L2/23-222

Proposal to Encode the Pabuchi Script in UCS

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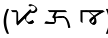
1. Introduction

The purpose of the documents is to bring the attention of the Unicode Technical Committee (UTC) the Pabuchi script. It provides a draft character repertoire, names list, and some specimens. An allocation for the script should be made in the roadmap to the Supplementary Multilingual Plane. The code chart, name list, and all information presented here are subject to change. Additional information will be provided as it is obtained.

2. Background

Pabuchi () is a script used for writing Sirmauri (ISO 639-3 `srx`) and Mahasui (ISO 639-3 `bfz`) language used by the astrologers in Himachal Pradesh , India. This script is not only used for Sirmauri language but also for other languages. Sirmauri script which used to be the official script of Sirmauri language but Pabuchi script still used by astrologers only. The script of public dialogue was Sirmauri, but the script of astrologers is still Pabuchi and other Sancha scripts. This script is currently being used in *Sāṁcā Vidhyā*. *Sāṁcā Grantha* (साँचा ग्रंथ) is a complete book of local ancient astrology. In this book, mainly after the question episode, there is a detailed mention of many types of auspicious *Muhūrta* मुहूर्त (times) and *Yantras* यंत्र (instrument) -*Mantras* मंत्र (spell) and *Tantra* तंत्र (mechanism) *vidhyās*.

According to Dr. Tulsi Raman, *"When handwritten texts started being scripted, manuscripts of open pages were prepared. These books of open pages were kept tied in cloth. Its name was Sāṁcā by the Saṁcayan*संचयन *(lit: accumulation) of written letters or knowledge.*
In the 11-12th century, the Kashmiri Pundits[1] *who came along with the queen and settled in the villages of Sirmaur, this Sāṁcā vidhyā is their legacy. Punditai*[2] *was their profession, through the knowledge of tantra, mantras, yantras and astrology; they used to solve people's diseases and various problems. These scripts evolved from the practices of Sāṁcā Pundits of the four lineages over about eight centuries."*[1]

According to Dr. Gokul Chand Sharma, *"the scripts of most of the Sāṁcā are local. Sancha texts found in different regions of Himachal Pradesh are available in many scripts like Pābūcī, Bhaṭṭākṣarī, Paṇḍwāṇī, Candwāṇī etc. these scripts also originated from Sharada script. Adequate Sāṁcā texts are found in Shimla, Sirmaur and Jaunsar-Bawar region of present Uttarakhand.*
Vedic and non-Vedic tantras are present in Sāṁcā vidhyā. This education was taught by in Kharkan, Khaddar, Gumma, Rohru Manayoti in Gurukuls[3] *of Churdhar region. Sāṁcā vidhyā is of four types: Ugtāī Sāṁcā (Astronomy based), Phalit Sāṁcā (Vāstu based), Bhārathā Sāṁcā (Mythology based) and Tantra-mantra-yantra Sāṁcā (Black magic based).*

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[1] *Originated from the Sanskrit term paṇḍita पण्डित, meaning "knowledge owner" or learned man"*
[2] *The function of a Pundit*
[3] *Vedic school*

The initial script of sancha was Brahmi. Sharada was made by amendment and change in it. In course of time, that too got converted into the local scripts. In these hilly areas, Takri was used in official work, Landa in business and Bhaṭṭākṣarī script was used in Brāhmākārya (rituals). Pābūc[4] pundits predit by throwing dice on the book and matching the numbers with Horā [5]numbers."[1]

The texts of ancient times are handwritten by black ink. This *Sāṁcā book* is mainly written in five scripts. Like *Pābūcī*, *Bhaṭṭākṣarī*, *Paṇḍwāṇī*, *Candwāṇī* and *Bāgoī*. Of these, only Bagoi is used in Uttarakhand. Apart from these five scripts it is also written in *Sirmŏrī* script and Devanagari script. Of these, the Pabuchi script is the most commonly used and has the largest number of preserved books. Pabuchi script is used by Pundits of Kharkhan and Jamlog villages of Sirmaur district, Chopal and Bamnol villages of Shimla district, etc.

There are different theories about the development of these scripts. One of them has already been described. Sharada script is believed to be the progenitor of these scripts. According to some beliefs, *Māhāsu Devatā*[6], he brought Goddess *Śāradā*[7] from Kashmir to Himachal. And this script originated from Goddess *Śāradā.* Another belief is that it originated from a symbol shown by *Māhāsu Devatā* in a sage's dream.

According to Dr. Om Prakash Sharma, *"the descendants of Pabuchs of Kharkhan village were residents of Kashmir in the past. The descendants of these Pabuch Brahmins settled in Jaisalmer, Rajasthan after acquiring Kashmiri knowledge. The King of Sirmaur married the princess of Jaisalmer and Pabuch Pundits came with them. First they settled in Barwala, then Chandni, Kumarsain, Charoli, Shillai and Kharkhan."*[2]

The journey of Pabuch Brahmins from Kashmir to Kharkhan village is evidence of the origin of pabuchi script. The alphabets, words, sentences and numbers of the Sharada script from Kashmir have taken a new form by being influenced by the geographical conditions, Prakrit language and dialects and writing of scribes.

Pabuch Pundits considered that this knowledge and script very sacred and that is why they did not tell and teach about it to outsides. They only teach this script to their descendants. They believe that if an outsider learns of it, then their prediction will not work. But due to the extinction of this script, now they are coming forward to preserve it digitally and have agreed to teach it to outsiders. *Sāṁcā Grantha* is written in Sirmauri and other regional languages like Mahasui of that area.

As per Dr. Om Prakash Sharma, *"according to the records of the sancha collection, the oldest Khujitrā sancha was written by Dhana Pabuch in 1503 VS (1446 AD). The oldest Ugtāī (Ugut) sancha was written in 1543 VS (1486 AD). Surdas Pabuch's Chiri (Ugtāī) based sancha was written in 1603 VS (1546 AD) and Ramdiya Pabuch's sancha is 400 years old. "* [9]

About 400 astrology and questionnaire texts were prepared in the Pabuchi script, of which 350 are still preserved. About 1100 people know this knowledge. This handwritten book gives relief from problems like disease, defect, distortion, disorder, pain etc. Only a few manuscripts are shown in this proposal.

Written information about Pabuchi script is very less in internet and also very less mentioned in books which are written in Hindi. *Himāchal Kalā Saṁskŕiti Bhāṣā Academy* was established in 1972.

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[4] *The Pundits and Brahmins who use Pābūci*

[5] *Hour in astrological language*

[6] *Local name for Lord Shiva a.k.a Mahādevaḥ (Mahāśiva महाशिव)*

[7] *Another name of Goddess Sarasvatī सरस्वती(Goddess of knowledge, music-arts, learning and wisdom)*

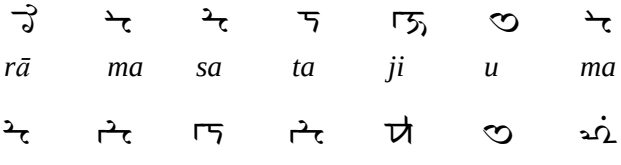
Through which investigation started on *Sāṁcā Vidhyā* as well. Whatever knowledge about Sancha has come to light today, it is the gift of the academy. The first book was published by this academy in 2004. The second edition '*Himācal Pradeś kā prācīn graṁtha: Sāṁcā*' was published in 2012. Some of whose photos have been attached in the proposal [see fig 24(a) &(b)]. This is based on Pabuchi *Sāṁcā* received from Amar Singh of Kharkhan. Presently Yatin Pandit of Kullu conducts a class Pabuchi n his online Takri workshop. Dr. Dilip Singh Tilkan of Sirmaur is trying to preserve them digitally. The author of this proposal Biswajit Mandal had prepared the font of Pabuchi for the first time 2021, which was also published in the newspaper [8]. There were some mistakes in the letters of that font, they have been modified and proposed in this proposal.

3. Purpose of the proposal

Pabuch Pundits consider this script sacred, so they teach this script only to their son and successor. This script has not yet been written in printed or digital form. All manuscripts are handwritten. Due to lack of any digital font, they are facing difficulties in reading and learning. For this reason, in this modern time, all novice Pabuch Pundits do not want to write it by hand and have started using Devanagari script instead. Now all the beginners and old people all want to write and preserve this script in digital form. If it is not preserved now, then this script will be extinct in the next decade or two. This proposal has been proposed because already the use of some symbols has become extinct. All the letters given in this proposal have been done in the consultation and supervision of the scholars. Most of the evidences used in this proposal have been obtained from primary sources. More information about this script is not available in any book or on the internet. In this proposal, 3 manuscripts of Pt. Se Ram Pabuch, 2 manuscripts of Pt. Sree Kanshi Ram Pabuch and 1 manuscript of Pt. Chandramani Pabuch have been shown. Apart from this, 2 manuscripts of Pt. Devi Ram have been shown. All of which are in Sirmauri language. In this, 3 manuscript of Pt. Rajender Sharma have also been shown which are written in Mahasui language.

4. Scripts

Pabuchi script is an abugida based written from left to right on horizontal line. Pabuch Pundits call this script as '*Sadamāī'* (सदमाई) or '*Siddhamāī'* (सिद्धमाई). *Sadamāī* has a symbol of fourteen letters. These signs contain the formulas of vowels and consonants. Probably the literal meaning of '*Siddhamātṙikā'* (सिद्धमातृका) is '*Sadamāī'* or '*Siddhamāī'*.

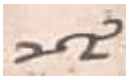
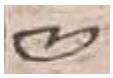
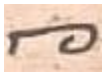


"Lord Rāma is the only truth, only truth wins."

The Pabuchi which is derived from the Sharada script. Other scripts such as Dogra and other Takri scripts also derived from Sharada [§ 12]. Due to which the letters of Pabuchi script are similar to these scripts. And the rest of Sancha scripts are also very similar to each other [see table 1].

4.1 Independent Vowels

There are 8 independent vowels found in the manuscript, but only 5 proposed. Apart from these some more vowels found in the manuscript cum alphabet charts. Those may be written by using combining the vowel signs.

𑚀	𑚁	𑚂	𑚃	𑚄	𑚅	𑚆	𑚇
a	*ā*	*i*	*u*	*ri /r̥/**	*e*	*o*	*aṁ*
							

* *Vocalic r̥* 𑚄 is written by <𑚅 *ra* + 𑚳 *-i* >

Some vowels also used for other phonemes:

- Letter *ā* 𑚁 also used for *aḥ* (अः)
- Letter *i* 𑚂 also used for *ī* (ई)
- Letter *u* 𑚃 also used for *ū* (ऊ)
- Letter *e* 𑚆 also used for *ai* (ऐ)

Letter 𑚀 *a* functions as vowel carrier. Independent forms of vowels like *ā*, *o*, *au* and *aṁ* are produced by writing those vowels with this letter.

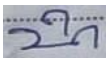
ā 𑚁 < 𑚀 *a* + 𑚵 *-ā* >, 

o 𑚈 < 𑚀 *a* + 𑚷 *-o* >, 

au 𑚉 < 𑚀 *a* + 𑚸 *-au* >, 

aṁ 𑚇 < 𑚀 *a* + 𑚺 *-ṁ* >, 

We have also found the sign *-au* 𑚸 in the Pabuchi tables given by the Pundits, but its use is not present in any manuscript. It is taken from TAKRI VOWEL SIGN AU U+116B5. Apart from this, we also found a distinct letter *o* 𑚈 in the same table. These letters are not authentic and not proposed. In another table we find a different letters *au* 𑚉. A different letter *ai* 𑚆 found, but it is not proposed and it is taken from TAKRI VOWEL AI U+11687.

 *o*  *ai*  *au*

4.1.1 All 6 vowel signs are proposed in this proposal:

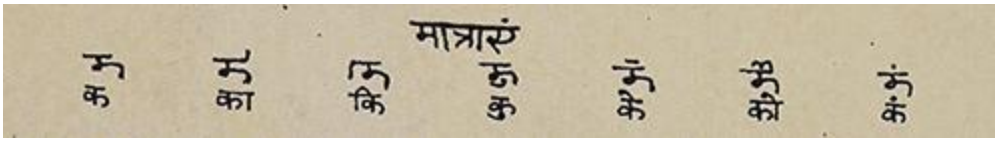
	Unicode Character Name	Takri	Dogra	Sharada
𑚀	PABUCHI LETTER A	𑚠	𑚠	𑚠
𑚂	PABUCHI LETTER I	𑚡	𑚡/𑚢	𑚡
𑚃	PABUCHI LETTER U	𑚣	𑚣	𑚣
𑚆	PABUCHI LETTER E	𑚤	𑚥	𑚦
𑚇	PABUCHI LETTER O	𑚧	𑚨/𑚣	𑚩

4.2 Vowel Signs

There are 6 vowel signs (5 pure vowel signs + 1 nasal sign). Some vowel signs change their shapes according to the base letter [§5].

-ā *-i* *-u* *-e* *-o* *-ṁ*

- Sign *-ṁ* ◌̇ used for nasal (/◌̃/, /-ŋ/, /-ɲ/, /-ɳ/, /-n/ and /-m/) sounds.



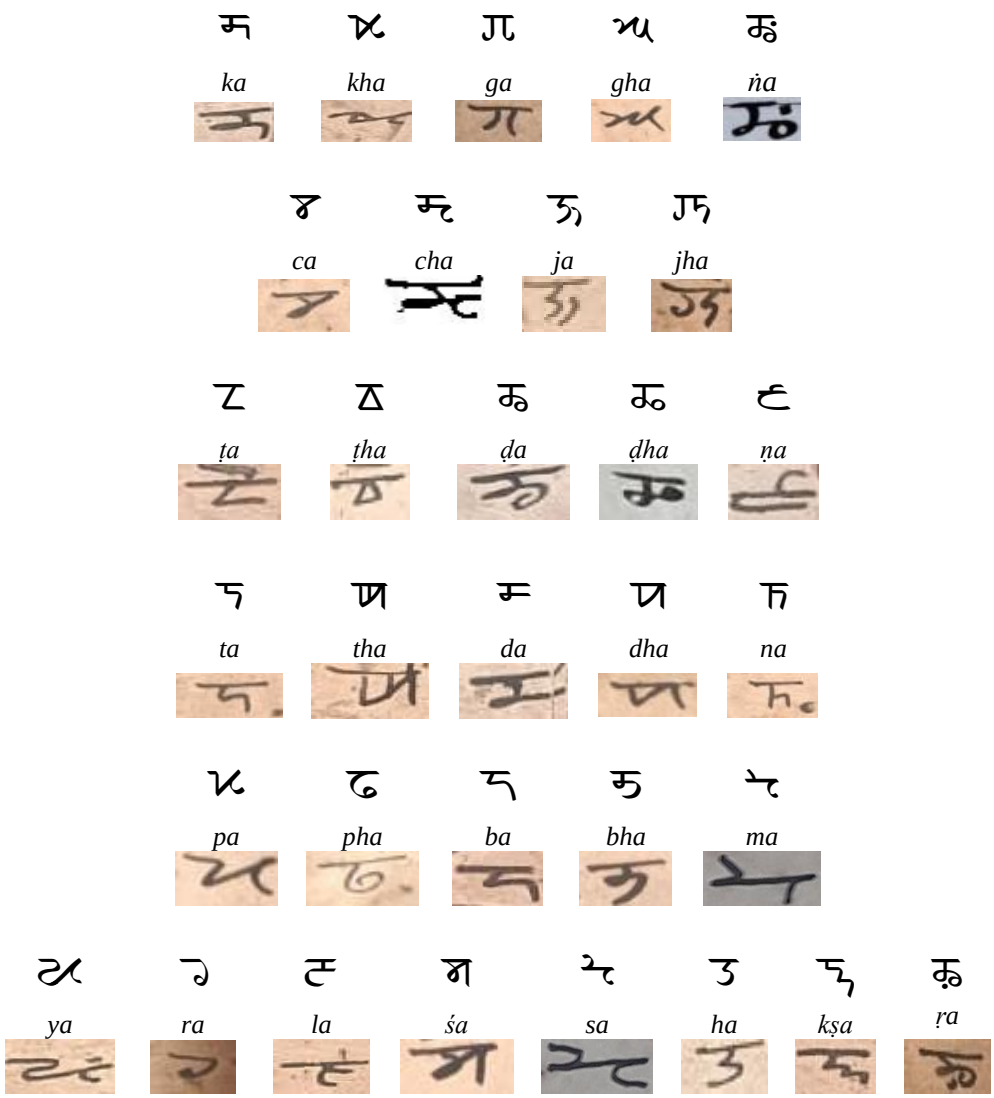
It shows the vowel signs with letter ka (from fig 1)

4.2.1 All 6 vowel signs are proposed in this proposal:

	Unicode Character Name	Takri	Dogra	Sharada
◌ा	PABUCHI VOWEL SIGN AA	◌𑚶	◌𑠸	◌𑆳
◌ि	PABUCHI VOWEL SIGN I	◌𑚷	◌𑠹	◌𑆴
◌ु	PABUCHI VOWEL SIGN U	◌𑚸	◌𑠺/◌𑠻	◌𑆵
◌े	PABUCHI VOWEL SIGN E	◌𑚹	◌𑠼	◌𑆶
◌ो	PABUCHI VOWEL SIGN O	◌𑚺	◌𑠽/◌𑠾	◌𑆷

4.3 Consonants

There are 32 consonants found in the manuscripts. In these, 𑐦 *kṣa* (क्ष) is a ligature. Apart from these two more letters also found in the manuscript i.e *ṅa* and *ña*. But these letters represented by combining two or more letters or signs.



- 𑐬 *kha* also used for *ṣa* (ष).𑐣 *ba* used for both /bɔ/ and /wɔ/. 𑐪 *ya* pronounced as /ʤjɔ/.

Other represented forms for letter *ṅa* and *ña*:

- 𑐜𑐵 < 𑐜 *ga* + 𑐵 *-ṁ* > used for *ṅa* (ङ).
  According to Brahmic rules it should be *gaṁ* but Pabuch Pundits consider it as *ṅa* (ङ) and *gaṁ* both [§ 7].
- 𑐋𑐲𑐵 /iə̃/ < 𑐋 *i* + 𑐲𑐵 *aṁ* > used for *ña* (ञ) and *ṅa* (ङ) both.

4.3.1 Proposed consonants in this proposal:

	Unicode Character Name	Takri	Dogra	Sharada
𑆫	PABUCHI LETTER KA	𑚫	व	क
𑆬	PABUCHI LETTER KHA	ध	ख	ध
𑆭	PABUCHI LETTER GA	ग	ग/ग़	ग
𑆮	PABUCHI LETTER GHA	घ	घ/ग़	घ
𑆯	PABUCHI LETTER NGA	ङ	ङ	ट
𑆰	PABUCHI LETTER CA	ज	ज	ज
𑆱	PABUCHI LETTER CHA	ॾ	क/क़	क
𑆲	PABUCHI LETTER JA	ञ	ञ	ल
𑆳	PABUCHI LETTER JHA	ঌ	ण/ड़	ऊ
𑆴	PABUCHI LETTER TTA	ट	ट	ट
𑆵	PABUCHI LETTER TTHA	ठ	ठ	ठ
𑆶	PABUCHI LETTER DDA	ड	क	ड
𑆷	PABUCHI LETTER DDHA	ढ	क	ढ
𑆸	PABUCHI LETTER NNA	ण	ण	ण
𑆹	PABUCHI LETTER TA	त	त	त
𑆺	PABUCHI LETTER THA	थ	थ/ख़	थ
𑆻	PABUCHI LETTER DA	द	द	द
𑆼	PABUCHI LETTER DHA	ध	ध/ज	ध
𑆽	PABUCHI LETTER NA	न	न	न
𑆾	PABUCHI LETTER PA	प	ण	प
𑆿	PABUCHI LETTER PHA	ढ	ढ	ढ
𑇀	PABUCHI LETTER BA	ब	ब	ब
𑇁	PABUCHI LETTER BHA	भ	भ	ङ
𑇂	PABUCHI LETTER MA	ण	ण	म
𑇃	PABUCHI LETTER YA	य	य	य
𑇄	PABUCHI LETTER RA	ऱ	र/ऱ	र
𑇅	PABUCHI LETTER LA	ल	ल	ल
𑇆	PABUCHI LETTER SHA	श	श	स
𑇇	PABUCHI LETTER SA	ऋ	ऋ	म
𑇈	PABUCHI LETTER HA	ऊ	ड	ऊ
𑇉	PABUCHI LETTER KSA	-	ड़	ब
𑇊	PABUCHI LETTER RRA	ड़	ड़	-

4.4 Letter NGA <𑆯>

In some current handwritten chart we found the letter 𑆯 *ṅa*. That is not found n the manuscript. It is based on DEVANAGARI ङ NGA U+0919 style.[see fig 4, 7 &9]

It <𑆯> is different from 𑆶· < 𑆶 *ḍa, · abbreviation sign*>

4.5 Letter KSA <𑐦>

𑐦 *kṣa* proposed as a separate letter in this proposal because due to absence of letter *ṣa* it is not possible to make ligature with 𑐎 *ka*.

4.6 Letter RRA <𑐧>

Retroflex ṛa 𑐧 is also available in the Pabuchi orthography. It was not a part of original orthography. It come into exist after inclusion of Urdu/Hindi words in Sirmauri language during 20th century. It has limited usage. Due to absence of *nukta* sign in the Pabuchi orthography this letter is separately proposing here.

4.7 Pabuchi OM <𑐃>

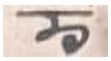
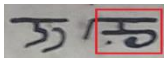
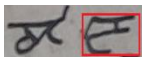
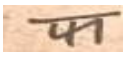
We also found Pabuchi 𑐃 *oṁ* in some manuscripts. Probably this 𑐃 *oṁ* was taken from DEVANAGARI OM (ॐ). This letter also proposed separately.

	Unicode Character Name
𑐃	PABUCHI OM

5. Variations

Due to handwritten styles and cursive forms many vowels and consonants changed their actual shapes; these letters make complexity for new readers. We can see two types of letter forms in a single manuscript. It is because some manuscripts were written and completed by two to three generations. We proposed only original forms of letters.

