



# International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2017; 3(6): 219-224

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www.anantaajournal.com

Received: 09-09-2017

Accepted: 10-10-2017

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## Varuṇa abstract and concrete

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### Abstract

The Vedic god Varuṇa has long been the most controversial subject of the Vedic studies. Up till now it defied every attempt at decoding its true nature. This treatise, however, decodes Varuṇa strictly in accordance with the Authentic Unaltered Meanings of the Veda as conceived by the unsurpassable grand Vedic thinkers.

**Keywords:** Varuṇa, knot, bond, dragon, year, time

### Introduction

The Vedic god Varuṇa appears most often paired with Mitra in a dyad Mitra-Varuṇa. Therefore, it is impossible to decipher the meanings and true nature of Varuṇa without the attainment of the proper insight into the relationship between Mitra and Varuṇa.

### Varuṇa vs. Mitra

There is a sharp distinction between the two divine entities for it is specifically emphasized that *a-varuṇyam yan maitram* “what is of Mitra is NOT of Varuṇa” (Śatapatha Brāhmaṇa III 2.4.18). Mitra and Varuṇa are the *ardhamāsau* viz. “two half-moons; *ya evāpūryate sa varuṇau* that half which is filling in (viz. waxing) is Varuṇa, and *yo pakṣīyate* that half which is decreasing (viz. waning) is Mitra; they both meet during the night of New Moon again” (ibid. II 4.4.18). The Vedans were very well aware that the Moon has no Light of his own, viz. he actually receives it from the Sun (cf. Rig-Veda IX 71.9, IX 76.4, IX 86.32), but *bhāmeva candramasa ā-datta* “the splendor of the Moon is taken back by the Sun” (Śatapatha Brāhmaṇa XI 8.3.11). From the above it is clear that Varuṇa uses to confine (tie, bond) the light (coming from the Sun) gradually in a way as if knitting or weaving *vāsas* “a cloth (fabric, garment)” from *tantum* “thread” (as is actually said of Soma in IX 86.32, and above). For the same reason, his sister Usas the Dawn (here in plural *Uśasas* “the Dawns”, but the same relates to any single Dawn), are said to make their *vayunāni* “webs, woven fabric” (Rig-Veda I 92.2). For the Dawn too reveals herself gradually from darkness to full light as if weaving cloths of Light and puts her embroidered garment on (cf. Rig-Veda I 92.4). On the other side, the god Mitra uses to SUB-TRACT or RE-TRACT (viz. unknit, unravel) the light from the Moon, his role or function is in be-freeing (cf. German verb *be-freien*), viz. releasing, de-livering or de-liberating the light (and everything else what is) confined throughout the night by Varuṇa (as is clearly stated in the Atharva-Veda IX 3.18. *varuṇena samubjītam mitrah prātar vyubjatu* viz. “What is confined by Varuṇa, Mitra shall unloose at early morn”). In other words, Mitra the Sun re-tracts, viz. takes back to himself his own light which has been confined by the Moon.

### Varuṇa the *granthi* (Knot)

Exactly for that reason, Varuṇa is symbolically represented by the *granthi* viz. “Knot” (Śatapatha Brāhmaṇa I 3.1.16), and is said that *kṛṣṇam vāso* viz. “a Black Cloth” is the fee to be given for the oblation offered to Varuṇa (since what is Black *tad(d)hi vāruṇam yat kṛṣṇam* belongs indeed to Varuṇa); or any kind of Cloth will do if the Black one is not available, because *vāsah syād granthibhir hi vāso vāruṇam varuṇyo hi granthih* viz. “by reason of its Knots indeed that the Cloth belongs to Varuṇa, for the Knot is sacred to Varuṇa indeed” (ibid. V 2.5.17).

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**Mitra White vs. Varuṇa Black**

