

|| SHRI ||

Entire Worlds Bharatiya Vedic Civilization (Part 1)

Part 1: Bharatiya Vedic Civilization of Harappa and Mohan Jo Daro

Author: Sanjay Nagesh Dixit

Date: 17 May 2026

Bharatiya Vedic Civilization = Indus Valley Civilization = Sindhu Saraswati Civilization

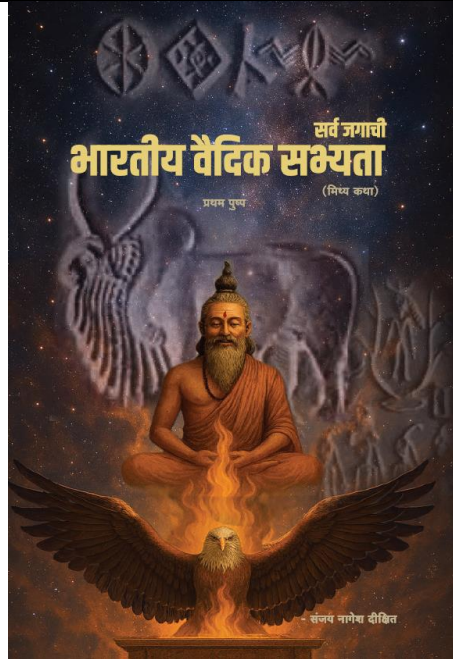
Based on:

Book (in Marathi): Sarva Jagachi Bhartiya Vedic Sabhyata

Author: Sanjay Nagesh Dixit

Contact: BharatiyaVedicSabhyata@gmail.com , www.BharatiyaVedicSabhyata.com

WhatsApp: +91 8468983012



It's a journey of two siblings to decipher Indus Script and uncover that "The Indus Valley civilization and Bhartiya Vedic Sabhyata are one and the same. (Book available on Bookganga.com)

Contents

Abstract	3
Harappa and Moen jo Daro – Names of the City	4
King Priest	7
Bricks	10
Reuse of Heat	14
Deciphering Indus Script	18
Bharatiya Vedic Civilization	34
Vedic Rishi	37
Final Conclusions:.....	40
References:.....	43

Abstract

Most of the Indologist have difference of opinion on whether Harappa, Moen Jo Daro & other Indus valley sites are Vedic or not.

John Marshall, Mortimer Wheeler & few other considered Indus Valley Civilization as unique and distinct from the Vedic Civilization. Mortimer emphasized Indus valley civilization was invaded by Aryans. Jonathan Kenoyer considers it to be distinct however influencing later culture. B. B. Lal suggested continuity between Indus Valley Civilization and later Vedic culture. S R Rao claimed Indus script could be linked to early Sanskrit. Mahadevan suggested the script could be linked to Tamil. David Frawley strongly suggests that the Indus Valley Civilization was Vedic and rejects Aryan Invasion theory. R. S. Bisht argues that there are clear points of convergence between the Harappan (Indus) archaeological record and descriptions in the Rigveda, and he treats the possibility of Harappans being part of a Vedic cultural horizon as plausible. Dr Vasant Shinde rejects the Aryan Invasion theory, and has proved that Indus Valley Civilization people were indigenous. The Indus Valley Civilization culture overlaps with the Vedic traditions. S. Kalyanraman considers it as a Vedic Civilization based on his Indus Script decipherment using rebus/metallurgy reading. Recently Yagnadevam has suggested that the Indus script is Sanskrit based on the cryptographic analysis of the script, showing this as a Vedic Culture. Overall, some scholars think Indus Valley Civilization was Vedic civilization or proto-Vedic, with indigenous continuity. While some Indologists think Indus Valley civilization as distinct from the Vedic civilization though some cultural influences could have carried forward.

Since Indus Script is still not considered, as deciphered, many Indologists put a question mark on Indus Valley Civilization being same as Bharatiya Vedic civilization.

By providing a fresh approach and perspective on the Indus script, the paper presented here, tries to undoubtedly prove that these sites are of Bharatiya Vedic Civilization.

Fresh perspective being:

- The Indus script is an encoded sign language representing some kind of processing, places within these sites, Vedic rituals and processing mentioned in verses from Vedas.
- Bricks were made at the place of citadel using an advanced technique leveraging chimney. Not all drainage system were used for water; there are some which were air/heat vents. Not all wells were water wells. Heat generated while making bricks was reused for other activities as we see in modern industries.
- IVC people were cultivating and producing ancient Vedic tea.
- Vedic tea of the ancient time is the Som plant of the Rigved
- IVC people were performing Som Yadhya
- Vedic tea or Som Ras was exported from IVC to other places.

I know after reading this perspective, immediately a question must have come to your mind that, did Tea exist then? 5000 to 10000 years ago? This seems to be insane!!!

This does shake the very basis of current understanding of the history, as the solution proposed seems unthinkable at first. Some of these conclusions even though obvious, may be hard to acknowledge or accept, that does not mean they are necessarily wrong. It may seem unbelievable at first or may seem to be illogical at first, as it drastically differs from the currently known perception.

In order to relate to the hypothesis presented here, considerable amount of study is required on science of brick making, engineering design of these sites, science behind processing of the Tea / Plants and understanding Rig Ved verses that are in Sanskrit. So, for someone to verify, it is obvious that such kind of study would need reasonable amount of time to understand each of these distinct streams and correlate things. Hence it is humble request to everyone, not to hurry up, jump to conclusion in haste and simply reject the important perspective presented here. Positive and negative both feedbacks are most welcome, as I am also a novice in all these fields.

I am very much optimistic that with this proposition, going forward there will be a global common consensus that the Indus Valley Civilization and the Bharatiya Vedic Civilization are one and the same.

Harappa and Moen jo Daro – Names of the City

Principle: In history, if the name is mispronounced, misspelled, changed (intentionally or unintentionally) or misinterpreted with different meaning, the connection of the place to its history, culture, and civilization is lost (over a period of years).

As a student, in the historical context, we probably make mistake of calling our land as India instead of calling it as Bharat. It is very important to call India with its true original name as Bharat. Why "**Bharat**"? because the ancient Bharatiya Puranic texts refer to this place as "Jambu Dweepe **Bharat** Khande", hence **Bharat (भारत)**.

Humble request to eminent scholars of the world to start referring to India with its original name Bharat.

Now if you look at the names Harappa and Moen jo Daro, does anyone get any clue about the origins, culture, civilization? Sometimes its referred as Harappa, sometimes Hadappa etc. where you cannot derive any meaning or relation to any culture. Moen Jo Daro, meaning the "mound of dead". Clearly the principle related to the name seems violated. Hence a detailed study was needed to find the origin of the name of these cities. A detailed study to find the roots of these cities.

So, the question that comes to one's mind is how exactly was Harappa spelt or pronounced then? and in case of a Moen jo Daro, how can a city be named that meant "mound of dead"? so what was the original name of this place, what did it meant. Instead of mound of dead, why was the name of the nearest village or place (Dokri or Larkana) not used?

Upon searching, in the 1790 map by Mr. James Rennell, Harappa is seen named as “**Harpeya**”. Also Mr. Charles Mason in his notes has mentioned a similar sounding name/spelling as Harpeya (**Harpah**).



1790 map by Mr. James Rennell

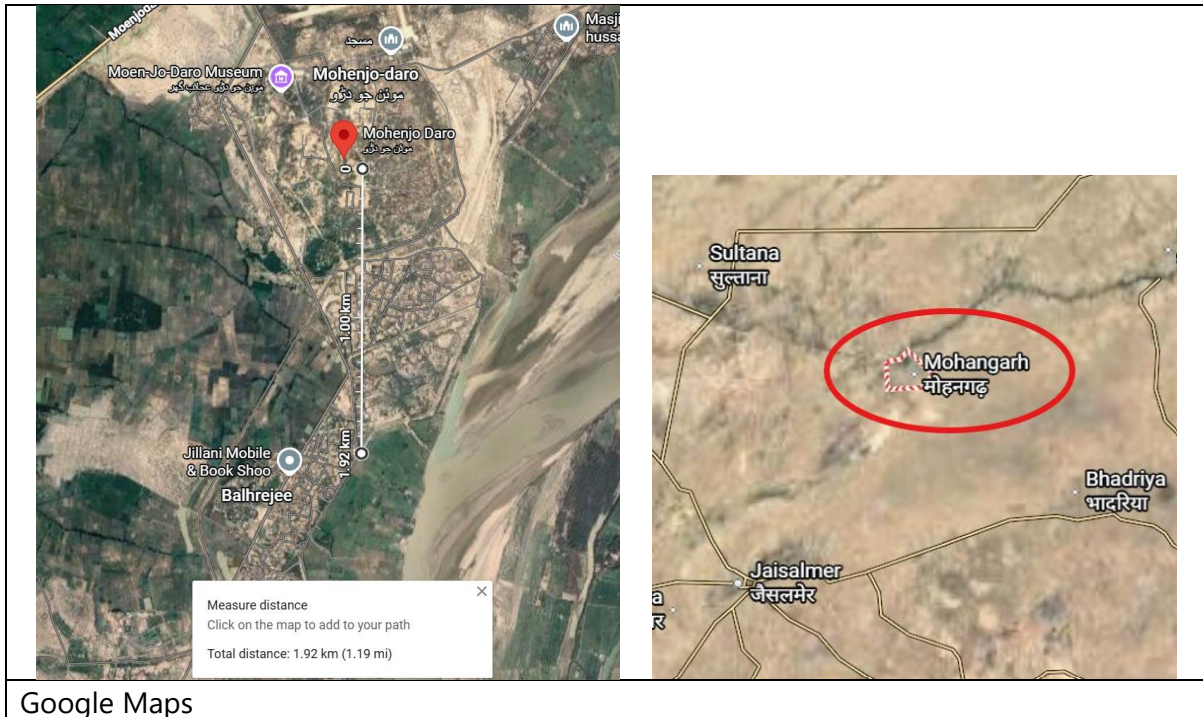
Harpeya, immediately it starts to resonate with the Bharatiya Vedic Civilization. Harpeya (हरपेय) just like Vajpeya (वाजपेय-Surname of our Prime minister). Vajpeya is also one type of the Som Yadnya (Yaag). Har mean Shiv, peya is the drink dear to Bhagwan Shiv. Similar to this, other places in the area, like for ex. the Golden temple in Punjab is called “Har Mandar”.

Conclusion: Hence Harappa should be always referred to as “**Harpeya**” (हरपेय). We will also see later section once the Indus script is deciphered, why this name is more appropriate.

Moen Jo Daro name –Presently it is interpreted that Moen or Moel means “dead” and Daro means “mound” based on the Sindhi language. Why would one call such a marvelous, technologically advanced city as “Moen” (dead). Why not the name that is more suitable, connected, that represents the glory of that place, time and civilization?

Also, the present meaning is a bit flawed, in most of the Bharatiya (Indian) languages like Hindi, Marathi etc. Dariya, Dari or Daro would mean “valley” between the mountains and not as a mound. Hence even applied meaning seems incorrect.

Then a question arises, was Moen a mispronunciation of the word “Mohan” (A name of Hindu god Vishnu)? Also, if the name of the place was not known at the time or not found in the old maps, why the name of the nearest place/village not used? The name “Moen Jo Daro” or “Mound of Dead” does not provide any historical context/links.



Even today if you look at the nearest village/place in the current maps. We find that the closest village to Moen Jo Daro is **Balhrejee** which is at less than 2KM distance. Just like there is a “ia” as a suffix attached for most of countries like India, Romania, Australia etc. “jee” is suffix in the Balhrejee name. Which leaves us with Balhre, this is mutilated variant of Balher or Balhaar, or Balhari etc. On one side, I know one would immediately question this and say you cannot just assume this. On the other side, many scholars would also agree as name gets distorted, deformed in spelling or pronunciation, quite often. Let’s look at some supporting points for now. However, this should be considered a common phenomenon, otherwise “Sa” would have not got dropped from Sindhu to “Hindu” or Sindia to “India”.

There are few points to consider:

1. There are other places in India with similar sounding name, Balher near Uttarakhand, Balhari in South India. All these places including the Balharjee have one thing in common, which is, at all this places some sort of mining was done either coal or metals etc. That’s why we can consider these pronunciations as variations.
2. Now what does Balher in itself signify. Balher is ancient community of people belonging to a “Gotra” of Jats (People). Also, Balher is variation of “Balhaal” (बल्हाळ) another name of Bhim. This community of people have come from the lineage (Gotra) of Bhim from Mahabharat. That why even today wrestling is their traditional game. *So, this establishes direct link of Balher/Moen Jo Daro with Mahabharat.* (<https://en-academic.com/dic.nsf/enwiki/1298704>).

