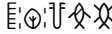

(02) अडा (aḍa)

Sīra (सीर) refers to a "plough". It is a Sanskrit word defined in the Dhanurveda-saṃhitā,

āḍa (आड).—m The common round well without steps. Ex. *āḍānta paḍilā mṛgēndra } } kiṃ sāmalyānta kōṇḍilā vyāghra } } taisā sēcāra guntaḷm mī } } Pr. āḍānta pāṇī khāraṭa pōhōḍyāta kōṭhūna gōḍa yēīla?* Can an impure fountain send forth sweet water? *ikaḍē āḍa ikaḍē vihīra* (Here a draw-well, there a step-well.) A dilemma, a strait betwixt two. --- OR ---

āḍa (आड).—as an inseparable prefix see explained and distinguished under *aḍa*. 2 ad In the state of intervention or interjacency (whether as obstructing perception or access, or as affording shelter, cover, or protection); between or betwixt; in the way. Ex. *mēgha āḍa asālā mhaṇajē candra disaṇāra nāhīm; bhinta āḍa asālā mhaṇajē vāryācēm bhaya nāhīm*. 3 prep In the shelter, cover, or protection of. Ex. *śētāāḍa cōrī dāḍyā- āḍa śindaḷakī* Under cover of possessing a field, theft (as of the neighbor's corn): under cover of a husband, whoredom. Also *ḍōṅgarācē āḍa sūrya gēlā*. Hence, *āḍa karaṇēm* To place under the shelter, shadow, or defence of. 4 *āḍa* occurring betwixt a reduplication, conveys the force of Every other: as *sāla āḍa sāla, divasa āḍa divasa, ghara āḍa ghara, jhāḍa āḍa jhāḍa* Every other year-day-house-tree. Also occurring

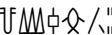
without reduplication; as *tāsa āḍa baila āṇi dīsa āḍa bāyakō* (*mā rā vī mhaṇajē ṭhīka*) A proverb amongst the Shudras indicative of their barbarism. 5 In comp. as a prefix. Odd or occurring oddly; as *āḍadivasa, āḍavāra, āḍasāla*. (Wisdom Library: Dhanurveda)


4702 (10)  (ka+va+pa+siśa)  
(20) 


Sīsa (सीस) refers to “icons made of lead”, as defined in treatises such as the Pāñcarātra, Pādmasaṃhitā and Vaikhānasa-āgamas, extensively dealing with the technical features of temple art, iconography and architecture in Vaishnavism.—The Āgamas prescribe the metals and the results. The icon made of different metals brings different results. The icon made of lead (*sīsa*) is for disease-free health. [...] According to Atri the icon made of iron, tin, brass, lead and bell metal results in *ābhicārika*. (Balasubramanian)

5283 (10)   
(20) 

Dhāma (धाम) refers to:—A holy place of pilgrimage; the abode of the Supreme Lord, where He appears and enacts His transcendental pastimes. (cf. Glossary page from Bhajana-Rahasya).

1130 (00)  (pa+phajja+sa+i+va)


 (M-392 / P-369) this sign is used only once this is a combination of two signs 'r +ḍ' pronunciation is 'raḍa' I think it shows the meaning of 'ruḍ' this sign has used singly.


2261 (00) 

-draḥ 1 Name of a group of gods, eleven in number, supposed to be inferior manifestations of Śiva or Śaṃkara, who is said to be the head of the group; रुद्राणां शंकरश्चास्मि (*rudrāṇām śaṃkaraścāsmi*) Bg.1.23; रुद्राणामपि मूर्धानः क्षतहंकारशंसिनः (*rudrāṇāmapī mūrdhānaḥ kṣatahuṃkāraśaṃsinah*) Ku.2.26.


2) Name of Śiva. (DDSA-PR)

rāḍa (राड).—f The pit of the *hōḷī*, the large hole in which mud is made by pouring in water (for the people to dance and kick in during the festival of *śimagā*): also such capering and sport. 2 Muckiness, mucky or sloppy state: also slop, mess, nastiness. (DDSA-Marathi)

 (M-207 / P-194) the sound is 'ya' and without inclined strokes is used as suffix and it is a very common suffix which is used frequently even in current languages of the subcontinent:

1274 (00) 

ya 4 . *ya, as*, m. (in some senses fr. rt. 1. *yā*), one who goes or moves, a goer, mover; air, wind; a carriage; union, joining; restraining; fame, celebrity; barley; light, lustre; abandoning; N. of Yama; (*ā*), f. going, proceeding; a car, carriage; restraining, checking; religious meditation; getting, obtaining; N. of Lakṣmī; pudendum mulieb. [ID=38263]  
suffix 'dha' is mostly used with the deities' name it gives the sense of the abstract noun or relation as an adjective (CSDS- M.W)

 (M-404 / P-338) this sign is used 5 times its sound is 'tta' that is double consonantal sound as 'll' in English word will. It has particular meaning but with different formation and the same sound is used as a prefix and suffixes also:

1012 (01)   
(02)   
(pavatra+pa+hiri+asamaṭra- ta+fa+ḍama)

Pavitra (पवित्र) refers to a certain ceremony to be performed during *pūjā* (ritualistic worship), according to the Arcanāvidhipaṭala of Kāmikāgama.—[After Śoḍaṣa-Upacāra], the Ācārya then meditates on the Lord and places the holy *pavitra* on the crown of the *liṅga* in order to complete the *pūjā*. The Āgama declares that *pavitra* is that which protects the worshipper from falling (into hell) due to daily errors of thought, word and deed. (Deepa. D)

Hrī (ह्री) is the Sanskrit name of one of the seven Nāṭyamātṛ ('mothers of *nāṭya*') mentioned in the Nāṭyaśāstra 3.86-87. They should be offered worship during ceremonies such as 'consecration of the *mattavāraṇī*' and 'pouring ghee into sacrificial fire'. Accordingly (85-87), "After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production. [The Benediction]: Let mothers such as Sarasvati, Dhṛti, Medhā, Hrī, Śrī, Lakṣmī, and Smṛti protect you and give you success."