Original	***Variant***	
𑐢	𑐢	*a-ra-tha-lā-bha*
𑐂	𑐂	*ā-ga*
𑐃	𑐃/𑐃	*i-jo-ga-naṁ,* *i u la*
𑐄	𑐄	*ba-u-te-di-na*
𑐎	𑐎	*kā-ja*
𑐔	𑐔	*de-khi-e*
𑐙	𑐙	*gha-ṭe*

ਲ	ਪ		 *pa-ca-sa*
ਸ	ਖ		 *cho-ṭa*
ਸ਼	ਸ਼		 *nā-mi-jhe*
ਲ਼	ਝ		 *ja-ṛi*
ਣ	ਣ		 *kā-ra-ṇaṁ*
ਯ	ਯ/ਸ		 *thā-li,*   *mā-the*
ਮ	ਮ		 *du-ti-e*
ਨ	ਘ		 *tri-yo-ga*
ਤ	ਨ		 *ra-ho*

6. Consonants-Vowel Ligatures

Due to variations in vowel letters, we can see also variants of vowel signs. Apart from these we can see the change of shapes of sign *ā* and sign *i* in some specific letters. [§Appendix]

- When sign *-ā* ◌ comes after letter ਅ *a*, ਚ *ca*, ਥ *tha*, ਪ *pa*, ਰ *ra* and ਸ਼ *śa* then it changes from to ◌ੇ. E.g.

   ਅੇ *ā,*

   ਚੇ *cā,*

   ਥੇ *thā,*

   ਪੇ *pā,*

   ਰੇ *rā ,*

   ਸ਼ੇ *śā*

- When sign *-ā* ◌ comes after letter *ṇa* ਣ, then *ṇā* turn into ਦ੍ਹ.

   ਦ੍ਹ *ṇā*

  Apart from this we can see another form of *ṇā* is ਣ੍ਹ.

   ਣ੍ਹ *ṇā*

- When sign *-i* ◌ਿ comes after letter *ṇa* ਣ, then *ṇi* turn into ਣ੍ਹਿ.

   ਣ੍ਹਿ *ṇi*

  Apart from this we can see another form of *ṇi* is ਨ੍ਹਿ.

   ਨ੍ਹਿ *ṇi*

- When sign *-i* ◌ਿ comes after letter *ma* ਮ and *sa* ਸ then it changes from to ◌ੀ. E.g. ਮਿ *mi* and ਸਿ *si*.

   ਮੀ *mi,*

   ਸੀ *si,*

  In addition to this form, we can see two more forms for *mi* are ਮ੍ਹਿ, ਮ੍ਹੀ and for *si* are ਸ੍ਹਿ, ਸ੍ਹੀ.

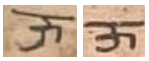
 *mi*,

 *mi*,

 *si*,

 *si*

- Sign *-u* ੁ have three different positions. When sign *-u* ੁ comes after letters ਕ *ka*, ਖ *kha*, ਟ *ṭa*, ਥ *tha*, ਦ *da*, ਧ *dha*, ਪ *pa* , ਬ *ba* and ਸ਼ *śa*. Then it ੁ sits at bottom left side, i.e. ਕੁ *ku*, ਖੁ *khu*, ਟੁ *ṭu*, ਥੁ *thu*, ਦੁ *du*, ਧੁ *dhu*, ਨੁ *nu*, ਪੁ *pu* , ਬੁ *bu* and ਸ਼ੁ *śu*.

 ਕੁ *ku*,

 ਖੁ *khu*,

 ਟੁ *ṭu*,

 ਥੁ *thu*,

 ਦੁ *du*,

 ਧੁ *dhu*,

 ਨੁ *nu*,

 ਬੁ *bu*,

 ਸ਼ੁ *śu*

- When sign *-u* ੁ comes after letters ਗ *ga*, ਚ *cha*, ਫ *pha*, ਭ *bha*, ਮ *ma*, ਰ *ra* and ਸ *sa*. Then it ੁ sits at bottom right side, i.e. ਗੁ *gu*, ਚੁ *chu*, ਫੁ *phu*, ਭੁ *bhu*, ਮੁ *mu*, ਰੁ *ru* and ਸੁ *su*.

 ਗੁ *gu*,

 ਮੁ *mu*,

 ਰੁ *ru*,

 ਸੁ *su*

- When sign *-u* ੁ comes after letters ਘ *gha* and ਤ *ta* then *ghu* turn into ਘੁ and *tu* turn into ਤੁ.

 ਘੁ *ghu*,

 ਤੁ*tu*

- In the rest of the letters, the sign *-u* ੁ sits in the middle below that letter like ਚ *cu*, ਜ *ju*, ਢ *ḍu*, ਣ *ṇu*, ਯ *yu*, ਲ *lu* and ਹ/ ਵ *hu* etc.

 ਚੁ *cu*,

 ਜੁ *ju*,

 ਝੁ *jhu*,

 𑄛 *ḍu*,

 𑄜 *ṇu*,

 𑄝 *hu*  𑄞 *hu*

- When sign -*o* 𑄌𑄧 comes after letter *ṇa* 𑄜, then *ṇo* turn into 𑄟.

 𑄟 *ṇo*

7. Pabuchi ANUSVARA <𑄀>

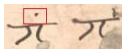
ANUSVARA <𑄀> is used for nasal (/◌̃/, /-ŋ/, /-ɲ/, /-ɳ/, /-ɳ̍/, /-n/ and /-m/) sounds.

	Unicode Character Name
𑄀	PABUCHI SIGN ANUSVARA

The position of Anusvara is top of the base letter and atop of the vowel signs.

𑄀	𑄁	𑄂	𑄃	𑄄	𑄅
-ṁ	*-āṁ*	*-iṁ*	*-uṁ*	*-eṁ*	*-oṁ*
					

Examples:

 *gaṁ-gā*

 *ha-tyāṁ*

 *ta-ya-riṁ-ci*

8. Pabuchi CONJOINER <𑄦>

It does not exist in the original orthography of the Pabuchi. This has been specially included in this proposal. This conjoiner has been used to form conjunction, due to the absence of the *virama* in the Pabuchi script [§ 9]. Apart from this, it has also been used to write letters and numbers with KAMANDALA [§ 11]. And it has also been used to write *Ghaṭī* signs [§ 13].

	Unicode Character Name
𑄦	PABUCHI CONJOINER

9. Consonants conjunctions

The specialty of Pabuchi orthography is that it lacks *virama* sign but we can see the use of conjunctions. In that context, this CONJOINER 𑄦 sign is proposed for make conjunction. In Pabuchi, most of the conjunctions are in vertical form. C_d is on top of C_n. But in some cases C_d and C_n conjunct side by side or sometimes make single ligature. There is no standard parameter for the conjunctions in the Pabuchi orthography. The conjunctions found in the manuscript are being written in the same form from one generation to another and no change has been made in them. That is why it is difficult to tell which letter will come below and which will be on the side. The inscriptions below are shown as found in all

manuscripts. And the conjunctions which were not found have been consulted by the scholars. Given in the followings are the common conjunctions found in manuscript.

a. **Top-bottom conjunctions**

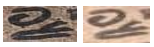
In this C_d is on top of C_n :













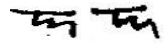



In this C_d is on top of C_n, but they touch each other :











𑖪𑖿𑖭 *pra* < 𑖪 *pa* + ◌ + 𑖭 *ra* >
𑖰𑖿𑖕 *śca* < 𑖰 *śa* + ◌ + 𑖕 *ca* >
𑖰𑖿𑖡 *śṇa* < 𑖰 *śa* + ◌ + 𑖡 *ṇa* >
𑖰𑖿𑖮 *śṇa* < 𑖰 *śa* + ◌ + 𑖮 *la* >
𑖯𑖿𑖣 *sṭa* < 𑖯 *sa* + ◌ + 𑖣 *ṭa* >
𑖯𑖿𑖤 *sta* < 𑖯 *sa* + ◌ + 𑖤 *ta* > or 𑖯𑖿𑖥 *sta* < 𑖯 *sa* + ◌ + 𑖥 *ta* >
𑖯𑖿𑖦 *stha* < 𑖯 *sa* + ◌ + 𑖦 *tha* >
𑖯𑖿𑖨 *spha* < 𑖯 *sa* + ◌ + 𑖨 *pha* >
𑖯𑖿𑖮 *sla* < 𑖯 *sa* + ◌ + 𑖮 *la* >

In some cases if C_n is 𑖿𑖬 *ya* then it changes to 𑖾 and in others it remains 𑖿𑖬:

𑖏𑖾 *kya* < 𑖏 *ka* + ◌ + 𑖿𑖬 *ya* >
𑖐𑖾 *khya* < 𑖐 *kha* + ◌ + 𑖿𑖬 *ya* >
𑖒𑖾 *gya* < 𑖒 *ga* + ◌ + 𑖿𑖬 *ya* >
𑖕𑖾 *chya* < 𑖕 *cha* + ◌ + 𑖿𑖬 *ya* >
𑖗𑖾 *jya* < 𑖗 *ja* + ◌ + 𑖿𑖬 *ya* >
𑖘𑖾 *jhya* < 𑖘 *jha* + ◌ + 𑖿𑖬 *ya* >
𑖚𑖾 *ṇya* < 𑖚 *ṇa* + ◌ + 𑖿𑖬 *ya* >
𑖣𑖾 *tya* < 𑖣 *ta* + ◌ + 𑖿𑖬 *ya* > or 𑖥𑖾 *tya* < 𑖥 *ta* + ◌ + 𑖿𑖬 *ya* >
𑖤𑖾 *dya* < 𑖤 *da* + ◌ + 𑖿𑖬 *ya* >
𑖮𑖾 *lya* < 𑖮 *la* + ◌ + 𑖿𑖬 *ya* >
𑖯𑖾 *sya* < 𑖯 *sa* + ◌ + 𑖿𑖬 *ya* >
𑖳𑖾 *hya* < 𑖳 *ha* + ◌ + 𑖿𑖬 *ya* >

In some cases if C_n is 𑖿𑖭 *ra* then it changes to 𑖽 and in others it remains 𑖿𑖭:

𑖏𑖽 *kra* < 𑖏 *ka* + ◌ + 𑖿𑖭 *ra* >
𑖐𑖽 *khra* < 𑖐 *kha* + ◌ + 𑖿𑖭 *ra* >
𑖣𑖽 *tra* < 𑖣 *ta* + ◌ + 𑖿𑖭 *ra* >
𑖰𑖽 *śra* < 𑖰 *śa* + ◌ + 𑖿𑖭 *ra* >
𑖯𑖽 *sra* < 𑖯 *sa* + ◌ + 𑖿𑖭 *ra* >

In some cases if C_d is 𑖤 *da*, it changes into alternative 𑖢 *da*:

𑖤𑖿𑖣 *dṭa* < 𑖤 *da* + ◌ + 𑖿𑖣 *ṭa* >
𑖤𑖿𑖡 *dṇa* < 𑖤 *da* + ◌ + 𑖿𑖡 *ṇa* >
𑖤𑖿𑖤 *dta* < 𑖤 *da* + ◌ + 𑖿𑖤 *ta* >
𑖤𑖿𑖩 *dba* < 𑖤 *da* + ◌ + 𑖿𑖩 *ba* >
𑖤𑖿𑖭 *dra* < 𑖤 *da* + ◌ + 𑖿𑖭 *ra* >

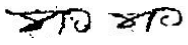
b. **Side by side conjunctions**

In this C_d and C_n touch side by side:

𑖜 *gna* < 𑖖 *ga* + ◌𑍍 + 𑖣 *na* > 

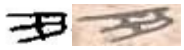
𑖯 *tpa* < 𑖮 *ta* + ◌𑍍 + 𑖰 *pa* > 

𑖩 *śna* < 𑖩 *śa* + ◌𑍍 + 𑖣 *na* > 

𑖪 *śra* < 𑖩 *śa* + ◌𑍍 + 𑖪 *ra* > 

* *It is alternative of* 𑖪 *śra*

c. **Conjunctions of alternative letters**

𑖥 *cca* < 𑖥 *ca* + ◌𑍍 + 𑖥 *ca* > 

𑖦 *dda* < 𑖦 *da* + ◌𑍍 + 𑖦 *da* >

𑖦𑖬 *dya* < 𑖦 *da* + ◌𑍍 + 𑖬 *ya* > 

d. **Triconsonantal Conjunction**

We can see only one triconsonantal conjunction in Pabuchi:

𑖭𑖮𑖪 *stra* < 𑖭 *sa* + ◌𑍍 + 𑖮 *ta* + ◌𑍍 + 𑖪 *ra* > 

e. **Conjunction-vowel ligatures**

Following are the example of some conjunction-vowel ligatures. *(Alternatives are in green)*

𑖯𑖳 *khtu* < 𑖯 *kha* + ◌𑍍 + 𑖮 *ta* + 𑖳 *-u* >

𑖥𑖾 *ccā* < 𑖥 *ca* + ◌𑍍 + 𑖥 *ca* + 𑖾 *-ā* > 

𑖥𑖳 *ccu* < 𑖥 *ca* + ◌𑍍 + 𑖥 *ca* + 𑖳 *-u* > 

𑖝𑖿 *ṇyi* < 𑖝 *ṇa* + ◌𑍍 + 𑖬 *ya* + 𑖿 *-i* > 

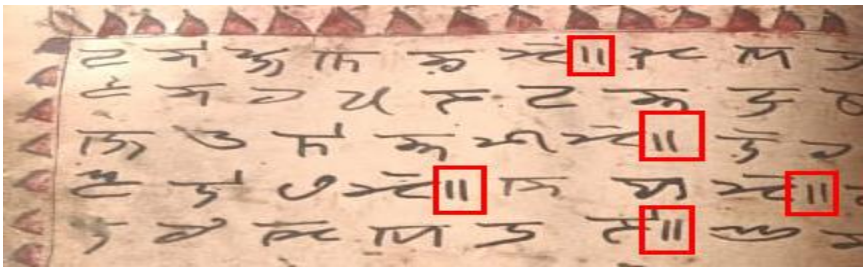
𑖭𑖳 *stu*< 𑖭 *sa* + ◌𑍍 + 𑖮 *ta* + 𑖳 *-u* > 

10. Digits

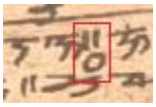
There are full set of decimal digits: 𑑐 ZERO, 𑑑 ONE, 𑑒 TWO, 𑑓 THREE, 𑑔 FOUR, 𑑕 FIVE, 𑑖 SIX, 𑑗 SEVEN, 𑑘 EIGHT and 𑑙 NINE.

11. Punctuation

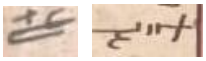
DOUBLE DANDA <𑑋>: Pabuchi uses this sign for punctuation. This sign is equivalent to Devanagari character U+0965.



PABUCHI SECTION MARK <𑑌>: this SECTION MARK is generally used to mark the end of the sentence or paragraph. It is a combination of DOUBLE DANDA <𑑋> and DIGIT ONE <𑑁>.



QUOTATION MARK <𑑚>: Pabuchi manuscripts contain a *'plus'* shaped punctuation mark <𑑚>. This mark used in pairs to set off quotation or *mantras*. The pair consists of an opening quotation mark and closing quotation mark. In some manuscript it is found as <𑑛>which is due to the writing style. A *'plus'* shaped mark is also used in Sharada (L2/09-074R2) as a revision mark.



ABBREVIATION SIGN <𑑍>: it is written after the point at which a word is abbreviated. This abbreviation may be occurred in *Horā* digits and in common texts.

 *used in Horā digits*

 *"bhāṁ."*, *used in common text*

Syllable separator < ‾ >:

Use of this sign is very less; it is used to separate the syllables. It can be represented by existing Unicode character ‾ U+02C9 MODIFIER LETTER MACRON.

 *ka—mā-ṇe*, lit: 'bad(negative sense)-means'

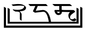
PABUCHI SIGN KAMANDALA < 𑑄 >: *Kamaṇḍala* कमण्डल means reliquary in *Sanskrit*. It is also known as *koṣṭaka* कोष्टक (lit: sign bracket) or *pātra* पात्र (lit: vessel). It is used as bullet sign. And it is most common sign in all *Sāṁcā* manuscript. *Horā* numbers and letters are written in middle of that sign Kamandala, and sits as bullet mark in front of the phrases or paragraphs. Linebreak is not occurring inside the sign *Kamaṇḍala*.

The conjoiner 𑑅 is specially used to write *Horā* numbers and letters inside the *Kamaṇḍala*.

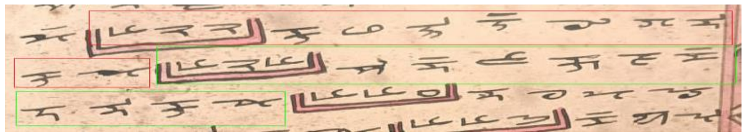
 *134*

𑑄𑑁𑑅𑑃𑑅𑑆 < 𑑄 KAMANDALA, 𑑅 CONJOINER, 𑑁 ONE, 𑑅 CONJOINER, 𑑃 THREE, 𑑅 CONJOINER, 𑑆 FOUR >

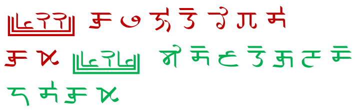
|3 ba jha|

 < KAMANDALA, CONJOINER, THREE, CONJOINER, BA, CONJOINER, JHA >

Use of KAMANDALA in text:



Pabuchi:



Transliteration: |433| *du-i-jā-he-rā-ga-kā-du-kha*

|434| *śā-ke-ṇa-he-ku-la-de-ba(va)-kā-du-kha*

Translation: |433| *crisis organized by both*

|434| *suspicion of the totem as a result of doubt*

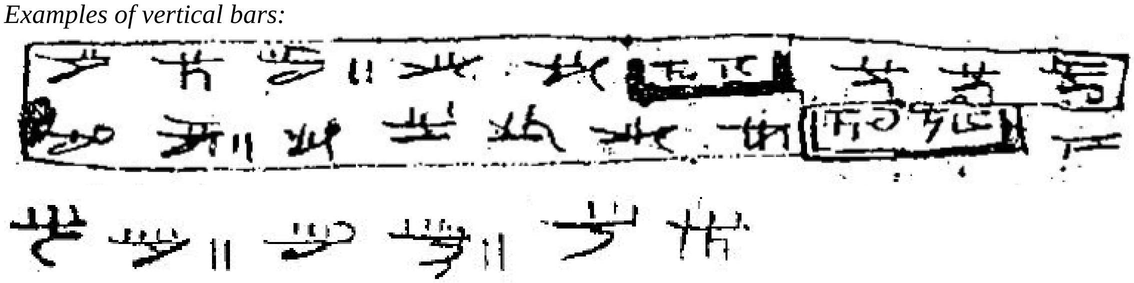
12. Other signs

There are confusions between Pabuchi scholars about the usage of these following signs:

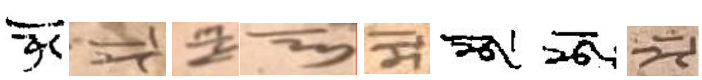
double vertical bars	triple vertical bars	quadraple vertical bars	bar above	bar below

According to some scholars these signs (◌̎,◌̎,◌̎,◌̄,◌̱) are for Vedic tones. And according to others these signs are for decorations or highlight the base letter. There are confusions among them. These signs are currently not being used. People who know the usage of these signs are not alive.

Examples of vertical bars:



Examples of bar above:



Examples of bar below < ◌̱ >:

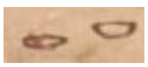
Due to confusing and lack of information these signs are not proposing yet. But required blocks are reserved for the future. Otherwise these signs may be represented by existing Unicode characters:

glyphs	Name	Unicode representation
◌̎	*Double vertical bars*	◌̎ U+030E COMBINING DOUBLE VERTICAL LINE ABOVE
◌̎̍	*Triple vertical bars*	◌̎ U+030E COMBINING DOUBLE VERTICAL LINE ABOVE + ◌̍ U+030D COMBINING VERTICAL LINE ABOVE
◌̎̎	*Quadraple vertical bars*	◌̎ U+030E COMBINING DOUBLE VERTICAL LINE ABOVE + ◌̎ U+030E COMBINING DOUBLE VERTICAL LINE ABOVE
◌̅	*Bar above*	◌̅ U+030E COMBINING OVERLINE
◌̲	*Bar below*	◌̲ U+0332 COMBINING LOW LINE

13. Time signs

Pabuchi is an astrological script. Time units or *ghaṭī* units are the key signs for fortune telling. In Pabuchi script we can see several signs for indicating unique timer and values.

SIGN SHUNI < ◦ >: It is also known as *śūni ghaṭī* (शूनि घटी). It is an unlucky sign as per *Sāṁcā.* Value of this sign is '½ - half time' (*aṁdhi ghaṭī*).


½, ½

Kaṭak Signs: These signs known as *kaṭak ghaṭī* (कटक घटी). These are unlucky signs as per *Sāṁcā.* Value of these signs are '1½ - one and half time' (*ḍeṛ ghaṭī*).

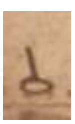
SIGN RIGHT FACED KATTAK < >: It is right faced *kaṭak* sign as per *Sāṁcā*.


1½, 1½

SIGN LEFT FACED KATTAK < >: It is left faced *kaṭak* sign as per *Sāṁcā*.


1½

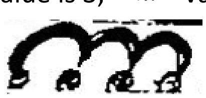
SIGN AMRIT < >: It is also known as *amṙit ghaṭī* (अमृत घटी). It is a lucky sign as per *Sāṁcā.* Value of this sign is '2-two times' (*do ghaṭī*).

