Indus Script

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For the past five years, I have been involved in research into the ancient Minoan scripts, Linear A and Cretan Hieroglyphics, with a view to demonstrating that the background language must have been proto-Japanese.

While exchanging views with scholars and researchers on the website Academia.edu, I received many frank comments to the effect that my idea seemed quite impossible, given the gap in time and geographical distance, but at the same time, they somehow drew my attention to the Indus script.

Many researchers have been pointed out similarities between the Indus Valley and Minoan civilizations, such as meticulous city planning with water and sewage systems. Costis Davaras, a Greek expert on Minoan civilization, has cited researchers such as Sir Arthur Evans, known for his excavation of Knossos, who made similar observations and, in “Bronze Age Crete and India (Indian Historical Review, Volume XXXII, No. 1, Jan. 2005),*”* he compared religions and myths, touching upon similarities between the Iliad and the Mahabharata, both of which are war epics that begin with the abduction of a queen.

On the internet, Bibhu Dev Misra has published “Indus Valley Cultural Elements in Minoan Crete: Was it Due to Migration?” (Ancient Inquiries, March 29, 2017), while S. Khan and others have published “Similarities of Minoan and Indus Valley Hydro-Technologies” (Sustainability, Dec. 2020, 4897).

The Indus Valley civilization was in existence before the influx of Indo-European-speaking Aryans from the north of India around 1500 B.C. From computer analysis and DNA testing of ancient human bones, many researchers believe that the inscriptions on the Indus seals are in a Dravidian language.

 In Japan, Susumu Ohno has pointed out that in grammar (SOV word order, agglutinative language, etc.) and in vocabulary, Tamil, a Dravidian language, closely resembles Japanese. He contended that immigrants from southern India must have passed on proto-Tamil to the Japanese isles, and this became the origin of the Japanese language. Perhaps this was the first attempt to link a south Indian language with Japanese.

In the spring of 2021, I began to examine Indus seal inscriptions to see if my experience with Minoan scripts could lend any help in analyzing them, and I am already producing results that far surpass any initial expectations; Indus seal inscriptions also seem to be written in an old form of Japanese. However, Indus script is older than Minoan script and further verification and clarification will be needed to gain understanding and approval, notably on the sound values I gave to the Indus symbols.

The basic sound values in Indus script, represented by the simpler signs, have been interpreted as syllables, one reason being that the names of major excavation sites, e.g., Harappa, Mohenjo-Daro, Rakhigarhi and Dholavira all seem to be composed of syllable units.

Furthermore, there are similar symbols in Brahmi script, and this may provide useful reference. Brahmi script was employed in almost all parts of India from the 3rd-4th B.C. under the Maurya dynasty (e.g., the monument of King Ashoka, promoter of Buddhism) to the 5th century B.C. under the Gupta dynasty and was deciphered by the first half of the 19th century.

There is a popular theory that claims Brahmi script must be derived from Indus script and, if so, given its syllabic nature, this may provide further grounds for claiming a similarly syllabic system with respect to Indus script as well.

In addition, the Dravidian language group, favored to be behind Indus script, is characterized by SOV word order and agglutinative formation of words, and this is also found in Japanese. Thus, it may not be too far-fetched to propose proto-Japanese as a strong candidate for the background language of Indus script. One will simply need to expand and reconfigure the radius of human behavior and mobility expected in the Bronze Age.

If the language behind the Indus script is indeed proto-Japanese, then the people who built the Indus Valley civilization may have eventually immigrated to Japan. This may provide new foundation for Susumu Ohno’s contention that there are many customs and manners common to both south India and Japan, and that the Japanese and Tamil languages must be related, as both regions and languages must have been influenced by and inherited from the Indus Valley civilization.