Mitra was considered friendly viz. loving one, not-harming anyone, hence the Soma libation offered to Mitra and Varuṇa was to be mixed with Milk (since Mitra does not slay anyone, even Soma). Thus, *payas* viz. Milk added to the mixture belongs to Mitra, whereas Soma belongs to Varuṇa. The color of Milk is White, in contrast to that Dark color of Soma (Śatapatha Brāhmaṇa IV 1.4.9). The word *milk* derived from the same root as *Mitra* (though not preserved in Sanskrit), the syllable *mi-* containing the bilabial nasal plosive, a physiologically and naturally articulated sound by every suckling while being nursed, related to the word *ma* “mother, the milk-feeder”, a syllable repeatedly utilized *ma-ma* when hungry. The both terms are associative with love, viz. with the person who gives/transmits love in the form of food/milk (whence the real meaning of *mā-tar* “transmitter of love = milk”). Thus, Mitra “love, (be)loved, loving one” be-frees what is dear to him, since “beloved ones” are exempt from bondage (cf. Old English *freo* “free”, literally “beloved but also wife” as one’s “dear, beloved, hence free”; in this context, cf. Latin *liberi* “free persons, but also the members/children of one’s family”), thus Mitra being symbolic for “freedom” vs. Varuṇa for “bondage”. On the other side, the color of Varuṇa is Black. His sacrificial animal is ram *meṣa* (cf. Śatapatha Brāhmaṇa II 5.2.16), quite naturally Black one, and *ūrṇāyum* the sheep and everything *ūrṇāvalim* “woolly” belongs to Varuṇa. (ibid. VII 5.2.35, which see below at the Jaleśvara). As for the Black color, Kāthaka Samhitā is very precise and explicit on this matter, for it identified Varuṇa with Death indeed *mṛtyur vai varuṇas*, and the Black ram, which belongs to Varuṇa, *varuṇam kṛṣṇam petvam*, is equated with *pāpman* “evil”, ram *petva* is indeed of evil form *etad vai pāpmano rūpam*, for it is *kṛṣṇa iva pāpmā* Black like Evil (cf. Sthanaka 13, Anuvaka 2, Page 181: Line 15, Pada a; Line 7, Pada am; and Line 8, Pada ao/ap. Moreover, the abode of Varuṇa is described as the *sarvabhūtabhayamkara* viz. “grim terror of all living beings” (Mahābhārata I 19.8), known also as the *Pātāla* “subterranean hell, the world of the dead”. Thus, there can be no doubt that Mitra and Varuṇa were authentically conceived as the White God vs. Black God, analogous to the ancient Slavic dyad *Bělo-bogu* vs. *Črunu-bogu*, viz. Yang vs. Yin principle (see Note 1 and 2).

Significantly, the Avestan *uruuan*, a cognate of *Uruvana*, viz. the Mitanni form of Varuṇa (in the oblique cases *uruuno*), derived authentically from *\*vrāno* < *\*voruno* “soul” (via metathesis), it has developed into Slavic adjective *vranu* “Black” attributed exclusively to “Horse” (cf. *sa hi vāruṇo yad aśvah*, “indeed Horse belongs to Varuṇa”, Śatapatha Brāhmaṇa V 3.1.5) and to *vrana* viz. “Crow” an ominous Black bird associated with Death *mṛtyu* and the realm of the dead. Both these meanings evolved from the same root viz. *vr* “to bind” (like Varuṇa), viz. soul being invisible, is confined or bonded within the body; as for Black color, it absorbs all colors which are thus confined/bonded in it, so that actually no color can reach from inside out. In this context it is significant the identification of Varuṇa and Mitra with Agni the Fire (cf. the Atharva-Veda XIII 3.13): *sa varuṇah sāyam agnir bhavati sa mitro bhavati prātar udyan*, viz. “He, Fire (Agni) becomes *Varuṇa*, at evening, and becomes *Mitra* while rising in the morn”. Thus, there can be no doubt that authentically Varuṇa was conceived as the Moon, and Mitra as the Sun. Hence, at the sacrifice a *white* victim is dedicated to Mitra whereas a *dark* victim (viz. cow), is dedicated to Varuṇa (Nayak, 1998)<sup>[8]</sup>. Furthermore, Mitra is associated

with *dakṣa* literally “Right(ness)” which relates to the Sun’s straight ahead movements or *ṛta* viz. “uprightness” (see below, and Note 3) and Varuṇa with *kratu* “rule” (Greek *kratos*) since those who do not behave properly require rule to be imposed over them. Mitra is the *brahman* “priesthood”, Varuṇa is the *kṣatram* “rulerhood”; Mitra viz. “priesthood” can exist without Varuṇa viz. “rulerhood”, but NOT vice versa (cf. Śatapatha Brāhmaṇa IV 1.4.1-3), naturally just as the Moon cannot give Light without the Sun. And *mitro vā ṛtam brahma hi mitro brahmo hy ṛtam* “Mitra verily is *ṛta*, brahman indeed is Mitra, hence brahman is *ṛta*, whereas *āyu* “life” is Varuṇa, since Varuṇa is Year viz. *samvatsara*, and life is the Year (the Moon is life-giver, and a Year-time is required to bring forth an offspring; cf. ibid. IV 1.4.1-3). Also note that *ādityo vai brahma* “brahman is indeed the Sun viz. *Āditya*” (Jaiminīya Brāhmaṇa III 4.9), so there is no doubt who Mitra authentically was. Thus, *Sukra* “Bright/White” is one that burns *tapati* (viz. the Sun) whereas *Manthin* “shake of Soma-drink mixed with barley (Dark-colored)” is the Moon; the one *Śukra* is the *attar* “eater” the other *Manthin* is the *ādya* “edible” (Śatapatha Brāhmaṇa IV 2.1-3), the Sun is the *attar* “eater”, the Moon is the *ādya* “food” (ibid. X 6.2-3).