Asama (असम).—An Ajita deva.\* (Wisdom Library: Nāṭya-śāstra)

Tā (ता).—Excellence, eminence; greatness. Derivable forms: *tām* (ताम). 12) Nectar. 13) (In prosody) One of the eight syllabic feet. -tā, -tam 1) Passing, crossing. 2) Virtue, religious merit. -tā Name of Lakṣmī.

Pha (फ).—m.

(-*phaḥ*) 1. Increasing, swelling, enlarging, expanding. 2. Performance of a mystical rite, by which Kuvera's attendants are propitiated. 3. A high wind, a gale. 4. Wind expelled in yawning. 5. Fruitfulness, fertility. 6. An augmentor or increaser. nf. (*phaṇ-pha*) Unprofitable or idle speech. n. (DDSA-PR)

Dhāmā (धामा).—One of the twelve *guṇas* associated with Randhra, the first seat of the Svādhiṣṭhāna-chakra. According to tantric sources such as the Śrīmatottara-tantra and the Gorakṣasaṃhitā (Kāḍiprakaraṇa), these twelve *guṇas* are represented as female deities. According to the Śaṭṣāhasrasaṃhitā however, they are explained as particular syllables. They (e.g. Dhāmā) only seem to play a minor role with regard to the interpretation of the Devīcakra (first of five *chakras*, as taught in the *Kubjikā mata-tantra*). (Wisdom Library: Śaṭṣāhasra-saṃhitā)

✱/✱(M-17/ P-09) 'maha' it is very common affix of Sanskrit, it is used not only as a prefix but also as a suffix, though it is not with inclined stroke, there are many other affixes which are mentioned in the chapters relative to basic signs as a consonants. It is a ligature of two signs 𑀧'ma'+𑀧'ha':

2482 (00) 𑀧𑀧𑀧𑀧𑀧 (ka+pa+ksha+maha)  
1301 (00) 𑀧𑀧𑀧𑀧𑀧 (vagga +maha)

𑀧 'aḍa' it is a prefix, it has also a particular meaning, it is a ligature of three signs 𑀧'a'+𑀧'ḍa'+𑀧'a':

4902 (00) 𑀧𑀧𑀧𑀧𑀧 (aḍa+giri+ccha)

Aḍḍa (अड्ड):—*aḍḍati* 1. a. To connect, or solve. (CDS-D-Yates)

adda : (*adj.*) moist; green. (BS-Pali)

Addā, & Addāyanā at Vbh.371 in def. of anādariya is either faulty writing, or dial. form or pop. etym. for ādā and ādāyana; see ādariya. (Page 26) (SUTTA-PTSP)

Giri (गिरि).—a. [*gī-i kicca* Uṇ.4.142] Venerable, respectable, worshipful.

-riḥ 1 A hill, mountain, an elevation; पश्याथः खनने मूढ गिरयो न पतन्ति किम् (*paśyādhah khanane mūḍha girayo na patanti kim*) Subhāṣ.; ननु प्रवातेऽपि निष्कम्पा गिरयः (*nanu pravāte'pi niṣkampā girayah*) Ś.6. (DDSA-PR)

Cha (छ).—The aspirated letter corresponding to the preceding, and expressed by Ch'h. -- OR ---

Cha (छ).—mf. (*chaḥ-chā-cham*) 1. Pure, clean. 2. Trembling, tremulous, unsteady. m. (*chaḥ*) Cutting, dividing. 2. A part, a fragment. f. (*chā*) 1. Covering, concealing. 2. An infant, a child, any young animal. E. *cho* to cut, or *chad* to cover, &c. affix *ḍa*. (CDS-D-Shabda-Sagara)

1332 (01) 𑖀𑖄𑖅𑖆𑖇𑖈  
(02) 𑖀𑖄

𑖀/𑖄 'ham̐' it is a prefix and two attachments at the top, adds the sound of 'ṃ' that is kind of Anusvāra as in Sanskrit, the leaf like attachment is also used with some other signs:

1) Ham̐ is a seed-syllable (bīja-mantra) and relates to the region of Space.

2) “Ham̐” is the bīja-mantra for *ākāśa*, (“ether” or “space”). (Wisdom Library: Hinduism)

**ham**

ham *ham*, ind. an exclamation expressive

of anger (= *ruṣokti*); of courtesy or respect. [ID=53915] (CDS- M.W)

1244 (00) 𑖀𑖄𑖅𑖆𑖇𑖈𑖉𑖊 (jja/jjya+ham̐)  
1075 (00) 𑖀𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋 (jja/jjya+ham̐si)

ja 2 . *ja, as, ā, am* (fr. rt. *jan*, and used at the end of comp.), born from, descended from, a son or daughter of, produced or caused by, born in, produced in or at or upon, growing in, living at, being at [cf. *atri-dīg-ja, dhṛtarāṣṭra-ja, ūtmaja, anḍa-ja, kula-ja, vana-ja, sarasi-ja, agra-ja, avara-ja, eka-ja, &c.*]; prepared from, made of or with; belonging to, connected with, peculiar to [cf. *anna-ja* and *śakra-ja*]; (*as*), m. a father, pro-genitor; birth, production; [cf. *jā.*] [ID=19169] (CDS- M.W)