1. General Rules

The Indus script from the Harappan civilization can be deciphered as Japanese, with the following general rules:

1. Many of the symbols resemble those from Linear A such as ZO（AB20）, SA(AB31), TI（AB37）, KE（AB44）, DE（AB45）, NU（AB55）, RA(AB76), KA（AB77）and MA（AB80）, and these sound values will be used to fill in as appropriate.
2. The following sounds from simple Japanese words will be used for some of the more common Indus symbols:

U (for U-SHI, bovine animal in Japanese) for the cow’s head (often construed as a vase)

DA or TA, for the vertical fish symbol, that may correspond to the kanji 大 and 太

ME (eye) or MA for the vertical eye

KI (tree) or KO, for the tree symbol (triangle on top of short vertical line)

O/OTO/OTOKO (man) for the male figure

1. A vertical eye (ME) at the left end may stand for woman, and the comb/ extended E, with extra horizontal lines, read as SI, may denote Mister. Matchstick lines set vertically, in parallel with each other, may either be read with Minoan sound values or as Japanese numerals.
2. The script is normally read from right to left, but many seals can be read consecutively in 2 directions to make sense in a particular context. In such cases, the more complicated symbols often seem to be a combination of 2 symbols, concocted to save space, and different sounds values are applicable depending on the reading direction. (Such games of writing, that invite the reader to decipher a text in 2 directions, are also found in Minoan texts, particularly when they are written in spiral form.)

2. Inscriptions match Cartoons

Since there are no bilingual texts such as the Rosetta Stone, that can show that the Japanese translations are correct, it will require ingenuity to develop convincing arguments. In this context, the cartoons that frequently appear on Indus seals provide valuable evidence, as they appeal to the eye and transcend language differences, much in the way traffic signboards can be understood by people of all nationalities. The following examples are taken from Asko PARPOLA's "Corpus of Indus Seals and Inscriptions."

(1) From Volume 2 (Pakistan), page 222, M-1534A (inscription) and M-1534B (mammal figure).

On the upper side is depicted a quadruped with heads on both sides. The ears are represented as crooked lines raised upwards, and it appears as if two camels are connected at the torso. Close to both heads, there seems to be exposed skin around the shoulders and chest, with the fur shaved off (except for the saddle and abdomen).

On the back side, there are 4 symbols that can be read from both left and right directions as Japanese, and translated into English, as follows: "Behold the camel with fur. Wealth made easy to wear. With fur, wealth in the saddle/storehouse." "Camel with horse ears. Brother's house is made wealthy with its fur."

"Camel with horse ears" matches the animal's characteristics; mention of "wealth in the saddle," points to the image of the shaved animal, with the saddle part left covered with fur, and so the cartoon is very much in line with the inscription.

(2) From Volume 1 (India), page 388, copper rectangular seal M-534A (inscription) and M-534B (image of a rabbit, looking into a nest/beehive on lower right). The inscription, translated into English from Japanese, reads, "Start dancing. Bring both eyes and the nose toward the nest/beehive and squint the eyes. Then, the lower body will start dancing."

For an experiment, one should print M-534B on paper and bring the nose close to the nest/beehive, then gradually move the face away. From about 20cm away from the paper, an optical illusion will occur, so that the rabbit appears to dance on all fours.フォームの始まり

フォームの終わり

1. Outstanding Examples

Here are some notable Indus seals, with the inscriptions deciphered as Japanese and translated into English. The seal numbers are those assigned in the Corpus of Indus Seals and Inscriptions, compiled by A. PARPOLA.

1. M-631A, from Collections in Pakistan

This is a seal with a unicorn looking toward the left. The symbol on the far left is RAKUNI, depicted upside down; on the assumption that the surface corner was scraped off intentionally, NASI/SINA is added, where NASI means NOT. Similarly, for the KI symbol on the far right, KESI (ERASED) is added, because the right-hand side has been razed.

1. If the 2nd symbol from the left, 3 vertical lines, is read as DI/YA-II, then,

(From right to left)

KO-DI-TIMI-TAWA-TA-RA-SUNI-RAKUNI-SINA

コート・ディジー見だ。河を渡らすに、楽にしな

Come to see KOT DIJI, cross the river in comfort.

(From left to right)

RAKURA-IISU-RA-TA-WATA-TIMI-YA-II-KESIKI.

楽だ、良い。スラタワチ河、立ち見や、良い景色！

Comfortable and enjoyable, stand up to see the Sarasvati River. Enjoy the scenic view!

KO-DI-TI must refer to KOT DIJI, an archaeological site across the Indus River from Mohenjo Daro, and relics of a civilization preceding the Harappan.

1. If the 2nd symbol from the left is read as YASUI/ SU-II, then,

(From right to left)

KI-YASUI-MITI-WATA-RASUNI-RAKUNI-SINA

来やすい道、渡らすに、楽にしな

This is an easy way, cross the river in comfort.