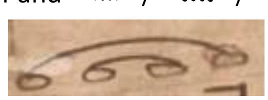

2

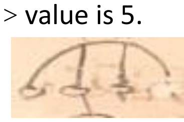
Ghar Bandhani Signs: These signs known as *gharbaṁdhanī ghaṭī* (घरबंधनी घटी). These are lucky signs as per *Sāṁcā.* Value of these signs are '2+, more than two times'. There are five types of *gharbaṁdhanīs* signs i.e. < > value is 3, < > value is 4 and < >/ < >/ < > value is 5.


3


4


5


5


5

Only one < 𑁍 > of these proposed to be encoded. And the rest can be written by combining other with the help of conjoiner 𑁿. The thing to note in this is that we have to pay attention to the structural instead of looking at the numerical values.

PABUCHI SIGN GHAR BANDHANI < 𑁍 >

Proposed methods of representing the other Ghar Bandhani signs:

𑁎 < 𑁍 GHAR BANDHANI 𑁿 CONJOINER 𑁆 LEFT FACED KATTAK >

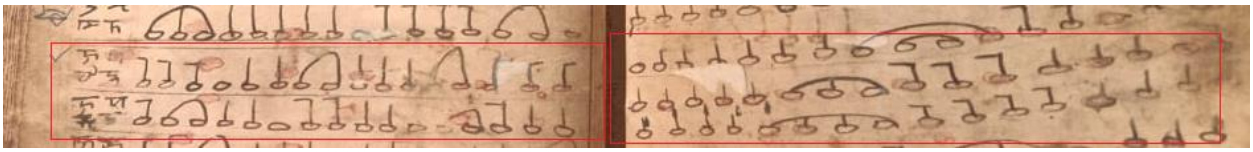
𑁏 < 𑁍 GHAR BANDHANI 𑁿 CONJOINER 𑁆 LEFT FACED KATTAK 𑁿 CONJOINER 𑁆 LEFT FACED KATTAK >

𑁐 < 𑁍 GHAR BANDHANI 𑁿 CONJOINER 𑁍 GHAR BANDHANI >

𑁐 < 𑁍 GHAR BANDHANI 𑁿 CONJOINER 𑁃 AMRIT 𑁿 CONJOINER 𑁃 AMRIT >

a. Usage of Time signs:

In this method every single day is divided into two parts like night (*rātri*) and morning (*din*). A day is divided into 8 *pahars* पहर (o'clock). And the same time limit has been kept in both the parts. This time limit is called *ghaṭī*. Wednesday's time limits *ghaṭī* are shown in the following illustration.



बुध(*budha*) रात्रि(*rātri*)	𑁆	𑁆	𑁆	०	𑁃	𑁃	𑁍	𑁃	𑁃	𑁃	𑁍	𑁅	𑁅	𑁅	𑁃	𑁃	𑁃	𑁃	𑁃	𑁐	𑁆	𑁆	𑁆	𑁆	𑁃	𑁃	𑁃	50 *ghaṭīs*
Wednesday Night	1½	1½	1½	½	2	2	3	2	2	2	3	1½	1½	1½	2	2	2	2	2	4	1½	1½	1½	2	2	2	

बुध(*budha*) दिन(*din*)	𑁆	𑁍	𑁃	𑁃	०	𑁆	𑁆	𑁃	𑁃	०	𑁍	𑁅	𑁃	𑁃	𑁃	𑁃	𑁃	𑁃	𑁐	𑁆	𑁆	𑁆	𑁆	𑁃	𑁃	𑁃	50 *ghaṭīs*
Wednesday Morning	1½	3	2	2	½	1½	1½	2	2	½	3	1½	2	2	2	2	2	2	5	1½	1½	1½	1½	2	2	2	

Red colour shows unlucky or bad time and blue colour shows good time or lucky time

14. Collation

A < I < U < E < O < KA < KHA < GA < GHA < NGA < CA < CHA < JA < JHA < TTA < THA < DDA < DDHA < NNA < TA < THA < DA < DHA < NA < PA < PHA < BA < BHA < MA < YA < RA < LA < SHA < SA < HA < KSA < RRA < -AA < -I < -U < -E < -O < OM < ANUSVARA < CONJOINER < DOUBLE DANDA < SECTION MARK < QUOTATION MARK < ABBREVIATION SIGN < SIGN KAMANDALA < SHUNI < RIGHT FACED KATTAK < LEFT FACED KATTAK < AMRIT < GHAR BANDHANI < ZERO < ONE < TWO < THREE < FOUR < FIVE < SIX < SEVEN < EIGHT < NINE

15. Character Repertoire and Properties

```
xxx00;PABUCHI LETTER A;Lo;0;L;;;;;N;;;;;
xxx01;PABUCHI LETTER I;Lo;0;L;;;;;N;;;;;
xxx02;PABUCHI LETTER U;Lo;0;L;;;;;N;;;;;
xxx03;PABUCHI LETTER E;Lo;0;L;;;;;N;;;;;
xxx04;PABUCHI LETTER O;Lo;0;L;;;;;N;;;;;
xxx05;PABUCHI LETTER KA;Lo;0;L;;;;;N;;;;;
xxx06;PABUCHI LETTER KHA;Lo;0;L;;;;;N;;;;;
xxx07;PABUCHI LETTER GA;Lo;0;L;;;;;N;;;;;
xxx08;PABUCHI LETTER GHA;Lo;0;L;;;;;N;;;;;
xxx09;PABUCHI LETTER NGA;Lo;0;L;;;;;N;;;;;
xxx0A;PABUCHI LETTER CA;Lo;0;L;;;;;N;;;;;
xxx0B;PABUCHI LETTER CHA;Lo;0;L;;;;;N;;;;;
xxx0C;PABUCHI LETTER JA;Lo;0;L;;;;;N;;;;;
xxx0D;PABUCHI LETTER JHA;Lo;0;L;;;;;N;;;;;
xxx0E;PABUCHI LETTER TTA;Lo;0;L;;;;;N;;;;;
xxx0F;PABUCHI LETTER TTHA;Lo;0;L;;;;;N;;;;;
xxx10;PABUCHI LETTER DDA;Lo;0;L;;;;;N;;;;;
xxx11;PABUCHI LETTER DDHA;Lo;0;L;;;;;N;;;;;
xxx12;PABUCHI LETTER NNA;Lo;0;L;;;;;N;;;;;
xxx13;PABUCHI LETTER TA;Lo;0;L;;;;;N;;;;;
xxx14;PABUCHI LETTER THA;Lo;0;L;;;;;N;;;;;
xxx15;PABUCHI LETTER DA;Lo;0;L;;;;;N;;;;;
xxx16;PABUCHI LETTER DHA;Lo;0;L;;;;;N;;;;;
xxx17;PABUCHI LETTER NA;Lo;0;L;;;;;N;;;;;
xxx18;PABUCHI LETTER PA;Lo;0;L;;;;;N;;;;;
xxx19;PABUCHI LETTER PHA;Lo;0;L;;;;;N;;;;;
xxx1A;PABUCHI LETTER BA;Lo;0;L;;;;;N;;;;;
xxx1B;PABUCHI LETTER BHA;Lo;0;L;;;;;N;;;;;
xxx1C;PABUCHI LETTER MA;Lo;0;L;;;;;N;;;;;
xxx1D;PABUCHI LETTER YA;Lo;0;L;;;;;N;;;;;
xxx1E;PABUCHI LETTER RA;Lo;0;L;;;;;N;;;;;
xxx1F;PABUCHI LETTER LA;Lo;0;L;;;;;N;;;;;
xxx20;PABUCHI LETTER SHA;Lo;0;L;;;;;N;;;;;
xxx21;PABUCHI LETTER SA;Lo;0;L;;;;;N;;;;;
xxx22;PABUCHI LETTER HA;Lo;0;L;;;;;N;;;;;
xxx23;PABUCHI LETTER KSA;Lo;0;L;;;;;N;;;;;
xxx24;PABUCHI LETTER RRA;Lo;0;L;;;;;N;;;;;
```

```
xxx25;PABUCHI VOWEL SIGN AA;Mn;0;NSM;;;;;N;;;;;
xxx26;PABUCHI VOWEL SIGN I;Mn;0;NSM;;;;;N;;;;;
xxx27;PABUCHI VOWEL SIGN U;Mn;0;NSM;;;;;N;;;;;
xxx28;PABUCHI VOWEL SIGN E;Mn;0;NSM;;;;;N;;;;;
xxx29;PABUCHI VOWEL SIGN O;Mn;0;NSM;;;;;N;;;;;
xxx2A;PABUCHI OM;Lo;0;L;;;;;N;;;;;
xxx2B;PABUCHI SIGN ANUSVARA;Mn;0;NSM;;;;;N;;;;;
xxx2C;PABUCHI SIGN CONJOINER;Mc;9;NSM;;;;;N;;;;;
xxx2D;PABUCHI DOUBLE DANDA;Po;0;L;;;;;N;;;;;
xxx2E;PABUCHI SECTION MARK;Po;0;L;;;;;N;;;;;
xxx2F;PABUCHI QUOTATION MARK;Po;0;L;;;;;N;;;;;
xxx30;PABUCHI ABBREVIATION SIGN;Po;0;L;;;;;N;;;;;
xxx31;PABUCHI SIGN KAMANDALA;Po;0;L;;;;;N;;;;;
xxx32;PABUCHI SIGN SHUNI;Nd;0;L;;½;½;½;N;;;;;;;
xxx33;PABUCHI SIGN RIGHT FACED KATTAK;Nd;0;L;;1½;1½;1½;N;;;;;
xxx34;PABUCHI SIGN LEFT FACED KATTAK;Nd;0;L;;1½;1½;1½;N;;;;;
xxx35;PABUCHI SIGN AMRIT;Nd;0;L;;2;2;2;N;;;;;
xxx36;PABUCHI SIGN GHAR BANDHANI;Nd;0;L;;3;3;3;N;;;;;
xxx40;PABUCHI DIGIT ZERO;Nd;0;L;;0;0;0;N;;;;;
xxx41;PABUCHI DIGIT ONE;Nd;0;L;;1;1;1;N;;;;;
xxx42;PABUCHI DIGIT TWO;Nd;0;L;;2;2;2;N;;;;;
xxx43;PABUCHI DIGIT THREE;Nd;0;L;;3;3;3;N;;;;;
xxx44;PABUCHI DIGIT FOUR;Nd;0;L;;4;4;4;N;;;;;
xxx45;PABUCHI DIGIT FIVE;Nd;0;L;;5;5;5;N;;;;;
xxx46;PABUCHI DIGIT SIX;Nd;0;L;;6;6;6;N;;;;;
xxx47;PABUCHI DIGIT SEVEN;Nd;0;L;;7;7;7;N;;;;;
xxx48;PABUCHI DIGIT EIGHT;Nd;0;L;;8;8;8;N;;;;;
xxx49;PABUCHI DIGIT NINE;Nd;0;L;;9;9;9;N;;;;;
```

16. Acknowledgement

I would like to thank various people who helps me lot on this proposal. I would like to thank Dr. Dilip Singh Tilkan for providing various manuscripts of many pabuchs like Pt. Se Ram Pabuch, Pt. Sree Kanshi Ram, Pt. Chandramani Pabuch, etc. I also thanks to Dr. Tilkan for providing various translations, meanings, how to read and how to use the Time signs. I would also like to thank Pt. Rajender Sharma (from Shimla) for providing his various Sanchas.

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I would also like to thanks Dr. Debbie Anderson, Jan Kučera and Anshuman Pandey for their support and reviews on this proposal. Along with I would like to thank Srinidhi A (from Guntur) for his review.

	xxx0	xxx1	xxx2	xxx3	xxx4
0	xxx00	xxx10	xxx20	xxx30	xxx40
1	xxx01	xxx11	xxx21	xxx31	xxx41
2	xxx02	xxx12	xxx22	xxx32	xxx42
3	xxx03	xxx13	xxx23	xxx33	xxx43
4	xxx04	xxx14	xxx24	xxx34	xxx44
5	xxx05	xxx15	xxx25	xxx35	xxx45
6	xxx06	xxx16	xxx26	xxx36	xxx46
7	xxx07	xxx17	xxx27		xxx47
8	xxx08	xxx18	xxx28		xxx48
9	xxx09	xxx19	xxx29		xxx49
A	xxx0A	xxx1A	xxx2A		
B	xxx0B	xxx1B	xxx2B		
C	xxx0C	xxx1C	xxx2C		
D	xxx0D	xxx1D	xxx2D		
E	xxx0E	xxx1E	xxx2E		
F	xxx0F	xxx1F	xxx2F		

Independent Vowel

xxx00	𑒁	PABUCHI LETTER A • also used as a vowel carrier
xxx01	𑒃	PABUCHI LETTER I
xxx02	𑒅	PABUCHI LETTER U
xxx03	𑒇	PABUCHI LETTER E
xxx04	𑒉	PABUCHI LETTER O

Consonants

xxx05	𑒋	PABUCHI LETTER KA
xxx06	𑒌	PABUCHI LETTER KHA
xxx07	𑒍	PABUCHI LETTER GA
xxx08	𑒎	PABUCHI LETTER GHA
xxx09	𑒏	PABUCHI LETTER NGA
xxx0A	𑒐	PABUCHI LETTER CA
xxx0B	𑒑	PABUCHI LETTER CHA
xxx0C	𑒒	PABUCHI LETTER JA
xxx0D	𑒓	PABUCHI LETTER JHA
xxx0E	𑒔	PABUCHI LETTER TTA
xxx0F	𑒕	PABUCHI LETTER TTHA
xxx10	𑒖	PABUCHI LETTER DDA
xxx11	𑒗	PABUCHI LETTER DDHA
xxx12	𑒘	PABUCHI LETTER NNA
xxx13	𑒙	PABUCHI LETTER TA
xxx14	𑒚	PABUCHI LETTER THA
xxx15	𑒛	PABUCHI LETTER DA
xxx16	𑒜	PABUCHI LETTER DHA
xxx17	𑒝	PABUCHI LETTER NA
xxx18	𑒞	PABUCHI LETTER PA
xxx19	𑒟	PABUCHI LETTER PHA
xxx1A	𑒠	PABUCHI LETTER BA
xxx1B	𑒡	PABUCHI LETTER BHA
xxx1C	𑒢	PABUCHI LETTER MA
xxx1D	𑒣	PABUCHI LETTER YA
xxx1E	𑒤	PABUCHI LETTER RA
xxx1F	𑒥	PABUCHI LETTER LA
xxx20	𑒦	PABUCHI LETTER SHA
xxx21	𑒧	PABUCHI LETTER SA
xxx22	𑒨	PABUCHI LETTER HA
xxx23	𑒩	PABUCHI LETTER KSA
xxx24	𑒪	PABUCHI LETTER RRA

Vowel Signs

xxx25	𑒰	PABUCHI VOWEL SIGN AA
xxx26	𑒱	PABUCHI VOWEL SIGN I
xxx27	𑒲	PABUCHI VOWEL SIGN U
xxx28	𑒳	PABUCHI VOWEL SIGN E
xxx29	𑒴	PABUCHI VOWEL SIGN O

Various signs

xxx2A	𑒁𑒰𑒫	PABUCHI OM
xxx2B	𑒁	PABUCHI SIGN ANUSVARA
xxx2C	◌	PABUCHI SIGN CONJOINER

Punctuation

xxx2D	𑒈	PABUCHI DOUBLE DANDA • double danda
xxx2E	𑒞	PABUCHI SECTION MARK ≡ xxx2C 𑒈 xxx41 𑒁
xxx2F	+	PABUCHI QUOTATION MARK
xxx30	·	PABUCHI ABBREVIATION SIGN
xxx31	𑒿	PABUCHI SIGN KAMANDALA

Other Signs

xxx32	𑒀	PABUCHI SIGN SHUNI
xxx33	𑒁	PABUCHI SIGN RIGHT FACED KATTAK
xxx34	𑒂	PABUCHI SIGN LEFT FACED KATTAK
xxx35	𑒃	PABUCHI SIGN AMRIT
xxx36	𑒄	PABUCHI SIGN GHAR BANDHANI

Digits

xxx40	𑒀	PABUCHI DIGIT ZERO
xxx41	𑒁	PABUCHI DIGIT ONE
xxx42	𑒂	PABUCHI DIGIT TWO
xxx43	𑒃	PABUCHI DIGIT THREE
xxx44	𑒄	PABUCHI DIGIT FOUR
xxx45	𑒅	PABUCHI DIGIT FIVE
xxx46	𑒆	PABUCHI DIGIT SIX
xxx47	𑒇	PABUCHI DIGIT SEVEN
xxx48	𑒈	PABUCHI DIGIT EIGHT
xxx49	𑒉	PABUCHI DIGIT NINE

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Pābūcī	*Bhaṭṭākṣarī*	*Paṇḍwāṇī*	*Candwāṇī*	*Bāgoī*
ક				
ખ				
ગ				
ઘ				
ઙ				
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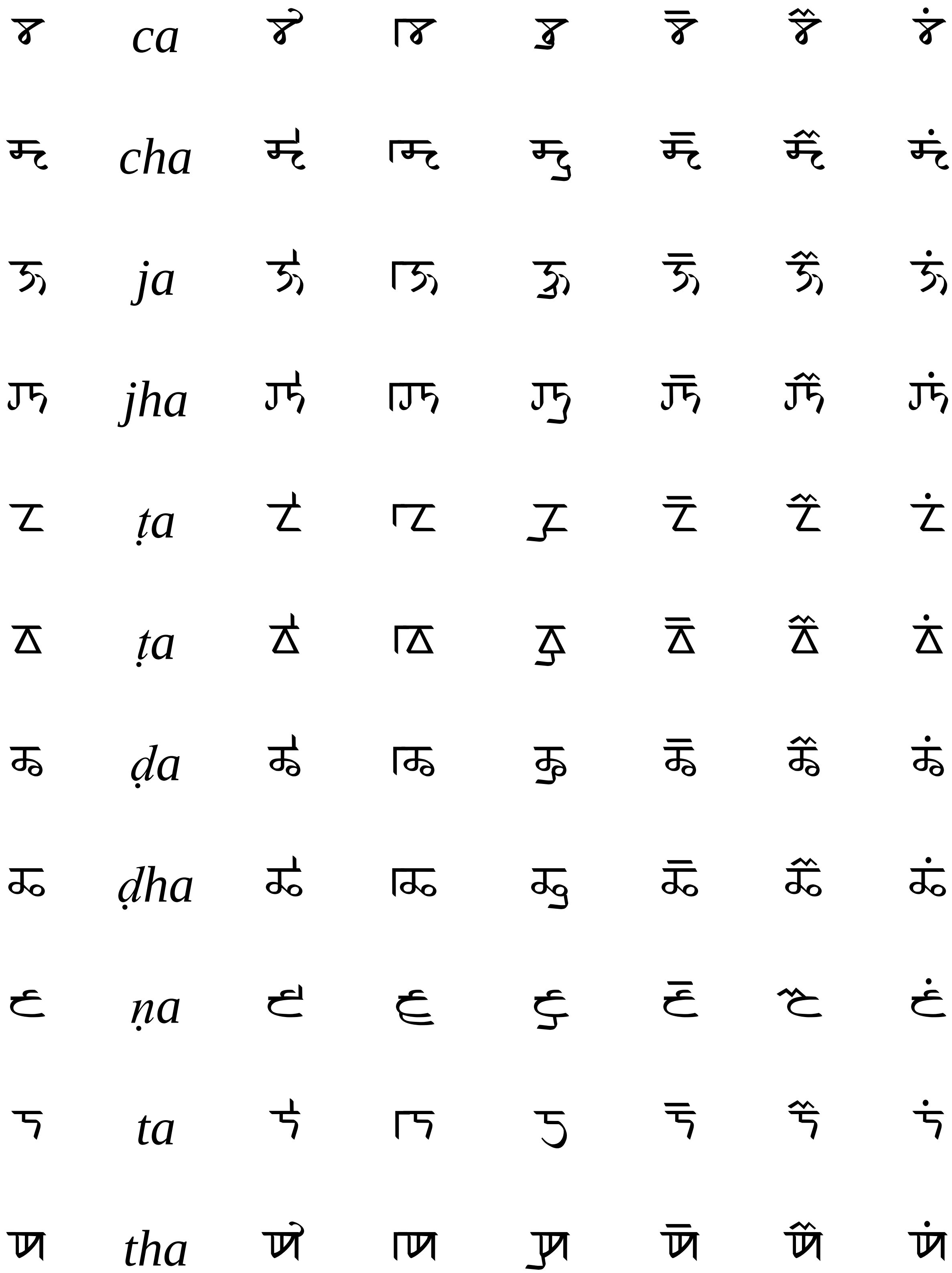
ષ				
સ				
હ				-
ક્ષ	-	-	-	-

Table:1 comparison table of Pabuchi, Bhattakshari, Pandwani, Chandwani and Bagoi.