Ham̐sī (हंसी) is the name of one of the thirty-six Yakṣiṇīs mentioned in the Uḍḍāmareśvaratantra. In the *yakṣiṇī-sādhana*, the Yakṣiṇī is regarded as the guardian spirit who provides worldly benefits to the practitioner. The Yakṣiṇī (e.g., Ham̐sī) provides, inter alia, daily food, clothing and money, tells the future, and bestows a long life, but she seldom becomes a partner in sexual practices. (Chieko Yamano, 2013)

𑖀 'sham̐' / 'sam̐' this sign is also a prefix at the top the same attachment, as in preceding sign can be seem and 𑖀 'śam̐' is also of the same kind with different sound these prefixes are inter-changing in sound so accurate value of prefix individually is some difficult:

1194 (00) 𑖀𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋 (saari+sam̐+sham̐)

sam 2 . *sam* [cf. 5. *sa, sama*; by some connected with 4. *sa*], ind. (as a preposition or prefix to verbs and verbal derivatives opposed to 1. *vi*, q. v., and like Gr. σύν, Lat. con, expressing) with, together with, along with, together (e. g. *sam-yuj*, to join together; *sañ-ci*, to gather together; *san-dhā*, to place together; *sandhi*, placing together); when prefixed to some roots and verbal derivatives *sam* intensifies the idea contained in the simple rt., and may often be translated by ‘much,’ ‘greatly,’ ‘thoroughly,’ ‘quite,’ ‘very,’ ‘well,’ (see *san-tap, san-tuṣ, &c.*); it may also express ‘completeness,’ ‘perfection,’ ‘beauty,’ &c., (see *sam-uccheda, san-tamas, &c.*); it is not unfrequently prefixed to nouns in the sense of *sama*, ‘same,’ ‘like,’ ‘similar,’ (see *sama, cf. sam-artha*); in the Veda it may be used as a separable preposition with inst. (e. g. *as- jad madhunā sam madhūni*, Rg-veda X. 54, 6); [cf. according to some, Gr. σύν, ζών; perhaps Lat. cum; Old Russ. sen; Slav. sū, su.] [ID=49541]

sham 2 . *śam*, ind. (perhaps to be connected with rt. 1. *śam*, but also referrible to 2. *śa*), happiness, welfare, prosperity, blessing, beatitude, health, hail, (according to Pāṇ. II. 3, 73. with dat. Or [Page0993-b+ 78]

Durgā; Emblic Myrobalan. —*Śambhu-rahasya, am*, n., N. of a work. —*Śambhu-vallabha, as, ā, am*, beloved by Śiva; (*am*), n. the white lotus. —*Śam- bhū, ūs, ūs, u*, auspicious (Ved.); (*ūs*), m. a proper N. —*Śambhū-nātha, as*, m., N. of the author of the Kāla-jñāna and of the Vaidyaka-sāra-saṅgraha. [ID=46142] (CDS- M.W)

6304 (00) 𑖀𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋𑖌 (thama-sham̐)

Śam̐tama (शंतम):—[=*śam̐-tama*] [from *śam̐* > *śam*] (*śam̐-*) mfn. most beneficent or wholesome or salutary, [Rg-veda; Atharva-veda; Vājasaneyi-saṃhitā; Bhāgavata-purāṇa] (CDS- M.W)

2517 (00) 𑖀𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋𑖌

Śamba (शम्ब).—*a.* [*Śamb-ac*] 1) Happy, fortunate. 2) Poor, unfortunate. -म्बः (*mbah*), (*-mbhah*) 1) The thunderbolt of Indra. 2) The iron head of a pestle. 3) An iron chain worn round the loins. 4) Ploughing 'with the grain' or in the regular direction. 5) The second ploughing of a field. 6) A particular measure of length. (*Śambā kakṛ* means 'to plough twice'; *tvayā Śambā kṛtaṃ kṣatam* N.2.83, doubly pierced).

See also (synonyms): Śambha.- OR ---Śāmba (शाम्ब).—Name of a son of Kṛṣṇa and Jāmbavatī. Derivable forms: Śāmbah (शाम्बः).-- OR ---Saṃba (संब).— 1) The second ploughing of a field; (*saṃvā kṛ* to plough twice); see शंब (Śaṃba) also. 2) Water. Derivable forms: *saṃbam* (संबम). OR ---Sāmba (साम्ब).—Name of Śiva. Derivable forms: *sāmbah* (साम्बः). .(DDSA-PR)

Śamba (शम्ब).—mfn. (*-mbah-mbā-mbam*) 1. Happy, fortunate. 2. Poor, indigent. m. (*-mbah*) 1. Indra'S thunderbolt. 2. The iron head of a pestle. 3. An iron chain worn round the loins. 4. The second ploughing of a field. E. Śam happiness, and *ba* possessive aff.; or Śamb to accumulate, aff. *ac*; it is also read *sava*, Śaṃva, and *samba* .- OR ---

Samba (सम्ब).—n. (*-mbam*) 1. Water. 2. The second ploughing of a field. E. *samb* to go, aff. *ac* . (CDS- Shabda-Sagara)

Śamba (शम्ब).—[masculine] a cert. weapon of Indra. (CDS-CAP)