**Varuṇa the Āditya (Sun)**

In the Mahābhārata III 3.18-24, Varuṇa appears as one among 108 names of the Sun. How so? Since the Moon has no light of his own, the light he emits is that of the Sun, so the Moon in fact is nocturnal aspect of the Sun, though being invisible as an object, it is present by the lightwaves reflected from the surface of the Moon. **NB.** The Sun has been “transvestitized” into a female in Germanic, whereas in Slavic it is of neuter gender, since it comprises both Male (viz. Agni) and Female (viz. Usas) in itself (see Note 2).

**The ṛta (Uprightness) vs. the druh (Duplicitly)**

Exactly his serpentine crookedness qualifies the Moon to be the most confident guardian of *ṛta* viz. the straight ahead/right path (primarily of the Sun, which served apparently as the model of the right conduct by humans), since those going straight cannot be bonded by Varuṇa’s noose, but only those going crookedly off the right path become his victims. The opposite of *ṛta* “uprightness” is termed *druh* “duplicitly, double-dealing, viz. deception”, derived from *dua* “two” > *dur* + *gho* “coming as second, not authentic one, hence false one”. Note that everything which is not original is associated with number two, e.g. secondary or secondhand, double, deuce (“devil”), etc. Only that which is first is appreciated as authentic, e.g. firstborn ones have always been devoted to God in religious scriptures. In Chinese the term *xian-sheng* “gentlemen” actually means “first-born”, etc. But Varuṇa is equally connected with *druh*, for his crooked serpentine nature is of the same origin, viz. his path is secondary to that of the Sun. Thus he has power over *druh* viz. to release from *drugdhāni* (plural “deceptions”, cf. Rig-Veda VII 86.5).

**Varuṇa the Jaleśvara (Lord of the Waters)**

The Moon is naturally “Lord of the Waters” (viz. the *Jaleśvara*, said of Varuṇa, the Mahābhārata II 9.7), the ebb tide and high tide being under his command, as well as the level of hormones in humans and animals (and menstrual cycle of females), and the growth of the plants all are dependent directly upon the phases of the Moon. **NB.** The ancestors of mine from the Ivankovic Village have discovered that the plants and seed sown or planted between the last quarter and the New Moon phases produces big but dry and

hollow fruits, and hence, it is not recommendable to do sowing during that time (viz. when the power of the Moon diminishes). Visually, the wavy or rippled water, being *sinusoidal/serpentine*, viz. rope-like in nature, resembles a dragon or a serpent in its wavy movement. Quite naturally, the *rajju* “rope” being synonymous with the *pāśa* “noose (a loop formed in a rope by means of a knot)” both belongs to Varuna just as the *granthi* “knot” above. And the soft curly (viz. “woolly”) hair of the sheep resembling the wavy surface of the water by the same logic is sacred (viz. belongs) to Varuna too. In addition, the *āvarta* “whirlpool” was considered either the son or brother of Varuṇa (Śatapatha Brāhmaṇa XII 9.2.4).

All those phenomena mentioned previously are naturally related to His Heavenly Majesty the Moon, the King of Heaven, since his movements across heavens are equally wavy, and serpent-like, and he makes every month-time a loop, as it were, around the earth, whence through the ancient system of metaphorical equations, came the identification of Moon’s basic function with “binding”. Unlike the Sun whose path is straight and upright going perpetually from the East to the West, the pathways of the Moon are crooked and tricky, for he rises every night in a different spot on the horizon.

Only at the Full Moon Phase, the Moon rises in the evening exactly on the same spot where the Sun rises in the morn. Hence it is said in the Rig-Veda, VII 87.1 that Varuṇa “paves the pathway for the Sun” viz. *radat patho varuṇah sūryāya* like his *jāmi* viz. sister, i.e. *Uṣas* “Dawn” (Rig-Veda I 123.5) since she also *āraik panthām yālave sūryāya* viz. “opened a path for the Sun to travel” (Rig-Veda I 113.16). This is supported by the Śatapatha Brāhmaṇa XIII 3.6.5, whereby Varuna is represented as a fair, bald, yellow-eyed Old Man, which is really Varuṇa’s form, viz. *varuṇam avajayate śuklasya khalaterviklidhasya pingākṣasya mūrhdhani juhotyetaḍ vai varuṇasya rūpam*. And “the bald yellow-eyed” quite vividly describes the appearance of Moon during the Day when Moon’s shine is so pale that is hardly visible. Hence, it is said that the Sun is the eye of Varuṇa (for he has weak sight during the day, cf. Rig-Veda I 50.6, etc.). Thus, Varuṇa is described as sitting on the throne in his divine assembly room *sabhā*, surrounded by many *nāgās* “dragons” and *sarpas* “serpents” in the Mahābhārata epic (II 9. 8-11), and *samudra* the Ocean is described as the abode of Varuṇa and the *nāgās* (ibid. I 19.5) viz. *varuṇasya ca nāgānām ālayam*. However, the term *samudra* in the Vedic texts also means “atmosphere” (cf. Rig-Veda VI 58.3.), hence metaphorically dragons may stand for Clouds! (see Note 4).