3. As we can see in the second map, there are villages in India with the name "Mohan" (one of Vishnu's names"), just like Mohan gad near Jaisalmer where there was outbreak of tremendous water while digging borewell said to be of the old Saraswati River. So, it's very much possible that the "Moen" is just a mispronunciation or misinterpretation of the word Mohan (Vishnu). Why? because Balher is one of the sub groups / communities of the larger community by the name "Mohan". Still, there are people from this "Mohan" community popularly known as "Mohana" people living on boats in Manchar lake. These are the people who were travelling and transporting good from Bharat and Mesopotamia or other places since the ancient times. This people still have a bird as a pet which is shown in Indus/Mesopotamian seals. ([https://en.wikipedia.org/wiki/Mohana_\(community\)](https://en.wikipedia.org/wiki/Mohana_(community)), <https://lastplaces.com/en/travel-is-knowledge/mohana-tribe-pakistan/>)

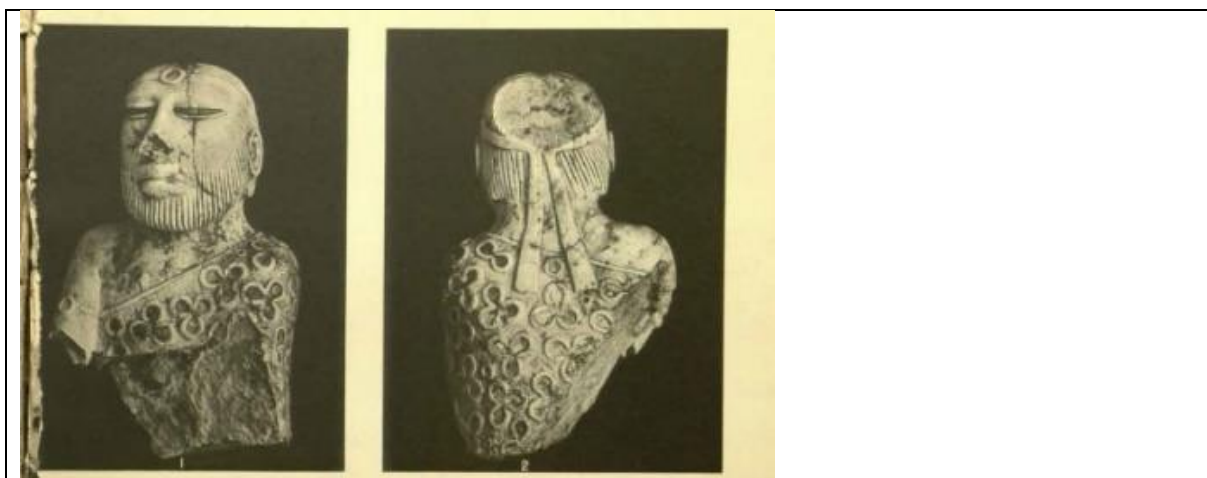
Conclusion: Hence Moen Jo Daro meaning mound of dead is a mispronunciation and misinterpretation of the city's name. The name of this place is Mohan Jo Daro, Mohan as in Vishnu and Daro meaning a valley so it means Mohan's or Vishnu's Valley.

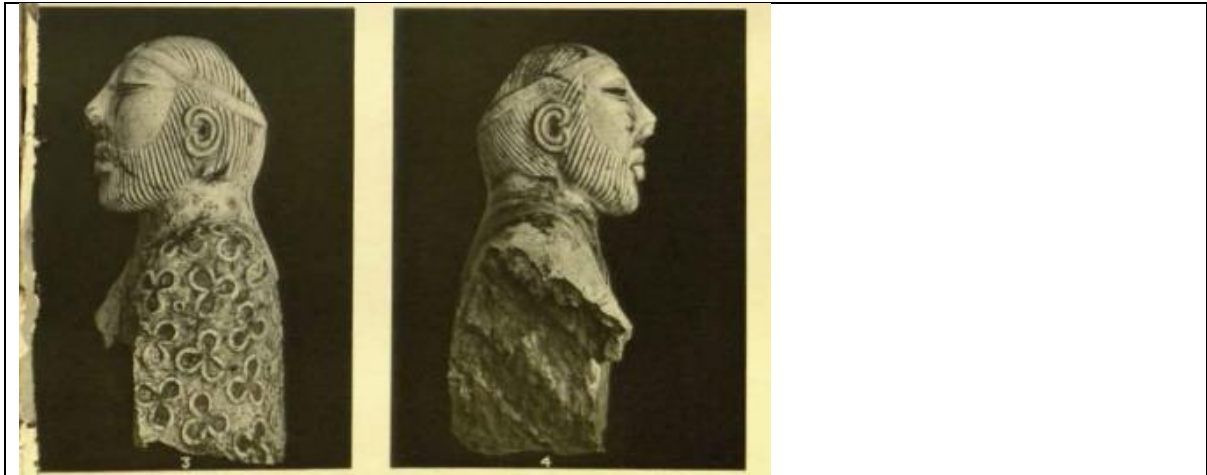
There is one more point linked to this name "Mohan" which is the story of Vishnu's Mohini avatar related to distribution of Amrut. Mohan name seems to be a derivation of the name Mohini. You should be able to automatically link the same after understanding the further inferences listed in the later sections.

Now that the right names have been identified, we immediately start to see its links to history, culture and civilization.

King Priest

The image of the king priest in its present form is misleading. It creates improper impression about the people and their culture.





ASI Report

The statue is compromised and not in its original form.

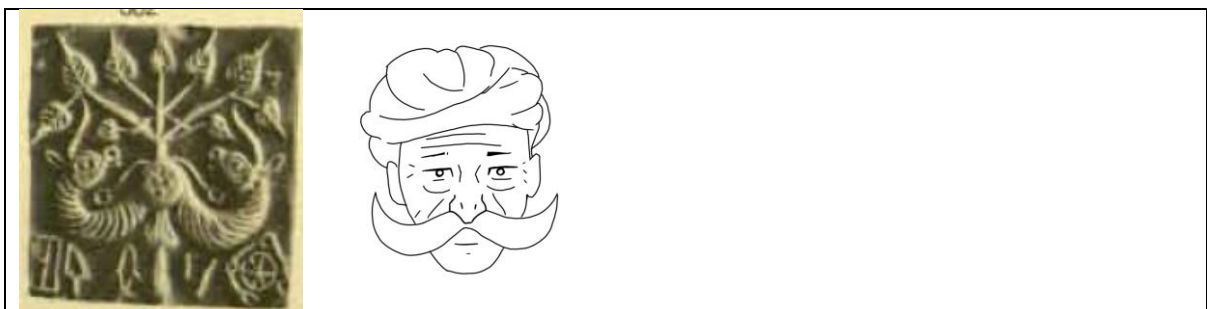
As can be seen clearly, the nose of the said King Priest is broken.

The back side of head is not complete, its looks sliced or cut-off. This is the position where we usually find, ancient peoples used to tie their hair knots. Some say that cut is there to place something like crown or head gear on the top of the head, supported by the holes in the ear. However, if the plane surface had to be left for head gear it should have been kept at the top of the head to have a proper support and not at the back(slanting). As can be seen in the picture it is very difficult for something external to rest on the head at that current sliced angle.

As some say the then people displeased with the king priest behavior mishandled and broke the statue. The moustache of the king priest which may have been there originally, seems to have got cleaned. If you assume the nose was of full length, then the distance from the lips to the tip of the nose would look disproportionate.

Conclusion: The king priest in its current form cannot be taken as the symbol of this culture or civilization.

On the other side, a human face with prominent moustache has been artistically depicted in the seal shown below.

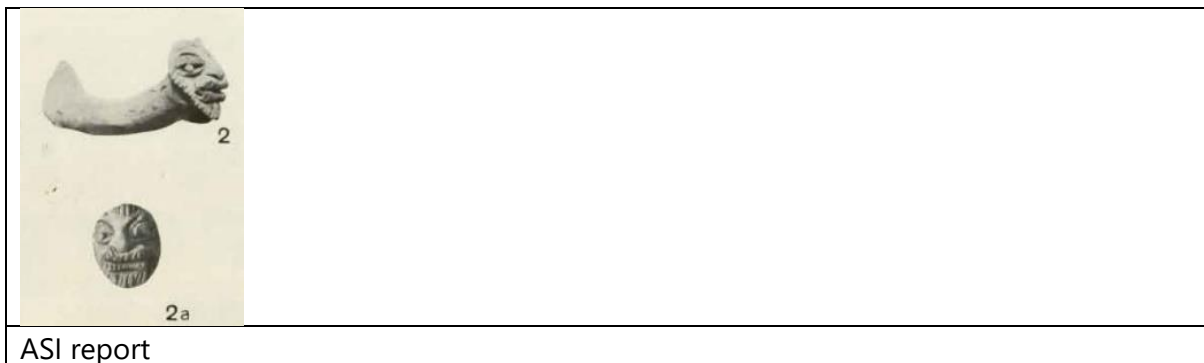


ASI Report: Seal

Just like the tradition of wearing the bangle or having a red "Sindhoor" on the top of head has continued till today. The tradition of keeping large or long moustache may also have continued from this time. Till today we see people from these regions specifically Rajasthan keeping very long moustache. Keeping moustache is also symbolically linked to the pride of the person in Bhartiya culture. That may be the reason, the then displeased people may have cleaned King Priest moustache.

Looking at the seal, it is easy to say it's a far-fetched claim. Were those people not artistically creative to depict multiple things? One needs to reconsider or acknowledge this, just like most of the people/scholars agree unicorn shown on the Indus seals is imaginary, so it was their artistic creativity to show different things which were important to them. Similarly, if moustache also had such prominent importance, they must have depicted the same in the above seal.

Additionally look at this picture from the ASI report with full blown mustache to clarify our doubt.



This picture clearly shows a person with thick moustache. One can clearly see full blown nose. And the lips & moustache protruding beyond the nose and can then compare it with the king priest statue. This makes it very clear.

Conclusion: These people had a tradition of keeping long moustache. This tradition is carried forward in that region till today. Actually, it's everywhere in Bharat. Unaltered statue of King Priest with moustache and hair knot, may have looked like one of the Indian Rishis

Bricks

It is said that the rail tracks from Lahore to Multan were built with the bricks taken from Harappa. Even if you do a rough estimate for 1 km of rail track, the calculation of number of bricks needed could go in lakhs. Imagine the number required for 200+km length of tracks and the scale at which bricks were removed from Harappa.

One of the important questions that has probably got overlooked so far is, where and how the bricks were made at such a large scale in these locations?

It is important to understand how bricks are made. There are two ways in which bricks are made,

one on a small scale where mud bricks are arranged in a certain specific way in a block and there are layers of coal placed in between. There is an outer layer of burnt bricked placed so that the new mud bricks burn properly.





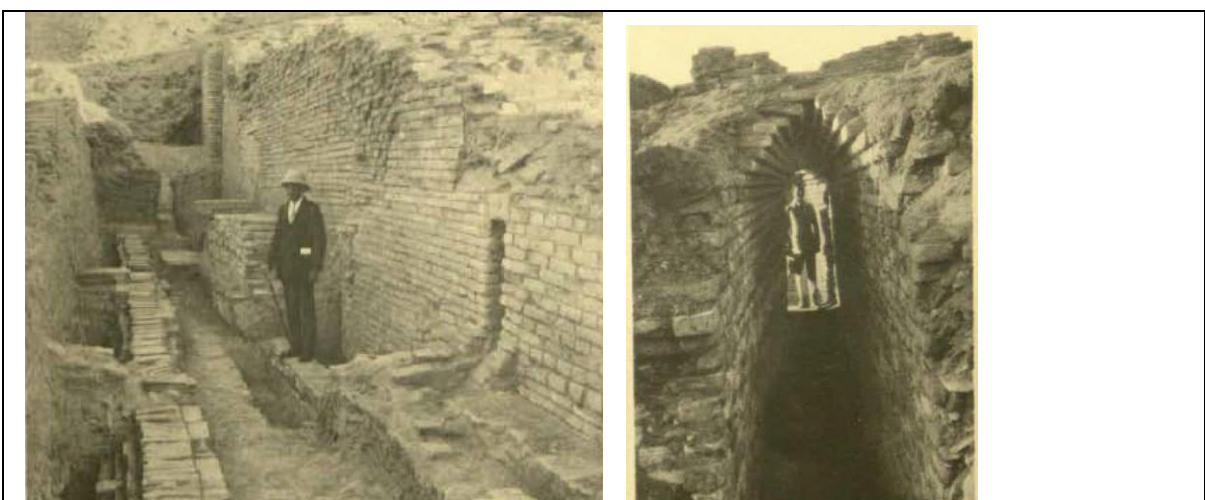
Self-Photos

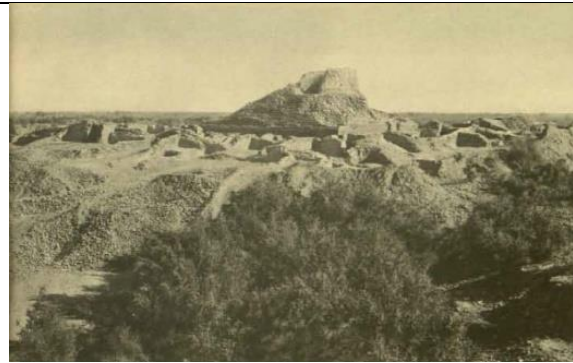
This is another way where bricks are made on a very large scale. This type of “Veet Bhatti” has a well-designed structure and wall, with places where mud bricks could be placed. It has a chimney in the center.