2442 (00)

।शुम्बः (ashamba+upachra)

## Pati 𑀧𑀸: The Logographic Sign

𑀧𑀸 'Pati' appears like a logographic sign. It has three variations discussed below. The meaning of this sign shows the sense of lord, owner, proprietor etc. Most of the names with this sign related to Lord Shiva and also with other prominent deities of Rig-Veda. Possibly this may be combination of three signs:

𑀧𑀸 + 𑀸 → 𑀧𑀸 → 𑀸 + 𑀸 → 𑀧𑀸

### pati

pati *pati*, *is*, m. (said to be fr. rt. 3. *pā*, to protect, but connected with rt. 1. *pat* and probably for original *pātan*), a master, owner, possessor, [Page0528-c+ 81] (CDS- M.W)

There are three variations of this sign they are: 𑀧𑀸, 𑀧𑀸 and 𑀧𑀸 which show similar meaning and denote a deity, possibly it may give the sense of a proprietor but our main discussion here its usage for a divinity only, some examples are mentioned below, which enhance its value to be the same with the same sign:

2076 (00) 𑀧𑀸𑀸 (pati+miri)

2371 (00) 𑀧𑀸𑀸 (pati+miri)

Above two first signs of the same kind have used with the same sign 𑀸.

With the sign 𑀸:

4479 (10) 𑀧𑀸𑀸 (pati+śa)

6209 (00) 𑀧𑀸𑀸 (pati+śa)

With the same valued signs 𑀸 and 𑀸 with little variation of the vowel sound. This variation is discussed in the vowels chapter:

8008 (00) 𑀧𑀢𑀢𑀢 (pati+ṅa+ṅa)

4607 (10) 𑀧𑀢𑀢𑀢 (pati+ṅa+ṅa)

With the sign 𑀢𑀢𑀢:

8013 (00) 𑀧𑀢𑀢𑀢 (pati+ṅa)

6225 (00) 𑀧𑀢𑀢𑀢 (pati+ṅa)

With the sign 𑀢𑀢:

1045 (00) 𑀧𑀢𑀢 (pati+va)

4029 (00) 𑀧𑀢𑀢 (pati+va)

The above three different logographic signs are the same in value. But it is a difference in variations of inscription. I give an example of the possible conversion from sign 𑀧𑀢 to 𑀧𑀢:

6121(00) 𑀧𑀢𑀢 (pa+hah)

↓

2472 (00) 𑀧𑀢𑀢 (pati+hah)

↓

3095 (00) 𑀧𑀢𑀢 (pati+hah)

I have given below the names of deities inscribed with mentioned signs. Another fact that all characters of Sanskrit denote divinity. While we see the Indus texts. It seems the continuation of the ancient tradition of the Sindhu Sabhita. I mentioned approximately all of the names are inscribed on the Indus seals individually or with the signs 𑀧, 𑀢, 𑀧𑀢 and 𑀧𑀢 and also with 𑀧+ (𑀧, 𑀢, 𑀧𑀢, 𑀧𑀢) :

6225 (00) 𑀧𑀢𑀢𑀢 (ṅa)

2368 (00) 𑀧𑀢𑀢 (ga)

3081 (00) 𑀧𑀢𑀢 (ṅa)

ṅa (𑀧).—No word in general use begin with this letter.

3) An epithet of Śiva; (DDSA-PR)

ga 4 . ga, as, m. an epithet of the deity Gaṇeśa; [cf. the other letters of the alphabet, each of which is supposed to denote a deity.] [ID=16981]

2. ṅa, as, in. knowledge; certainty, ascertainment; ornament; a water or summer-home; a bad man; a N. of Vinḍu-deva, said to be a Jaina deity; an epithet of S'iva; the sound of negation; gift, giving. (CDS- M.W)

1171 (00) 𑀧𑀢 |

4.ã , (is, m., N. of S'iva; (6), f., N. of Lakshmi. (CDS- M.W)

2293 (00) 𑀧𑀢𑀢

₪ 4 . *i, is*, m. a N. of Kāmadeva. [ID=9826] (CDS- M.W)

2637 (00) 𑀓𑀲𑀭

su 2 . *su*, cl. 1. 2. P. *savati, sauti, suṣāva*, &c., to possess power or supremacy. [ID=52342] (CDS- M.W)

4479 (10) 𑀓𑀲𑀭𑀮

2. s'a, as, m. (fr. rt. so), a cutter, de stroyer (Kirit. XV. 45); a weapon; N. of S'iva, (in this sense probably connected with 2. Jam); (am), n. or ind. happiness, &c., see 2. sum, p. 993. (CDS- M.W)

The below form of its type of the first seal perhaps denotes four different epithets or qualities of lord Varuṇa).