Appendix:

Proposed Consonants-vowel ligatures:-

		◌ा	◌ि	◌ु	◌े	◌ो	◌ं
		-ā	*-i*	*-u*	*-e*	*-o*	*-ṁ*
ਕ	*ka*	ਕਾ	ਕਿ	ਕੁ	ਕੇ	ਕੋ	ਕਂ
ਖ	*kha*	ਖਾ	ਖਿ	ਖੁ	ਖੇ	ਖੋ	ਖਂ
ਗ	*ga*	ਗਾ	ਗਿ	ਗੁ	ਗੇ	ਗੋ	ਗਂ
ਘ	*gha*	ਘਾ	ਘਿ	ਘੁ	ਘੇ	ਘੋ	ਘਂ
ਙ	*ṅa*	ਙਾ	ਙਿ	ਙੁ	ਙੇ	ਙੋ	ਙਂ


ca
cha
ja
jha
ṭa
ṭa
ḍa
ḍha
ṇa
ta
tha

ਦ	*da*	ਦਾ	ਿਦ	ੁਦ	ੂਦ	ੇਦ	ੈਦ
ਧ	*dha*	ਧਾ	ਿਧ	ੁਧ	ੂਧ	ੇਧ	ੈਧ
ਨ	*na*	ਨਾ	ਿਨ	ੁਨ	ੂਨ	ੇਨ	ੈਨ
ਪ	*pa*	ਪਾ	ਿਪ	ੁਪ	ੂਪ	ੇਪ	ੈਪ
ਫ	*pha*	ਫਾ	ਿਫ	ੁਫ	ੂਫ	ੇਫ	ੈਫ
ਬ	*ba*	ਬਾ	ਿਬ	ੁਬ	ੂਬ	ੇਬ	ੈਬ
ਭ	*bha*	ਭਾ	ਿਭ	ੁਭ	ੂਭ	ੇਭ	ੈਭ
ਮ	*ma*	ਮਾ	ਿਮ	ੁਮ	ੂਮ	ੇਮ	ੈਮ
ਯ	*ya*	ਯਾ	ਿਯ	ੁਯ	ੂਯ	ੇਯ	ੈਯ
ਰ	*ra*	ਰਾ	ਿਰ	ੁਰ	ੂਰ	ੇਰ	ੈਰ
ਲ	*la*	ਲਾ	ਿਲ	ੁਲ	ੂਲ	ੇਲ	ੈਲ

ਸ਼	*śa*	ਸ਼ੇ	ਸ਼ਾ	ਸ਼ੁ	ਸ਼	ਸ਼ੈ	ਸ਼ਂ
ਸ	*sa*	ਸ	ਸਾ	ਸੁ	ਸ	ਸੈ	ਸਂ
ਹ	*ha*	ਹੇ	ਹਾ	ਹੁ	ਹ	ਹੈ	ਹਂ
ਕ੍ਸ਼	*kṣa*	ਕ੍ਸ਼ੇ	ਕ੍ਸ਼ਾ	ਕ੍ਸ਼ੁ	ਕ੍ਸ਼	ਕ੍ਸ਼ੈ	ਕ੍ਸ਼ਂ
ਫ਼੍ਰ	*ṛa*	ਫ਼੍ਰੇ	ਫ਼੍ਰਾ	ਫ਼੍ਰੁ	ਫ਼੍ਰ	ਫ਼੍ਰੈ	ਫ਼੍ਰਂ

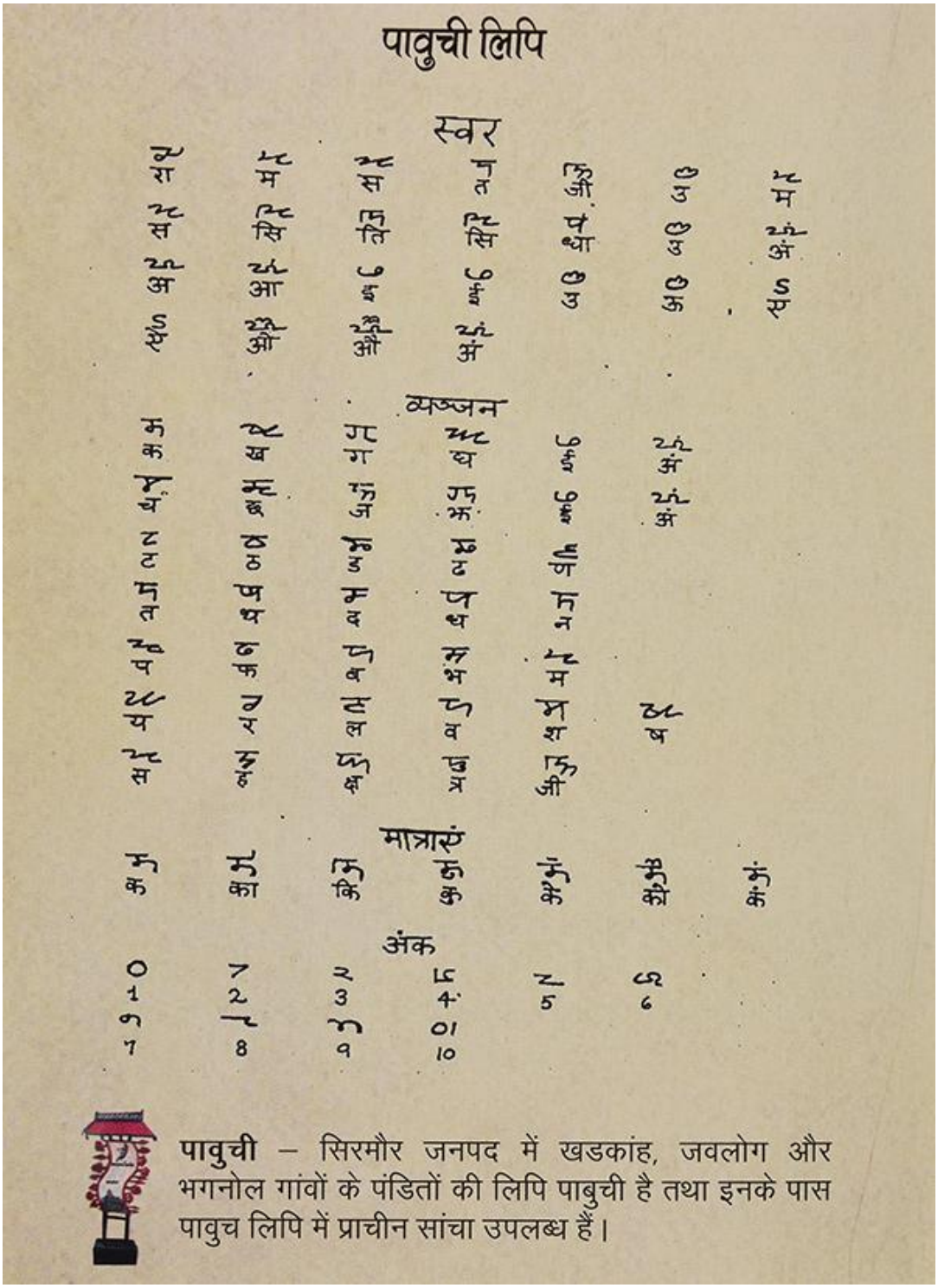


Fig.1: Pabuchi chart published by Department of Language and Culture^.

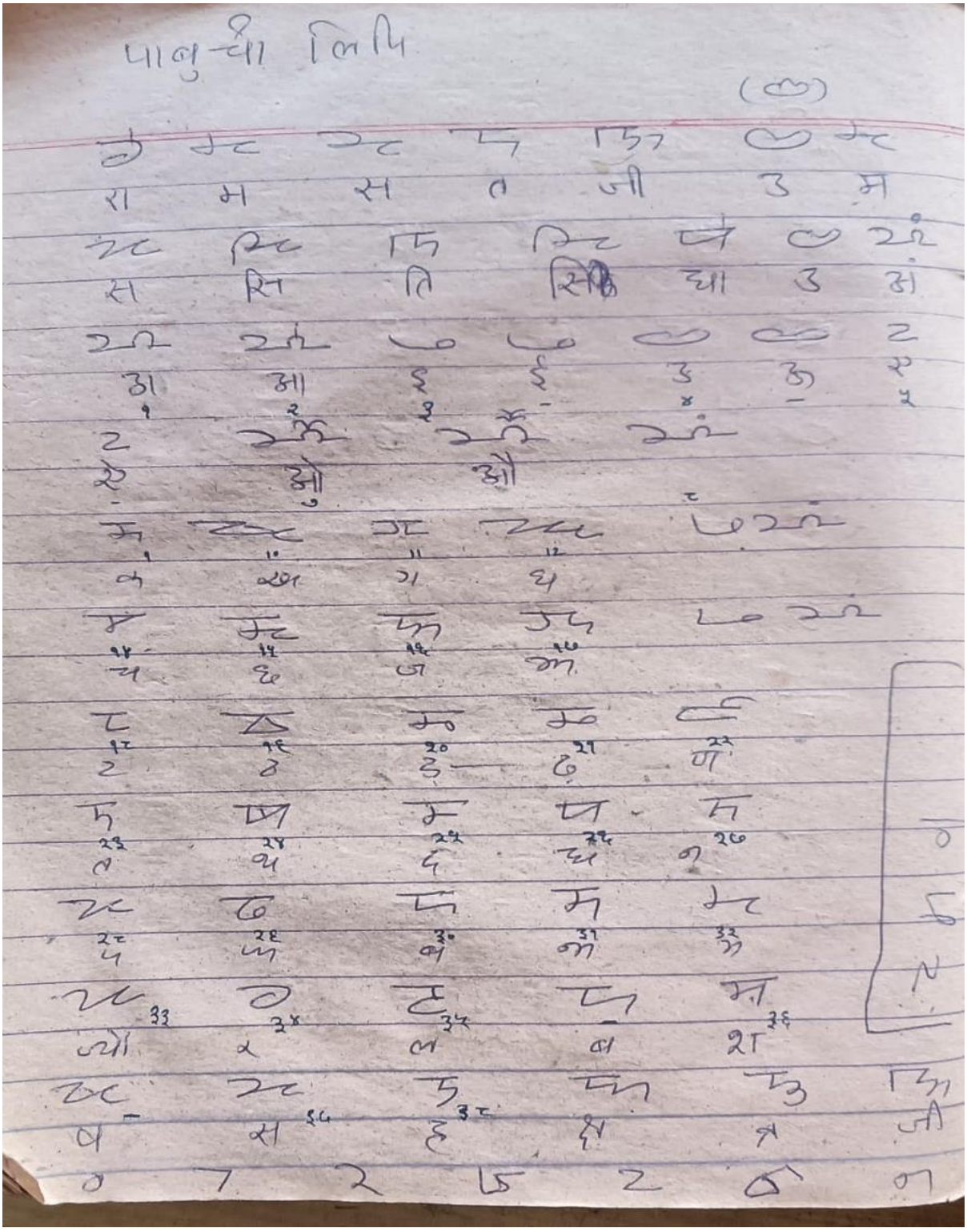


Fig.2: Pabuchi chart provided by Dr. Dilip Singh Tilkan.

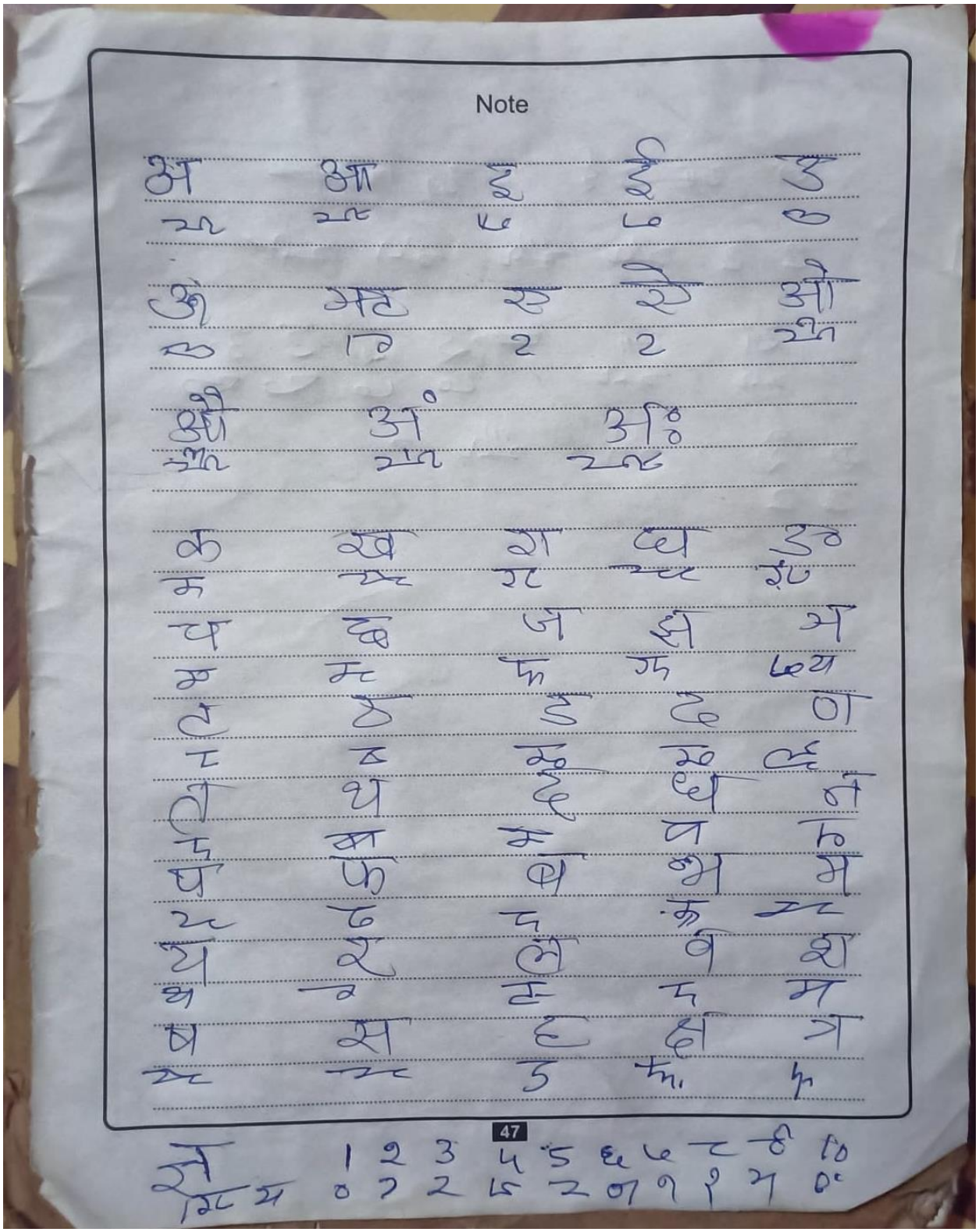


Fig.3: Pabuchi chart written by Atma Ram Sharma 'Pabuch' and provided by Yatin Pandit.

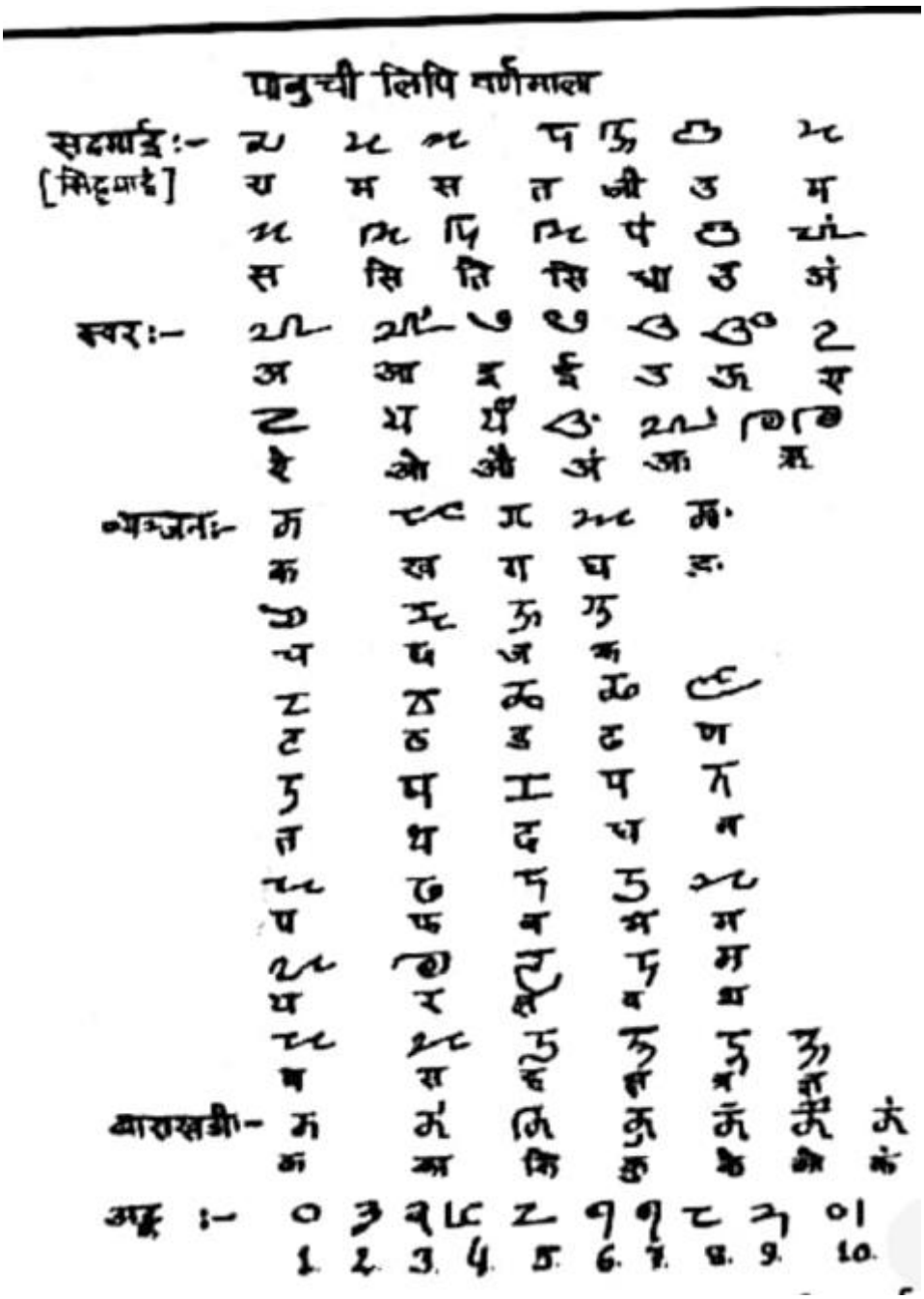


Fig.4: Pabuchi chart extracted from हिमाचल लिपिमाला: The Paleography of Himachal (Sharma, 127:2021).

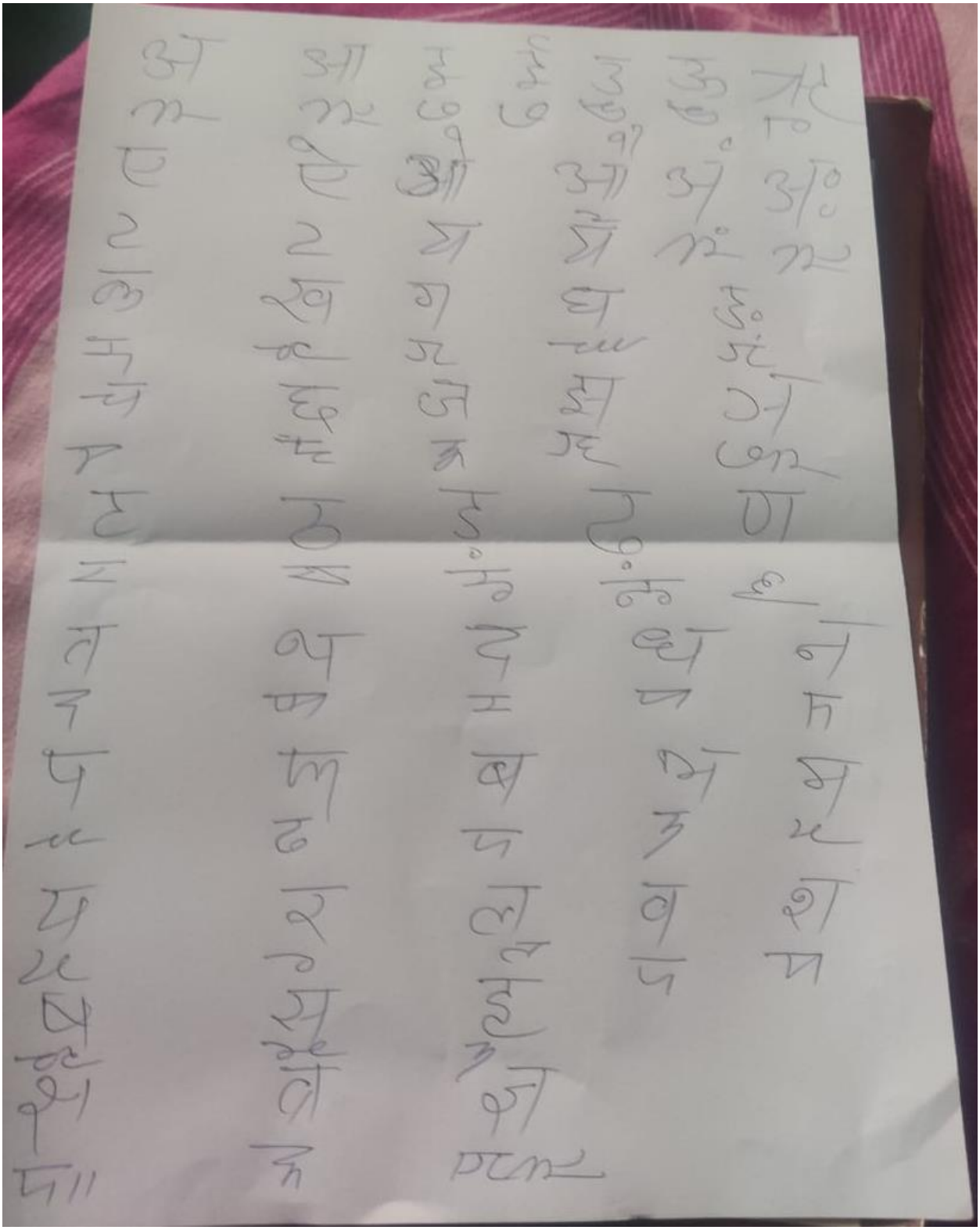


Fig.5: Pabuchi chart written by Haridatt Sharma 'Pabuch' and provided by Sherjung Chouhan.