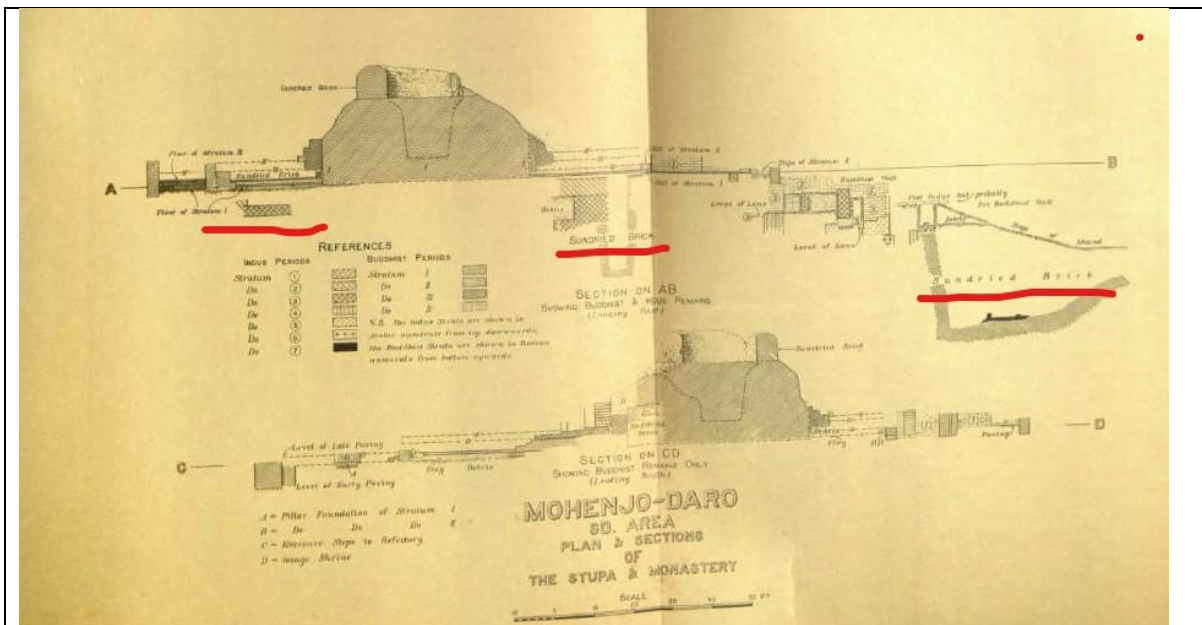
Src: India Mart

Now if you look at this second method, and the citadel of Mohan Jo Daro, there is striking resemblance.





It appears that what is popularly known as citadel, is in reality not a Citadel. But that is the very place where bricks were made at a very large scale. The round structure at the top is actually the remaining part of the large chimney. Some of the presently known drainage opening, are the air/smoke vents used for circulating air/smoke, that are connected to the chimney.



If the central part was supposed to be Citadel, a place for important person or authority. Why would there not be a single well in that area. Also, if you look at the figure above from the ASI report, the entire structure below is filled with bricks, specifically Sun-dried mud bricks. Now such an important structure near to the huge river, how can it have a foundation made up with just Sun-dried mud bricks, that too when those people knew how to make burnt bricks. Also,

since those people know how to build walls, rooms etc. then why would this most of the citadel area be completely filled with sundried bricks.

The only conclusion it can lead us to is, that is place where bricks were burnt or made.

Similar to this, you can also look at these pictures below from the ASI report from Harpeya (Harappa), specifically check the comment below the picture. "Curtain wall with Ashes and Charcoal sticking on both sides"



(e) EXTENSION OF PITS I AND II. A CURTAIN WALL OF STRATUM IV IN SQUARE Q 24/9 WITH ASHES AND CHARCOAL STICKING ON BOTH SIDES.



(e) SAUCER-SHAPED DEPRESSION OF STRATUM III WITH FILMY COATING OF FULLER'S EARTH.

ASI Report

As we can see the comment says both sides of the walls had a layer of ashes and charcoal. And from the picture as well it is very clear that the circular structure and walls are the remains of the Chimney. We have seen at both places Harappa and Mohan Jo Daro the remains of Chimney. This is how these people were producing bricks at this large scale.

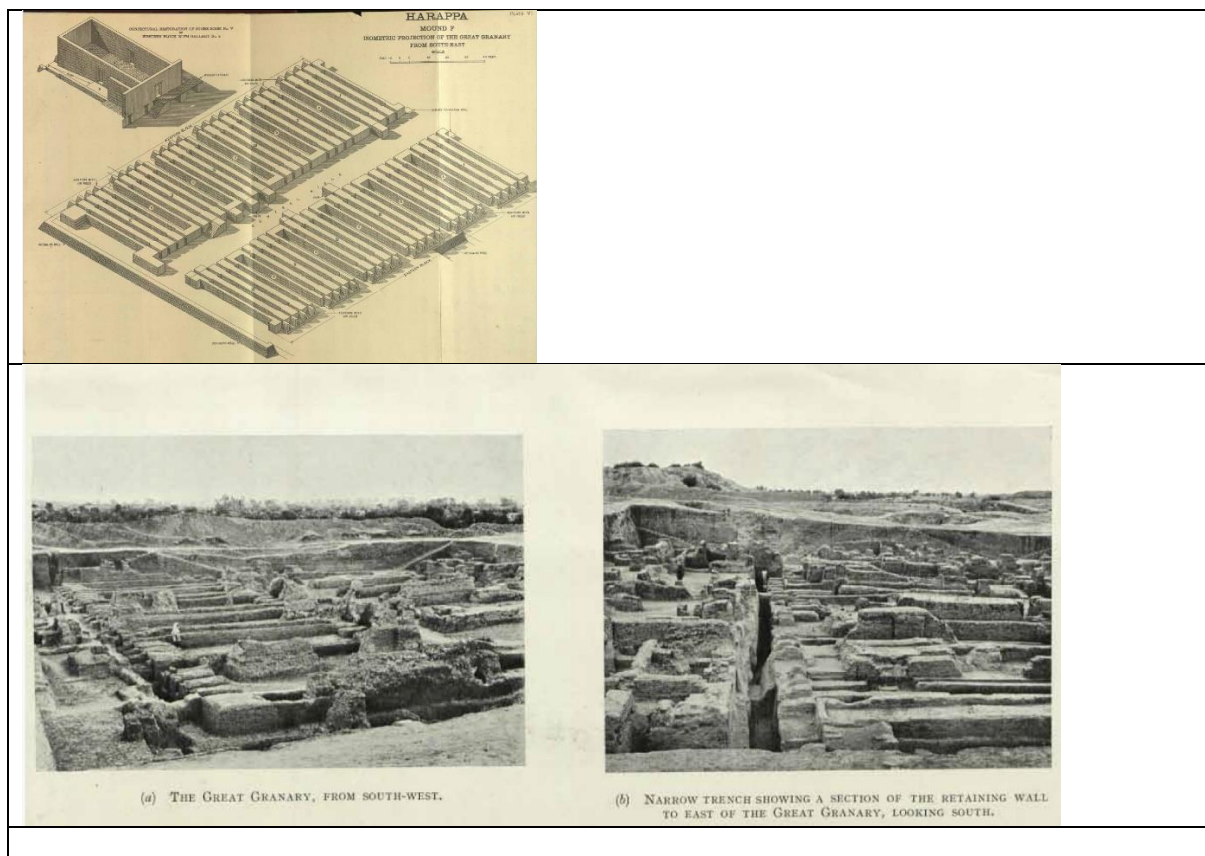
Conclusion: Both at Mohan Jo Daro and Harappa, bricks were made using advanced method in a well-designed structure “Veet Bhatti” having a large chimney. Some of the drainage vents were actually air/smoke vents.

Similar to this all “wells” need to be physically evaluated to determine which were water wells and which structure/wells that may have been used as Chimney or some other similar type of processing.

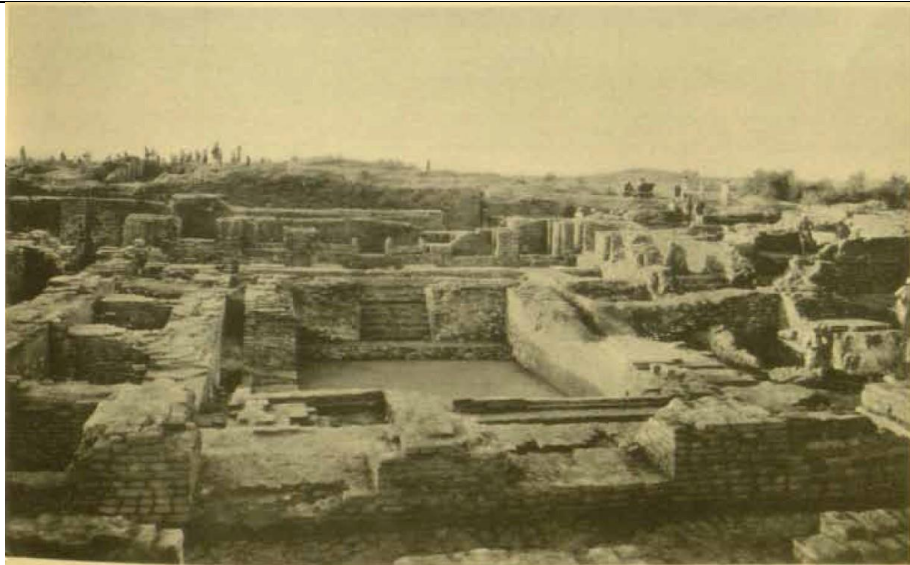
Reuse of Heat

The technology to use chimney for burning bricks and circulating the heat energy through the vents was known at that time to those people. The drainage vents need to be physically studied further to identify which ones were used for air/smoke vents and which were used for water/waste water etc.

The heat generated while burning bricks was reused for other purposes. As it was not just bricks however, other utensils, jars, bangles or other metal works also needed to be burnt. So, the heat generated was circulated at different places as needed to carry out different activities.



It is well known that the granary had air vents. So, the heat (in form of air or steam), generated while burning bricks must have been routed through these air vents.



b) The Great Bath from north, showing rooms and fenestrated wall around.

ASI Report – Great Bath

Even well-known drainage vent of the Great Bath, is not a drainage vent however it is an air vent to heat the entire area from below or sides of the wall (like the heated Roman baths). The drainage vent for the Great Bath is there from all sides and also this same connect to the so-called Double Ring well. This again will not be well but a mechanism to process items (like mud jars, bangles, etc.) with heat with desired temperature.

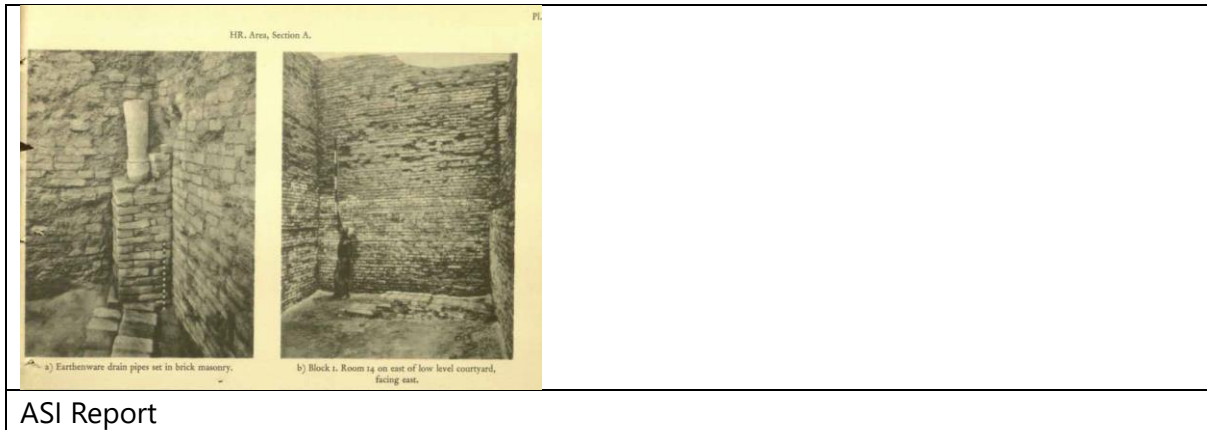


a) Two large urns containing smaller pottery in the North Entrance of the Great Bath.

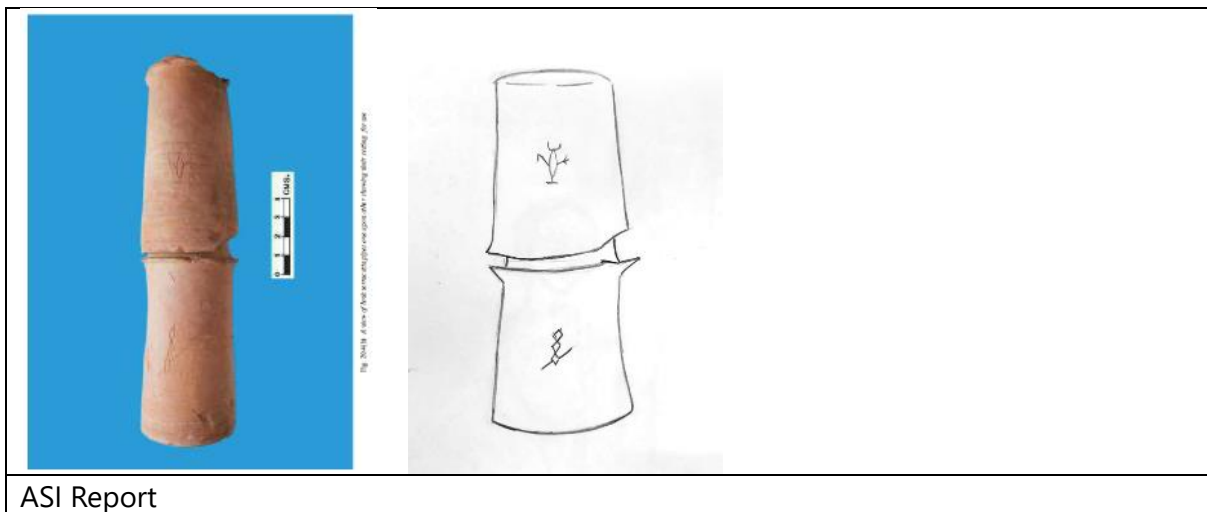


b) Well in Chamber 16 of Great Bath from north-east.