(From left to right)

RAKURA-IISU-RA-TA-WATA-TIMI-SU-II-KO.

楽で、良い。スラタワチ河を立ち見する、良い子

Comfortable and enjoyable. Standing up to see the Sarasvati River, good kid.

1. If the 2nd symbol from the left is read as I-SU-NO, then,

(From right to left)

KO-ISUNO-MITI/TIMI-WA-YOMEYA-NIZO-NIKURA-SINA

恋する道。小椅子の君は、嫁にするぞ。憎らしいな。

A way to fall in love. That’s you, sitting on the bench, you will be my bride. You are so annoying.

The symbol on the far left, RAKUNI, depicts a child standing near the bow, hands raised in joyful gesture. The seal must be an advertisement for river transport, and points to the fact that KOT DIJI is across the Sarasvati River, from Mohenjo Daro.

(2) M-1181Abis, from Collections in Pakistan

The seal depicts a man sitting on a low pedestal, yoga-style. He wears a helmet, and his head watches 3 directions simultaneously. He wears an extraordinary number of bracelets on the arms that give him a hairy, prickly appearance, and his shoulders seem covered with protective plates. Behind him, above his head, there is an elaborate decoration, bull’s horns hanging from a narrow tree trunk, radiating into 3 arrows that shoot upwards. Since this headdress aligns with the Indus symbols, the radiating arrows are read as ZOKU (for arrows) or MI (for three).

1. If the symbol on the far left is read as KEN, then,

(From right to left)

U-NI-TASI-NO-KEN

ウニタ氏の県/圏

Prefecture/sphere of U-NI-TA clan

(From left to right)

KEN-NI-SITA-RA-U

県/圏に従う

With the prefecture/sphere, you must comply.

Joined together, this becomes “This is the Prefecture of U-NI-TA clan, and you must comply.

1. If the top half of the headdress, with 3 radiating arrows, is read as SAN-ZOKU/ ZOKU-SAN, and the bottom half, as WANI (2 WA symbols) or IKARI (anchor), then,

(From right to left)

U-NI-TASI-SAN-ZOKU-WANI/ IKARI-NO-KEN

ウニタ氏三族 ワニ/錨　の県/圏

Prefecture/sphere of the 3 clans of U-NI-TA, order of the crocodile/ anchor

(From left to right)

KEN-NI- ZOKU-SAN-SITA-RA-U

県/圏に属さん、従う

Let us join the prefecture/sphere and obey.

Together, this becomes “This is the Prefecture of the 3 clans of U-NI-TA, order of the crocodile/ WA people/ anchor. Let us join in and obey.

1. Assuming the top left corner has been razed intentionally, if the symbol on the far left is read as MAKE-NASI or ARASI-NI-MAKEN, then,

(From right to left)

U-NI-TASI-SAN-ZOKU-WANI/IKARI-NO-KEN-MAKENASI/ARASI-NI-MAKEN

ウニタ氏三族 ワニ/錨　の県/圏。負けなし、嵐に負けん。

Prefecture/sphere of the 3 clans of U-NI-TA, order of the crocodile/ anchor.

Never at a loss, will never succumb to storms.

1. If the symbol on the far left is read as MAYOKE, then,

(From right to left)

U-NI-TASI-SAN-ZOKU-WANI/ IKARI-NO-MAYOKE

ウニタ氏三族 ワニ/ 怒り　の魔除け

Charm against evil, of the crocodile/ our wrath

(From left to right)

MAYOKE-NI-TAME-RA-U

魔除けにためらう

This good luck charm will deter.

1. If the symbol on the far left is read as YOWAYOI/YOWASI, then,

(From right to left)

U-NI-TASI-NO- YOWAYOI

ウニタ氏の世は良い

The world ruled by U-NI-TA is good.

(From left to right)

YOWASI -KEN-NI-ZOKUSAN-MESIYA-NI-USI

弱者は、県/圏に属さん。飯屋に牛

The weak should join the Prefecture, for food stalls and cattle.

Together, this becomes “The world ruled by U-NI-TA is good. The weak should join the Prefecture, for food stalls and cattle.

1. If the symbol on the far left is read as MAKEYO, then,

(From right to left)

U-RA-SITA/YOMEYA-NO-MAKEYO

裏・下を読めば　負けよ/漫画よ

Read back and below, cartoon of a loser.