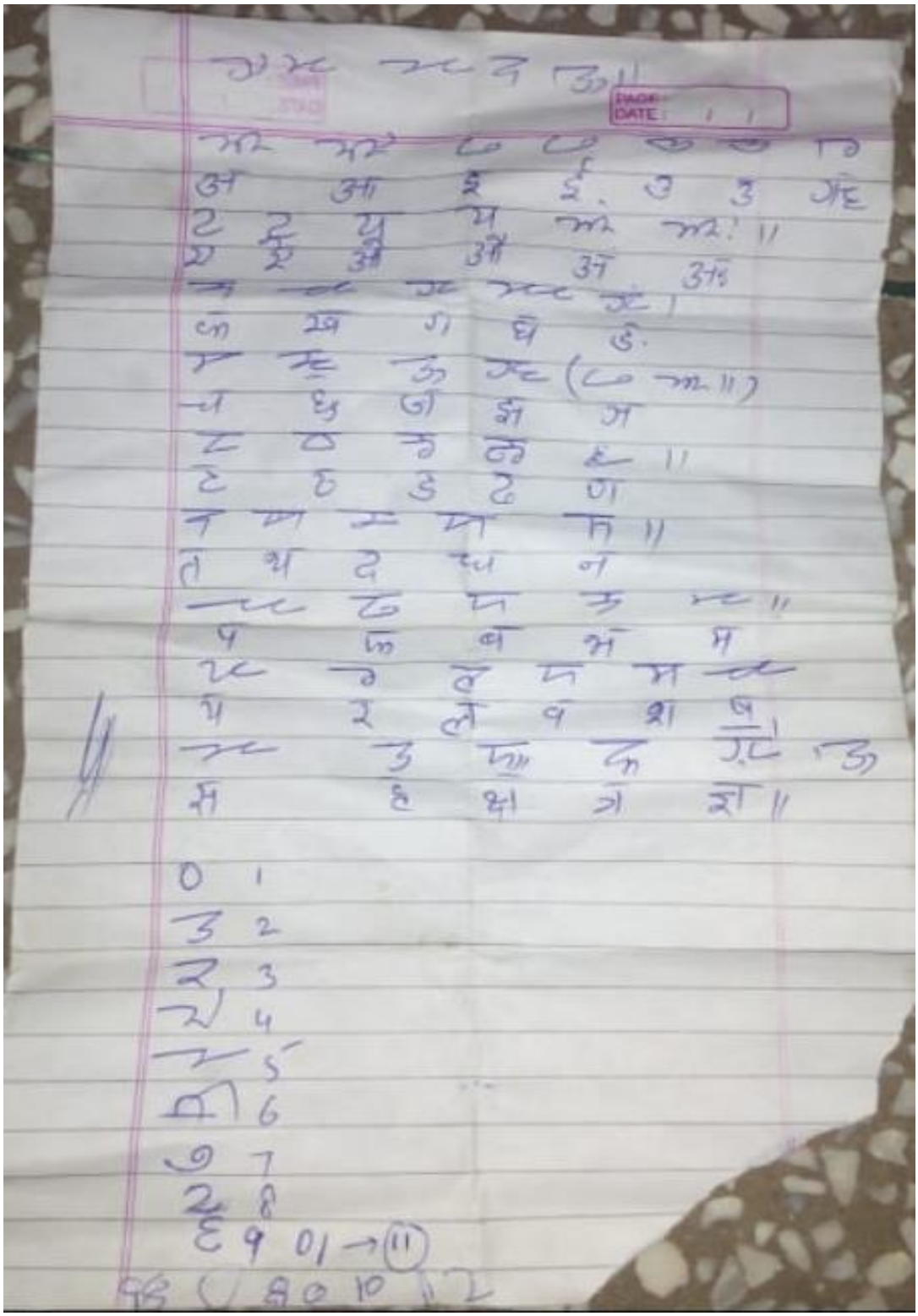


Fig.6: Pabuchi chart written by Rajender Sharma 'Pabuch' from Shimla.

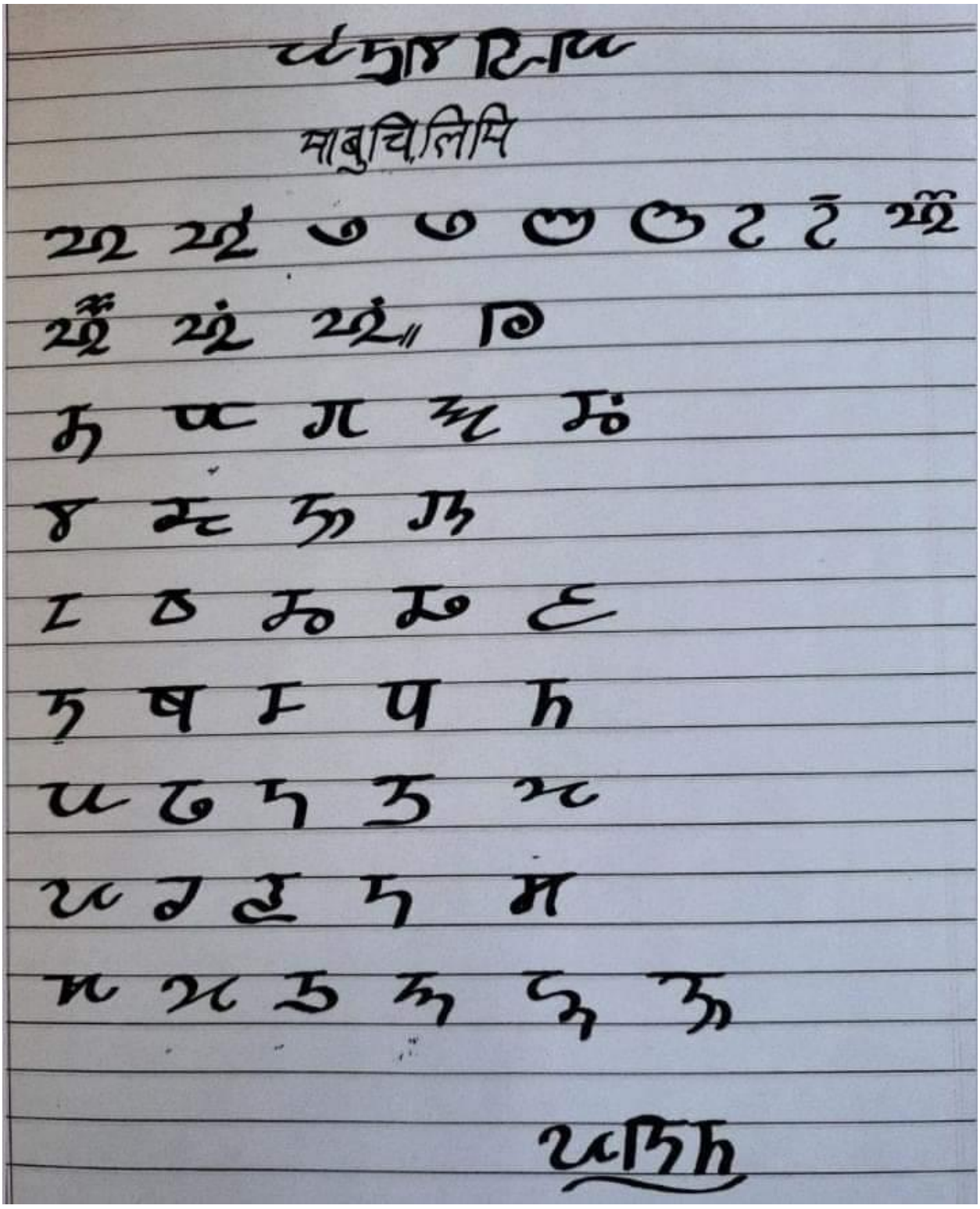


Fig.7: Pabuchi chart written by Yatin Pandit.

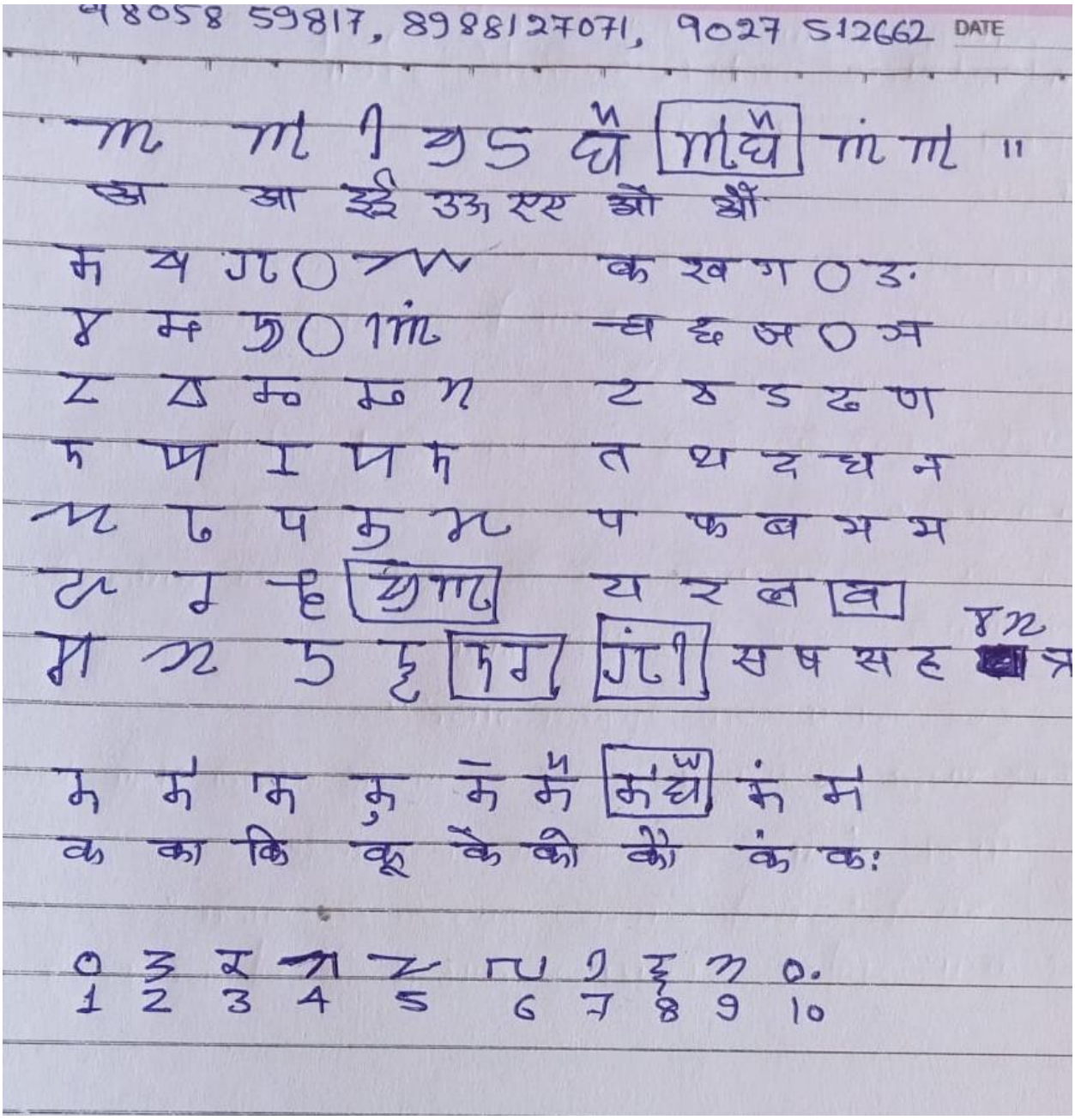


Fig.8: Pabuchi chart written by Yagyadatt Sharma 'Pabuch' and provided by Sherjung Chouhan.

Fig.9: Pabuchi chart extracted from back cover of हिमाचल लिपिमाला: The Paleography of Himachal (2021).

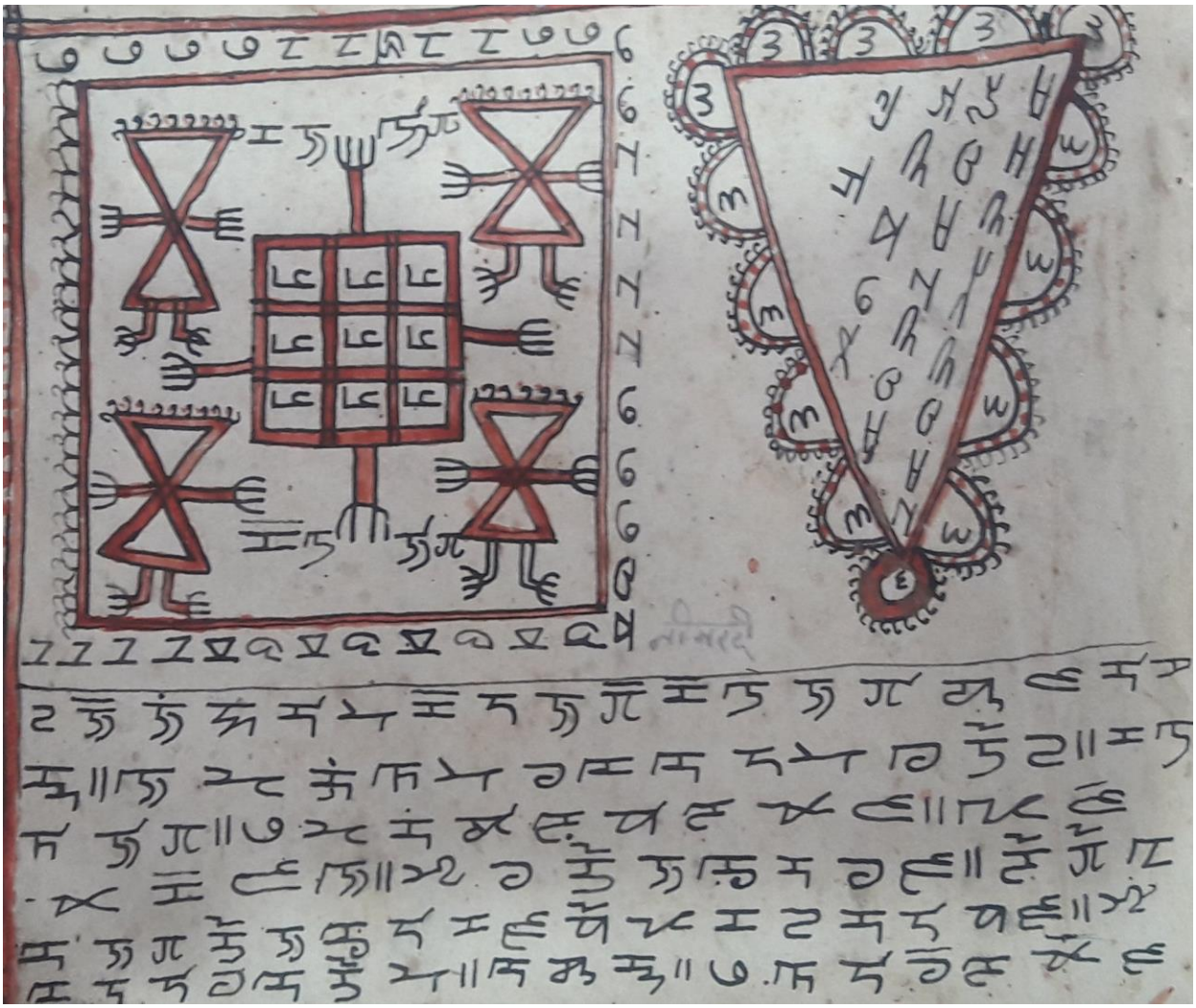


Fig.10(a): Extracted from manuscript of Amar Singh 'Pabuch'.

Fig.10(b): Extracted from manuscript of Amar Singh 'Pabuch'.

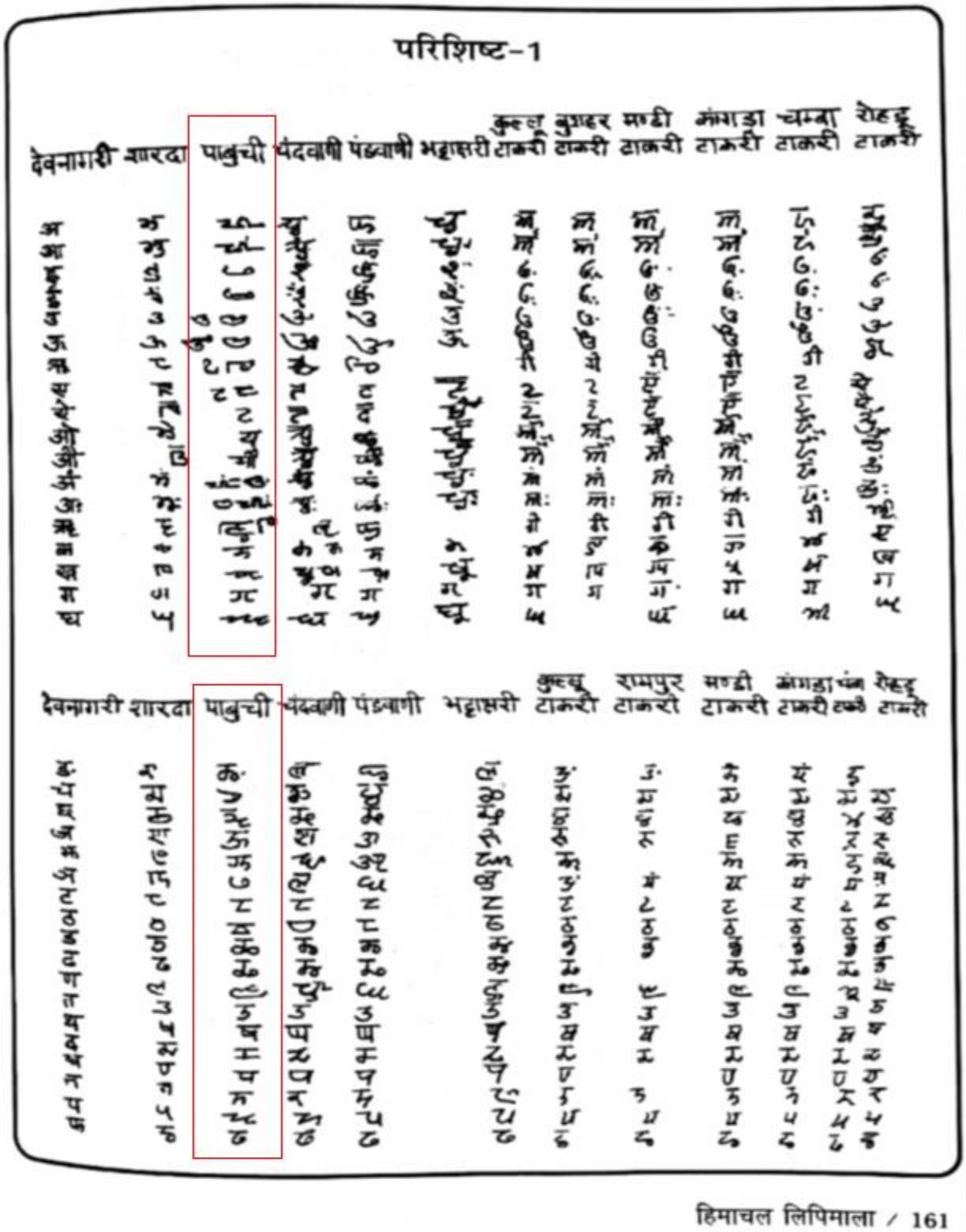


Fig.11(a): One half of comparison table of Pabuchi with other scripts of Himachal Pradesh.(Sharma 161:2021)

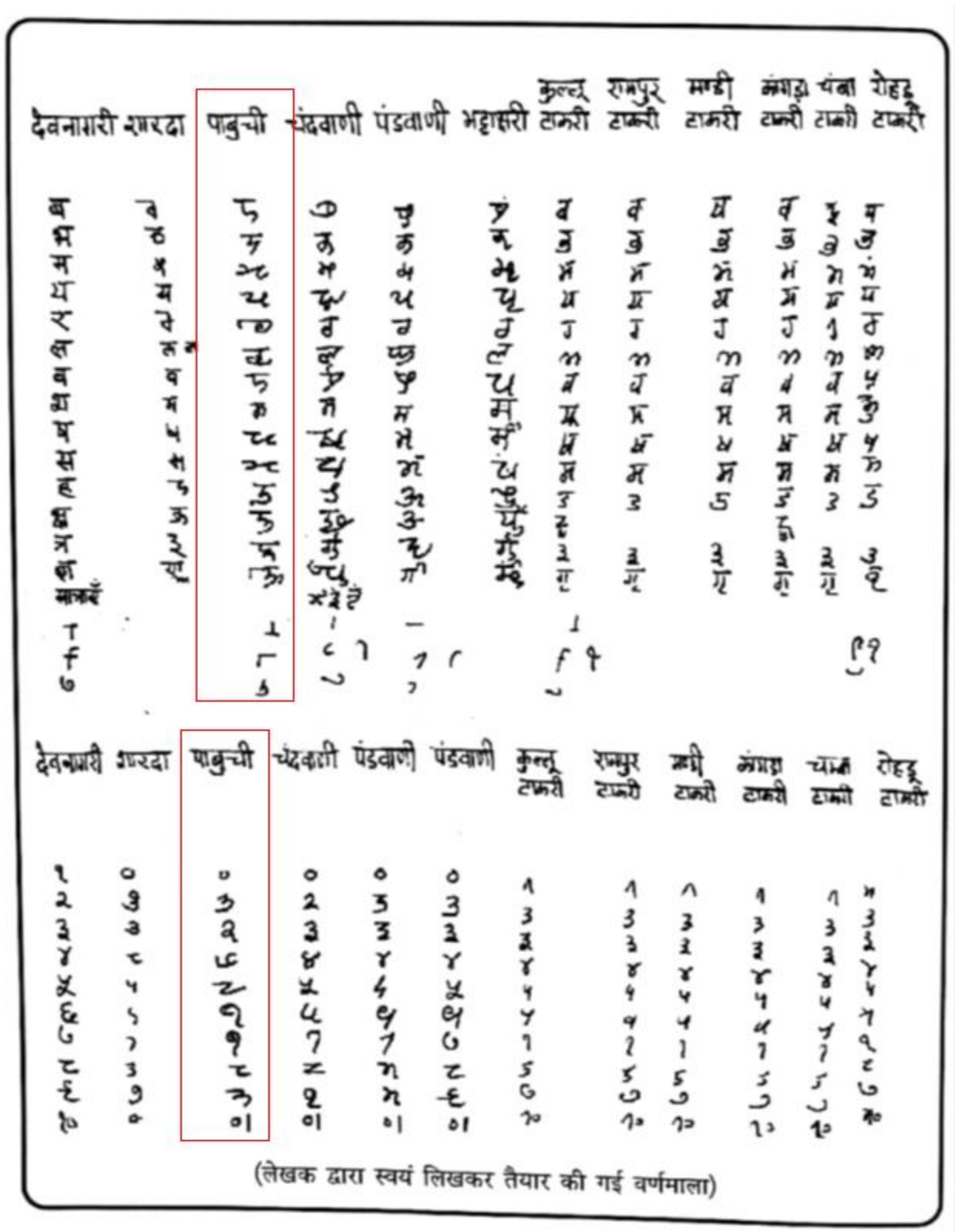


Fig.11(b): One half of comparison table of Pabuchi with other scripts of Himachal Pradesh.(Sharma 161:2021)