ASI Report



Similar to this there are pipes running through, either the walls of the room or at the corners of the room as shown in this picture. If you notice the pipe is also covered with bricks which are not easy to remove, so this does not seem to be easy for maintenance of the pipes. If the pipes are used for drainage or water, there is more probability of them requiring maintenance frequently due to water/waste clogging. Add to that it connects at 90 degrees to the pipeline on the floor, making it more prone to clogging. Hence there is very high chance that some of these pipes are not used for water drainage but are used for heated air circulation. A detailed physical study would be needed to clarify which one are used for water and which for air.



Also, at Kalibangan the pipes found had this symbol inscribed on them, which are also found on some Seals. Hence, they may be used for Air conditioning rather than water.

Also, on the other hand it is possible that the entire heated compartments / rooms were left in between where bricks were burnt from all of its sides. Different objects (big jars etc.,) then could be placed in these compartments for heating at desired temperatures.

Conclusion: So, at most of these places including the Great Bath, Granary etc., a specific type of processing was done to produce something that leveraged the heat circulated through these air vents.

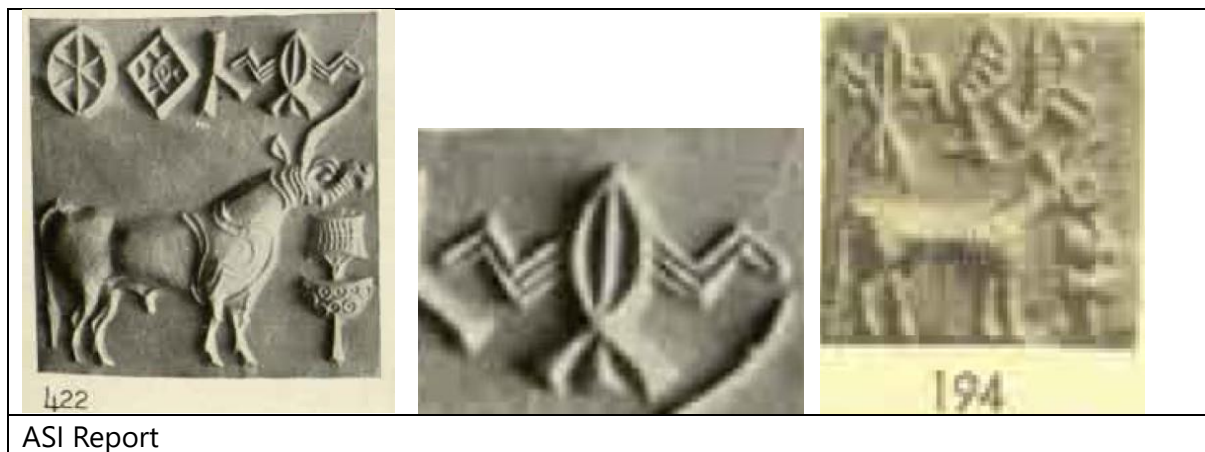
That means these places are not just well-designed cities but they are also very advanced “Multi-Purpose Industrial Complex” where heat generated while burning bricks was routed through air vents and was used for different industrial activities.

Deciphering Indus Script

Now that we have established that there was some specific type of processing done at different locations. In some cases, it involved reusing the heat/fire.

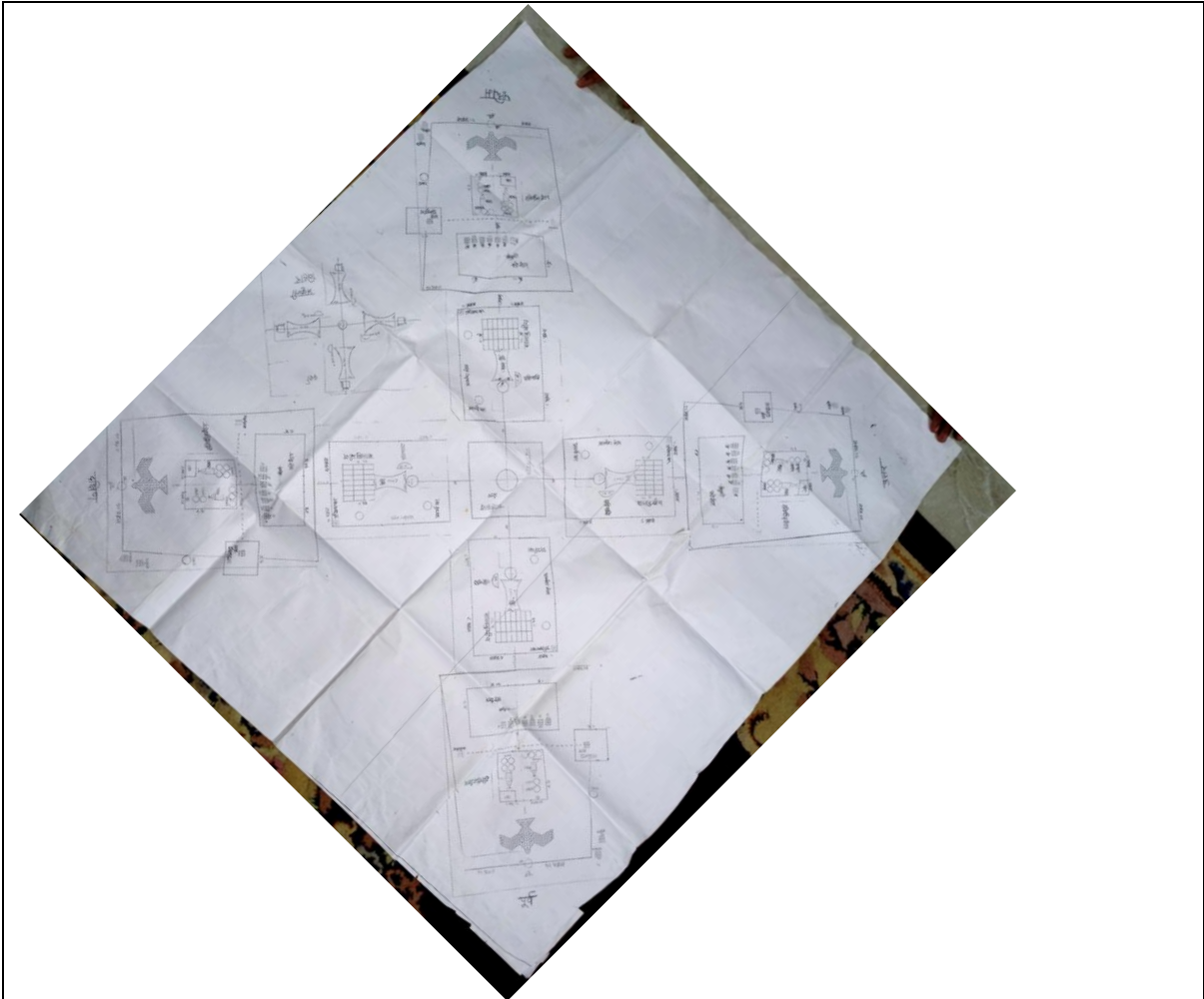
It is important to ask, apart from the known artifacts or things like bricks, Jars, ornaments, bangles, metal works etc., that were made there, is there anything else which these people were making there that we have missed so far. What is it that is so important that needs a script/signs or seals. Bricks, jars, ornaments etc. are pretty standard most probably would not require signs to indicate variations. These items themselves are visible and clearly identifiable by looking at it. What was so much special that needed a sign language to provide additional information about the item in the Jars.

That is why it is very important to understand these two seals before we proceed further.



If you look at this sign on the seals, it seemly looks like a bird with spread wings. This sign indicates the type of Yadnya or Yaag performed by those people. In this case it represents the Agnistom Som Yaag, where a special Vedi (Yadnya Kund) called Syen Vedi, with the shape of Eagle with spread wings is built using special bricks with different shapes. A combination of square/rectangular and triangular bricks are used to build this Vedi. It is made up in five layers. On this some rituals of Yadnya are performed. So, this symbol means Som Yaag was performed. To verify this, we can look at this emblem of the one of the Ved Paatshala today which specializes in performing Som Yaag. The symbol they have used in the emblem is very similar to this sign.

which is part of Krishna YajurVed. It depicts the symmetrical arrangement or plan of arrangement of Vedis. Please see below the representation independently drawn by the Ved Paathshala Guruji based on the description provided in the "Appasstambh Shrotrasutra". It clearly matches with the second seals.

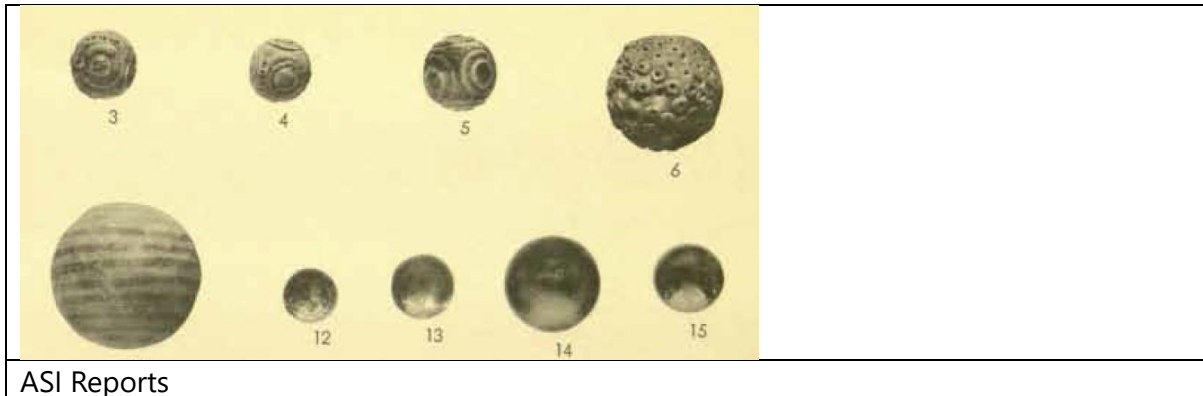


Sarvatomukh from Guruji

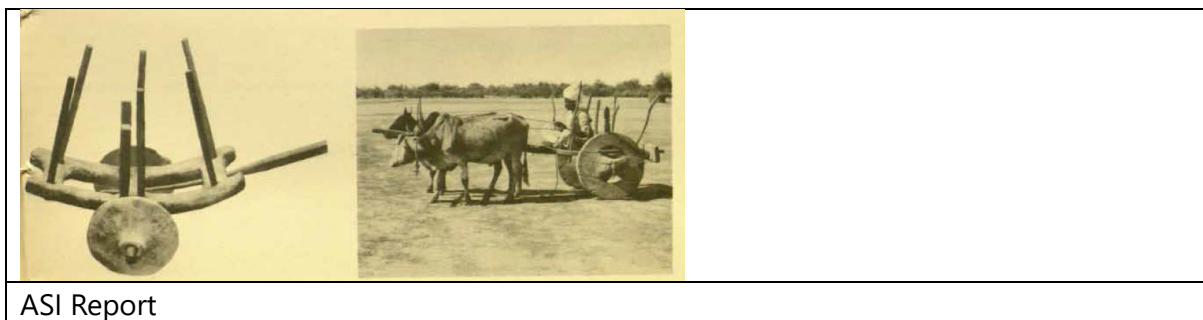


ASI Report

Not only this, see this triangular shape bricks/cake. Presently no logical purpose or use was identified for these. It seems very logical that these may been used in construction of the Syen Vedi specifically the far end of the wings.



The marbles found at these sites, are seemly considered to be used by children for playing. However, these marbles are used in construction of the Vedi and are placed at different places between the smaller spaces left between the brick joints.



The toy carts found in these sites are also used as a part of Vedic rituals and placed there while performing the Som Yaag to symbolically represent, the purchasing of the Som Valli (plant) and carrying it in a cart to the place where Yaag is performed.



This faces masks found in these sites represent the Yadnya Purush which is placed in the location where Som Yaag is performed.



ASI Report

Picture from the ASI report, excavations show a half circle structure, a Vedi, which is called "Dakshinagni" Vedi.



ASI Report

A very prominent symbol of Vedic culture, the Kamandalu, used by Rishi's was also found in these sites. Again, symbolizing of these places being of the Vedic Culture.

Conclusion: With so many references pointing to Som Yaag, we can conclude that the people in Mohan Jo Daro, Harappa and other sites where this script/seals where found, were doing Som Yaag at these places.