2322 (00) 𑀓𑀲𑀭𑀮𑀮𑀮𑀮 (pati+va+va+va+va)

4029 (00) 𑀓𑀲𑀭𑀮 (pati+va)

va 2 . *va, as*, m. (fr. rt. 2. *vā*), air, wind; the arm; N. of Varuṇa; addressing; conciliation; auspiciousness; reverence; a dwelling; the residence of Varuṇa; the ocean, water; a tiger; cloth; the escu- lent root of the water-lily; (*ā*), f. going; hurting, injury; an arrow; weaving; (*am*), n. a sort of incantation or Mantra (of which the object is the deity Varuṇa); = *pra-cetas*; (*as, ā, am*), strong, powerful. [ID=40818] (CDS- M.W)

2108 (00) 𑀓𑀲𑀭𑀮 (pati+ma)

ma 4 . *ma, as*, m. time, season; poison, venom; a magical or mystical formula; N. of the fourth note of the scale (abbreviated for *madhyama*); the moon; N. of Brahmā; of Viṣṇu; of Śiva; of Yama; (*ā*), f. a mother; measure; light, lustre; knowledge, science; binding, fettering; death; a woman's waist; N. of Lakṣmī; (*am*), n. happiness, good fortune, welfare; water. [ID=36002] (CDS- M.W)

5077 (00) 𑀓𑀲𑀭𑀮𑀮 (pati+apa)

*Apām-pati* or *ap-pati*, *is*, m. the ocean; N. of Varuṇa. —*Apām-pitta* or *ap-pitta*, *am*, n. fire; a plant. —*Ap-kr̥tsna*, *am*, n. deep meditation performed by means of water. —*Ap-cara*, *as*, m. an aquatic animal. —*Ap-saras*, see s. v. [ID=3118] (CDS- M.W)

2239 (00) 𑀓𑀲𑀭𑀮𑀮 (pati+shya)

. sha, as, 5, am, best, excellent; wise, learned; (as), or. loss, destruction; loss of know ledge; end, term; rest, remainder; eternal happi ncss, final emancipation, (in some of the preceding senses said to be fr. rt. 00) ; heaven, paradise; sleep; a learned man, teacher; a nipple; (according to S'abda-k.) = kat'a ; = mfmava ; = sarva ; = garbha vimodana [cf. sht'r]; (am), n. the embryo; patience, endurance (amording to some). (CDS- M.W)

8047 (00) 𑀓𑀲𑀭𑀮𑀮𑀮 (pati+tta/tta)

ta 3 . *ta, as*, m. a tail; any tail except that of the Bos Gaurus; the tail of a jackal; the breast; the womb; the hip or flank; a warrior; a thief; a wicked man; an outcast, a barbarian or Mleccha; a Buddha; a jewel; nectar, the food of the immortals; (*ā, am*), f. n. passing, crossing; virtue, sanctity; (*ā*), f., N. of Lakṣmī. [ID=20245] (CDS- M.W)

this inscription may be the representation of three *Om*

1475 (20) 𑀓𑀲𑀭𑀮𑀮𑀮 (pati+ksha)

Kṣa (𑀓𑀲) refers to "lightning", according to the Śivapurāṇa 2.2.22. Accordingly as Sitā said to Śiva:—"[...] the most unbearable season of the advent of clouds (*ghanāgama* or *jaladāgama*) has arrived with clusters of clouds of diverse hues, and their music reverberating in the sky and the various quarters. [...] During the close



of the nights (*kṣapā*) the circle (*valaya*) of lightning (*kṣa*) appears like the blazing submarine fire in the ocean". (J.L.Shastri, 1950)

5472 (10) पति॥ॐ (pati+raḍḍa)

This is purely Sindhi sound that is not found in Sanskrit the right pronunciation will be r+dd(impulsive)+ḍra . 'r' is sometimes understood many example are found in Indus script)

1) Rudra was produced from the frown of Brahmā (or Viṣṇu), and divided into eleven minor Rudras, who went by the collective name of the Ekādaśa-Rudras.

The names of these eleven emanations of Rudra, according to the *Aṃśumadbhedāgama*, are

1. Mahādeva,
2. Śiva,
3. Śaṅkara,
4. Nīllohita,
5. Īśāna,
6. Vijaya,
7. Bhīma,
8. Devadeva,
9. Bhavodbhava,
10. Rudra,
11. and Kapālīśa ( Wisdom Library: Elements of Hindu Iconography)

4284 (00) पति॥ॐ (pati+haya)

**haya**

*haya haya, as*, m. (fr. rt. 1. *hi*, but connected with rt. *hay* above), a horse; a symbolical expression for the number seven (that being the number of the horses of the Sun, see *saptāśva*); a man of a particular class; N. of Indra; of a Yādava king; the Yak or Bos Grunniens; (CSDS- M.W)

3036 (00) पति॥ॐ (pati+bha)

Bha (भ).—1. Asterism. 2. Sign. Note: Bha is a Sanskrit technical term used in ancient Indian sciences such as Astronomy, Mathematics and Geometry. (Wikibooks (hi): Sanskrit Technical Terms)

Bha (भ).—1 Name of the planet Venus. (DDSA-PR)

2592 (00) पति॥ॐ (pati+sa+sa/sasa)

स 3 . *sa, as*, m. a snake; air, wind; a bird; an abbreviated term for the musical note *ṣad-ja*; Śiva; Viṣṇu; (*ā*), f. the goddess Lakṣmī; (*am*), n. knowledge; meditation; a carriage road; a fence. [ID=47720]

**sasa**

*sasa sasa, am*, n. food (= *anna*, Naigh. II. 7); (*as*), m., N. of an Ātreya, (author of the hymn Ṛg-veda V. 21.) — *Sasa-vaṭ, ān, atī, at*, Ved. possessed of food, feeding on sacrificial food, (according to Sāy. on Ṛg-veda VII. 87, 2. *sasavān* either = *annavān* or as if fr. rt. 1. *san* = *sambhaktavān*.) [ID=51564] (CSDS- M.W)

1178 (00) पति॥ॐ (pati+ḍa)

. ḍa as, m. a sound; a kind of drum or tabor; fear; submarine fire; an epithet of Siva (5). f. a Dakint, i.e. a kind of female imp or goblin; a basket &c. carried by means of a sling. (CSDS- M.W)