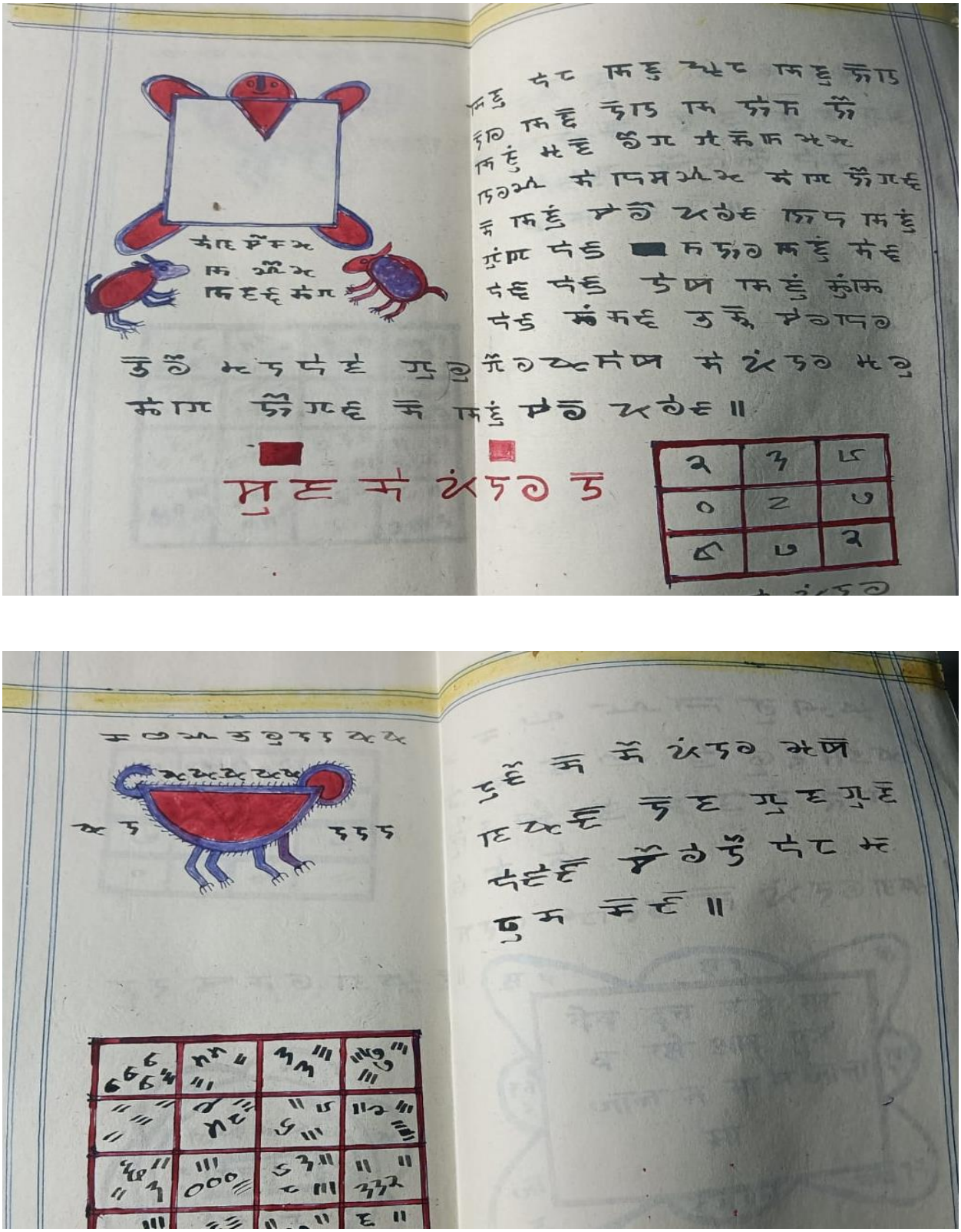


Fig.12: Extracted from Dr. Dilip Singh Tilkan's work on Pt. Chandramani's manuscript.

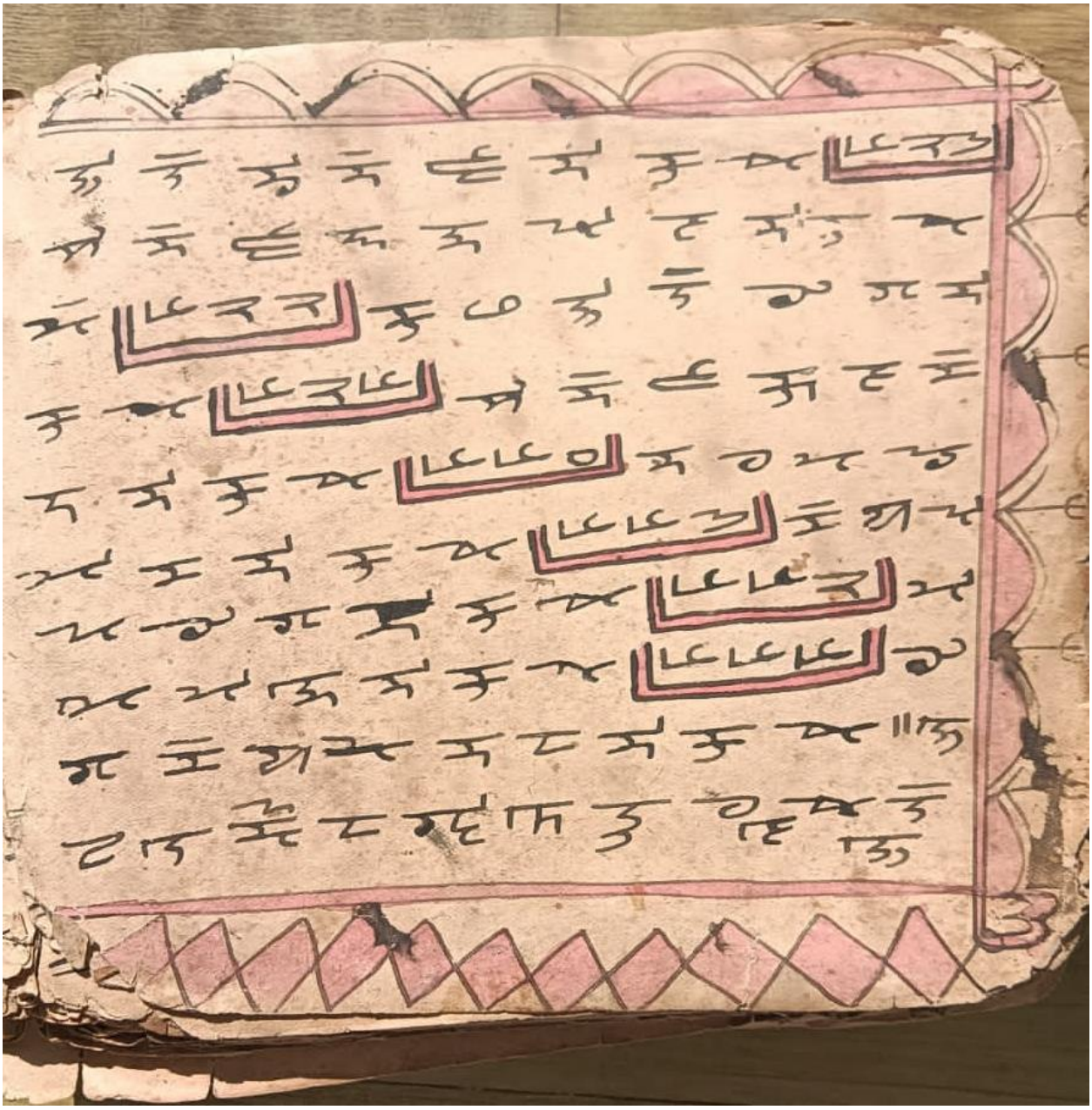


Fig.13: Extracted from Pt. Se Ram Pabuch's manuscript. It shows the usage of Sign kamandala.

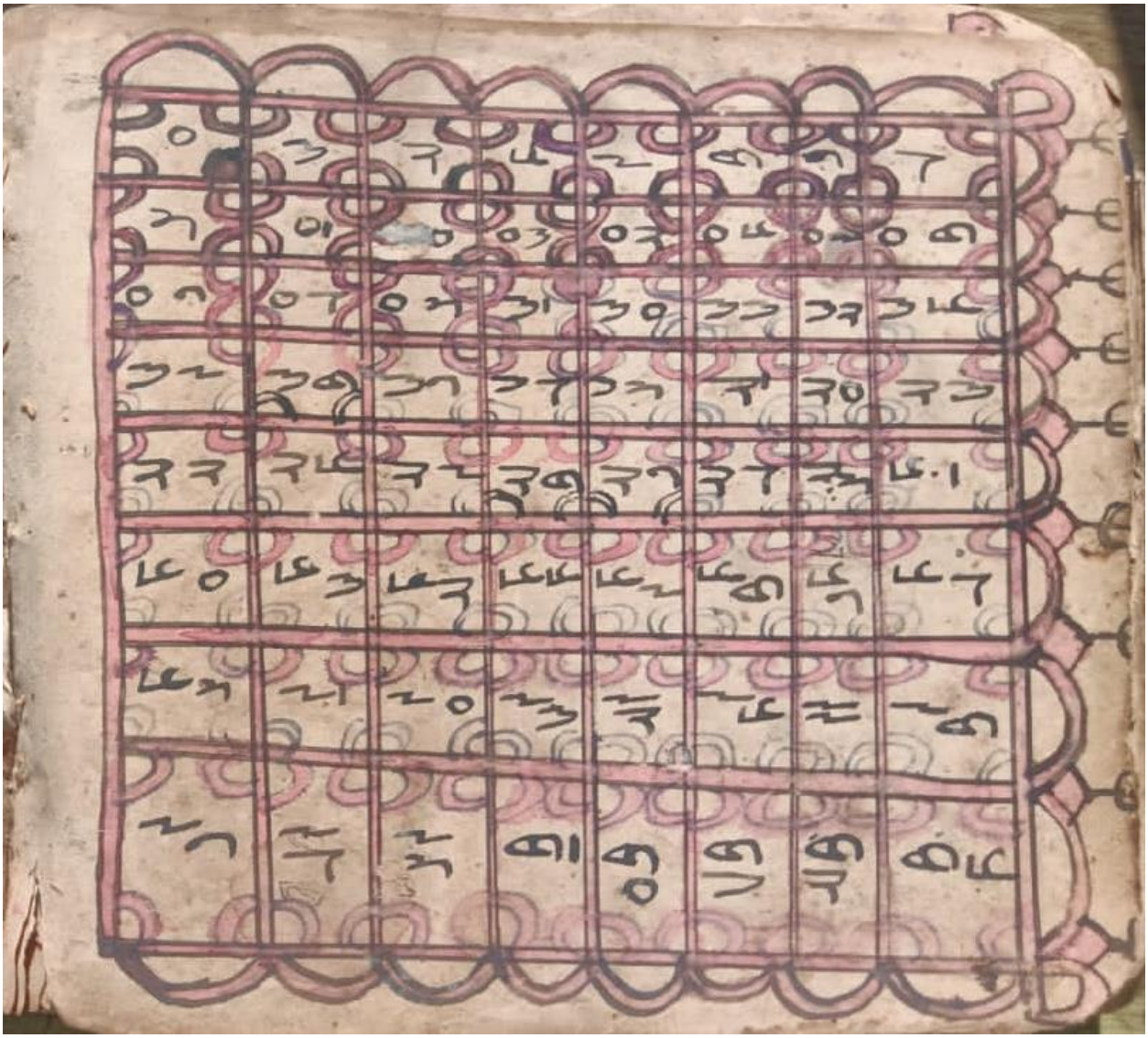


Fig.14: Extracted from Pt. Se Ram Pabuch's manuscript. It shows that pair of digits is for Hora numbers.

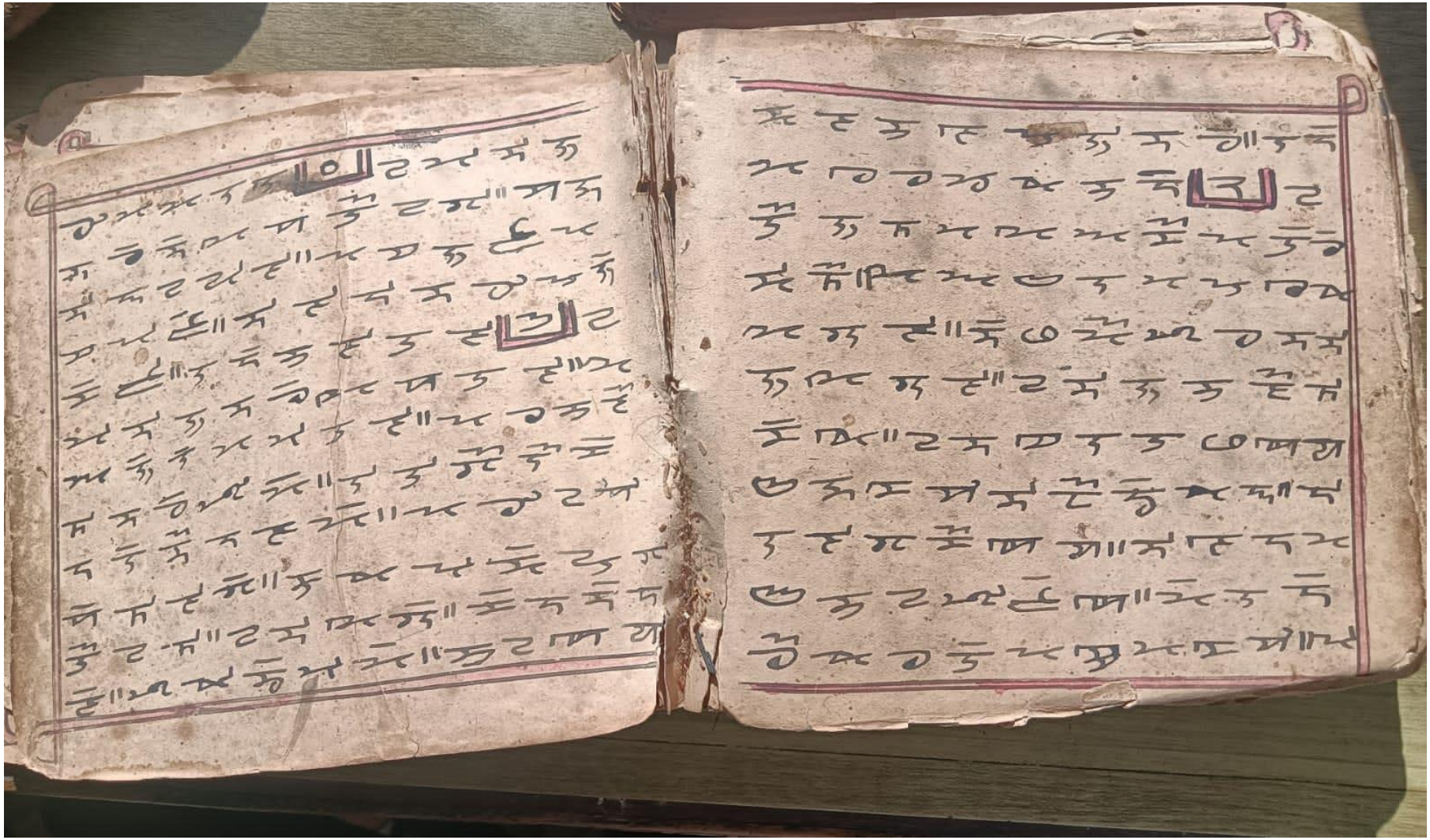


Fig.15(a): Extracted from Pt. Se Ram Pabuch's manuscript. It shows the inside of a Pabuchi Sancha book.

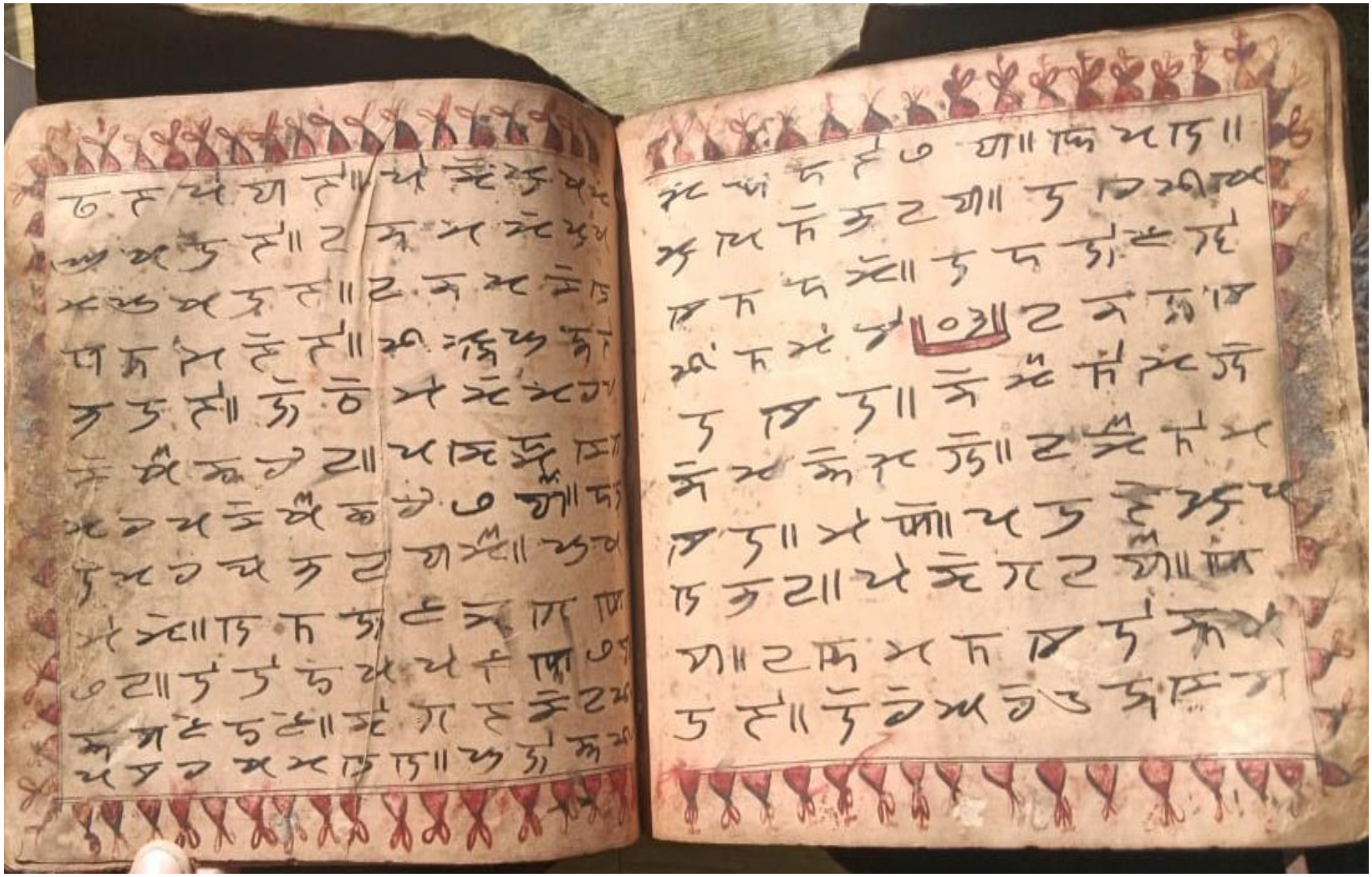


Fig.15(b): Extracted from Pt. Shree Kanshi Ram Pabuch's manuscript. It shows the inside of a Pabuchi Sancha book.