In short, they were all Vedic People of the Bhartiya Vedic Sabhyata or Bhartiya Vedic Civilization.

As we have seen, with the name the entire meaning or the context changes. Hence it is humble request to all the scholars, historian and experts to address these sites as “Bhartiya Vedic Sabhyata (Civilization) of Harpeya” or “Bharatiya Vedic Sabhyata of Mohan jo Daro” and so on, in all future studies.

And with these being Vedic people doing different Yadnya / Yaag, now you can observe the name Harpeya itself become closely relatable to this culture.

Now that it is established, that these were Vedic people performing various kinds of Yadnya/Yaag at these places. It important to ask, what about the rest of Seals or Sign, what do they represent.

That is why we need to study these two seals and our famous Jar sign.

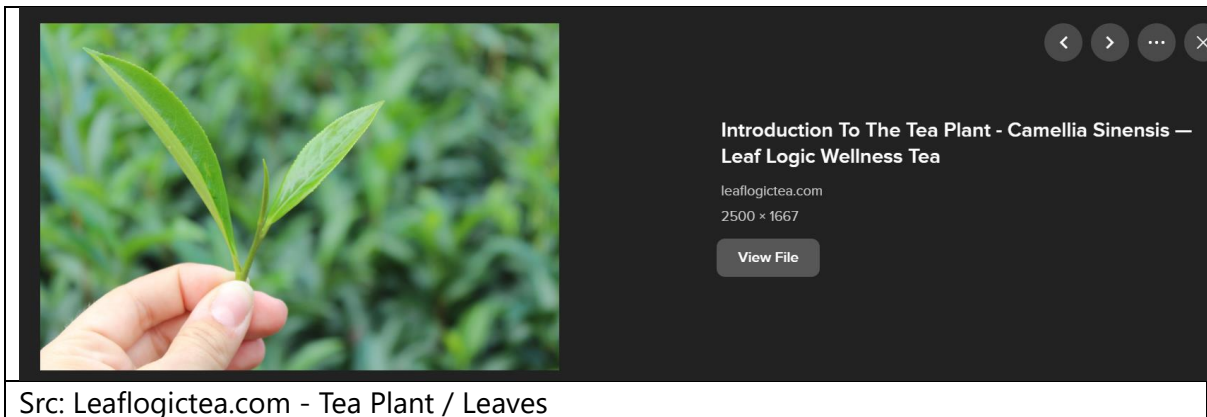


What is shown here is, person worshipping a tree or a plant. The most common guess of it being a Peepal tree from the way the leaves look in the second seal. If we closely observe the tree or plant in the first seal, the shape of it resembles with the Jar sign and variations. The Jar sign very well may indicate multiple things apart from the type of the Jar. Looking at the shape, we can say the Jar sign can represent this plant. Peepal tree is worshipped in Bharat till today, however, its leaves are not consumed.



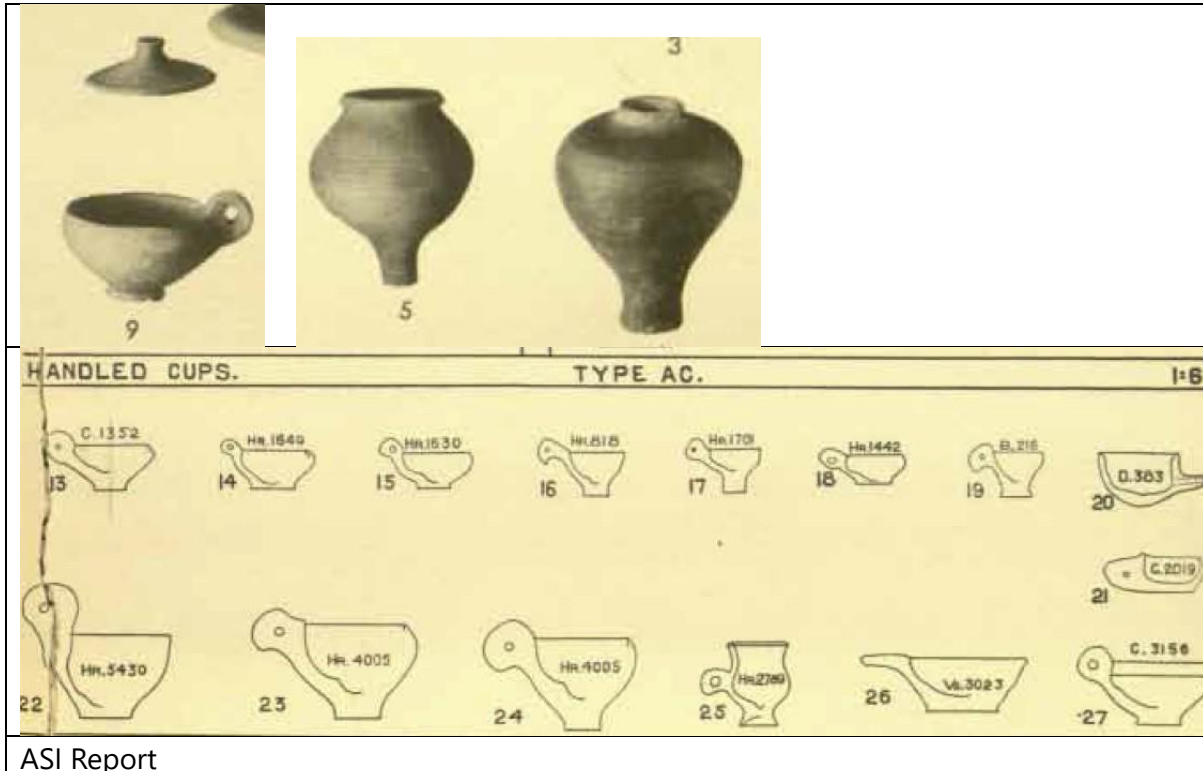
But if we look at just this part closely and try to relate it to explanation provided by Shri Nilesh Oak ji about the Paracas Candelabra (Indra's Trident symbol) on the Andes mountain, described with a Ramayana shloka ending with "Sa-Vedica". (Shlok needed) That meant that Indra sign was based on or was originating from the (rectangular) Vedi seen at the bottom of that sign or at the base of that symbol was a Vedi. Similar to that, in this case we see the plant originating from a round Vedi here, that is why we see a person worshipping it. As we have already established that these people were performing Som Yaag, so this means this depiction is representing a Som Yaag, and its Vedi from where Som Plant or Som Dev (God) is originating. The seven persons shown at the bottom are known as Sapta Hotras, performing Vedic rituals of the Som Yaag.

So, obviously if the plant shown here is not Peepal tree, then which other tree or plant is shown in these seals. Yes, it is Som Plant/Valli but then which plant is it?

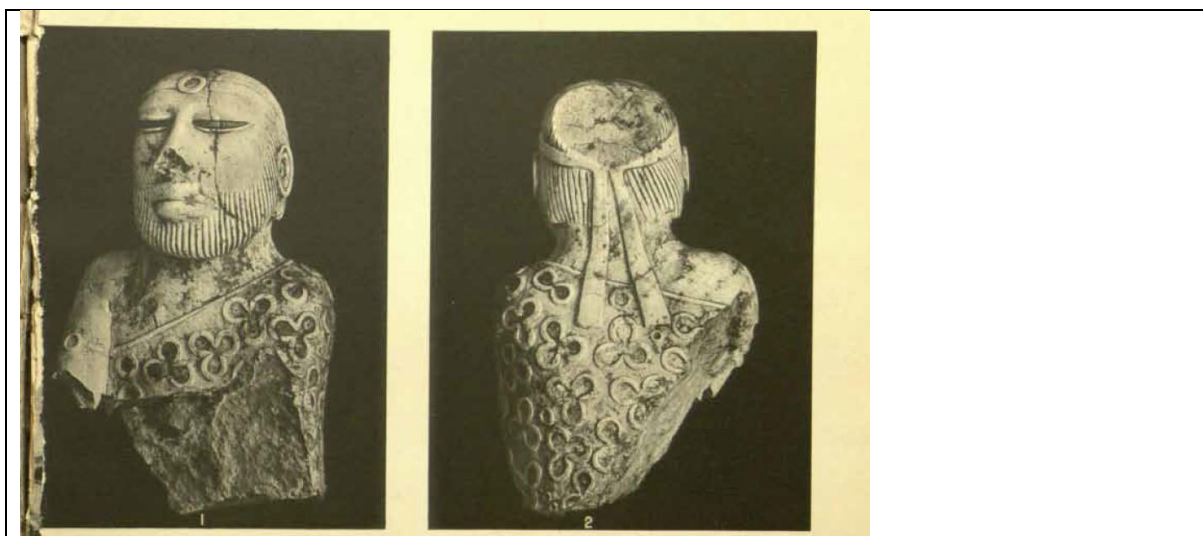


The answer is, it is an ancient variety of a Vedic Tea Plant. There are many things that match up, which we shall see. There is entire science involved in making preparing the Tea Leaves for consumption which requires detailed study. Also, there are multiple types of Tea made, White Tea, Black Tea, Green Tea, Yellow Tea etc., each require different type of processing. Each type roughly has 6-10 steps of processing like drying, steaming, curling/crushing, shaking, roasting

etc. If you observe that the signs on the seals are also within the same range 6-10. Below is the picture of tea cups from the ASI Report also in Bharat tea was also consumed in goblets, which were found in great numbers at these sites. Also, there was a tea kettle / pot found in Chamnu Daro site which is kept in a museum in America. As a distant memory of old times, even today Tea sellers in India call it "Amrut Tulya" meaning equivalent of Amrut/Som. This cannot be coincidence as "Amrut Tulya" name is not used for any other healthy drinks like lemon juice, coconut water, not even for Tulsi based Juice or coffee etc.



ASI Report






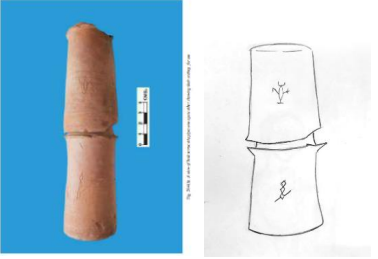

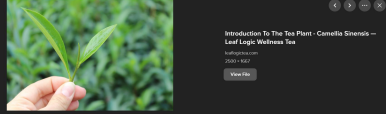

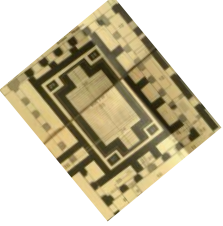





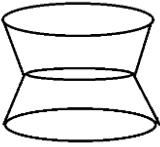

Tea Plant Seed

One more prominent reference, you take a closer look at the design of shawl of the King Priest. It remarkably matches with the shape of seed of the Tea plant.

As mentioned earlier, processing involved in making Tea leaves, roughly has 6-10 steps of processing like drying, steaming, curling/crushing, shaking, roasting etc. The entire processing is a science in itself; hence it is not provided here in detail, you may want to study that separately.

Since there are numerous types of Tea and each require certain specific type of processing, the Indus script need different sign and seals to represent these. The sign would typically highlight the process and/or the place where the processing was done. And to indicate which type of Tea is contained in the Jar.