7053 (00) पति॥ॐ (pati+ma+śa)

Śa (श).— 1) A cutter, destroyer. 2) A weapon. 3) Name of Śiva. (DDSA-PR)

3095 (00)      𑀧𑀢𑀺𑀓 (pati+hah)

-haḥ 1 A form of Śiva. 2) Water. 3) Sky. 4) Blood. 5) A cipher. 6) Meditation. 7) Auspiciousness. 8) Paradise. 9) Heaven. (DDSA-PR)

2493 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓 (pati+ṭa)

\_ta, as, in. sound or an imitative sound like the twang of a bow-string &c. ; a dwarf; a quarter, a fourth; (a), f. the earth; an oath, con firming an assertion by ordeal 86C; (am), n. a hol lowed cocoa-nut. (CDS- M.W)

4353 (10)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 (pati+ttakka)

2) Takka, <sup>1</sup> (Sk. tarka doubt; science of logic (lit. “turning & twisting”) \*treik, cp. Lat. tricæ, intricare (to “trick, ” puzzle), & also Sk. tarku bobbin, spindle, Lat. torqueo (torture, turn)) doubt; a doubtful view (often= diṭṭhi, appl. like sammā°, micchā-diṭṭhi), hair-splitting reasoning, sophistry (=itihītihaṃ Nd<sup>2</sup> 151). Opp. to takka (=micchā-sañkappo Vbh. 86, 356) is *dhammatakka* right thought (: vuccati sammā-sañkappo Nd<sup>2</sup> 318; cp. Dhs. 7, 298), D. I, 16 (°pariyāhata); M. I, 68 (id.); Sn. 209 (°ṃ pahāya na upeti saṅkhaṃ) 885 (doubt), 886; Dhs. 7, 21, 298 (+vitakka, trsl. as “ratiocination” by Mrs. Rh. D.); Vbh. 86, 237 (sammā°) 356; Vism. 189. See also vitakka. (J.L.Shastrī, 1950)

2549 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 (pati+asama)

Asama (असम).—An Ajita deva. \* (CDS- Pur-Index)

Ajitā (अजिता, “unconquerable, irresistible”):—Name of one of the sixty-four *mātr̥s* to be worshipped during Āvaraṇapūjā (“Worship of the Circuit of Goddesses”, or “Durgā’s Retinue”), according to the Durgāpūjātattva. They should be worshipped with either the five *upācāras* or perfume and flowers. Her mantra is as follows:

ॐ अजितायै नमः

om ajitāyai namaḥ. (Wisdom Library: Śāktism)

Ājitā (अजिता) refers to one of the various Nṛsiṃha Yoginīs or Śaktis created for the purpose of pacifying the Rudraśaktis.—Accordingly, [...] Rudra meditated on Mahānṛsiṃha. Pleased with Rudra’s prayers, Narasiṃha created four Vyūhaśaktis [Vāgīśvarī, Mahāmāyā, Bhagamālinī and Atibhadrakālī=Śuṣkarevatī]. The Lord created a group of Nṛsiṃha Yoginīs [viz., Ājitā] to accompany the three main Śaktis. All of them, under the command of Śuṣkarēvatī, attacked the Rudraśaktis, subdued them and pacified them to attain benevolence. (Kamakoti Mandali: The Yoginis of Narasimha Vyūha)

Another sign 𑀧𑀢 (Pa) is also gives the same sense for a divinity. It is the root of word 'Pati'. There are many inscriptions of Indus script with this sign with the same deities:

𑀧𑀢 3 . *pā*, cl. 2. P. *pāti*, *papau*, *pāsyati*, *apāsīt* (Ved. forms *pīpāya* [Sāy. fr. *pya*], *pāsati*), *pātum*, to watch, keep, preserve, protect, screen, shelter, defend against (with abl.); to rule, govern; to beware of (with abl); to observe, notice, attend to (Ved.); to oversee, take care of, tend (Ved.); to keep, observe (in this sense also A., Ved.): Caus. (or rt. *pal* or *pāl*, cl. 10; or Nom. fr. *pāla*) P. (ep. also A.) *pālayati* (-te), -yitum, to watch, [Page0560-b+ 80] (CDS- M.W)

1279 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 (pa+ksha)

1904 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 (pa+ga)

6305 (10)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 (pa+nga)

3064 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓 (pa+i)

1226 (00)      𑀧𑀢𑀺𑀓𑀲𑀺𑀓 (pa+bha)

5266 (00)	𑀧𑀺 (pa+a)
1217 (00)	𑀧𑀺𑀭 (pa+va)
6121 (00)	𑀧𑀺𑀭𑀸 (pa+hah)
(Meaning is mentioned above)	
7029 (00)	𑀧𑀺𑀭𑀸𑀭 (Pa+ii)

ii 2 . *ī, īs*, m., N. of Kandarpa, the god of love; *ī* or *īs*, f., N. of Lakṣmī. [ID=10046] (CSDS- M.W)

4469 (10)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+iṇa)
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Ina (इन्).—[adjective] strong, mighty, fierce; [masculine] a great lord or king, the sun. (CSDS-CAP)

2114 (00)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+na/ni)
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na 3 . *na, as*, m. a N. of Buddha; binding, tying, a band; one who is praised; a N. of Gaṇeśa (= *dvi-raṇḍa?*); a jewel, pearl; war; giving, a gift; welfare, prosperity; (*ā*), f. the navel; a musical instrument; knowledge; (*as, ā, am*), thin, spare; vacant, empty; identical, same, like; unvexed, un-wearied; undivided, unbroken. [ID=23716] (CSDS- M.W)