### Varuṇa the Indu (Drop)

In the Atharva-Veda IV 16.3 it is said that Varuṇa is *utāsminn alpa udake nilīnah* viz. “hidden within this small drop of water”, thus Varuṇa undoubtedly represents the Moon, since Moon in the Vedas is identified with *Indu* “drop”, e.g. *sa veda suṣtūtīnām indur na pūṣā vṛṣā* viz. “He Pūṣan the Bull knows eulogies like Indu (i.e. the Moon)” (Rig-Veda X 26.3).

### Varuṇa the Kavi (Poet)

In all cultures and traditions the Moon is associated with poetry. The coolness of Night-time (ruled by the Moon), bringing calm and rest to all beings, is favorable for thinking process (viz. clearing one’s thoughts) in solitude and quiescence, thus for making up verses and formulating wise sentences. Therefore, the Moon is naturally associated with *medhā* “wisdom” and *kāvya* “poetry”. The Rig-Veda VIII 41.6 describes Varuṇa as the one *yasmin viśvāni kāvyā cakre*

*nābhir iva śritā*, viz. “in whom all Poetry is focused as the nave is fixed within the wheel”, and only his Majesty the Moon fulfills the requirements for such characterization (see Note 5).

### Varuṇa and Soma

Thus it is not surprising that Soma the Moon shares the same attributes and features with Varuṇa. Note that Soma like Varuṇa is associated with *kāvya* “poetry” (Rig-Veda IX 6.8), with *medhā* “Wisdom” (ibid. IX 9.9) he is called *asura* (ibid. IX 73.1), and often *rājan* “king” (ibid. IX 7.5; 76.4; 78.1; 82.1). Soma has made his seat in the height of Heaven *divi...sadanam cakra uccā* (Rig-Veda II 40.4) and is the begetter of all beings *viśvāni bhuvanā jajāna* (ibid. II 40.5), and like Varuṇa (ibid. VIII 6.10; X 124.3-4) he is the Father and Progenitor even of the Gods *pitā devānām janitā* (ibid. IX 87.2). It is explicitly said that *atho nakṣatrāṇām eṣām upasthe soma āhitah* viz. “Soma exposes himself placed by the side of Constellations (i.e. lunar Night-abodes)” *somam yam brahmāṇo vidur na tasyāśnāti kaścana* “of him whom Brahmins truly know as Soma NO One ever tastes” (ibid. X 85.2-3). Like the *diva spaśah* viz. “heavenly spies” of Varuṇa (Atharva-Veda IV 16.4) undoubtedly denoting the stars, *Soma* is also spoken as having the spies (cf. Rig-Veda IX 73.4-7). The same concept is expressed in a somewhat different poetic style for it is said that king of heaven is found by Pūṣan on the *citrabarhiṣam* viz. “sparkling bed”, undoubtedly denoting “the starry sky”. Thus, there is no any doubt that Soma like Varuṇa is *dharuṇa divah rājā* viz. the “Upholder and King of Heaven” (Rig-Veda I 23.13-14), viz. the Moon. Even as the “liquid of Heaven” Soma is identified with Varuṇa, *cakrir divah pavate kṛtyo raso mahān adabdho varuṇo hurugyate* viz. “the energetic strong liquid of Heaven purifies himself, mighty undeceivable Varuṇa flows away” (Rig-Veda IX 77.5); and just like Varuṇa, Soma also *tayor yat satyam yat arad ṛjīyas tad it somo avati hantyaśat* viz. “Soma protects the true and upright, while destroying the untrue” (ibid. VII 104.12). Soma as a Liquid was a sort of Fire-Water, for it is said that he incites inner visions like Pūṣan (*Pūṣeva dhījavano asi Soma* Rig-Veda IX 88. 3). Soma is also said that he “like a serpent creeps out of his old skin” *ahir na jurnāmāti sarpati* (Rig-Veda IX 86.44). And in the Śatapatha Brāhmaṇa III 4.3.13. Soma is identified with Vṛtra the “Dragon” himself, for it said *vṛtro vai soma āsīt*, viz. “Vṛtra indeed was Soma”! Besides, Vṛtra the Dragon (a manifestation or representation of the Moon) derived like Varuṇa from *vṛ* + *tra* literally “means of binding, viz. Bond”, is identified with *pāpman* viz. “Evil” too. Thus, when man consumes the Soma-drink he cannot keep his tongue *bound*, but speaks pristinely everything what is on his mind. This is so because Man when “tipsy” is unable to control his tongue (being seized by the Dragon from the Liquid). **NB.** There is an old saying among the people of the Ivankovic Village: “What Man thinks when sober, that he speaks when (he is) drunk”! And he cannot control his walk either, which becomes dragon-like, zig-zag (viz. serpentine), leaning from one side of the street to the other side, incapable of going straight-line (viz. the dragon-like principle present in the Soma fire-water took control over him).