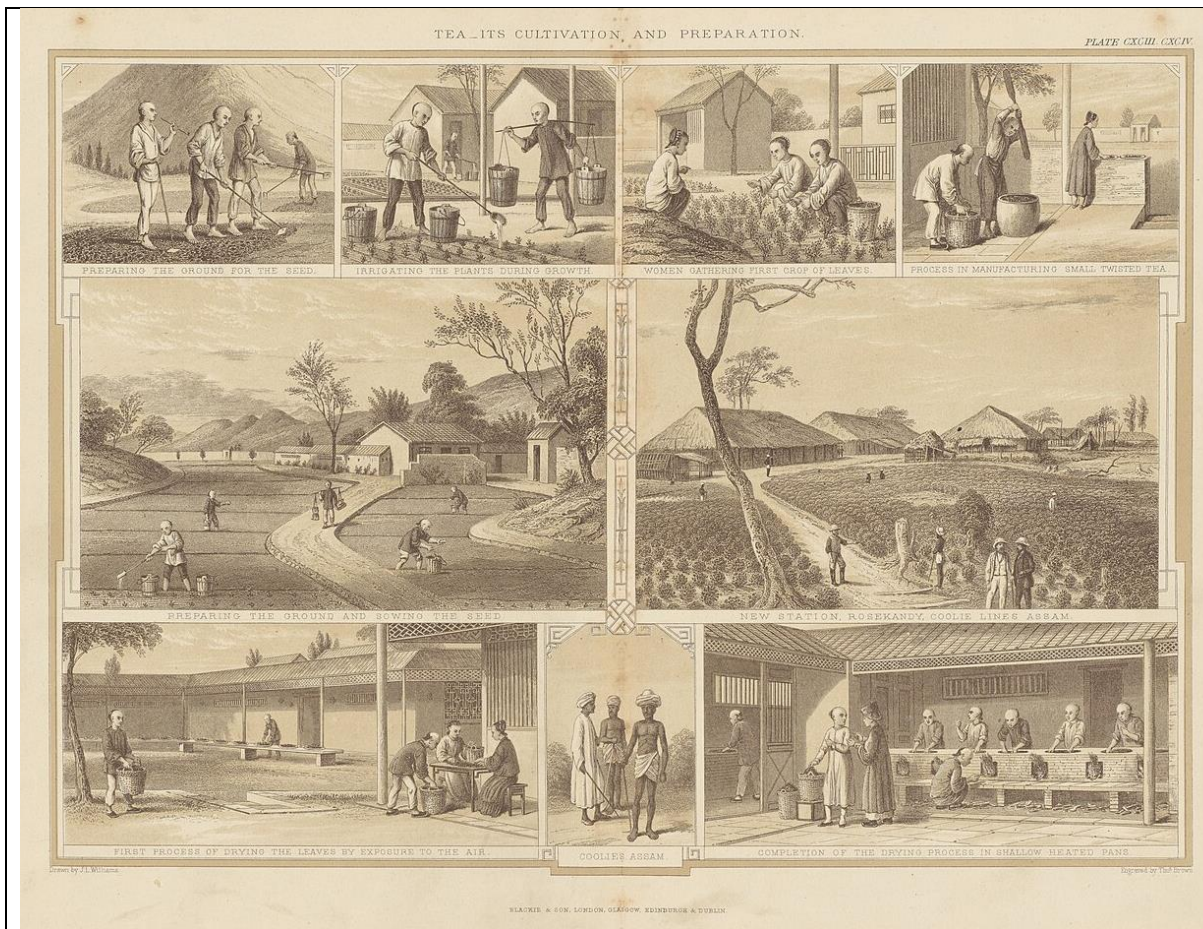
	<p>(c) WASHING FLOOR IN BLOCK 2, HOUSE 11, ROOM 22, PHASE IN THE EARLY.</p>	<p>Rolling or Crushing tea leaves. There are many such circular structures found at both places.</p>
		<p>Indicates Granary. There are 12 units shown in the plan. If you observe one unit closely, it exactly matches the symbol. It is used for drying or withering of Tea leaves.</p>
		<p>Jar and a Tea Plant. The two horizontal lines in the symbol indicate second flush of the Tea plant. Second sign would indicate third flush of the Tea plant.</p>
		<p>Agnistom Som Vedi. Eagle shaped Vedi with wide open wings.</p>

		<p>Processing done in room with these heating pipes. These pipes have the symbol inscribed on them, these pipes are found inside walls or in the corner of the room. Or it could represent some kind of distillation apparatus these pipes being part of it.</p>
		<p>Tea leaves representing, one bud plus three leaves picked for processing this type of tea.</p>
		<p>Processing done at the so called "Great Bath". The plan of the Great Bath matches the symbol. It's not actually used for bath, but some processing related to heating. Or could represent a Vedi.</p>
		<p>Processing done with crushing stone</p>
		<p>Like bed with four legs (Khatiya, Baaz) extended with artificial animal head like structure, made and used for drying leaves under sun and wind. Can be seen clearly on Potsherds.</p>
	<p>Bamboo basket of this shape is used for roasting.</p> 	<p>Symbol used to indicate Roasting of Tea leaves. Burning coal layered with ashes is covered with a special bucket, on top of which Tea leaves are roasted.</p>
		<p>Indicates 12 hours, usually needed for drying or withering of leaves.</p>



Processing done in a Jar tied to Pole with a rope.

Now tea processing in itself is a very huge subject with lot of delicacies in the processing. High level processes are indicated here. Even when one takes a look at the picture(below) by T. Brown of Tea cultivation done in Assam in 1850 specifically. One gets a fair idea about the activities and tools, utensils. One can immediately try to fairly imagine how these people may have lived and relate it to symbols on the Indus seals.



Src: Wikipedia – Tea Cultivation by T. Brown (1850)

A very deeper study would be needed to match the exact process or exactly how each of these artifacts found in these sites were used. Some of the symbol would represent the ritual carried out during the Yaag.

Interpretation of all symbols is not specifically needed as we have already interpreted that these symbols represent some kind of Tea processing or Vedic Rituals. We can consider matching the rest as just a formality.

Conclusion: Symbols or signs found on Indus seals or script represent special type of processing, at specially designed places and also represent the Vedic Rituals to perform Yadnya.

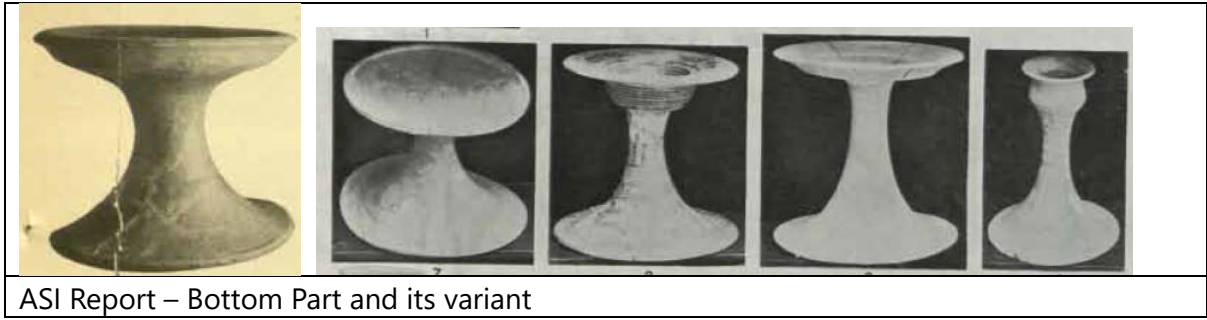
Motifs on Seals

Animal Motifs are also interesting. So, this is just an extension of the logic devised by S. Kalyanraman to interpret animal motifs or symbol but not in metallurgy context but the Tea processing.

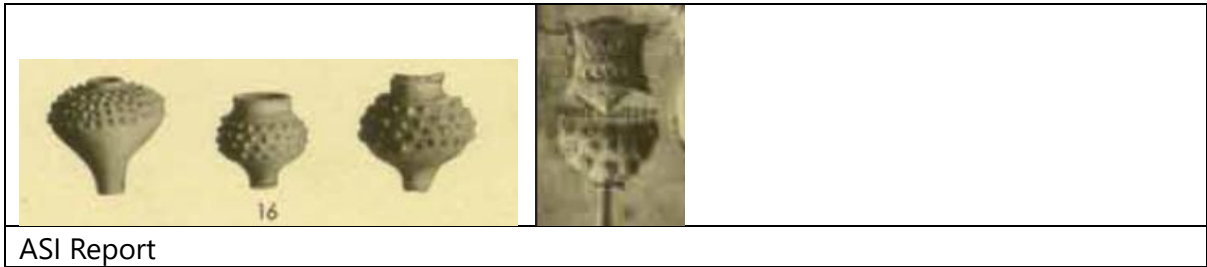


Here if we observe the horn and ear of the unicorn, then the horn represents the bud of the tea plant and ear represents the leaves. One additional line between the horn and ear on the neck, would mean that this tea was prepared by using One bud + 2 Tea leaves. Secondly, we sometimes we see there are no (horizontal) lines on the horn itself, sometime we see they are there, as in the present case. These line on the horn represent, that this type of Tea plant had small hairs on the tea leaves. Based on the shape of the eye and mouth further interpretation is needed, can be done after closely examining the place itself, the way the processing is done using kilns or various heating mechanisms etc.

The third picture above of the stand or containers. These are special type of containers designed for some specific tea processing. The pictures of these and their variants can be seen below. This was used to provide special type of treatment with controlled heat needed as per precision.

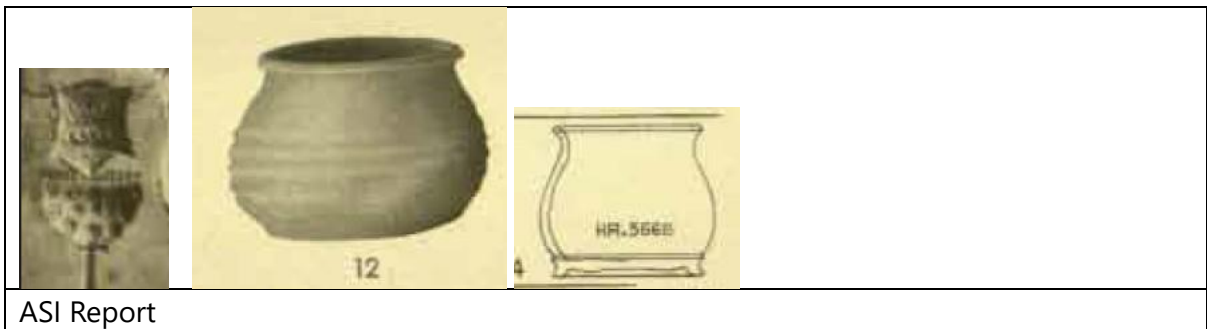


ASI Report – Bottom Part and its variant



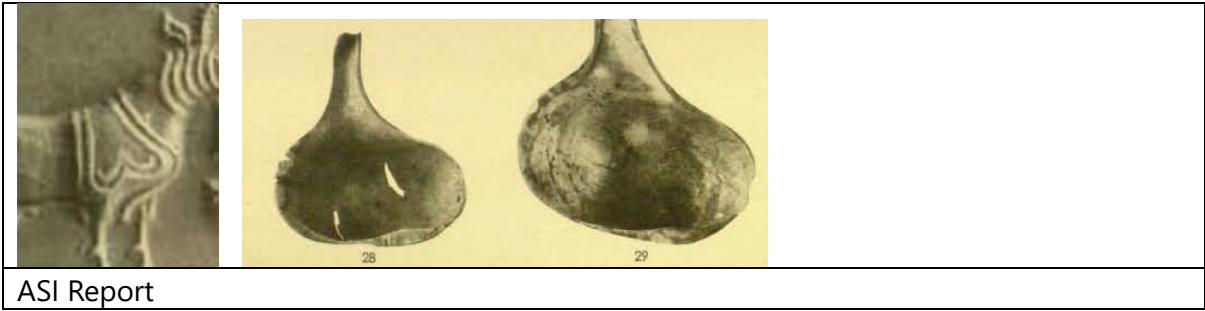
ASI Report

The bottom part of the symbol represents these stands and top of which a special vessel with the shape as seen in the symbol (itself). I couldn't get a separate picture of it, but the vessel with the same shape can be seen in the museum. Just for reference I have provided pictures of these goblets. However, notice the dots on these types of vessels, they seem to be kind of heat sink or cooling mechanism (by manipulating the surface area), and are used to control the temperature with which the processing of leaves should be done. (Sign of highly advanced people). This logic again justifies the various shapes of jars we have found there.



ASI Report

The upper symbol again represents a container; it has various design. I couldn't find the picture of container that matches this shape. A broken piece of the same shape, is there in the museum. For reference, I have provided a picture of its variant. In short, a combination of these bottom and top parts was done to process the Tea Leaves. That is what the symbol represent. It is possible that the processing could be either just the heat or steam. Close examination of all these utensils is needed.



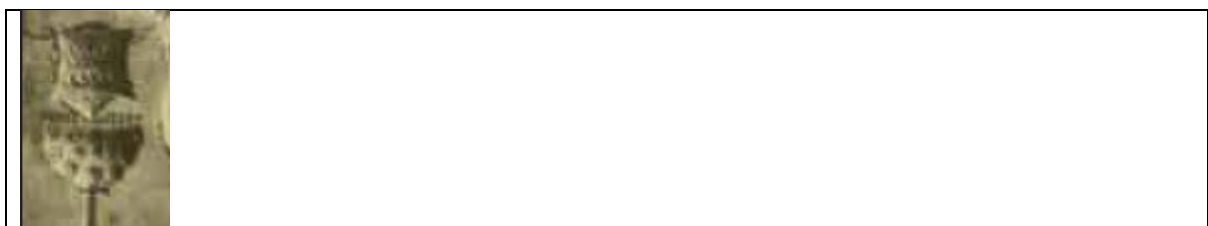
Design on the top of front legs could represent the container from the second picture of the Conch shell to be used in some sort of processing.



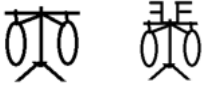
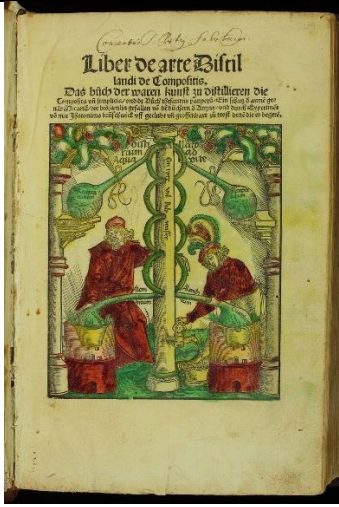
The neck lines of the Brahmani Bull motif indicate that the tea plantation was done on hills.

Conclusion: The animal motifs on the seals and drawings on the seals also signify different aspects related to the Tea plantation and processing.

Now that we have seen that there is some kind of processing done on tea leaves using this combination of containers either by heat or steam. Let's look at the one more symbol found on the seals.



It's the human like symbol carrying two jars. There are lot of variants for it as well. Initial thought is, may be person carrying Jars with water for irrigation etc.