8204 (00)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+ha)
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ha 2 . *ha, as*, m. a form of Śiva or Bhairava, (see *nakuṭśa*); water; a cipher (i. e. the arith-metical figure expressing nothing); meditation; auspiciousness; sky, heaven; paradise; blood; dying; fear; knowledge; the moon; Viṣṇu; war, battle; horripilation; a horse; pride; a physician; cause, motive; (according to Śabda-k.) = *pāpa-haraṇa*; = *sakopa-vāraṇa*; = *śuśka*; (*ā*), f. (according to some) coition; a lute; (*am*), n. (according to some) the supreme Spirit; pleasure, delight; a weapon; the sparkling of a gem; the sound of a lute; (*as, ā, am*), mad, drunk (according to some). [ID=53836] (CSDS- M.W)

1460 (00)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+chaṇa/cha+ṇa)
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Zen is a school of Mahayana Buddhism, referred to in Chinese as Chan. Chan is itself derived from the Sanskrit Dhyana, which means "meditation".

Zen emphasizes experiential wisdom and particularly as realized in the form of meditation known as zazen and in the attainment of awakening, often simply called the path of enlightenment. As such, it de emphasizes both theoretical knowledge and the study of religious texts in favor of direct, experiential realization through meditation and dharma practice.

2358 (00)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+cha) or
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2606 (00)	𑀧𑀺𑀭𑀸 (pa+cha)
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cha 3 . *ca, as, ā, am*, seedless; bad, vile, mischievous; (*as*), m. a thief; a tortoise; the moon; an epithet of Śiva. [ID=18088] (CSDS- M.W)

5072 (00)	𑀧𑀺𑀭𑀸𑀭𑀸 (pa+ham)
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ham *ham*, ind. an exclamation expressive of anger (= *ruṣokti*); of courtesy or respect. [ID=53915] (CSDS- M.W)

𑀧 (ka) is another sign frequently used with the names of different deities. Definitions from various sources are given below. In light of those descriptions, some inscriptions of the Indus script are given as examples with both signs 'Pati' and 'Pa':

ka 3 . *ka, as*, m. the Who? the Inexplicable, the Unknown. By a forced and erroneous interpretation of the interrogative pronoun occurring in a hymn of the Ṛg-veda (X. 121. *kasmai devāya haviṣā vidhema*, what god shall we worship with oblations?) the word *ka* is applied as a name to any chief god or object of worship, as Prajāpati, Brahmā, Viṣṇu; S air or wind; the sun; the mind; the soul; Yama; Kāma-deva, the god of love; fire; a peacock; a N. of Dakṣa (a clever or dexterous man?); a knot, joint; the king of the birds; a prince in general; the body; time; wealth, property; sound; light, splendor. [ID=13243] (CSDS- M.W)

Ka (क).—I. see *kim*. li. m. (properly nom. sing. of *kim*), A name of the highest deities, viz. Prajāpati, [Bhāgavata-Purāṇa, (ed. Burnouf.)] 6, 6, 2; Brahman, Mahābhārata 1, 32; Viṣṇu, 13, 7027. lii. n. Water, [Yājñavalkya, (ed. Stenzler.)] 2, 108. (CDS-D-B)

4489 (10)	𑀅𑀲𑀭𑀸𑀓 (ka+pati+śa)
4409 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+hah+a)
2540 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+ṇa)
4480 (20)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+asama)
4680 (10)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+chaṇa)

(Meaning is mentioned above)

2289 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+dda)
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This is purely Sindhi sound and not found in Sanskrit its pronunciation is 'dda' implosive .And it's probably meaning is 'Ddatar'

4462 (10)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+maha+a)
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Maha (मह):—[from *mah*] 1. *maha* mfn. great, mighty, strong, abundant, [Rg-veda] (CDS-D- M.W)

4644 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+usa)
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Uṣā (उषा):—The consort of Śarva (aspect of Śiva, as in, one of the eight names of Rudra) according to the *Pādma-purāṇa*. (Wisdom Library: Elements of Hindu Iconography)

4461 (10)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓 (ka+pati+jja)
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ja 3 . *ja*, *as*, *ā*, *am* (connected with the preceding by some lexicographers, but the meanings appear to be artificial), speedy, swift; victorious, triumphant, conquering; eaten; (*as*), m. speed; enjoyment; light, lustre; poison; a Piśāca; a N. of Viṣṇu; also of Śiva; (*ā*), f. a husband's brother'swife. [ID=19170] (CDS-D- M.W)

Some other examples of that kind of 𑀅 (ka) sign with the sign 𑀲 (pa) :

3502 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+pa+ksha)
8215 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+pa+nga)
4318 (10)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+pa+bha)
4379 (00)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+pa+a)
1620 (10)	𑀅𑀲𑀭𑀸𑀓𑀲𑀸𑀓 (ka+pa+va)

(Meaning is mentioned)

## The Motifs Interpret the Texts

There may be many seals but I have given here only some of them in which the motifs indicate their meaning and interpretation clearly and accordingly. All outcomes of determination are resultants after the valuation of each sign of the Sindhu Prakrit. I did not have access to original found objects of the Indus civilization. I hope there must be many objects of this kind and help to clarify the enigma.



