APPENDIX I

THE NUMERALS OF THE SĀRADĀ ALPHABET

In the Sāradā inscriptions, numerals are generally used for recording the dates. In the copper plate grants of Chamba, however, numerals have also been used for denoting the amount of the donated pieces of land. In the manuscripts numerals are generally used for recording the number of leaves or folios, chapters or cantos. In the Bakhshali manuscript the numerals have been used for arithmetical notation.

In general, our records employ the system of decimal numeration. In an image inscription from Chamba now preserved in the National Museum, New Delhi (see above p.133) and in the Peshawar Museum inscription of Laukika 538, the numeral signs have also been expressed by the words. The signs of the figures are fairly uniform on the whole, though variations in certain cases are also observable. We give below a brief description of each figure.

The figures are illustrated in the accompanying Table No. 7.

1. The figure 1 is represented mostly by a semi or incomplete circle except in the Kotiher inscription (col. XVIII) where the sign is represented by a small circle. In the modern Sāradā, the figure is exclusively represented by the latter sign. In the Bakhshali Manuscript (col. XXII) the figure is also expressed sometimes especially in fractions, by a curve similar to that of initial ।.

1 Occasionally, the numerical figures are also used for denoting the verse numbers, as, e.g., in the Devi-ri-Kothi inscription of Nāgarāja, Antiquities., I, p.212 and in the Kotiher, now S.P.S. Museum Srinagar, inscription.

2 Cf., e.g., Chamba copper plate grant of Somavarman and Asata, Antiquities., I, p.193.
2. The sign for the figure 2 generally consists of two curves placed one below the other and open to the right. An advanced form is, however, noticed in the Khotiher inscription of Shihab-ud-Din (col. XVIII) and in the Sāradā birch bark manuscript of the Mahābhārata (col. XXIII) where the sign has been formed like the circular figure 1 with the addition of a tail below. The same sign is used in modern Sāradā (see col. XXV).

3. The figure 3 is formed like the figure 2 with the addition of a small tail or a curve below the second curve. In modern Sāradā, the third curve is drawn further towards the left.

4. The figure 4 occurs in our records in 3 distinct forms. The one that is found in the copper plate inscription of Vidagha (see cols. IV) resembles the Sāradā ligature ṭk. The second which is most common among the three, looks like the ligature ṅk. The third which is found in the Khotiher inscription and Khonamuch stone inscription of Zain-ul-Abidin (see col. XX) and in the manuscript of Mahābhārata (col. XXIII) and which is more commonly used in modern Sāradā is developed from the second with the omission of the subscribed k. An uncommon looped form is used in the Bakhshali Manuscript (see col. XXII). Kaye's statement that the sign closely resembles that used in the Sungal grant of Vidagdha (see col. IV) is far from fact.

5. The symbol for the figure 5 resembles the Sāradā letter p with the right hand vertical lengthened downwards and turned towards the left. Its shape is generally

3 El., X, pp.79 f. and Plate.
consistent throughout.

6. The figure 6 shows distinct variations in shape. In the Hund inscription (col. I) and the S.P.S. Museum Srinagar bronze image inscription, (col. II) its forms agrees with Nāgarī figure 6. In the Devi-ri-Kothi inscription of Nāgapāla (col. X) it is represented by a ś like form with a stroke attached to it near the top on the left side. In the Salhi fountain inscription (col. XII) it shows a peculiar looped form. In the Bakhshali Manuscript it resembles the final m. In the Hariparhat inscription (col. XXI) its form is not unlike the cursive l of ancient Brāhmī. The form of the manuscript of Mahābhārata (col. XXIII) agrees closely but is narrower in shape. The sign used in the Hariparhat inscription with the upper stroke turned sharply round towards the right. The sign in this respect closely resembles that of the figure 7 of the Devanāgarī.

7. The sign for the figure 7 closely agrees with that used in the Nāgarī to denote the figure 1. Its form remains generally consistent throughout.

8. The symbol for the figure 8 may be described as the Sarada ṭ without the wedge at the right top end and with the base stroke slanting downwards. In the modern Saradā, the base stroke is converted into a curve turning sharply towards the left. A peculiar cursive form occurs in the Peshawar Museum inscription (see col. LXXII) where the figure shows a big circular loop at the lower end.
9. The sign for the figure 9 in the Hund inscription (see col. I) does not materially differ from that of the figure 7 noted above. The signs with a loop on the left used in the Loh-Tikri (col. IX) and the Bakhshali Manuscript (see col. XXII) appear to be developed from this sign. The left hand loop is evidently caused by the contact of the lower end of the left hand curve with the right hand downstroke. Further development is illustrated by the sign used in the Ushkur relief inscription (col. XXIV) where the right hand downstroke is converted into a curve turned sharply towards the left. The same sign is used in the modern Sāradā.

10. Zero is rendered throughout by a dot.

As pointed out above, the numerical sign in the National Museum (New Delhi) image inscription and the Peshawar museum inscription have also been expressed in words. Thus in the former, the date, the year 53 has been expressed by words Sāra (standing for 5) and guma (standing for three). In the latter inscription the figures of the date 538 have been expressed by Sāra(5) and hundred augmented by giia (8) and thirty.