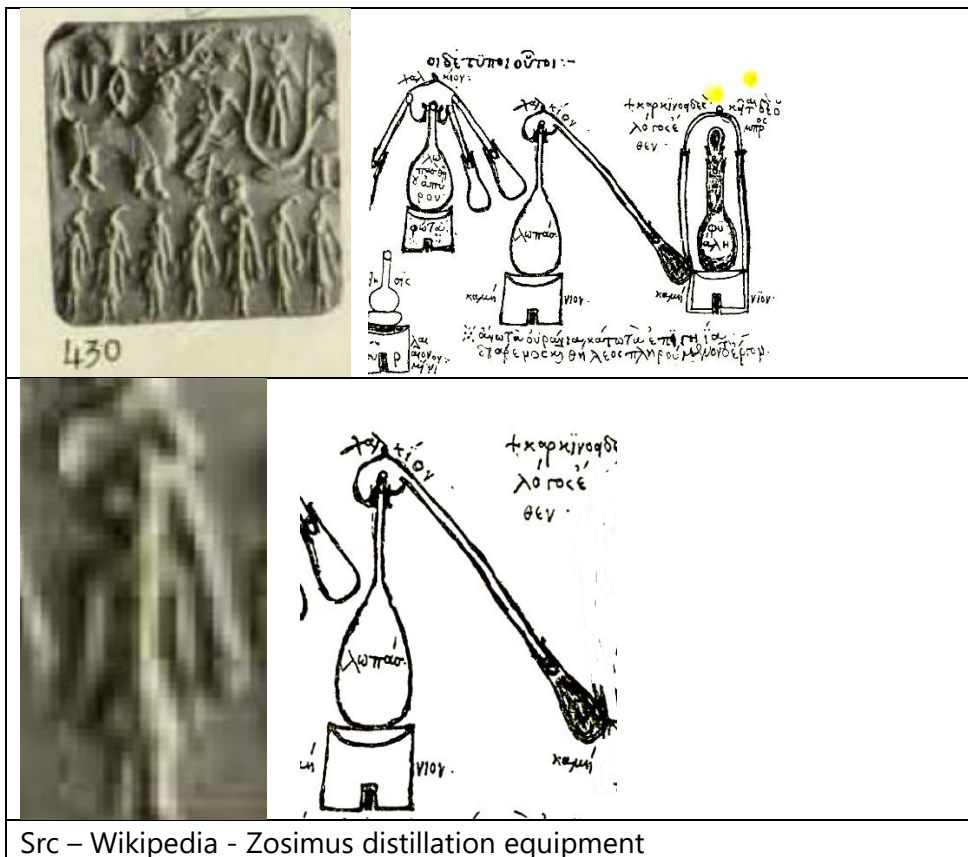
	 <p>Src: https://en.wikipedia.org/wiki/Distillation</p>	<p>This symbol represents ancient distillation apparatus. Look at the resemblance with the picture of distillation apparatus from 1500 CE book by Hieronymus Brunschwig on Distillation. The symbolism pretty much matches the distillation equipment.</p>
---	--	--

However, I think this symbol and its variant represent the ancient distillation apparatus. Please refer (link provided) this old picture of distillation equipment found in 1500 CE book by Hieronymus Brunschwig, "The Book of the Art of Distillation out of Simple Ingredients", the symbolism exactly matches Indus symbol. There many pictures of ancient distillation equipments available on internet with slight variance in structure or depiction. They seem to match more accurately.

Please check this link <https://www.grappa.com/en/grappa/roots/ancient-art-of-distillation> and below is an image shown there. This seems to closely match the Indus symbol.

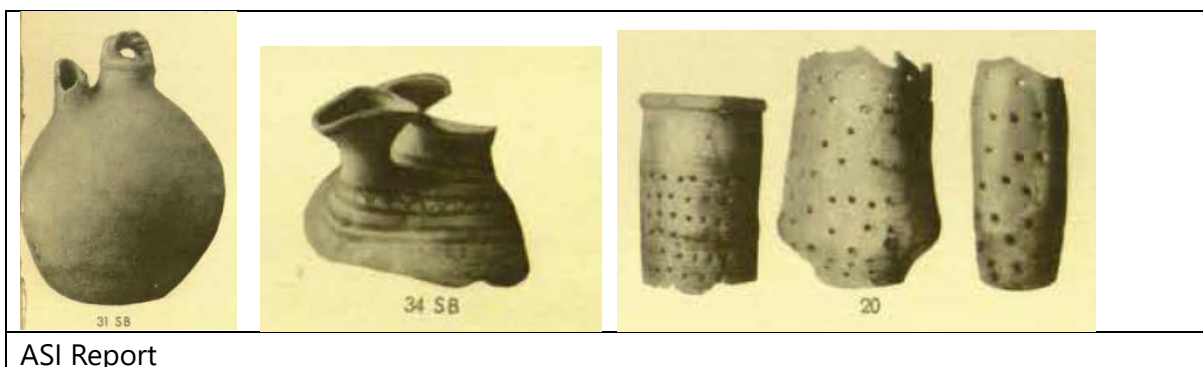
	 <p>Src- Grappa.com</p>
---	--

To reaffirm further let's look at this picture of Zosimus distillation equipment.



If you take a close look at both of these, and ask why hair of the seven figures at the bottom of seal is shown in this way. If you compare them with the collection container of the equipment, you find that the symbolism matches. So, these figures could very well represent ancient distillation process.

We have already seen that these people very using pipes, different sizes of jars.



From the shape of the Jar itself, one can infer that this must have been used in some chemical processing, distillation in our case. They may have been used as a part of the distillation equipment. This also justifies the existences of perforated jars found at these sites.

Also, there are some ancient distillation equipments shown with a (water)well like brick structure as its base. So again, as said earlier, its needs to be physically verified, out of so many wells found at the Indus sites, which ones were water wells and which "well like structures" were used for this kind (distillation etc.) of processing.

This again confirm our finding that the symbols represent some kind of processing, distillation in this case. The Tea leaves were processed using this kind of distillation process to get the Vedic Tea/Som Ras.

Conclusion: So, we can conclude that distillation was very well known to the Indus Valley people. It is not a new phenomenon; it is as old as Indus valley Civilization. These people were capable of doing advanced level chemical processing. It's mentioned as a part of Ayurveda. (In the next section we are exactly establishing it's a Vedic Civilization).

Bharatiya Vedic Civilization

Why so much importance to a Tea Plant and its processing during those times. First, we saw that these people were performing Aginstom Som Yadhya and next we saw that these people were cultivating tea and processing the same to make different types of Tea. It is obvious that if they are performing Som Yaag then as a part of rituals, they were making Som Ras and offering it to gods.

So, it's a very logical derivation that, the ancient Vedic tea plant of those times was one of the Som plants and that was used to prepare Som Ras while performing Yadhya/Yaag.

How can this be confirmed? If you observe some of the Vedic verses given in the Rigved Som Mandal, they exactly match with the way the Tea processing is done.

Let's, look at the meaning of the Rigved Som (9th) Mandal Sukt 61.


अया वीती परि स्रव यः ते इंदो मदेशु आ | आवाहन् नवतीः नव ॥१॥



For ninety-nine days Som Plant (Tea Plant) is cultivated, with a prayer that the medh/raas juice of very high quality should get formed/created and flow within the leaves of the Som plant

अया – Four, high quality, leaves, वीती – leaves, परि स्रव – flow, get created in high quantity, इंदो – Som, मदेशु – Somras, juice of high quality, आ आवाहन्- Pray, Invite, नवतीः नव – Niney Nine days.

पुरः सद्यः इत्था धिये दिवोदासाय शंबरं । अध त्वं तुर्वशं यद् ॥२॥

 Next, for protecting Divodasay meaning the Som (Plant), Indra killed Shambaram (demon) and freed Turvanshu Yadu, meaning the plant was protected from various diseases and it grew well with fresh new leaves (during this period) became healthy as desired.

पुरः - Next, सद्यः - Now, during 99 days, इत्था - plant grow as desired, धिये - plant holds freshness, having good quality, दिवोदासाय - Som (Plant), शंबरं - Demon, diseases, अध - To kill, end, त्वं तुर्वशं यद् - Warriors from Som lineage, healthy

परि नः अश्वं अश्वविद् गोमत् इंदो हिरण्यावत् । क्षर सहस्रिणीः ईषः ॥३॥

After completion of 99 days, the Som juice within the leaves or the leaves become like the reddish brown colour of horse(Aswa) or like the leaves of Pipal tree(Ashvath) or reddish brown like the colour of Gomutra (Gomat) or like the colour of the Gomed stone (which again itself is described as having colour of Gomutra) and we wish thousands of streams of Som Juice flows through the leaves of Som Plant (after being ready for harvest).

अश्वं - like the colour of horse, अश्वविद् - like the colour of pipal tree leaves, गोमत् - like the colour of Gomutra or Gomed stone, इंदो - Som, हिरण्यावत् - Reddish brown like colour of Dear, क्षर - fully grown, flowing with abundance of Som juice, सहस्रिणीः - thousand streams, ईषः - we wish

अश्वं - may also represent Ashwin month or nakshatra, Ashwin itself is again named after horse.

पवमानस्य ते वयं पवित्रं अभ्युन्दतः । सखित्वं आ वृणीमहे ॥४॥

Som, when you are fully grown flooded with leaves containing pure divine Som juice, dear one we pluck those leaves.

पवमानस्य - Som, वयं - we, पवित्रं - Divine, Pure, अभ्युन्दत - ready to harvest
सखित्वं - dear one, वृणीमहे - pluck the leaves

ये ते पवित्रं उर्मयः अभि क्षरन्ती धारया । तेभिः नः सोम मृळ्य ॥५॥



Divine leaves of the Som Plant, once fully grown and plucked, Som juice streams within stop flowing, it loses its freshness, stiffness and starts to wither and become soft.

ये ते - your leaves, पवित्रं - Divine, Pure, उर्मयः - freshness, stiffness of leaves, its energy
क्षरन्ती - lose, starts to vanish, तेभिः - from leaves, within, मृळ्य - soften

सः नः पुनानः आ भर रयिं विरवती ईषः । ईशानः सोम विश्वतः ॥६॥

When water within the leaves reduces, becomes concentrated, leaves start to become a bit dry, with that the nice fragrance of the leaves start to increase.

सः नः - that (fragrance) we get, पुनानः - water/juice (within leaves) reduces, concentrate
आ भर - ample quantity, रयिं - water, विरवती - Som Plants fragrance, ईषः - fragrance
becomes strong, ईशानः Som, विश्वत - Spread in the world

एतं उ त्वं दश क्षिपः मृजन्ति सिंधुमातरं | सं आदित्येभि अख्यत ॥ ७ ॥



Rub the leaves of Som plant by pressing and rolling them in all ten directions, and leave them under the sun. By rolling leaves, the oxidation process within the plant leaves becomes faster.

सिंधुमातरं - Som whose mother is Sindhu, दश - ten, दश क्षिप - all ten directions, circular direction, rolling , मृजन्ति - rubbing/rolling leaves in circular fashion, आदित्येभि - under the sun

सं इंद्रेण उत वायुना सुतः ऐति पवित्रे आ सं सूर्यस्य रश्मिभिः ॥ ८ ॥



In good environment and weather, fresh air, under the sun, keep the rolled leaves. Let the fresh air, oxygen and sunrays get absorbed by the leaves to become pure, divine, high quality.

सं इंद्रेण - In good environment and weather, वायुना- with fresh air,
सुतः - Pure oxygen in the air, Part of air - oxygen, ऐति - gets absorbed,
पवित्रे - Pure, Divine, high quality (leaves), सूर्यस्य रश्मिभिः - under the sun rays

सः नः भगाय वायवे पुष्णे पवस्व मधुमान् | चारुः मित्रे, वारुणे च ॥ ९ ॥

With the help of divine gods, Bagha, Vayave (Air), Pushne (sun), Varun (rain), Mitre and Madhuman (mountain), in healthy environment and weather, Som plant/leaves become pure possessing good qualities.

सः नः - That Som, we get, भगाय - Bhaga God, makes rich, वायवे - air, पुष्णे - Sun,
पवस्व - Som Plant/leaves, मधुमान् - mountain, where Som plants are grown,
मित्रे - Sun, protector, वरुण - Rain, sky

उच्चा ते जातं अन्धसः दिविषद् भूमि आ ददे | उग्रं शर्म महि श्रवः ॥ १० ॥

For becoming pure and of very good quality, in this divine environment, absorb quality air/oxygen and become dark in complexion/colour like the colour of the soil. After some time due to oxidation with the Som leaves, the leaves become darker in colour and have a strong fragrance.

अन्धसः - Dark colour/Complexion, blackish, Reddish brown, दिविषद् - Divine environment
भूमि - Earth, Soil, उग्रं - strong, dark, (fragrance), शर्म - like

महि – Earth, Soil (darker, blackish), श्रवः - flow, streams within leaves

*** Similar meaning of the rest of this Sukta (total 30 Rucha's) is provided in the book.

From the above meaning of the Rigved 9.61 Sukta, it becomes very clear that the Som Mandal describes step by step, the way Som Plant is cultivated and processed, at some places it describes the processing or reaction happening within the Som leaves. These descriptions exactly match the way Tea Plant or Tea Leaves are processed traditionally.

Conclusion: Hence, we can clearly, without any doubts, conclude that the ancient Vedic tea plant was the Som Plant mentioned in the Vedas. And that the Indus valley civilization and Bhartiya Vedic Civilization are one and the same.