(From left to right)

MAKE-NO-MIZO-SITA-RAU

負けの身なので、従う

In defeat, I will comply.

Taking a hint from “read back and below,” the seal should be turned upside down; a city wall appears at the top, with a skinny man below. If the tripodal feet are read as NE (roots), the line can be read from left to right as, U-RA-SITA-NE-RA-MAKE（裏切ったら、負け。裏・下で種を蒔け）meaning, “Traitors lose. Go sow seeds at the back.”

1. Conclusion

All joined together, we have,

“Prefecture/sphere of the 3 clans of U-NI-TA, order of the crocodile/ WA people/ anchor. Let us join in and obey. Never at a loss, we will never succumb to storms. Charm against evil, of the crocodile/ our wrath; this good luck charm will deter. The world ruled by U-NI-TA is good. The weak should join the Prefecture, for food stalls and cattle.

Read back and below, cartoon of a loser. In defeat, I will comply. Traitors lose, go sow seeds at the back.”

In this light, the extended arms of the seated man must depict the crocodile.

1. Map

The top left corner of the seal has been razed off in a roughly trapezoid shape, and this is likely to be a map of the boundaries of the Indus Valley civilization, as follows:

Vertical edge on left side of seal: Kirthar Range.

V shape, on upper side of X-shaped symbol: Triangle formed by 3 main tributaries that flow into Indus River.

Lower, left leg of X-shaped symbol: Indus River.

Boundary between rough and smooth surface, running close to the lower, left end of X-shaped symbol: coastline near the mouth of Indus River. A little toward the right, there is a small protrusion that must be Kathiawar Peninsula,

Area close to the top right end of X symbol: Kashmir region.

In the NO/NI symbol, diagonal line on the left side: Yamna River. Vertical line on the right side: Ganges River.

Line running to the left, from lower-most point of NO/NI symbol: Narmada River.

(3) M-309A, from Collections in India

On this seal, there is a tiger with its head turned back toward a tree, eyes looking up. A woman is perched on one of the branches, apparently trying to blend in as part of the tree, to hide and escape from the tiger.

The eye (ME) symbol at the far left, modified with 4 small enclosures (MASU), is read as MASU-ME-YO/SI, with the syllables shuffled into different order, as convenient; the 2 short vertical lines to the above right are blended in as NI/RA. The 3rd symbol from right is read as ZO/SUMI/MESU.

1. Tiger, as an Animal

(From right to left) The girl’s extended hand is read as WA.

ITA-ZO-U-WA-SINO-MASUMESI-NI

いたぞう。ワシの弁当に。

There she is! That’s my lunchbox.

(From left to right) The girl’s extended hand, together with NO right above, is read as WO. The 2nd symbol from the right, TA is read as MESIYATA.

MASUMESI-NI-WO-U-ZO-MESIYATA-I

弁当が匂うぞ、飯の屋台。

The smell of a lunchbox. There must be a street vendor.

1. Tiger, as a Drunkard

(From right to left) I-TA-ZO-USI-NO-YOMESUMA-NI

いたぞ。うちの嫁、妻に。

There she is, my prospective bride, for a wife.

1. Optical Illusion

(From right to left) I-TA-ZO-U-NO-RA-MASUMEYO

いたぞう、野良娘よ、夜娘。

There she is, wild girl, daughter of the night.

(From left to right) YOMEMASU-NI-U-SUMI-TA-I

夜目増すが、匂う。巣みたいだ

The night grows dark, but there is a scent. It could be a nest.

〇 The U symbol at the center is read as USENI.

(From right to left) I-TA-MESU-USENI-NO-RA-MASUMEYO

いた。雌、失せに。背に野良娘よ。

Right there！She disappeared, and now on my backside, the wild girl.

(From left to right) NI-SIMEMASU-NI-U-SUMI-TA-I

西目増すので、嘘みたい

No, with the setting sun, you are being deceived.

The top right- hand corner of the seal seems to have a shining luster, perhaps to show the setting sun.

1. Title

The girl (MUSUME) in the tree (KI) is suggestive of KI-MUSUME, or young virgin. Together with the protruding symbols, the words, KI-MASUMENIYO-U or, “Tipsy over a tree girl/ young virgin” come to mind.

（4）Signboard from the Northern Gate, Dholavira

<https://en.wikipedia.org/wiki/Dholavira>

This signboard must have been displayed above the gate of Dholavira, to be read by those who enter the city, located on an island. The inscription consists of 10 symbols, of which 4 are the symbol KA that looks like a wheel.

1. Rough Translation

The symbol on the far right is read as SA.

(From right to left)

SA-KA-KA-SI-KE-WO-KA-MOU-NA-KA

逆かし毛をかまう中、

While we take care of renegade strands of hair,

(From left to right)

KA-NE-MOU-KA-WO-KE-SI-KA-KA-SA

金儲けをけしかかんさ

We prod you on to make money/profit.

This may sound like an advertisement from a barber shop, as it hints at the exchange of lucrative information while having a haircut.

SAKA means hill, and hints at the word SAKASA, upside down. If the signboard is held in perpendicular fashion, so that the symbol SA on the far right comes to the top, one will find a cartoon halfway down, a face with a grimace. The symbol KE serves as the eyes and WO is the mouth. He/she must be having the hair unraveled and the treatment is causing pain. In this context, the symbol SA at the top should represent scissors or a similar tool for the hair, held toward neighboring symbols, KA-KA, that must be the hair, curled up. The face with the open mouth is just below.

Now, if the signboard is turned around 180 degrees, so that KA on the far left comes to the top, one will find a similar cartoon of a face, but this time, it looks relaxed and contented. The symbol KE serves as the eyes, but the mouth is SI. The hair treatment must now be over.

1. More Precise Translation

The symbol on the far right is read as SAMU.

(From right to left)

SAMU-KA-KA-SI-KE-WO-KA-MOU-NA-KA

寒さや時化をかまう中

While providing shelter from cold weather and storms,

(From left to right)

KA-NE-MOU-KA-WO-KE-SI-KA-KA-SAMU

金儲けをけしかけるさ

We will prod you on to making money/profit.

1. Comprehensive Translation

If Indus symbols show striped patterns, then the number of stripes should be counted, and that number incorporated into the sound value for that symbol. In this case, the 3rd symbol from the left, MOU, has diagonal stripes on its head part, 2 in one direction, and 1 in another, and this will be reread as, MOU-SA.

Furthermore, upon scrutiny, the second KA symbol, counted from the right, has its lower part fading away, and assuming this was intentional, the symbol is reread as KIERUKA (“disappearing KA”), or KADENAI (“not KA”). Accordingly, the reading is revised as follows:

(From right to left)

SAMU/MUSA-KA-KIERUKA/KADENAI-SI-KE-WO-KA-MOUSA-NA-KA

寒さが消えるではないか。勝てない時化をかまう最中、

Feel the chill go away. As we provide shelter from formidable storms,

(From left to right)

KA-NE-MOU-KA-WO- KE-SI-KA-KA- SAMU

金儲けをけしかけます。

We will prod you on to make a profit.

Thus, the signboard becomes a welcome message for refugees and prospective settlers to Dholavira. Because Dholavira was a small island, located south of the Indus Valley, they must have found it necessary to maintain and increase the working population, to promote economic activity.

Seen in this light, the inscription may project the image of a wheelbarrow or carriage used by settlers to carry belongings, with the KA symbols, 4 in all, representing wheels.

In this case, the faces that appear when the signboard is held perpendicular to the ground, take on a different meaning. The face with the troubled expression shows adversity due to bad weather and financial difficulty; the face that looks relieved must have received help in Dholavira.

(5) M-304A, from Collections in India

An elderly man, seated in yoga style, seems to have 3 faces, looking toward the right and left, and toward the center. He wears bracelets around his arms and shoulders. Different animals surround him, including elephant, tiger, hare, bull, unicorn, and man. They may be looking for food and the tiger seems ready to jump on him; the beasts are closing in toward what must be their next meal.

Symbol on far left (man, with protrusion on right side): OTO/ TO + NO/SI/E

Next symbol, to the right: SAMA/ SAMU

Next symbol, to the right: MASA/SAMU + RYU

2 short vertical lines enclosed by U symbol, center: NI/RA

From left to right:

OTONO/OTOSI-SAMA-MASARYU/SARYUMA-NI-U-TA-U

お殿様/お年様、優るに/去る間に　歌う

To the lord/ the elderly one, in praise of his excellence/ as he leaves, we sing.

From right to left:

U-TA-U-RA-SAMURU-SAMA-TOE

歌の裏の、寒い/迫る様を問え/と絵

Behind the singing, a chilling situation, subject to question/ with an illustration.

The animals surrounding the old man are in a configuration that resembles the winter constellations in the southern sky; if the old man is understood to be in Orion’s place, below him is Lepus the hare, to his upper left is Monoceros the unicorn, and just above him, Gemini, the twins.

In the next scene, we can imagine the tiger having ousted the old man and taken his place in the center, in Orion’s position. In fact, the Minoans used to refer to Orion as tiger, and this must have been a used when referring to women, as Minoan women wore skirts with horizontal stripes.

Thus, if the bull on the left side is moved into the tiger’s original position to the right, the constellations will be more faithfully reproduced, with Taurus the bull on the right side of Orion.

The story in the Indus seal may now be retold as a myth; the old man must represent a male deity and the tiger, a female deity. The tiger is about to attack and replace the elderly man to become the new ruler. Then the bull will move into the tiger’s original position, and this is how the constellations around Orion came about. In fact, this tale is explained in more detail, in the seal below.

(6) Human Sacrifice Seal (M-1186A, from Collections in Pakistan)

(a) This is a seal known to depict a human head, ostensibly being offered to a deity. On the top left hand corner, there is a deity with long hair, standing within a U shaped frame formed by a plant, perhaps a bodhi tree. On its right stands a large bull; in between the deity and the bull, there is a kneeling person, making an offering gesture with hands raised toward the deity. On its left side, below the knees, is a human head. At the bottom, there are 7 spirits, standing in line with opened mouths, as if to throw their voices,

Careful observation reveals that the bull is depicted to show it in motion, lowering its head toward the goddess; the lowered head of the bull blends into the head of the kneeling person.

(b) The symbols in the inscription are read as follows:

Symbol, top center: MASAMA/ MESAME/ SAMENI

Symbol to its right: MOU + NI+ SA+ MA/ME+ YA

Fish-like symbol on bull’s back: TASI/ SITA + ME/ MA. Then, RI may be added to account for the bull’s horn, extended like a circumflex.

Symbol on far right: Man symbol, without the head, O/ E/ TO.

Symbol to its left: Bovine head symbol, without ears, WA/ U.

〇 From left to right

MASAMA/MESAME MOUNI-SAMAYA SITA WA E

魔様、目覚めたら、牛様になっていた。下はその絵。

When the demon woke up, it was changed into a bull. See picture below.

〇 From right to left

O WA RIMASITA MOU-SAMA-NIYA MESAME

全てが終わり、牛になられて、お目覚めに。

At the end, the one who was turned into a bull, comes back to life.

If the symbol, 2nd from right, is read as U, then,

O U TA-MASIRI MOU-SAMA-NI-YA MESAME

お歌混じりで、牛様として目覚める。

With the singing, the one who was turned into a bull, reawakens.

If the symbol at the right end is read as TO, then,

TO U TA-SI-RI-MA MOU-SAMA-NIYA SAMENI

討たれて亡くなり、牛様になられた方のお覚めに。

For the slain one, turned into a bull, as it reawakens.

All taken together, one reads,

“When the demon woke up, it was changed into a bull. See picture below. At the end, the one, turned into a bull, comes back to life. With the singing, it reawakens. (We dedicate our song) to the slain one, turned into a bull, as it reawakens.”

The 2 symbols on the far right, i.e. the man symbol and the bovine head symbol, are both depicted without the top parts, to illustrate the exchange of heads or, a man’s transformation into a bull, at the essence of the story.

(c) Asko Parpola, the Finnish researcher, has pointed out that the 7 figures at the bottom must correspond to the stars in Pleiades, within the constellation Taurus. In that case, the bull must be Taurus, and the head of the kneeling person doubles as the lowered head of the bull because it is being transformed into Taurus, upon losing its human head.

Then the kneeling personality must be the constellations Orion and Lepus. Betelgeux (αOrionis) represents the eye; the 3 stars on Orion’s belt form the offering arms; Rigel (βOrionis) points to the waist. As for Lepus, the right half represents the bent knees; the left half, the head on the pedestal.

The U shaped plant at the top left section is formed by stars from Gemini; Pollux and Castor represent the shoulders of the deity within; at the bottom of Gemini, the intermittent stars from left to right,γ,μ, ηform the branch extending from the lower right hand side of the U. There is a leaf at the end of this branch that bends the crown of the kneeling person toward the right, and this crown must be Orion’s raised arm.

(d) Thus, the scene on this seal may be a sequel to the scenery depicted on the above seal from the National Museum of India, recounting the same mythical story revived in the winter sky. The kneeling personality has been defeated by the deity on the left, and must be the elderly personage assaulted by the tiger.

(7) Northern Octopus Seal (M-296A, from Collections in India)

The design of this seal is roughly symmetrical, with 7 large leaves shown at the top. In the middle, on the left and right sides, are the heads of unicorns. The heads and curved necks of these 2 creatures are connected at the center of the seal, where there is a small circle with numerous dots (like a ladybug) and, together, they form a rounded “W.”

(a) The inscription is at the bottom. If the two symbols on the very ends are left out in the first instance, the remaining symbols can be read from right to left as, KITA-NO (of the North).

In reverse and avoiding repetition, this becomes KITA-NO-TAKO, or Octopus of the North, where TAKO means Octopus. (The tree symbol on the right is read as KI or KO, in the way the kanji for tree 木 is normally read.)

(b) On the right end is a combined symbol, read as ZU-HA or ZU-WA. On the left end there is a symbol in the shape of a diamond, with circles at the four corners, and a wheel inside. It is read as YO-ME-MASU-KA but may also suggest rotation. Together, the inscription is read as "KITA-NO-TAKO ZU-WA YO-ME-MASU-KA" or, “Octopus of the North, can you figure out the drawing?”

(c) With this hint at rotation, the seal should be turned upside down, and the image of an octopus will appear.

The head of the octopus is formed by the W shape of the 2 connected unicorns seen in reverse, and the eyes are inside their folded necks. The legs of the octopus are depicted as 7 large leaves.

(d) Due to precession, North Star was αDraconis or Thuban, during the height of the Indus civilization, circa 2600 B.C. to 1900 B.C. With the aid of a star chart showing the northern sky around June, the following inferences can be made on the components of the diagram on the seal:

(W-shape, formed by necks of unicorns) W formation, from Cassiopeia.

(Unicorn on left side) Big Dipper.

(Unicorn on right side) Head of Draco.

(Diamond shape attracting gaze of unicorns) Little Dipper, or the cupped end of Ursa Minor.

(7 large leaves at the top) Draco; leaf in the middle is Thuban, or North Star.

(Ladybug) Milky Way, where Cassiopeia belongs.

(Mushroom-shaped arrow, stuck into W) At the very bottom, must beγin Andromeda.

If the vertical line in the center, from the ladybug to the leaf in the middle, is transposed to the night sky, it should cut across the tail of Draco, close to its α star, Thuban. Therefore, this seal must have served as a guide to finding North Star.

 (e) Thus, the words TAKO and KITA are inscribed, with graphic display of an Octopus and summer constellations of the Northern sky. Since other Indus seals that bear the word TAKO also display octopi, TAKO must point to Octopus, as in Japanese. This suggests that KITA denotes North, again as in Japanese, and so the background language of the Indus seal must be Japanese.

 (f) If we consider the Northern Octopus to be a myth, then we could imagine a colossal octopus that encompasses the universe with its 8 legs, and which makes the universe revolve around North Star. It makes its presence felt each evening by turning the night sky almost completely black, by spewing out its ink all over.

This octopus, situated beyond the North Star, must stretch its 8 legs onto the sky as onto the bones of an umbrella. The 9th leg must be North Star, which is stationary. This means that the octopus may appear to be upside down, when seen from the earth, and this idea is consistent with the image on the seal.

 If the above analysis on the stars along the contours of the Northern Octopus is correct, it should appear upside down from June to August (when observed around 7:00 p.m. in Kyushu, closer to Mohenjo Daro), and this is consistent with the large, vivacious leaves on the seal. (In winter, between December and March, the Northern Octopus should be visible with its right-side up.)

 (g) People in the Harappan civilization may have believed that when someone dies, their soul will ascend to heaven, to become part of the Northern Octopus.

テキスト, クロスワードパズル が含まれている画像

自動的に生成された説明

テキスト, 手紙

自動的に生成された説明