(Fig-59) Steffen Terp Laursen, 2010 courtesy of harappa.com

Mmrη: maraη: to die

Here isn't used any vowel (Like a Devnagri script) but *m* as a sound (letter) inscribed twice. The motif of died buffalo clarify the meaning of the text. Actually the text interprets the purpose of the motif.

سنڌي : مرڻ

سرائڪي سنڌي لغت مرڻ/مرڻ مرڻ، ڪرڻ، ختر ٿيڻ، تباھ ٿيڻ، سڙڻ، ڪمزور ٿيڻ س (ڊ)



**Pati +Makuta:** Crown Holder

**Makuta** (f.) [cp. BSk.makutaDivy 41 1] a crest Abhp 283 (kirita+ ,i. e. adornment). (SUTTA-PTSP)

**Mukuta**, am, n\_ a tiara, diadem, crown (said to be crescent-shaped; the kirita being pointed, and the mauli having three points); a crest; a peak, point, head [cf. tri-m"]; N. of a place; (as), m. a proper N. (contracted fr. Raja mukuta); (CSDS- M.W)

The elephant motif represents the royals and rulings, and the inscription of the motifs change according the text, in above seal the crest with three points is inscribed on the head of the elephant,it must have the seal of the king. On other hand the seals with an elephant sign mostly are found from MohenjoDaro,it enhances the possibilities that tcitymust be the capital of the empire.



(Fig-61 Parpla et.al 1987-91)

**va-gāha**, as, m. (for ava-gaha), bathing, ablution. (CSDS- M.W)

In the above figure the action of bathing is carved beautifully and skillfully, the water is showering on the animal. The text interprets the action of motif well, although the rhinoceros represents military symbol.



(Fig-62) Indian Museum Kolkata Wikimedia Commons

### Ṭhamastra:

The darkness of the seal tells the meaning itself, and the elephant's motif shows the negative virtue of the rule, may be the state of anarchy.

Root word of Sanskrit ( tamas ) :

tamas

*Tamas, as, n.* darkness, gloom; the darkness of hell, hell itself or a peculiar division of hell; the obscuration of the sun or moon in eclipses, darkness personified as Rāhu or the ascending node; mental darkness, illusion, error (constituting one of the five [Page0364-b+ 81] (CDS- M.W)



(Fig-63) Indus Seal Banawali, Manoshi Sinha, 2019 courtesy of myindiamylori.com

### ṭha:

*Ṭha : , as, m. a.* loud noise; on imitative sound as of a golden pitcher rolling down steps; the disk of the sun or moon, a circle, a globe ; a cypher; a place frequented or held sacred by all ; an object of sense; an idol, a deity; an epithet of S'iva. (CDS- M.W)

The loud sound vibrations of 'ṭha' coming out from the bull's mouth, and the bull may be representing the lord Shiva people are rolling down their steps on the ground. The motif clarifies its religious interpretation effectively according to the meaning of Sanskrit Dictionary.



(Fig-64) Parpola, 2014 Courtesy of harappa.com

## Thus varṇa: (Fitting Tiger)

One tiger can be seen in above tablet in different shape, well dressed or stylish, below definition of the word "Thush" according current Sindhi is the most appropriate.

ناهوڪو

ठाहूकोadj.

Fitting, proper, befitting, suitable, agreeable, neat.

ذ. صفت. ناه وارو. نهندڙ ، سهڻي بناوت وارو ، وڻندڙ ، سڀيائيندڙ ، جڳائڻو ، سنو. ملوڪ ، حسين. ٿ ناهوڪي: ناهوڪو جمع ناهوڪا  
جمع ناهوڪيون.  
جامع سنڌي لغات ۾

ذ. ناهُ ، سينگار. ناڻُ. آڪڙ ، وڏائي. نمونو. شڪل. لاف: نَشُ جمع نَشُ (ت)

Varṇa (वर्ण).— Dress, decoration. Outward appearance, form, figure. (DDSA-PR)

Varṇa (वर्ण).—[masculine] cover, lid; outside, external appearance, colour, dye, paint, complexion; sort, kind, character, sort of men i.e. caste; letter, sound, vowel, syllable, word; praise, glory. (CDS-D-CAP)

1) Varṇa (वर्ण) refers to “great phonemic energies”, according to the Bhairavīstotra in the Śrīmatottara-tantra, an expansion of the Kubjikāmatatantra: the earliest popular and most authoritative Tantra of the Kubjikā cult.—Accordingly, “Victory! Victory (to you) O goddess (*bhagavati*)! [...] Victory to you who have merged the entire universe into a single vibrant state of oneness filling (thereby every) discontinuity! (You are) beautiful with the necklace that (hangs from your) neck made of the pearls of the great phonemic energies (*varṇa*)! You who are in the centre of the great wheel of the Six Yoginīs and the great group of six! [...]”. (Dyczkowski-2009)



(Fig-65) Civilization of Indus Valley River courtesy of weebly.com

Pah:

पाहुंs. m.

A substance dissolved in water, in which cloth is steeped in preparing it for dying. Sulphur and oil given for manage to camel etc. Mutton broth given to fatten a lean camel. Marrow, the bodily powers. adj. indec. distressed, worn down, destroyed, exter (Sindhi-Dic online)

In above seal, it is not a head of any animal but it is a kind of a vessel that is pouring in/feeding something, and it indicates some kind of medicine for all kind of animals, above motif of tiger with horns indicates its imaginary purpose clearly and accordingly.

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I frankly admit that there may be shortcomings in professional skills, as a learner, I will cordially welcome the suggestions and opinions of scholars.

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