Since there are different ways in which Vedic Tea/Som could be produced, an encoded sign language (on Seals) was needed to indicate the type of processing or the Vedic Tea/Som. It was also due the fact these Yadnya/Yaag were done for specific purposes and were also of different types and rituals, to indicate that as well, the encoded sign language was used.

The seals and the signs represent an encoded sign language, used to indicate the type of processing done or the type of the Yadnya / Yaag, Vedic rituals done while producing the Som/Vedic tea.

Now one can also see why the names "Harpeya" or "Mohan Jo Daro" become more meaningful and relatable to Vedic culture, as these people were performing Som Yaag and producing Som Ras.

Vedic Rishi

I was thinking of considering this point as a logical end to conclude this paper. However, this would seem incomplete if the Vedic Rishi, the hero of all this, is not covered as a part of this. Also, due to the fact that there need not remain any further doubts about the ancient Vedic tea being Som Ras, and the perspective provided above does not remain impossible or hard for anyone to accept.

One question that remained that didn't get raised so far was, as these people were doing Yadnya specifically Som Yadnya at these places then who was rishi / Yagnik who was conducting all these rituals. Where do we find oldest references of the Som Yadnya conducted in Bharatiya text. In Ramayana, it is mentioned that Rishi Shrung conducted Som Yadnya on behalf of the King Dashrath as a part of the Ashwmedh Yadnya. Rishi Shrung has been prominent and revered. It is said that where he lived, everyone human and animals alike

become very caring for each other, everyone leaves their animosity with one another. A snake which typically eats a frog, instead opens its hood, its shadow falls on the frog, so that the frog does not get troubled by the direct sun rays. Even today there are lot of temples or ashrams of Rishi Shrung all over India.

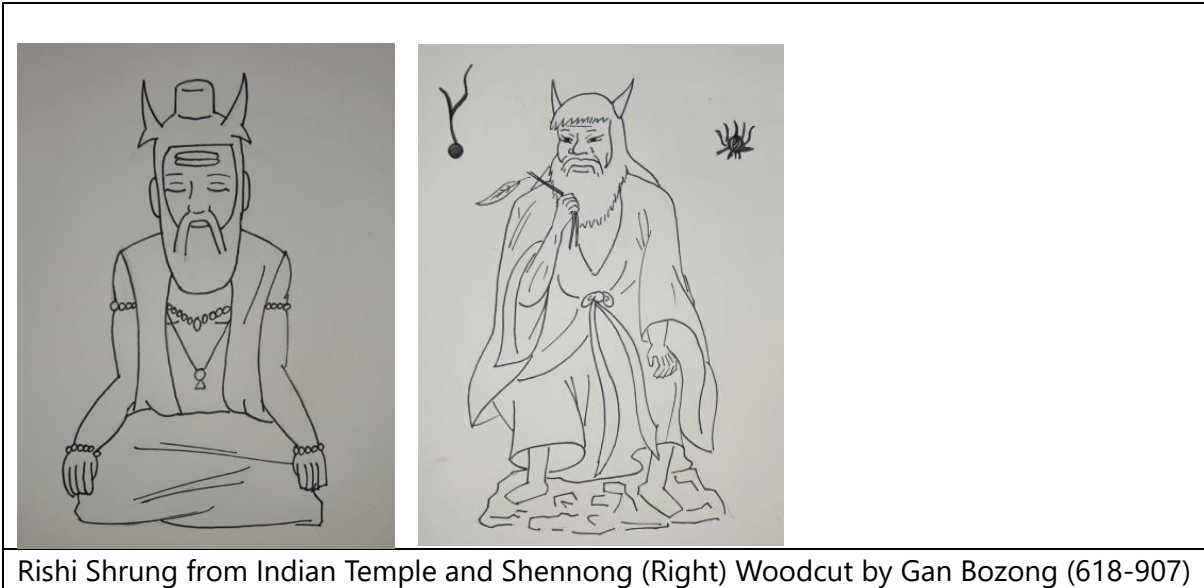


Drawing of Rishi Shrung from present day Indian temple.

In Puranas, there is a kind of mythical story about the birth of Rishi Shrung. As per the story, while taking bath in the river, "Veerya" of Rishi Vibandak flowed into the river, this was consumed by the Mrug (deer) while drinking water. She was a "Devkanya". After consuming it she got pregnant and Rishi Shrung was born. And since he had horn or horn like protruding mass on his head, he was named Rishi Shrung, the one with a horn. Now this is similar to the horn(shring) we see on the unicorn seal, a Mrug like animal with one horn. Even if we leave aside the mythical side of the story, but one may ask, the story says he is born of Mrug and not any other animal say elephant or a horse etc. So, we can infer that the people in these places knew this story and where followers of Rishi Shrung or were from the same lineage/gotra of Rishi Shrung. Till today we see a place named Shinkhari near northern Himalayan side of Pakistan, which seems to be mispronunciation of "Shrung Giri" meaning Shrung mountain. This is the place where tea is grown even today. So, these people may have used unicorn symbol as a reverence for Rishi Shrung.

One may argue that this looks too much farfetched to be true. So here is an undeniable connection. For this, one has to study the, the story of origin or discovery of Tea told in China. Again, here they say that a divine farmer or a king named "Shennong", who discovered the usage of Tea and also taught those people how to do farming. Shennong here is again a mispronounced variation of Rishi "Shrung". So even the origin of Tea in China is linked to Rishi Shrung. One may try to ask, a loose connection between Rishi "Shrung" and "Shennong" is made here based on the mispronunciation. To clarify our doubt, let's look at the picture of Shennong from a thousand-year-old book from China and see how it matches with Rishi

Shrung, matches in the sense that, here again Shennong is also being depicted with horns just like Rishi Shrung.



Hence Shennong referred in China is no one else but Rishi Shrung himself.

Conclusion: We can conclude that the people from Harpeya (Harappa) or Mohan Jo Daro knew about Rishi Shrung, his story. They were followers of Rishi Shrung or were from lineage of Rishi Shrung. In reverence to Rishi Shrung, the unicorn seal had so much prominence. This establishes a connection of these people with the Rishi Shrung and the Som Yaag mentioned in the Ramayana. We can attribute the origin of Tea/Som to Rishi Shrung.

So now it becomes important to look with this discovery, how does it impact the understanding we have of the civilizational history. It has been inferred by many scholars that Indus Valley Civilization to be a Vedic Civilization. However, till now there was no conclusive agreement or acceptance within the community. Although it shouldn't have been so, the unsolved puzzle of the Indus script was kind of thorn stuck in between, to acknowledge it as the Bharatiya Vedic Civilization and also that, it existed before 1500BC (as well).

With the decipherment presented here, we have clearly established that the Indus sites are of Bharatiya Vedic Civilization. Now let this be the death-knell for all such misconceptions or doubts that "the Indus valley civilization and Bharatiya Vedic Civilization are unrelated" and that "the Bharatiya Vedic Civilization never existed before 1500 BC".

Final Conclusions:

- 1) *Harpeya (Harappa) and Mohan Jo Daro and other Indus Sites were not just residential cities but they were "Multiple Purpose Industrial Complex" sites. Bricks were made using advanced technique that involved using Chimney. The heat generated while burning bricks was reused for other purposes as well. These sites are engineering marvel.*
- 2) *Harpeya (Harappa) and Mohan Jo Daro (and other Indus valley sites) are Bharatiya Vedic Civilization sites.*
- 3) *Indus Valley Civilization, Sindhu Saraswati Civilization and Bharatiya Vedic Civilization is one and the same. Indus Valley Civilization = Sindhu Saraswati Civilization = Bharatiya Vedic Civilization.*
- 4) *Based on Balherjee near Mohan Jo Daro, and Balhara community, a close link / relations to Mahabharat have been established.*
- 5) *People of Harpeya and Mohan Jo Daro were Vedic people performing various Yadnya / Yaag specifically Som Yaag. They were making Som Ras by using ancient Vedic tea plant and performing Som Yaag. This was being exported to Mesopotamia and other places.*
- 6) *The Indus Script is an encoded signed language used to represent the Vedic rituals, the places within the sites and indicate processing and type of Som/tea.*
- 7) *Bharatiya Vedic Civilization existed from minimum 8000 BC based on the dating Indus valley site at Mehr Gad. There too we have found Indus Script.*

Actually, the dating goes way beyond 8000 BC, for now based on Mehr Gad dating we can say minimum of 8000 BC.

- 8) Bharatiya Vedic Civilization is live even today, so the civilization at Harpeya and Mohan Jo Daro never really ended.
- 9) The medical treatment (drilled teeth) seen at Mehr Gad is based on Ved specifically the Ayurved. Sushrut Samhita may have existed from or earlier than 8000 BC. It mentions that the tools used for treatment were made from "Asta Dhatu" mixture of 8 metals. So, it is not just copper or bronze existed then but other metals were also available or known to these people.
- 10) Since Ved and Puran existed from or earlier than 8000 BC, that mean the Sanskrit language also existed from minimum of 8000 BC so did its local variants. This means the Proto-Indo-European language theory put forth based on 1500 BC timeline, gets falsified. Sanskrit is the mother or root of all languages.
- 11) Originally Vedic Tea plant / Som has been cultivated grown in Bharat/India from age old times, so it has spread from Bharat to China or other places in the world. The present conception of British bringing the tea in India from China is not true.
- 12) Since Harapeya and Mohan Jo Daro, are Bharatiya Vedic civilization sites, all knowledge/science provided in Ved and puranas were known to those people during that time as well.
- 13) Such advanced level of engineering sites, science of brick making, science of processing Tea, was known to them which mean these people knew physics, chemistry, metallurgy or biology, or processing happening within the plants etc. Such kind of knowledge indicate that large Gurukul Vidyapeeth's/institute like Takshashila, Nalanda existed during that time as well.
- 14) People in Harpeya or Mohan Jo Daro knew Rishi Shrung and his story from Ramayana. These communities were either from same lineage/Gotra or follower of Rishi Shrung for generations together. In reverence to Rishi Shrung, the unicorn seal (with one horn, "Ek Shringa")

had such prominence or importance. The origin of Vedic Tea/Som can be attributed to Rishi Shrung and the Bharatiya Vedic Civilization. The divine farmer “Shennong”, who seemed to have first found tea in China is none other than Rishi Shrung himself.

15) Cultivating Tea can be considered as a very advanced form of farming. Hence it is quite possible that other such advanced form of crops/plants may also have been cultivated, which we generally assume did not exist during those times.

16) Advanced level of distillation processing and the distillation equipments were known, built and used by the people of Bharatiya Vedic Civilization (Indus Valley civilization) in Harappa and Mohanjo Daro. So, being the oldest, all this science and technology seem to have spread out from Bharatiya Vedic Civilization to other Civilizations.

References:

ASI Report: Mohen Jo Daro & Indus Valley Civilization

ASI Report: Excavation at Harappa, Kalibangan

Rig Ved Som Mandal 9 – Pandit Satavelekar, Shri B S Kulkarni

Rig Ved: <https://vedicheritage.gov.in/>

Sanskrit Dictionary: <https://kosha.sanskrit.today/> , <https://www.wisdomlib.org/>

Balhara: <https://en-academic.com/dic.nsf/enwiki/1298704>).

Mohana: [https://en.wikipedia.org/wiki/Mohana_\(community\)](https://en.wikipedia.org/wiki/Mohana_(community))

Mohana: <https://lastplaces.com/en/travel-is-knowledge/mohana-tribe-pakistan/>

Trident: https://en.wikipedia.org/wiki/Paracas_Candelabra

Tea Processing: https://en.wikipedia.org/wiki/Tea_processing

Tea Cultivation:

[https://en.wikipedia.org/wiki/Tea_processing#/media/File:Nine scenes showing tea cultivation and preparation on an Indian plantation. Engraving by T. Brown, c. 1850, after J. L. Williams.jpg](https://en.wikipedia.org/wiki/Tea_processing#/media/File:Nine_scenes_showing_tea_cultivation_and_preparation_on_an_Indian_plantation._Engraving_by_T._Brown,_c._1850,_after_J._L._Williams.jpg)

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

Distillation: <https://www.grappa.com/en/grappa/roots/ancient-art-of-distillation>

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

[https://en.wikipedia.org/wiki/File:Chinese woodcut, Famous medical figures; Shen Nong Wellcome L0039313.jpg](https://en.wikipedia.org/wiki/File:Chinese_woodcut,_Famous_medical_figures;_Shen_Nong_Wellcome_L0039313.jpg)

Acknowledgements:

With deep gratitude, I would like to sincerely thank:

Archeological Survey of India (ASI) and its scholars for doing phenomenal work in this field.

Eminent Scholars and independent researchers for inspiring people and generating interest not just Indus Valley Civilization but in all fields/ topics of history.

Various Social media sites for making enormous information available on Internet. And for their images. (The source has been listed as far as possible, in case there is an issue, the image can be replaced upon request.)

Shri G. B. Deglurkar for patiently going through the content and writing foreword for the book,

Smt. Kunda P. Dixit (Sanskrit Teacher) for validating the Sanskrit translation of Sukt

Ved Paathshala Bavikar Guruji for verifying Som Yaag related hypothesis

~~~\*\*\*~~~