### Varuṇa the Bindu (Bond)

The term *bindu* denotes a colored mark on the forehead between the eyebrows worn by Hindu women as a sign of their married status, and also by men as a sign of wisdom (since it coincides with the place of the 6th cakra or pineal

gland). Therefore, it is associated with the Moon (like *Indu* “drop”). In Sanskrit *bindu* is usually associated in meaning with *Indu* “drop, denoting the Moon“. Notwithstanding its association with *Indu* “drop“, the term *Bindu* may well be connected with the more authentic meaning of the Sanskrit root *bid*, *bindati*, most likely related to Latin *fido* “to trust, confide, have confidence in“ and to Slavic *bēditi* “to constrain, oblige, viz. to bind“ (with various prefixes *u-bediti* “to convince, persuade“, *o-bediti* “to vilify, denigrate“, but also *beda* “misery, poverty, calamity“, *po-beda* “victory“, *po-bediti* “conquer“); also to Albanian *bese* and its variant *besa* “oath, troth, vow“, which indicates that its real original authentic sense must have been something that causes “to bind, oblige, confine by bonds“ hence originally it most likely denoted “Bond, Knot“, being semantically and etymologically related to Latin *Fides* “Trust, Faith, con-Fidence“ and naturally to the Moon as the “Knot“ (like Varuṇa himself).

### Aryaman, Mitra, Varuṇa: Socializing Vedic Way

From the natural functions of those three Adityas were abstracted their social ones. Aryaman represented the two farthest points on the yearly path of the Sun, viz. the *uttarāyana* Northern path of *amṛtatva* “immortality“ or the Summer Solstice, and the *dakṣiṇāyana* Southern path or Winter Solstice associated with *śmaśānāni* “the oblations to deceased ancestors“. Thus, besides Aryaman’s embodying the Year in its time-peak points, he also represented two most important “feastings“ of the Year: at the summer solstice (the time of harvest) was the feast for the living ones, and at the winter solstice the time of the feast for the Manes (cf. *Āpastamba Dharma Sūtra*, *Praśna II*, *Paṭala 9*, *Khaṇḍa 23*, verses 3-5). Mitra represented social relations of love, marriage and friendship, while Varuṇa plays the role as the guarantor of social obligations.

### Varuṇa from Concrete to Abstract

Vedic terminology was formulated in accord with the Vedic fundamental concept of Integral Dualism, viz. Perceiving and expressing Reality as the Unity of Opposite but Complementary principles. Hence the same Vedic term conveys the meaning of an agent/action or abstract noun, and may accordingly denote Concrete Objects as well as Abstract Concepts (see Note 3 for details). As for the term Varuṇa, besides denoting the Moon, it is also abstracted from its starting Lunar point to indicate analogous social obligations. Thus, Varuṇa in the *Atharva-Veda IV 16. 2 dvau samniśadya yan mantrayete rājā tad veda varuṇas trīyah* viz. “When two sitting together speak (talk, whisper, counsel in secret) King Varuna knows that as the Third“ clearly denotes “Trust, Con-Fidence“ whereas in the famous wedding-hymn *Rig-Veda X 85.24 Varuṇa* is used in another abstract sense, e.g. *pra tvā muncāmi varuṇasya pāsād*, viz. “I release thee (viz. the bride) from the noose of be-Troth-ing (or af-Fiance by which the bride is bonded before marriage)“. **NB.** In ancient South Slavic tradition, it usually lasted for One Full Year before marriage. This is another indirect proof that Varuṇa embodied the full Year-time span (like Pūṣan, Soma, etc.). The following comparison from the ancient Greek tradition may elucidate the subject even more satisfactorily.

In ancient Hellenic religion, the divine couple Zeus and Hera (along the inherited common Aryan concept of integral dualism) represented the unity of two opposite but complementary principles in the universe, viz. Yang vs. Yin, obviously reflected through their notorious conjugal disputations. Analogously as the Vedic complementary divine

pair Indra and Varuṇa (and his allomythologemes *Vṛtra* and *Vala*), the Greek male Thunder-god of Heaven Zeus comprises in himself all the yang features and qualifiers such as daylight, Sun, thunderbolt, activity, marital promiscuity, hot-temperedness and wrathfulness, in contrast with his yin, viz. female counterpart Hera, associated (like Varuṇa) with darkness, night (ruled by the Moon), passivity, calmness, sleep, wisdom, trickery, conspiracy, and marital Fidelity (being considered the patroness of marriage), the main difference being in that Varuṇa is Male, whereas Hera is Female, naturally due to the fact that the Moon was in Greek of feminine gender.