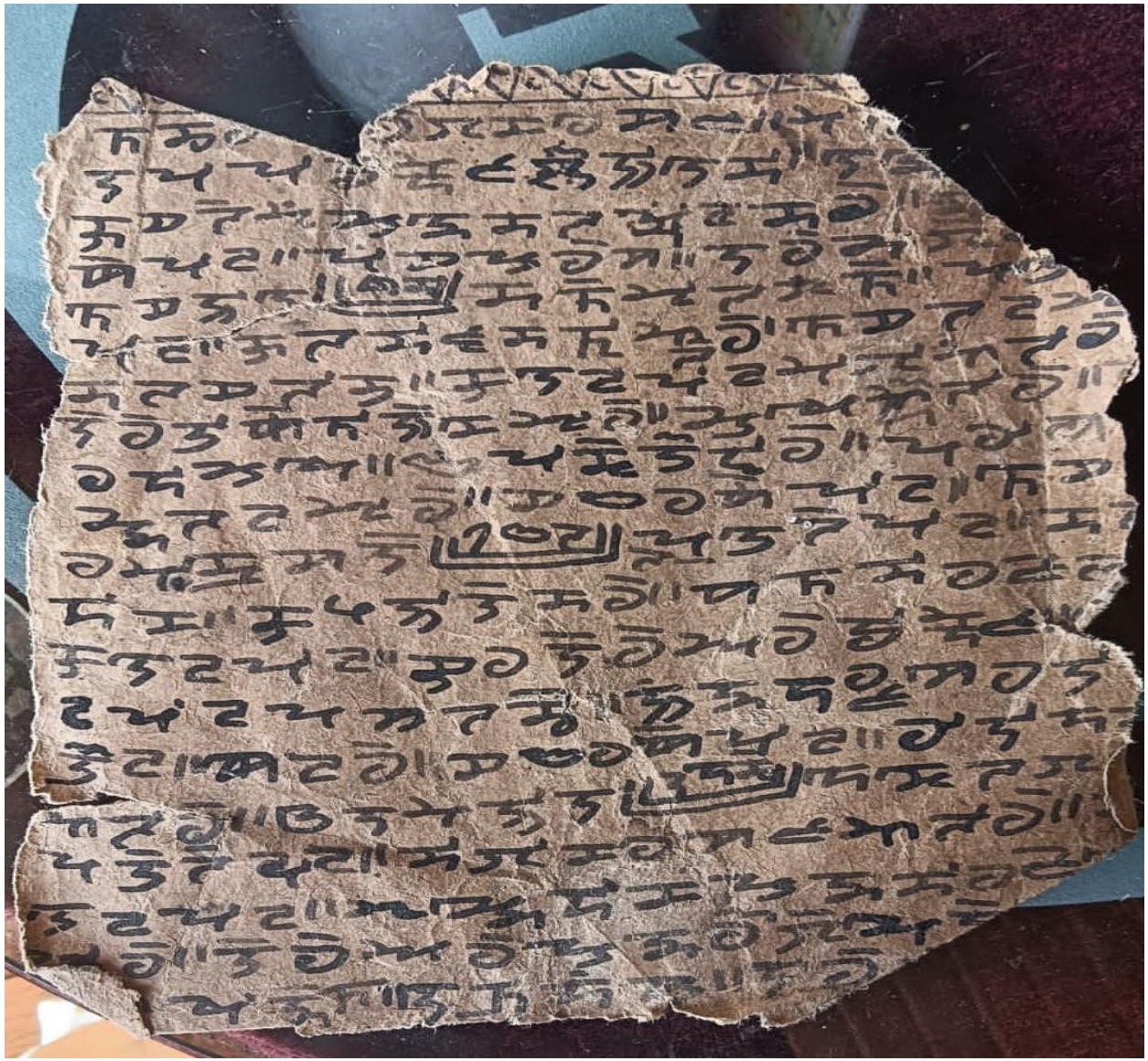


Fig.16: Extracted from another manuscript of Pt. Shree Kanshi Ram Pabucht. It shows that Pabuchi written on goat's skin.

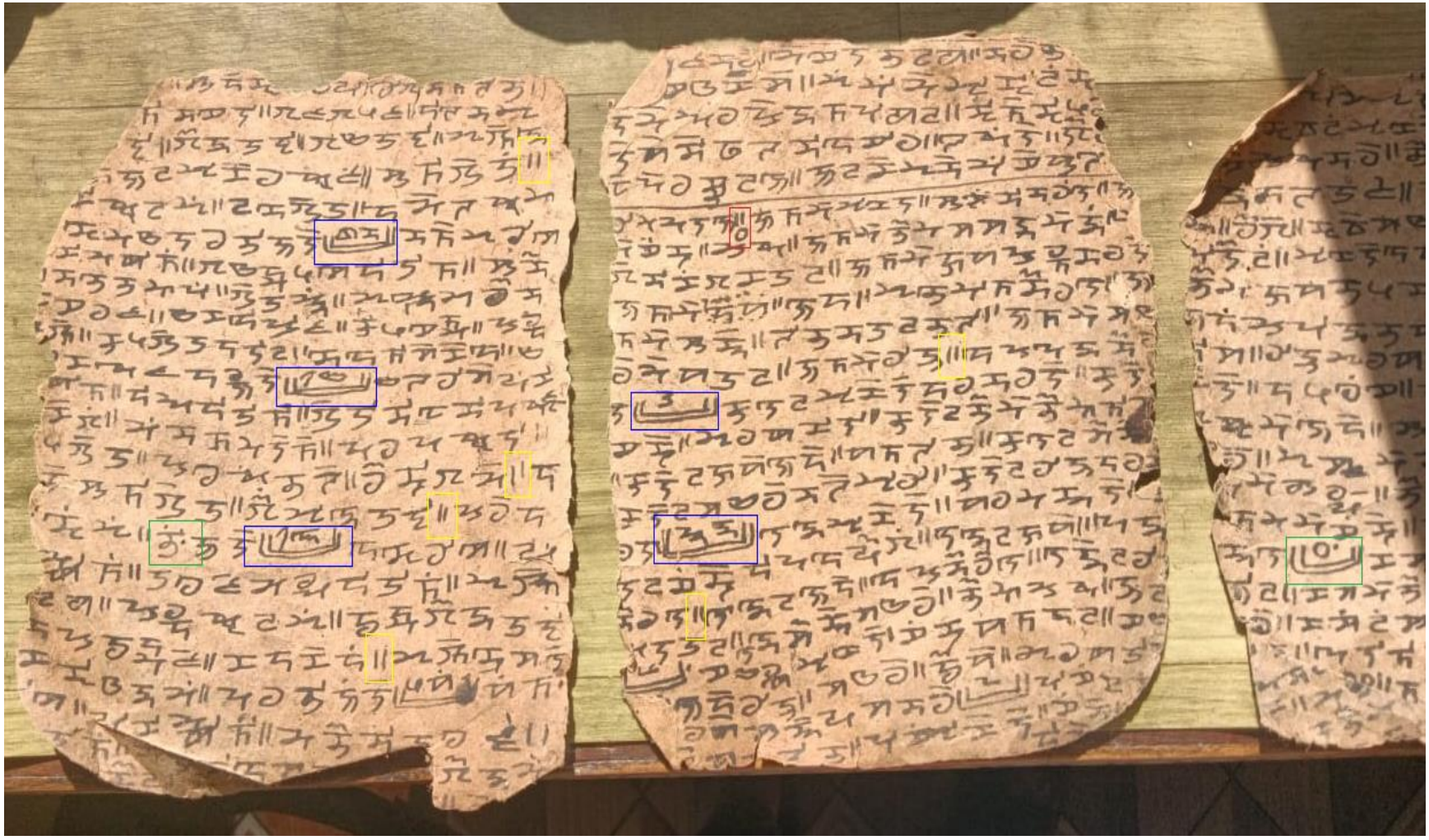


Fig.17: Extracted from Pt. Shree Kanshi Ram Pabuch's manuscript. It shows the usage of double danda, sign kamandala, abbreviation sign and section mark.

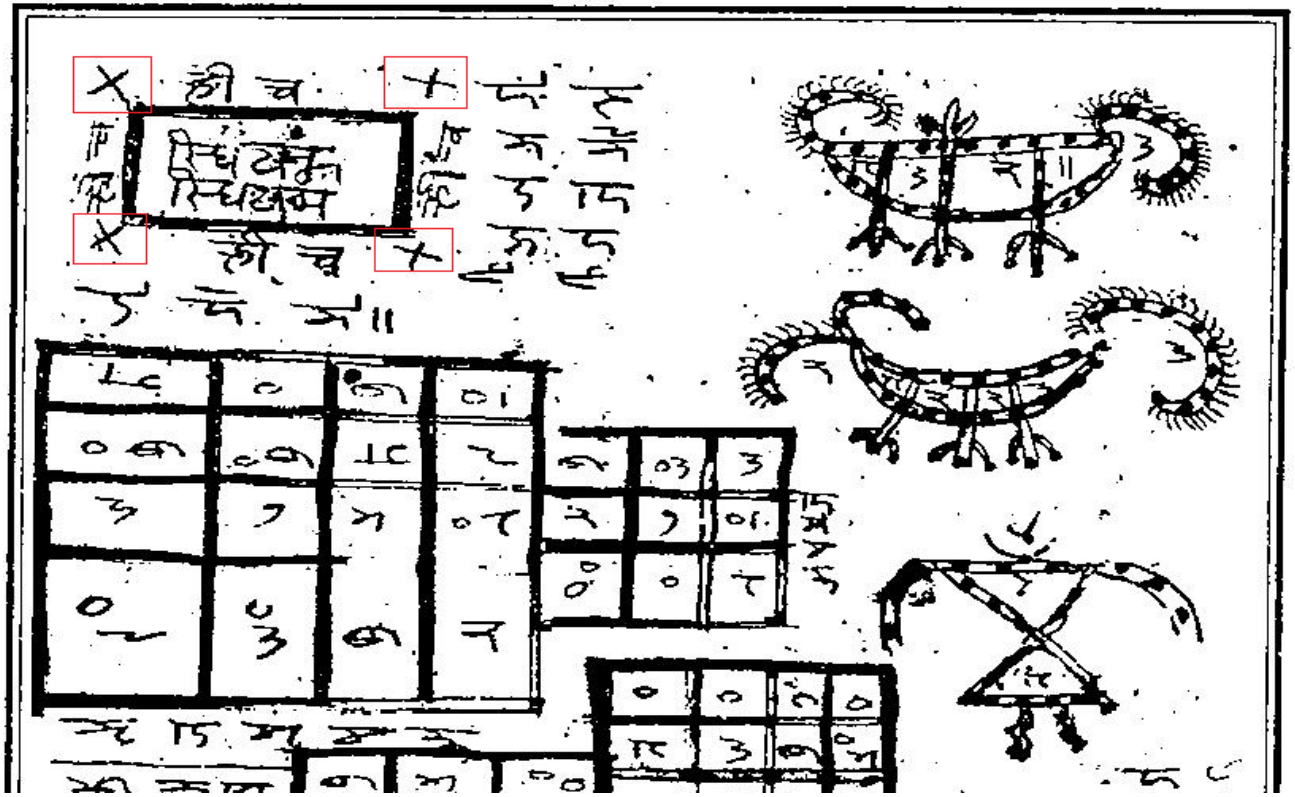


Fig.18: It shows the usage of quotation mark. (Devi, 287:2012)

Fig.19(a): Manuscript of Pt. Se Ram Pabuch's manuscript.

Fig.19(b): Manuscript of Rajender Sharma Pabuch's manuscript.

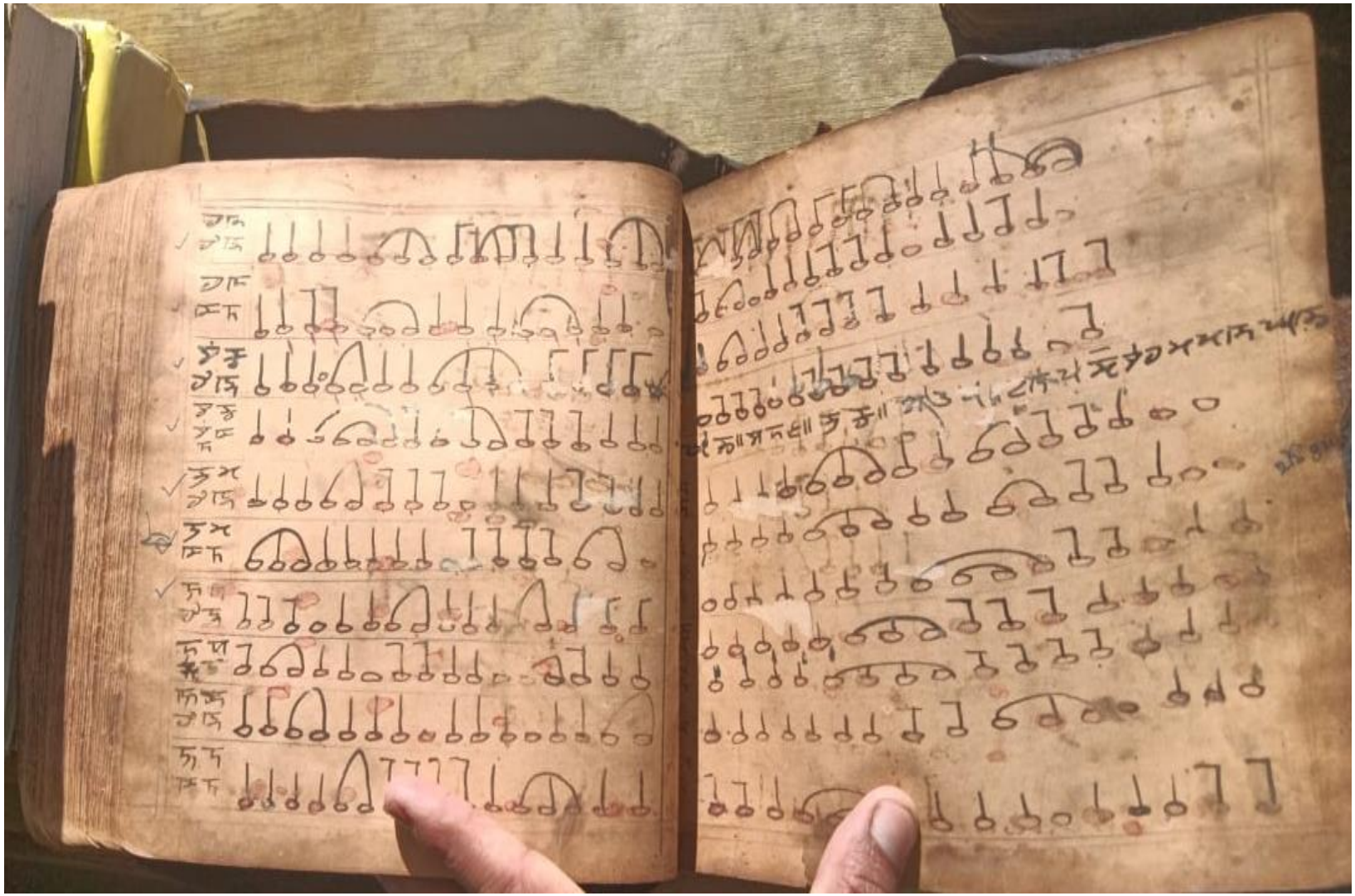


Fig.20: It shows the usage of Time signs for Hora.

Fig.21: Extracted from Pt. Devi Ram Pabuch's manuscript.

Fig.22: Extracted from another manuscript of Pt. Devi Ram Pabuch.

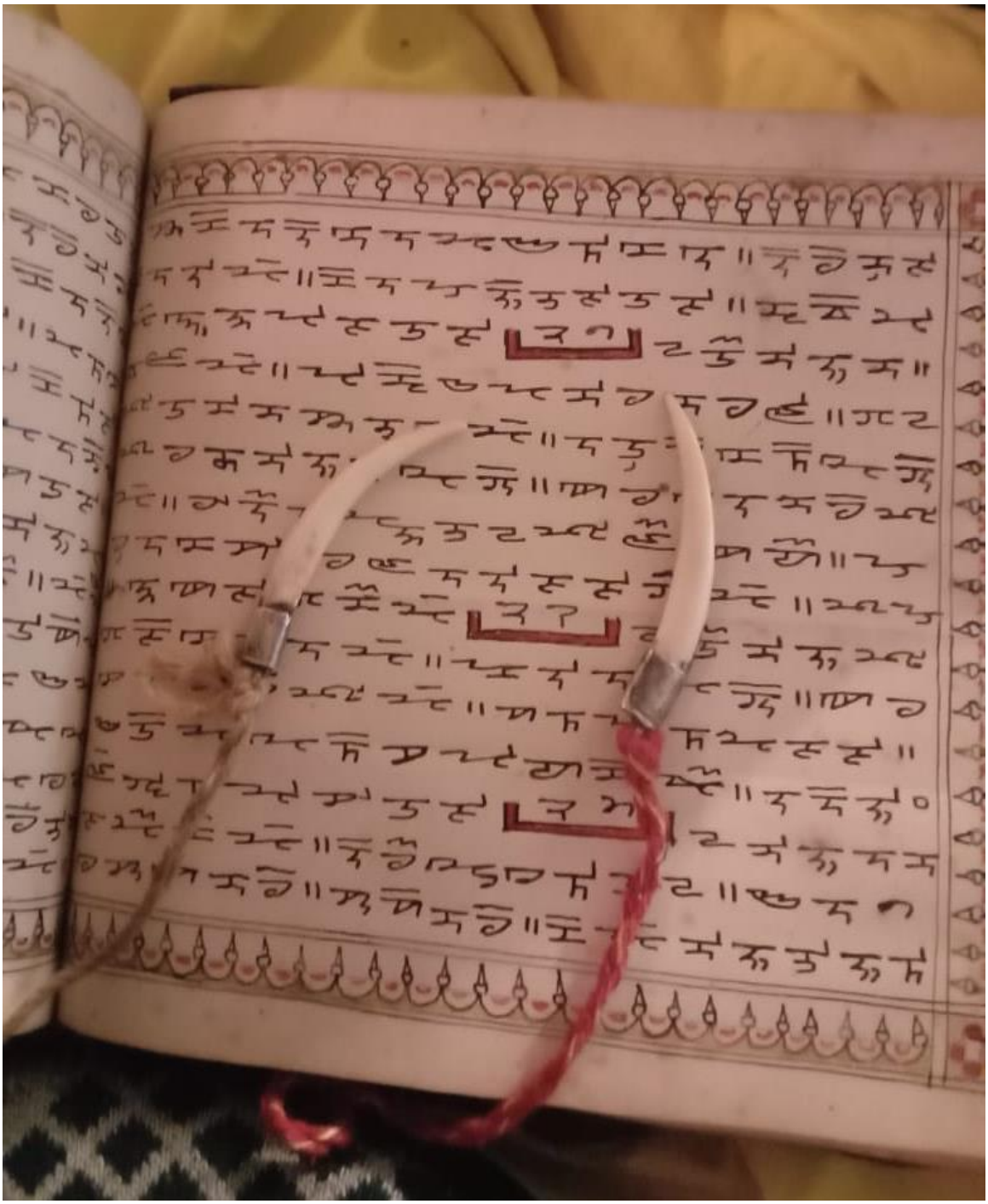


Fig.23(a): Extracted from the manuscript of Pt. Rajender Sharma Pabuch.

