

The Indus Valley Script

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Dating ancient cultures has been one of the most demanding tasks of the archeologists. The Indus Valley culture is estimated to have flourished between 2500 to 1500 BC (1) but its origin is unknown. The two most important cities of the Indus Valley are Harappa and Mahenjo-Daro shown on the map of Chapter 16, **The South-West Expansion**. This region is presently within Pakistan but was once part of India. The root word “in” forming both India and Indus means **descend** in Turkish, an appropriate selection for the name of a region where central Asiatic Uighur tribes descended. In Latin, Old German and in English “**in**” implies a similar meaning indicating location or position within limits. Such root words have their origin in the Proto-language of Central Asia and should not be labeled as resulting from pure coincidence.

The Indus civilization left behind a multitude of seal molds and tokens made chiefly of steatite whose size are one to two inches square. More than 60 sites have yielded seals and tokens of stone, copper, silver, bone, terra-cotta, or ivory (2). The inscriptions on the tokens contain about 400 different symbols, but scholars have few clues to their meaning. The script on the tokens is still not deciphered, in spite of claimed decipherments. The tokens contain several signs similar to the ones found on the Jiroft brick. If the settlers of the Indus Valley came from the north the logical conclusion would be that the Jiroft script predates the Indus Valley script, hence Jiroft script should be older and less complicated than the Indus Valley script as well as the Sumerian cuneiform script. Archeologists have found Indus carnelian cylinders in Mesopotamian tombs. The earliest textual evidence for direct contact between the Indus Valley and the Sumerian culture of Mesopotamia dates from 2100 BC and continues down to 1700 BC (3).

Below left a handful of Indus Valley tokens and two interesting mold examples are shown. The person on the central mold is seated cross-legged in a typical oriental pose. His horned headdress stands among some unknown signs. On the right we see a mythical three-headed bull or zebu, a clear indication that the Indus Valley culture worshiped horned animals (see **15-The Sacred Horn**). Even today the cow is considered to be holy in India.



The large number of symbols on the tokens implies that the Indus Valley script is most probably logographic. In order to certify that the signs on the tokens display a linguistic structure a statistical analysis has been recently carried out on the frequency of occurrence of these signs (4). The result clearly demonstrated that the Indus Valley script is in good correlation with several existing human languages. But the script is not only seal based and logographic, but is also pictographic. It can be considered to follow the same logic as the Egyptian hieroglyphs. On the left token below we see a zebu, above which a stylish human form and an arrow are carved. The message of this seal can be interpreted as being **“the Okh leader”** since both horned animals and arrows are symbols of the Okh leader (see **12-The Anatolian Expansion**).

The second and third seal molds below are similar symbolic representations of the Asiatic Uighur leadership, as discussed in Chapter 6, **Universal symbols**. The four dots around the + sign stand for the four corners of the world, implying that the leader controls a vast region. It is interesting to notice that a similar symbolism (four dots around a central dot) is marked in brown on the thigh of the bull-man of the Jiroft vase (see **16-The South-West expansion**).



The interaction between the Indus Valley and Southern Mesopotamia can be noticed from different perspectives. An unexplored perspective is the similarity between dressing styles. Below, on the left we see the statue of an Indus Valley king and on right the Sumerian king Gudea (2141 – 2080 BC). Both rulers have their right arm uncovered and the manner they wear their garment is quite similar. The same style of leaving the right arm uncovered has been adopted by many Central Asiatic religious leaders. Even today the spiritual leader of Tibet is dressing in a similar manner.



Indus

Sumer

Dalai Lama

A further aspect to be noticed on the garment of the Indus Valley “Shaman” King is the trefoils design. As mentioned in the previous Chapters 10 and 14, there is a close relationship between **üç** (the number three) and **uc** (leader) as well as **uç** (fly) in most Altaic languages. The sculpture of the Indus Valley King may also have originally worn a horned headdress (now missing) judging from the shape of the back of the head. When such correlations are complemented by the form of the eyes of the Indus Valley king, the Asiatic origin of these people becomes most probable.

References

- (1) **Wonders of the Ancient World**, Nat. Geo. Atlas of Archeology, page 156, 1994.
- (2) **Indus Civilization**, National Geographic, Vol. 197, No. 6, page 113, 1990.
- (3) **Indus Civilization**, Publication of Tokyo Art Museum, Tokyo, Japan, 2000.
- (4) **Entropic Evidence for Linguistic Structure in the Indus Script**, Rajech P. N. Rao et al. Science Magazine, page 2, 23 April 2009.