The XIV Book of *Iliad*, following strictly the same yang-yin pattern of alternation of natural phenomena in the universe, describes how Hera flies to the island of Lemnos deploying the power of Hypnos (Sleep) onto Zeus as to distract his attention from the battle at Troy, so that Poseidon, Lord of the Waters, could interfere on the side of the Greeks against the Trojans. But awakening after the union with Hera, the Chief of the gods realized that she has beguiled him. Thus, in Greek tradition, Hera too appears in the roles of Four different “Bonds“ (just like Vedic Varuṇa, apparently in correlation with the Four Phases of the Moon) in Vedic language *samāmya*, *vyāmya*, *samdeśya*, *videśya* (cf. *Atharva-Veda IV 16.8*), adjuration, abjuration, conjuration, perjury:

1. she adjured to give Hypnos the Grace Pasithea in marriage for his assistance in trickery;
2. after Zeus realized that he had been tricked, Hera abjured that Poseidon entered the battle without her knowing;
3. but that was actually an act of perjury (viz. perjury), for she wilfully made a false statement under oath;
4. she conjured the heaven and earth and Titan gods to grant her that she might bear a child apart from but stronger than Zeus, to be a plague of men. So she bare the Serpent-monster Typhaon (analogous to Vedic *Vṛtra* known also as *Ahi Svapna*, related to *Hypnos* “Sleep“). Besides, Hera being jealous because of Zeus’ son Heracles (born from a mortal woman), put two vile serpents into the child’s crib to murder him.

Thus, evidently all authentic mythologemes such as serpents, a serpent-monster, god of the Waters, and even 4 types of Bonds, wisdom, trickery, conspiracy, Sleep, darkness, viz. Hera appears as the embodiment of the oncoming Night assisted by Sleep in order to deceive Zeus, and she meets him on Mount Ida following exactly the daily route of the Sun throughout the whole Aegean archipelago from the island of Lemnos in the East to Mount Ida on the island of Crete, cf. The *Iliad* by Homer, Book XIV, verses 225-292: “Hera descends Mount Olympos and flies to the island of Lemnos to find Hypnos, viz. Sleep... Hera goes to the peak of Mount Ida to find Zeus“ although somewhat poetically re-arranged adapting it to a new maritime environment of the ancient Hellas, are present in Hellenic dualistic notion of the divine couple Zeus and Hera! And Hera’s character too like Varuna features simultaneously both natural/concrete vs. social/abstract aspects (e.g. wisdom, trickery, conspiracy, Fidelity, and even per-Fidia, viz. perfidy). There is a special connection between the Hellenic goddess Hera and Vedic Varuna preserved in ancient Homeric hymn to Pythian Apollo, viz. *Eis Apollona Pythion* in Greek. The hymn relates how Hera was angry with Zeus because he himself alone apart from her, gave birth to honored goddess Athena (he bare Athena in his head). Therefore, Hera conjured Heaven and Earth, and all the Titan gods to grant that she may bear a child apart from her husband Zeus,

no wit lesser than him in strength, but much stronger than Zeus (verses 335-340). And after that she never came to the bed of Zeus *telesphoron eis eniauton*, viz. “for One Full Year“ (verse 344). And when the months and days were fulfilled and the seasons came She bare one neither like gods nor mortal men, but a dreadful serpent-monster Dragon, called Typhaon. The term is actually a reversed root of the name Python the Dragoness who received the Infant from Hera and brought him to be a terror to mankind. In this context it is of highest significance the fact that Hera bare alone the serpent-monster Typhaon, thus he represented in fact her Alter Ego, viz. the Second Self of Hera just like  $\check{V}$ tra the Dragon was conceived Varuṇa’s alter ego in the Veda. Thus, although in Hellenic tradition, the Dragon Typhaon was beaten by Zeus, it is assumed that he was either imprisoned in Tartaros, or that he fled to the eastern Mediterranean sea near Mount Nysa being still alive engulfed in the waters of the Serbonian Lake (according to Argonautica by Apollonios Rhodios, 3<sup>rd</sup> c. BCE). Analogously, the Vedic  $\check{V}$ tra actually an allomorphologem of the Moon, cannot be killed, since the Moon himself though eaten and drunk as food and draught by the Gods, renews again and again, being himself the source of eternal Immortality. That the queen goddess Hera indeed embodied Time, viz. the fulfillment of one complete Year (like Varuṇa) it is corroborated by the fact that Hera like Vedic god *Prajāpati* produced by herself in a year’s time a serpent-monster the fierce dragon Typhaon. Thus, undoubtedly Hera here stands for Time, viz. Year (for it is said explicitly that she abstained from going to bed with Zeus for one full year), like Varuṇa in the Rig-Veda in his role as “be-troth-ing“ (affiance). This is another proof of utmost importance which testifies of the identity between Vedic concept of Varuṇa and Hellenic concept of Hera as “Bond, Con-Fidence, Fidelity“.

### Varuṇa the *samvatsara* (Year)

Varuṇa like Soma, is equated with the *samvatsara* viz. “Year“, as mentioned above. Soma too coupled with Pūṣan represent Lunar and Solar aspects of the Year (Rig-Veda II 40), though any of the Vedic gods represents it alone, since Year comprises both opposite diurnal-nocturnal and solar-lunar aspects of Time (see Note 6). Thus, Varuṇa is said that “he knows 12 months and one being born besides them (viz. intercalary one)” *veda māso dvādaśa...vedā ya upajāyate*, representing prevalently the Lunar Year, viz. consisting of 13 months (ibid. I 25.8). In spite of his starting Lunar position as the Moon god, Varuṇa as every other god embodying the Year, comprises both its aspects, when alone, viz. Lunar and Solar, since the days and nights are inseparable. Therefore, Varuṇa is conceived as having Two Bright Eyes, viz. Sun and Moon (cf. Rig-Veda VIII 41.9) like Heaven, though he is distinguished from Heaven, like Pūṣan, who is said that he chose the Aśvin-twins (viz. Sun and Moon) as his two fathers, emphasizing unmistakably Pūṣan (whose starting point was Solar one) as the embodiment of the Year/Time (see Note 6). It is further confirmed by Rig Veda X 85.5. where it is explicitly said: *samānām māsa ākṛtiḥ*, viz. “the Moon is the maker of the Years”.

**NB.** That the Gods are authentically conceived by the ancients as the embodiments of the Year can be seen from the word “God“ itself, a cognate of the Slavic word *God*, which means “a holy day that occurs Only Once in a Year“ (in the plural *Godovi*), cf. also the Russian *Novy God* viz. “New Year“, and in South Slavic its derivative *godina* “Year“. It is further related to the verb *do-god-iti* “to happen“ and *z-god-a* < \**su-god-a* “a good Chance, opportunity“.

### Time the *Mahānāga* or *Mahāhi*

The symbolism of a dragon or serpent was utilized to represent not only the Moon as heavenly body (viz. as a concrete object) but also the abstract concept of Time. There is a well instructive story from the Mahābhārata (Striparvan) that explains plainly this symbolism. It narrates how a Brahman priest found himself lost in a dreadful forest... he run in fright but fell into a pit at the bottom of which was coiled a mighty dragon *Mahānāga* (cf. XI 5.13). The sage Vidura explained that the huge coiled serpent, viz. *Mahāhi* (cf. XI 6.8) dwelling in the bottom of that pit is Time *Kāla* (ibid.), the destroyer of all embodied creatures. Actually Time is cyclical or rather Coiled like a serpent or dragon, consisting of connected series of spirals, or spaced rings one above the other, infinitely, and can be seen as concentric annual growth rings on the tree-trunk. The ancients undoubtedly were used to the observing systematically the motion of the He-Moon throughout the sky in all his phases. Thus, they noticed that the Path of the Moon in deed follows the pattern of a serpent or dragon. Indeed, such astronomical observations can be traced far back into antiquity of cave-man prior to historic period. There are archeo-astronomical findings from France which confirms such observations beyond doubts, for they are recorded on bone-tablets dating around 30,000 or 35,000 years BCE. Below is disposed the well-known example from the cave Blanchard, Dordogne (France), on which are carved the coordinates of the lunar path. There is below a diagram/drawing after the bone-tablet from the cave Blanchard, Dordogne, France, made by Alexander Marshack:

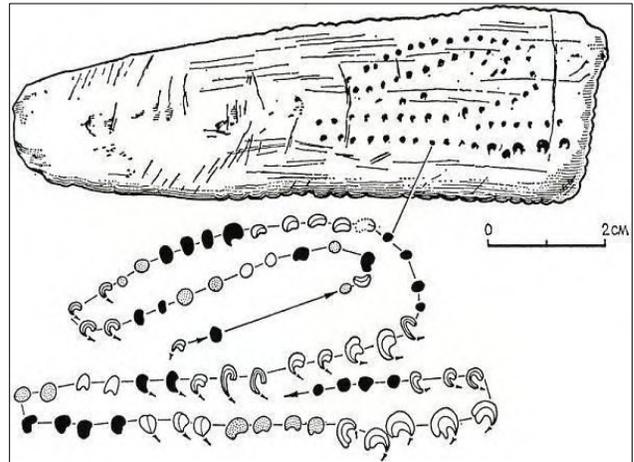


Fig 1

(Aurignacian Lunar Calendar/ diagram, drawing after A. Marshack (1970). Madam Chantal Jegues-Wolkiewiez, a noted French Paleo-Astronomer (or Archeoastronomer as is called alternatively), provided in a private communication on August 4<sup>th</sup>, 2016, her explanation of the diagram. After many years of extensive research, Chantal Jegues-Wolkiewiez has found that the bone-tablet diagram from Dordogne matches exactly, in her words “Cette trace serpentiforme sur l’os de renne est le tracé des couchers sur l’horizon de la course lunaire qui a commencé le dernier jour avant le printemps. Ce n’est pas un dessin de serpent ni de dragon, mais la forme réelle du chemin lunaire. Si vous souhaitez des explications détaillées, vous pouvez me commander le livre du calendrier lunaire de Sergeac”. She provided also a modern diagram of the path of the Moon at the same time of the year (realized by the Bureau de Longitudes, France), that matches exactly the bone-tablet diagram from Paleolithic Age, see below.

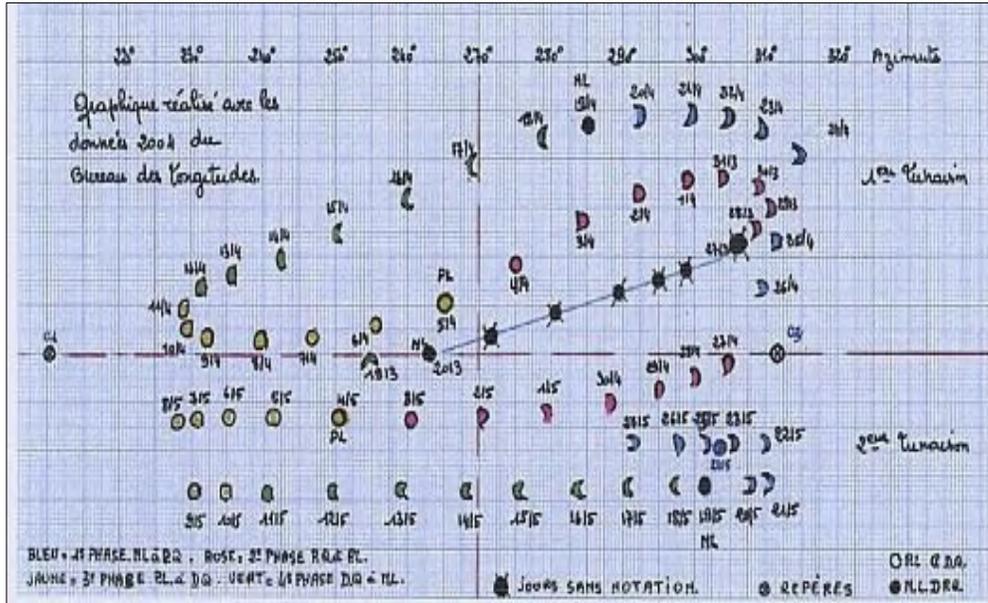


Fig 2: Graphique realise avec les coordonnees lunaires 2004 du bereau des Longitudes.

**Conclusion**

Thus, we may conclude with 100% exactitude how and why the ancient Vedic thinkers had to conceive his Heavenly Majesty the Moon as the Dragon! Moreover, we are now in possession of the artifacts from Paleolithic Age which elucidate most clearly why the Veda was actually defined by the ancient Vedic thinkers as *Sarpavidyā* or “the Science of Serpents” (cf. Śatapatha Brāhmana XIII 4.3.9).

**Notes**

1. Preserved even in our times among the people of the Ivankovic Village under the alternate names *Mili Bog* (viz. *Milo-bog*) “Dear/Beloved God” and *Zli Bog* (viz. *Zlo-bog*) “Evil God”. The Slavic term *Mi-lo* is etymologically related to Vedic *Mi-tra* and the suffix *-lo* indicates a means or transmitter (viz. agent) just like Vedic *-tra*. and the meaning is identical, since *Mitra* authentically meant “love, (be)love(d), dear”; the Beloved God is associated with fair, serene and sunny weather, the Evil God with dark, hailstorm bearing clouds. The ancient mantras for diverting the stormy clouds utilize the phrase “Run away, the Black Bulgarian, behind the mount, behind the water,...” etc. here Black Bulgarian being synonymous with the Black God.
2. cf. “The Vedic origin of the Chinese concepts of dao, yinyang and Pan Gu”
3. for *Dakṣa* and *rta* refer to “The Vedic Stellar Saga of 3059 BCE”.
4. In Slavic tradition serpent is called “Moon’s sister” (the Moon is male in Vedic and Slavic), certainly because being cold-blooded, is reminiscent of the Moon’s Cold Brilliance, and also of the dead (since the body of the deceased is cold too); besides, the crooked and tricky movements of the Moon resemble waving of a serpent.
5. The famous Chinese poet Li Bai (699-762 CE) in almost every of his poems celebrates the Moon, e.g. in his most noted poem *Yuexia Duzhou* “Drinking Alone by Moonlight” *Jubei yao mingyue, Dui ying cheng san ren*, viz. “O, bright Moon, I toast to thee, with my shadow we are three”.
6. cf. again “The Vedic origin of the Chinese concepts of dao, yinyang and Pan Gu”.

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