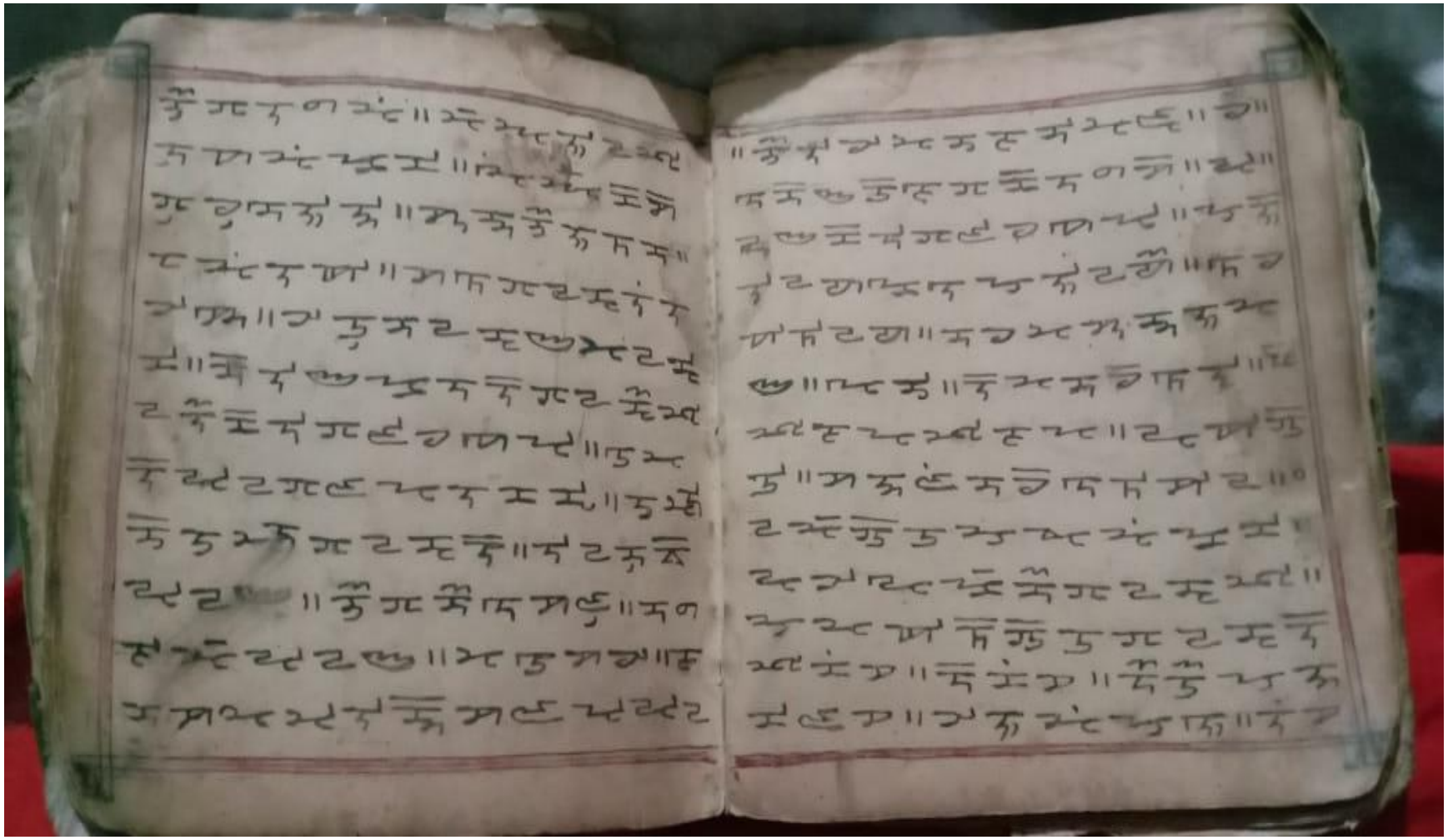
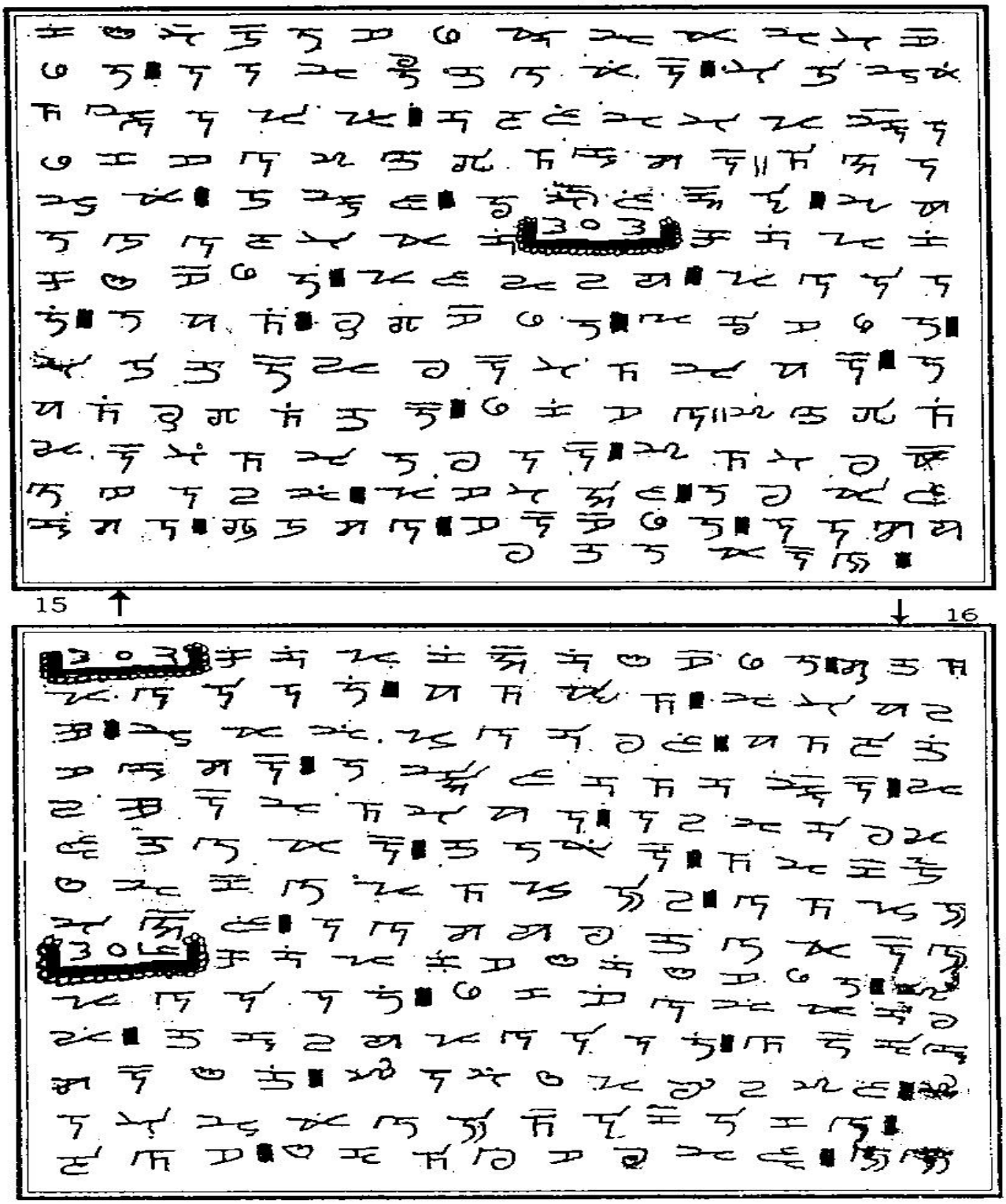
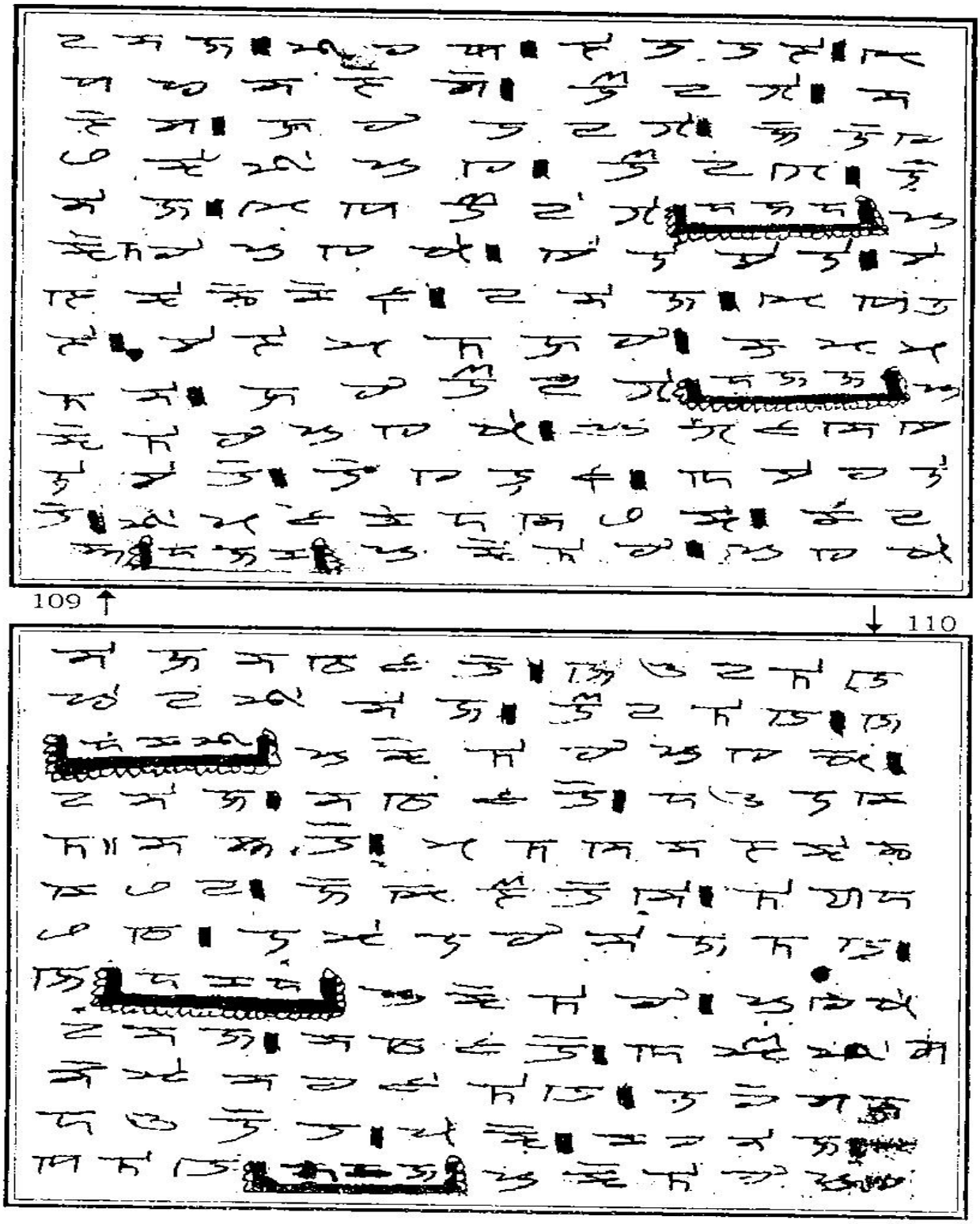


Fig.23(b): Extracted from the another manuscript of Pt. Rajender Sharma Pabuch.



साञ्चा / 139

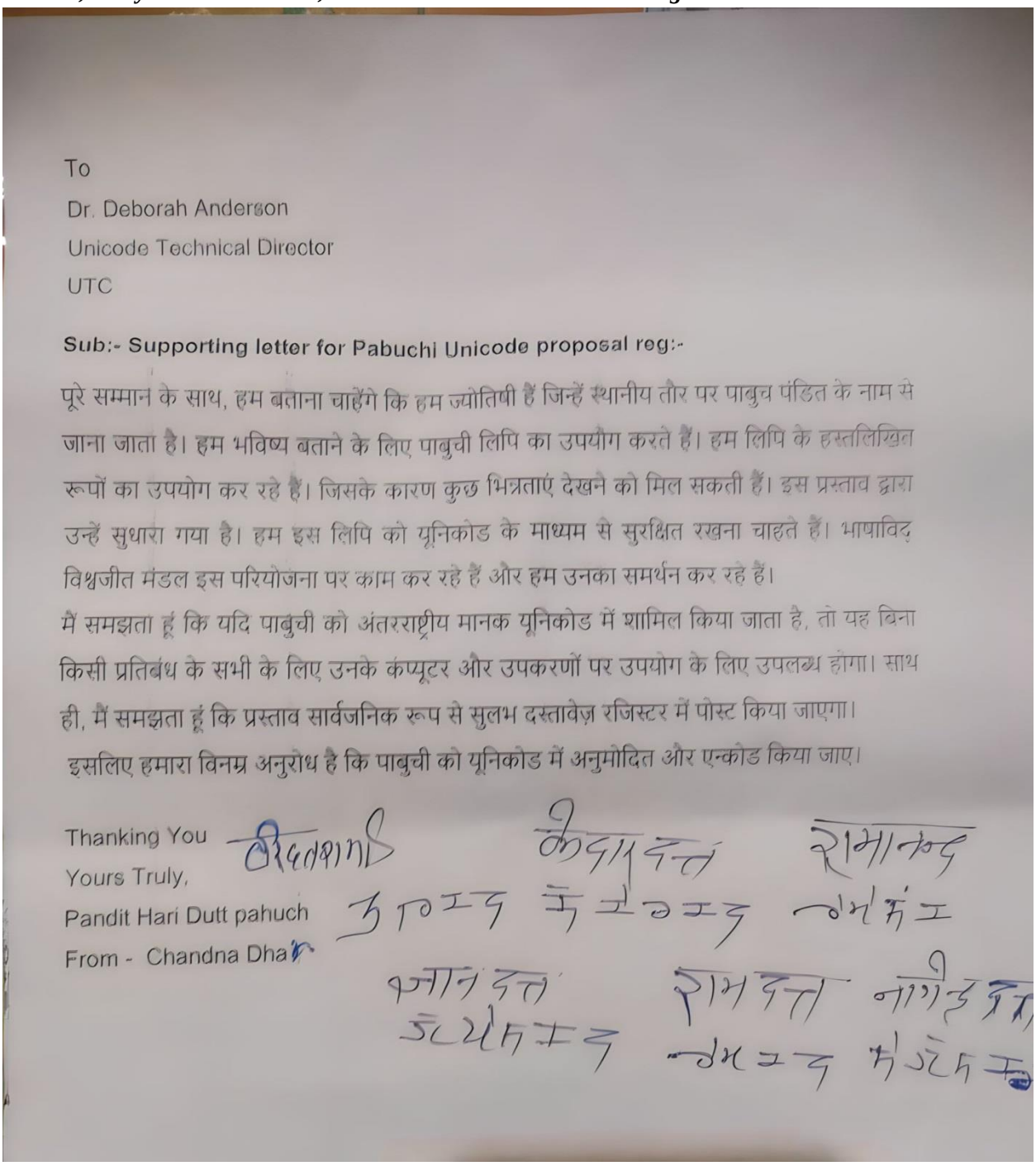
Fig.24(a): Extracted from Himācal Pradeś kā prācīn graṁtha: Sāṁcā.(139:2012)



साञ्चा/186

Fig.24(b): Extracted from Himācal Pradeś kā prācīn graṁtha: Sāṁcā.(186:2012)

Letter for support from Pt. Hari Dutta Pabuch undersigned by Pt. Kedar Dutta Pabuch, Pt. Ram Dutta Pabuch,Pt. Gyan Dutta Pabuch, Pt. Ramanand Pabuch and Pt. Nagendra Dutta Pabuch:



To

Dr. Deborah Anderson

Unicode Technical Director

UTC

Sub:- Supporting letter for Pabuchi Unicode proposal reg:-

पूरे सम्मान के साथ, हम बताना चाहेंगे कि हम ज्योतिषी हैं जिन्हें स्थानीय तौर पर पाबुच पंडित के नाम से जाना जाता है। हम भविष्य बताने के लिए पाबुची लिपि का उपयोग करते हैं। हम लिपि के हस्तलिखित रूपों का उपयोग कर रहे हैं। जिसके कारण कुछ भिन्नताएं देखने को मिल सकती हैं। इस प्रस्ताव द्वारा उन्हें सुधारा गया है। हम इस लिपि को यूनिकोड के माध्यम से सुरक्षित रखना चाहते हैं। भाषाविद् विश्वजीत मंडल इस परियोजना पर काम कर रहे हैं और हम उनका समर्थन कर रहे हैं।

मैं समझता हूं कि यदि पाबुची को अंतरराष्ट्रीय मानक यूनिकोड में शामिल किया जाता है, तो यह बिना किसी प्रतिबंध के सभी के लिए उनके कंप्यूटर और उपकरणों पर उपयोग के लिए उपलब्ध होगा। साथ ही, मैं समझता हूं कि प्रस्ताव सार्वजनिक रूप से सुलभ दस्तावेज़ रजिस्टर में पोस्ट किया जाएगा।

इसलिए हमारा विनम्र अनुरोध है कि पाबुची को यूनिकोड में अनुमोदित और एन्कोड किया जाए।

Thanking You

Yours Truly,

Pandit Hari Dutt pahuch

From - Chandna Dhar

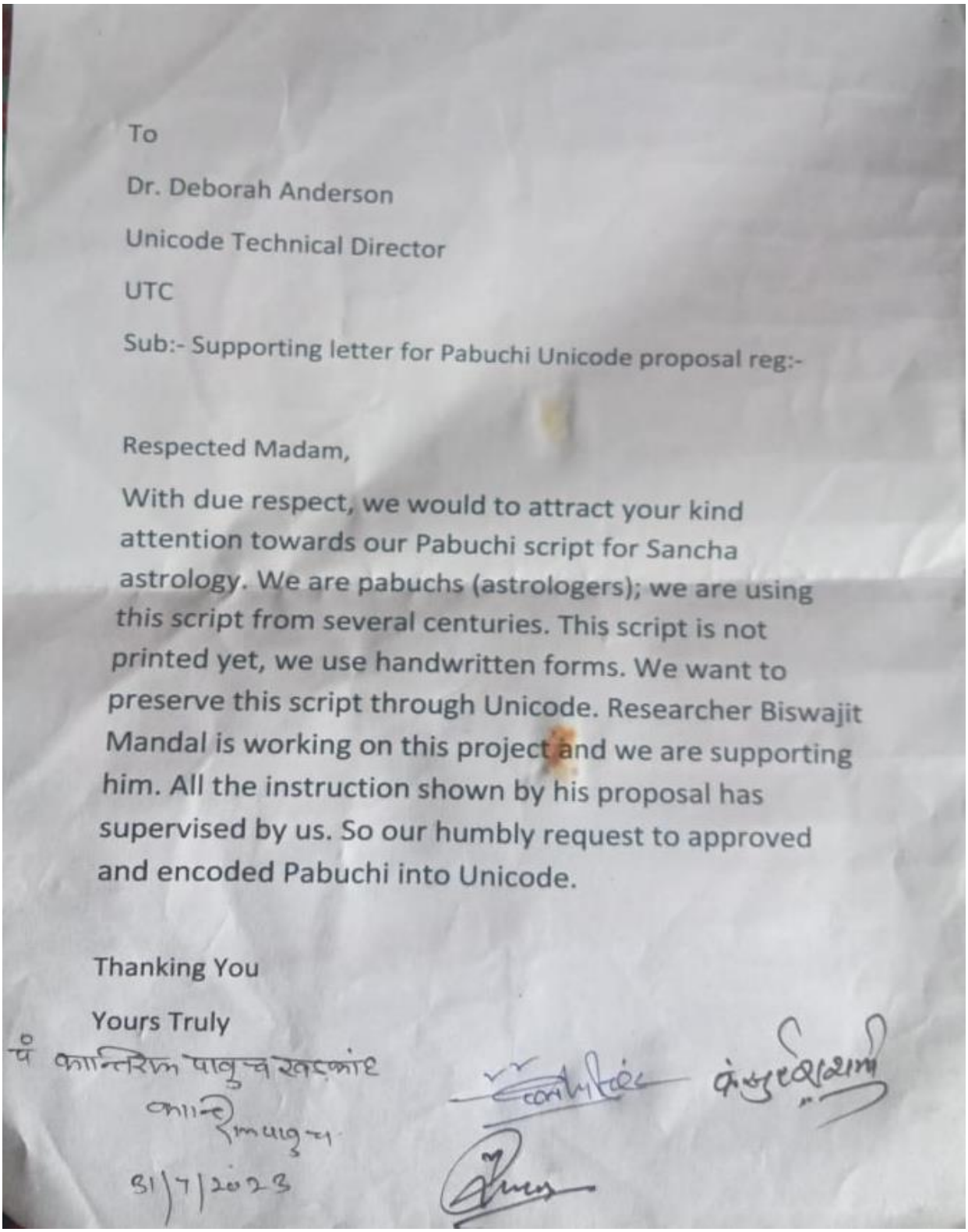
Translations:

Dr. Deborah Anderson
Unicode Technical Director
UTC
Sub:- Supporting letter for Pabuchi Unicode proposal reg:

With all due respect,we would like to state that we are astrologers locally known as Pabuch Pandit. We use Pabuchi script for fortune telling. We are using the handwritten forms of the script. Due to which some variations can be seen. They have been are rectified by this proposal. We want to preserve this script through Unicode. Linguist Biswajit Mandal is working on this project and we are supporting him.
I understand that if Pabuchi is included in the international standard Unicode, it will be available for use by everyone on their computers and devices without restriction. Additionally, I understand that the proposal will be posted in publicly accessible Documents Register.
So it is our humble request that Pabuchi be approved and encoded in Unicode.

Thanking You
Yours Truly
Pt. Hari Dutta Pabuch
From: Chandna Dhar

Supporting letter undersigned by Pt. Kantiram Pabuch, Pt. Suresh Sharma Pabuch,Pt.Deviram Sharma Pabuch and Pt.Baburam Pabuch.



To

Dr. Deborah Anderson

Unicode Technical Director

UTC

Sub:- Supporting letter for Pabuchi Unicode proposal reg:-

Respected Madam,

With due respect, we would to attract your kind attention towards our Pabuchi script for Sancha astrology. We are pabuchs (astrologers); we are using this script from several centuries. This script is not printed yet, we use handwritten forms. We want to preserve this script through Unicode. Researcher Biswajit Mandal is working on this project and we are supporting him. All the instruction shown by his proposal has supervised by us. So our humbly request to approved and encoded Pabuchi into Unicode.

Thanking You

Yours Truly

पं कान्तिराम पाबुच खटकांट

31/7/2023

SO/IEC JTC 1/SC 2/WG 2

PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS

FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646TP 8PT

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from HTUhttp://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html UTH for guidelines and details before filling this form.

Please ensure you are using the latest Form from HTUhttp://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.htmlUTH.

See also HTUhttp://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html UTH for latest *Roadmaps*.

A. Administrative

1. **Title:**	***Proposal to Encode the Pabuchi Script in UCS***
2. Requester's name:	*Biswajit Mandal (biswajitmandal.bm90@gmail.com)*
3. Requester type (Member body/Liaison/Individual contribution):	*Individual Contribution*
4. Submission date:	*15/08/2023*
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	*Y*
(or) More information will be provided later:	*N*

B. Technical – General

1. Choose one of the following:
   - a. This proposal is for a new script (set of characters): *Y*
     - Proposed name of script: *Pabuchi*
   - b. The proposal is for addition of character(s) to an existing block:
     - Name of the existing block:
2. Number of characters in proposal: *65*
3. Proposed category (select one from below - see section 2.2 of P&P document):

A-Contemporary	X	B.1-Specialized (small collection)		B.2-Specialized (large collection)	
C-Major extinct		D-Attested extinct		E-Minor extinct	
F-Archaic Hieroglyphic or Ideographic				G-Obscure or questionable usage symbols	

4. Is a repertoire including character names provided? *Y*
   - a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document? *Y*
   - b. Are the character shapes attached in a legible form suitable for review? *Y*
5. Fonts related:
   - a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
     Biswajit Mandal
   - b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):
     Biswajit Mandal (biswajitmandal.bm90@gmail.com)
6. References:
   - a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? *Y*
   - b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached? *Y*
7. Special encoding issues:
   Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)? *N*

8. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at HTUhttp://www.unicode.orgUTH for such information on other scripts. Also see Unicode Character Database (Hhttp://www.unicode.org/reports/tr44/) and associated Unicode Technical Reports for information

needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? *N*
   If YES explain
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)? *Y*
   If YES, with whom? *Pabuch community of Himachal Pradesh, India*
   If YES, available relevant documents: *See the proposal*
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? *Y*
   Reference: *See the proposal*
4. The context of use for the proposed characters (type of use; common or rare) *rare*
   Reference: *See the proposal*
5. Are the proposed characters in current use by the user community? Y
   If YES, where? Reference: *See the proposal*
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? *N*
   If YES, is a rationale provided?
   If YES, reference:
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? *Y*
   If YES, is a rationale for its inclusion provided? *Y*
   If YES, reference: *See the proposal*
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? *Y*
   If YES, is a rationale for its inclusion provided? *Y*
   If YES, reference: *See the proposal*
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character? *Y*
    If YES, is a rationale for its inclusion provided? *Y*
    If YES, reference: *See the proposal*
11. Does the proposal include use of combining characters and/or use of composite sequences? *N*
    If YES, is a rationale for such use provided?
    If YES, reference:
    Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
    If YES, reference:
12. Does the proposal contain characters with any special properties such as control function or similar semantics? *N*
    If YES, describe in detail (include attachment if necessary)
13. Does the proposal contain any Ideographic compatibility characters? *N*
    If YES, are the equivalent corresponding unified ideographic characters identified?
    If YES, reference: