

Cultural history of Bhāratam Janam

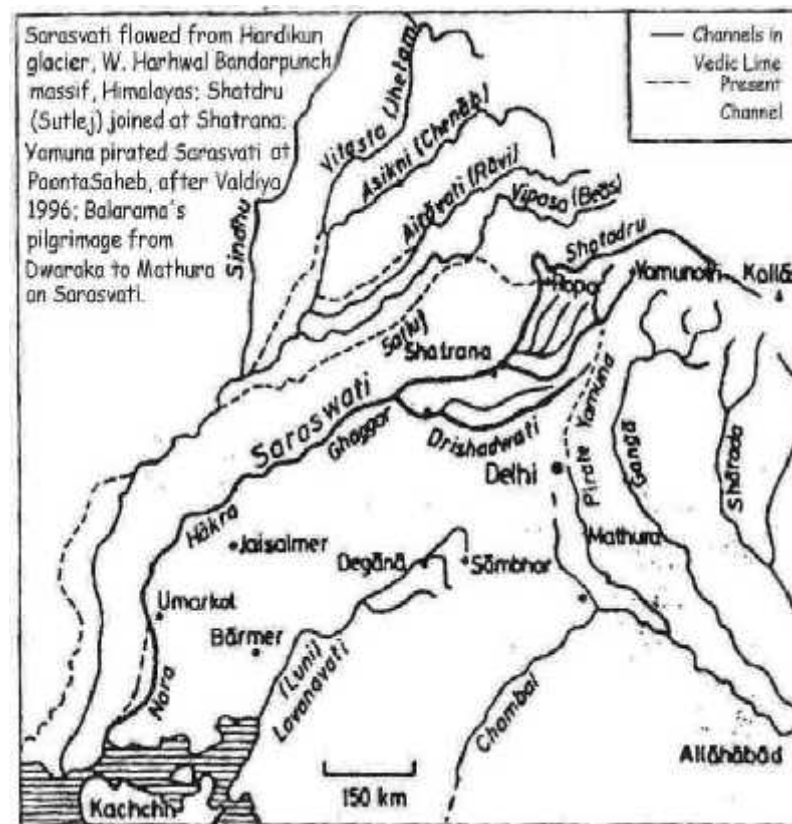
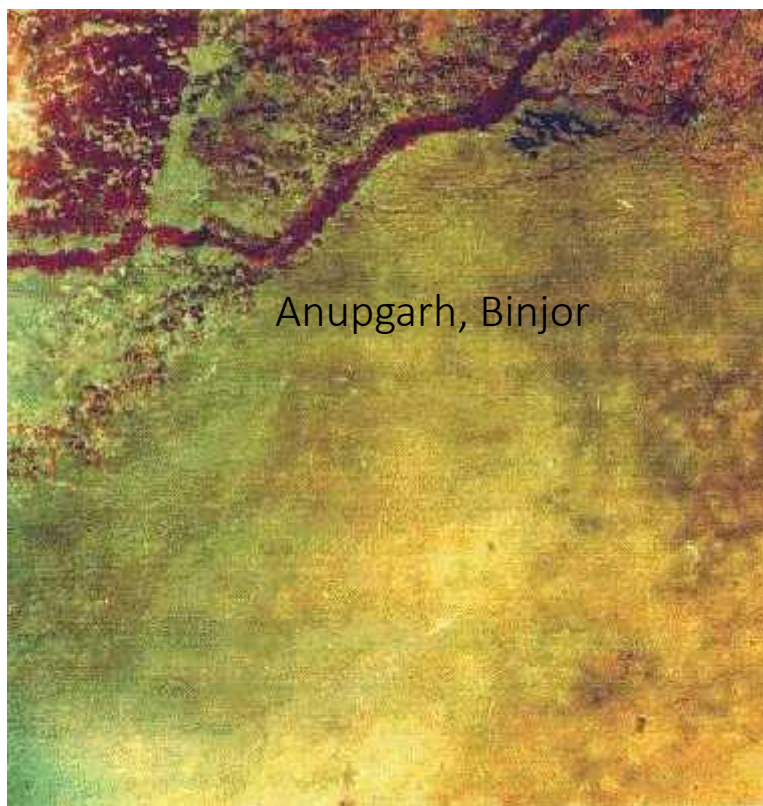
-- Sarasvati's children, evidence for performance of Vajapeya Yaga in Binjor, near Anupgarh, Rajasthan, on banks of River Sarasvati

Great archaeological discoveries of Binjor and Kalibangan on the banks of Vedic River Sarasvati

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Itihasa Sankalana Yojana Feb. 1, 2016

Locus of Binjor archaeological site, Anupgarh on the banks of River Sarasvati where there is a bheda, one channel forks towards Jaisalmer, another towards Ganweriwala, Bahawalpur province. LANDSAT image at Anupgarh, Binjor and Vedic River Sarasvati, map redrawn by Prof. KS Valdiya (1996)



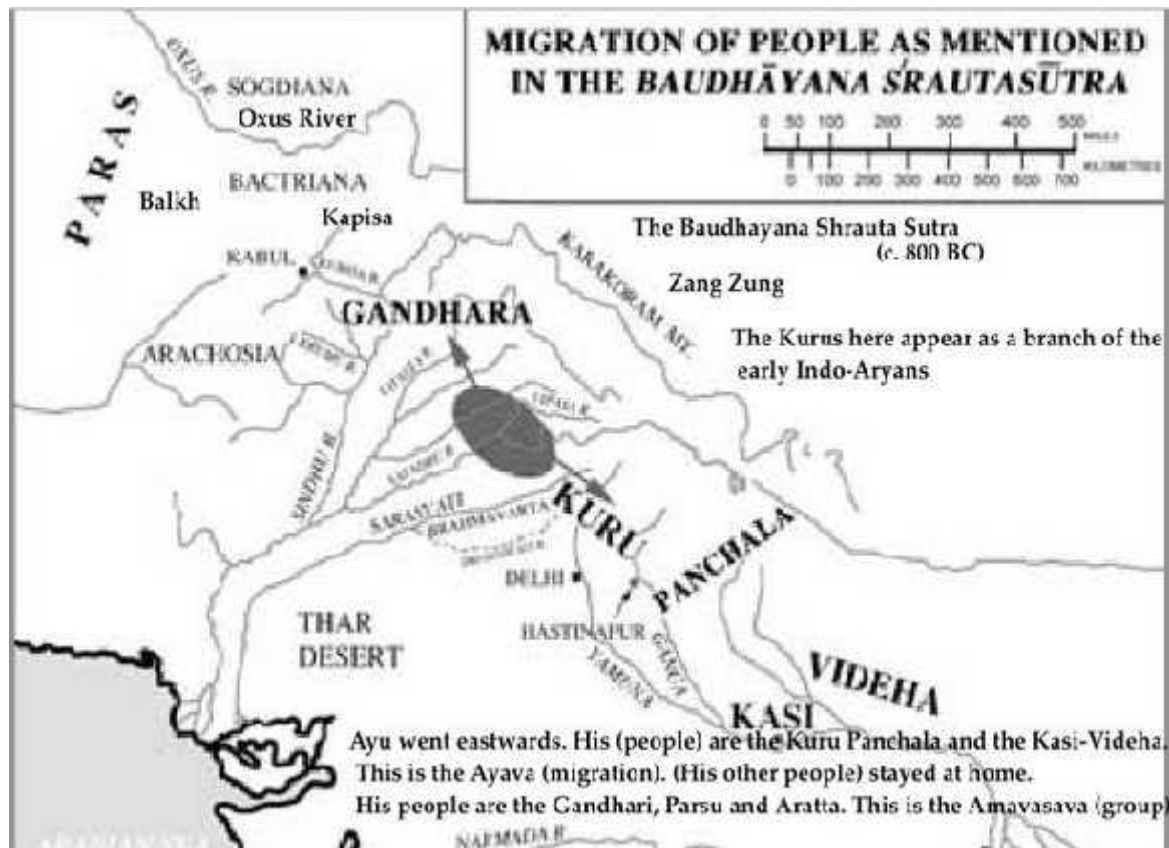
Indian Remote Sensing IRS
Wide-Field Sensor (WiFS)
image showing
palaeochannel signature --
From Himalayas to Rann of
Kutch, Gujarat

https://www.academia.edu/9339358/RIVER_SARASWATI_AN_INTEGRATED_STUDY_BASED_ON_REMOTE_SENSING_and_GIS_TECHNIQUES_Prepared_By_Regional_Remote_Sensing_Centre

[RRSC-W](#) River Saraswati:
an integrated study based
on remote sensing & GIS
techniques (RRSC,
Jodhpur July 2014)



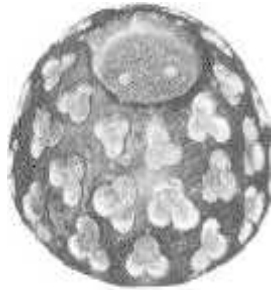
Aryan Invasion Theory is false. Migrations from Sarasvati valley (Baudhayana Srautasutra)



"Translation of BSS XIII.44: Ayu migrated eastwards. His (people) are the Kuru-Panchalas and the Kasi-Videhas. This is the Ayava (migration). Amavasus migrated westwards. His (people) are the Gandhari, Parsu and Aratta. This is the Amavasus (migration).

"According to the correct translation, there was no movement of the Aryan people from anywhere in the north-west. On the other hand, the evidence indicates that it was from an intermediary point that some of the Aryan tribes went eastwards and other westwards.

Worship of S'ivalinga, Harappa, Mohenjodaro



Tre-foil inlay decorated base (for linga icon?); smoothed, polished pedestal of dark red stone; National Museum of Pakistan, Karachi; After Mackay 1938: I, 411; II, pl. 107:35; Parpola, 1994, p. 218.

Two decorated bases and a lingam, Mohenjodaro.



Lingam, grey sandstone *in situ*, Harappa, Trench Ai, Mound F, Pl. X (c) (After Vats). "In an earthenware jar, No. 12414, recovered from Mound F, Trench IV, Square I... in this jar, six lingams were found along with some tiny pieces of shell, a unicorn seal, an oblong grey sandstone block with polished surface, five stone pestles, a stone palette, and a block of chalcedony..." (Vats, MS, 1940, Excavations at Harappa, Vol. II, Calcutta, p. 370) "In the adjoining Trench Ai, 5 ft. 6 in. below the surface, was found a stone lingam [Since then I have found two stone lingams of a larger size from Trenches III and IV in this mound. Both of them are smoothed all over]. It measures 11 in. high and 7 3/8 in. diameter at the base and is rough all over.' (Vol. I, pp. 51-52)." Shiva Lingas at Harappa, dating more than 5,000 years old. Worship of Sivalingam has continued for millennia, uninterrupted.

Hieroglyphs on the priest statue



Potr 'purifier priest' (Rigveda) போயற்றி pōrri போத்தி pōtti Brahman temple-priest of Malabar (Malayalam. Tamil)



Three strands (three dotted-circles as a trefoil)



Two strands (pair of dotted-circles)



Single strand (one dotted-circle)

These orthographic variants provide semantic elucidations for a single: *dhātu*, *dhāū*, *dhāv* 'red stone mineral' or two minerals: *dul* PLUS *dhātu*, *dhāū*, *dhāv* 'cast minerals' or *tri-dhātu*, *-dhāū*, *-dhāv* 'three minerals' to create metal alloys'. The artisans producing alloys are *dhāvāḍ* m. 'a caste of iron -- smelters', *dhāvḍī* 'composed of or relating to iron'(CDIAL 6773)..

dām 'rope, string' rebus: *dhāu* 'ore' rebus: मेढा [*mēḍhā*] A twist or tangle arising in thread or cord, a curl or snarl (Marathi). Rebus: *meḍ* 'iron, copper' (Munda. Slavic) *mērhēt*, *meḍ* 'iron' (Munda).

Semantics of single strand of rope and three strands of rope are: 1. Sindhi *dhāī* f. 'wisp of fibres added from time to time to a rope that is being twisted', Lahnda *dhāī* id.; 2. *tridhā*'tu -- 'threefold' (RigVeda).

mūh 'a face' in Indus Script Cipher signifies *mūh*, *muhā* 'ingot' or *muhā* 'quantity of metal produced at one time in a native smelting furnace.'

विश्वामित्रस्य रक्षति ब्रह्मेदं भारतम् जनम् (RV 3.53.12)

य इमे रोदसी उभे अहं इन्द्रं अतुष्टवं
विश्वामित्रस्य रक्षति ब्रह्मेदं भारतं जनम्

ya ime rodasī ubhe aham indram atuṣṭavam |

viśvāmitrasya rakṣati brahmedam bhāratam janam || (RV 3.53.12)

Translation (Sayana, Wilson): I have made Indra glorified by these two, heaven and earth, and this prayer of Viśvāmitra protects the race of Bharata. [Made Indra glorified: indram atus.t.avam-- the verb is the third preterite of the casual, I have caused to be praised; it may mean: I praise Indra, abiding between heaven and earth, i.e. in the firmament].

भरत (p. 603) [bharata] *n* A fictitious metal compounded of copper, pewter, tin &c. **भरती** (p. 603) [bharatī] *a* Composed of the metal **भरत**. **भरताच भांड** (p. 603) [bharatācē mbhāṇḍem] *n* A vessel made of the metal **भरत**. 2 See **भरताच भांड**. (Marathi)

Thus, **भारतम् जनम्** can also be translated as 'metalcaster folk'. The decipherment of Indus Script inscriptions shows that the language spoken by people was Prakritam (Mleccha, spoken form of chandas which was the literary, grammatical form)

The metalcaster folk, **भारतम् जनम्** were Sarasvati's children, and ancestors, pitr-s of present-day Bharatiya-s.

Identity of the founders of the civilization is firmly proved as **भारतम् जनम्**. The language they spoke was Prakritam, the mother of all present-day languages of **भारतम् जनम्** -- all Aryan, Dravidian and Munda language streams flow from this Indian language union called *sprachbund*.(linguistic area).

This finding nails the falsehood of Aryan-Munda-Dravidian language divide.

At Binjor (Anupgarh), a fire-altar with a [yasti](#) यष्टि made of an octagonal brick; Binjor seal, zebu (*Bos indicus* statue) were discovered in March 2015



kōda 'young bull, bull-calf' rebus: *kōdā* 'to turn in a lathe'; *kōnda* 'engraver, lapidary'; *kundār* 'turner'.

Hieroglyph: *sāghār* 'lathe'.(Gujarati) Rebus: sangara 'proclamation 'metallic iron alloy implements, hard alloy workshop'

khambha fin (L.)(CDIAL 13640) Rebus: *kammaṭa* 'coiner, coinage, mint' (Kannada)

aya *kammaṭa* khaNda 'metallic mint, iron alloy implements'.

Aya 'metal' *ās* (*amśu*) 'stalks' Rebus: aya 'metal' ancu 'iron'.

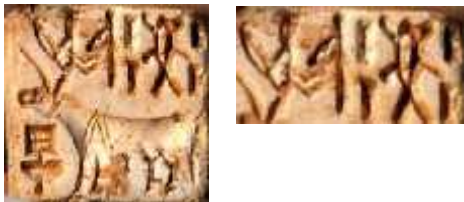
gaNda 'four' Rebus: khaNda 'metal implements'

koḍi 'flag' (Ta.)(DEDR 2049). Rebus 1: *koḍ* 'workshop' (Kuwi) Rebus 2: *khōḍ* m. 'pit', *khōḍü* f. 'small pit' (Kashmiri. CDIAL 3947)

करण्ड *m.* a sort of duck -- f. 'a partic. kind of bird'; S. *karara* --

dhīgu m. 'a very large aquatic bird' (CDIAL

2787) Rebus: *karadā* 'hard alloy'



पोळ (p. 534) [p a] Zebu, *m* A bull dedicated to the gods, marked with a trident and discus, and set at large (Marathi) Rebus: *pōḷa* 'magnetite ferrite ore'.

गो or गो-धूम is the thunderbolt weapon of Indra. It is चषालः caṣāla and वज्र vajra. धूम is smoke , vapour, mist which emanates from the yupa as a fiery pillar of light during the Vajapeya yajna or Soma processing or smelting process. Orthographically, the चषालः caṣāla is denoted as an अष्टाश्रि octagonal thunderbolt weapon carried by Vajrapani. Rudra is also VajrabAho. On nirvana of the Buddha, Vajrapani lets fall the vajra in depair. It is shaped like an octagonal hour-glass. It is also made of गो-धूम 'wheat, earth-smoke'

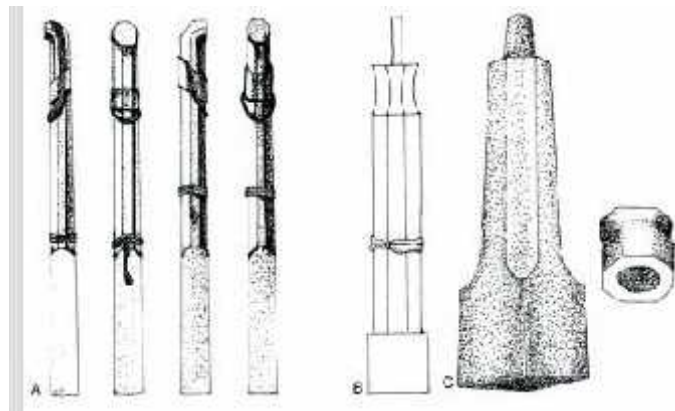
चषालः *caṣāla* of Yupa yields soma as elaborated in Satapatha Brahmana. Wheat chaff on Yupa is caSAla

Smelting processes use wheat chaff for caburizing/pyrolysis to harden metals.



19 Yupa inscriptions of Bharatam and East Borneo are a continuum of Vedic tradition of octagonal yupa found in Binjor

The structure of the octagonal yupa signifying Vajapeya Soma yaga includes an octagonal चषालः caṣāla signified by the hour-glass-shaped Vajra



Commemorative stone yupa, Isapur – from Vogel, 1910-11, plate 23; drawing based on Vedic texts – from Madeleine Biardeau, 1988, 108, fig. 1; cf. 1989, fig. 2); C. Miniature wooden yupa and caSAla from Vaidika Samsodana Mandala Museum of Vedic sacrificial utensils – from Dharmadhikari 1989, 70) (After Fig. 5 in Alf Hiltebeitel, 1988, *The Cult of Draupadi*, Vol. 2, Univ. of Chicago Press, p.22)

Isapur Yupa inscription (102 CE, dated in year 24 in Kushana king Vasishka's reign) indicates performance of a sattra (yajna) of dvadasarAtra, 'twelve nights'. (Vogel, JP, *The sacrificial posts of Isapur*, *Annual Report of the Archaeological Survey of India*, 1910-11: 40-8). The Isapur yupa is comparable to the ring and vajra atop

Satapatha Brahmana on Vajapeya Soma Yaga

SBr. elucidates the process using wheat chaff as चषालः caṣāla, the metaphor is ascent on Yupa to heaven.

- 5.2.1.[12] *atha godhūmānupasrṣati | svardevā aganmeti svarhyeṣa gacati yo vājapeyena yajate*

5:2:1:1212. He then touches the wheat (top-piece) 2, with, 'We have gone to the light, O ye gods!' for he who offers the Vājapeya, indeed goes to the light.

5.2.1.[13] *tadyadgodhūmānupasrṣati | annaṃ vai godhūmā annaṃ vā eṣa ujjayati yo vājapeyena yajate 'nnapeyaṃ ha vai nāmaitadyadvājapeyaṃ*

- *tadyadevaitadannamudajaiṣīttenaivaitadetāṃ gatiṃ gatvā saṃsprṣate tadātmankurute tasmādgodhūmānupasrṣati*

5:2:1:1313. And as to why he touches the wheat: wheat is food, and he who offers the Vājapeya, wins food, for vāga-peya is the same as anna-peya (food and drink): thus whatever food he has thereby won, therewith now that he has gone to that supreme goal, he puts himself in contact, and possesses himself of it,--therefore he touches the wheat (top-piece).

5.2.1.[14] *atha śīrṣṇā yūpamatyujjihīte | amṛtā abhūmeti devalokamevaitenojjayati*

5:2:1:1414. He then rises by (the measure of) his head over the post, with, 'We have become immortal!' whereby he wins the world of the gods.

Terracotta cake found in Kalibangan fire-altar

Pl. XXII B. Terracotta cake with incised figures on obverse and reverse, Harappan. On one side is a human figure wearing a head-dress having two horns and a plant in the centre; on the other side is an animal-headed human figure with another animal figure, the latter being dragged by the former.



Decipherment of hieroglyphs on the Kalibangan terracotta cake:

kamāṭhiyo 'archer' rebus: *kammaṭa* 'coiner, mint'.

bhaTa 'warrior' rebus: *bhaTa* 'furnace'

kolmo 'rice plant' rebus: *kolimi* 'smithy, forge'

koD 'horn' rebus: *koD* 'workshop'

kola 'tiger' rebus: *kolle* 'blacksmith', *kolhe* 'smelter' *kol* 'working in iron' *kolimi* 'smithy, forge'

Thus, the terracotta cake inscription signifies a iron workshop smelter/furnace and smithy.

Copper tablet, Mohenjo-daro with archer hieroglyph



m1540A archer hieroglyph: *kamāṭhiyo* 'archer'
rebus: *kammaṭa* 'coiner, mint'.

Sivalinga exemplifies metallurgical traditions of Bhāratam Janam



King Purushottama (Porus) presents Indian *ukku* (wootz -- Telugu) steel sword to Alexander in the battle on River Hydaspes (Jhelum, Vitasta) Painting in SAIL, Ranchi.

Another painting on same episode.

Intermixed ferrite and cementite alloys in the crucible steel of South India, 6th cent BCE

The purpose and significance of Indus Script Decipherment



The decipherment presented in an overview in this set of ppt slides unambiguously

- Identifies the pitr-s or ancestors of present-day Indian civilization;
- Outlines metalwork lexis together with a homonym lexis of animals, objects such as lathes, portable braziers used as hieroglyphs; the lexis partly defines the parole (speech) of the people who created the civilization;
- Presents a framework for tracing the dharma-dhamma traditions and cultural traditions tracing back from the textual evidences and archaeo-metallurgical artifacts practices such as worship of Sivalinga, of Nataraja as Cosmic dancer, veneration of s'ankha conches which produce the praNava anahatanaada of OM, celebration of marriage customs such as wearing sindhur (vermilion) on the maang (hair-parting) by married women, wearing of s'ankha bangles during marriage; and
- Posits a poser for further archaeo-metallurgical investigations to delineate the Maritime Tin Route from Hanoi, Vietnam to Haifa, Israel (to trace back the roots of the creation of Hinduised States of Ancient Far East documented by George Coedes).
- The decipherment of the Indus Script Corpora as *catalogus catalogorum* of metalwork highlights the contributions made by Bharatam Janam, lit. 'metalcaster folk' celebrated in the Rigveda to *cire perdue* metal casting methods and creation of new alloys such as pewter, brass, tin-bronzes, bharat (factitious alloy of copper, pewter, tin). This alloy seems to have given the name Bhāratam Janam to the people who demonstrate exquisite world-renowned steel swords one of which was presented to Alexander by Purushottama on the banks of Vitasta (Jhelum) and non-rusting iron pillar of Vidisha now in Delhi.

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः।
पूर्वापरौ तोरानिधी विगाह्य स्थितः पृथिव्या इव मानदण्डः॥ १-१

astyuttarasyām diśi devatātmā himālayo nāma nagādhirājah |
pūrvāparau toyanidhī vigāhya sthitaḥ pṛthivyā iva mānadaṇḍaḥ || 1-1 (Kalidasa:
Kumarasambhavam) The world's greatest, growing water tower serving 2 billion people through
perennial rivers – the ranges stretch from Hanoi, Vietnam to Teheran, Iran.



On the northern frontier of this country that forms the heartland of gods, intercalating himself into eastern and western oceans like a measuring rod of earth, there stands the sovereign of snowy mountains renowned as Mt. Himalaya. [1-1]

Metaphor: Asura & Deva cooperate to churn the ocean resources in a joint maritime enterprise. Ellora painting, Bangkok Airport sculpture



राष्ट्रम् Re-institution of United Indian Ocean Solar States
 हिन्दुमहासागर परिवार a Dharma-Dhamma bound socio-economic 10
 trillion\$ powerhouse to take the region to fair-share of world GDP
 which it had in 1CE

George Coedes, *Histoire ancienne
 des Etats hindouises d'Extreme-
 Orient*, 1944 (Ancient History of the
 Hinduised States of Far East)

