



International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2017; 3(5): 90-98

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www.anantaajournal.com

Received: 13-07-2017

Accepted: 14-08-2017

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The Vedic origin of the Chinese concepts of dao, yinyang and Pan Gu

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Abstract

With global popularity of the Chinese culture, arts and philosophy the terms *dao*, *yinyang*, and *Pan Gu* have become known all over the world. What is not known is the fact that these concepts are Vedic in origin as the presented results of an extensive research reveal their unmistakable Aryan roots. Even the well-known and much exposed *yin-yang* diagram called *taijitu* in Chinese oriented rightwards has proven to be of Aryan origin. The instructions for the construction of the *taijitu* which are otherwise absent from Chinese scriptures, are well preserved in the Veda.

Key Words: Dao, yinyang, Pangu, Prajapati, Samvatsara

Introduction

Among ancient Chinese scriptures on *dao* and *daoia* (viz. Daoism) by Laocius, Confucius, Mencius and other so-called “masters” (*zi* in Chinese) of philosophy, there is only one plain definition of what actually was meant by the term *dao*.

It is found in the 5th chapter of the Section A of *Da Zhuan* viz. “Great Commentary on the Book of Changes“, also known as *Xi Ci* or “Appended Explanation to the Book of Changes“ attributed to Confucius and his school of thought.

Confucius’ definition is impersonal, atheistic, arranged mathematically in the form of Binary Algorithm, and ascetic in style, regarding the selection of chosen words.

It is formulated as follows in Chinese: *yi yin yi yang zhi wei dao*, which in translation literally means “One Dark and one Bright (*sc.* aspect, form, side, part) pertain to (what is) called *dao*, viz.

“ Way“. The modern simplified Chinese character *yin* depicts “Moon-crescent above mountain“, referring to Night-time or the Dark aspect of Dao, whereas simplified character *yang* depicts “Sun above mountain“, referring to Day-time and the Bright aspect of Dao.

Master Confucius too (and his disciples) understood these terms in the same way as they are now represented by simplified Chinese characters, for it is written in the 6th chapter Section A of the *Xi Ci* in Chinese: *yin yang zhi yi pei ri yue*, viz. “The Yin and Yang meanings correspond to Sun and Moon“! NB. There is an error in the sequencing of terms in Chinese due to their old custom of writing from right to left, thus *yin* appears first when viewed leftwards on the *taijitu* diagram. Hence the Chinese violate the usual Positive-Negative pattern of sequencing binominal compounds in the sequence *yin-yang* but maintain it when speaking of the Sun and the Moon (*ri-yue*). Actually *yin* corresponds to the Moon, while *yang* corresponds to the Sun.

Significantly, the authentic and most archaic compositions of the characters Yin and Yang in fact refer to “the Presence of the Sun“ (Yang, Bright) and “the Absence of the Sun“ (Yin, Dark) and NOT to the Moon at all.

The character *yang* originally depicted “Rising of the Sun above mountain“ indicating “the Sunlit slope of a mountain“, while the character *yin* originally depicted “the Presence of Clouds (with no Sun) above mountain“ indicating “the Shady slope of a mountain with Clouds above“ which implies “the Sun being covered by the Clouds“.

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The Phrase “zhi wei”

It is clear from the very text of *Xi Ci* that its author is not Confucius, but rather his disciples in times after him, since all remarks made by Confucius himself are introduced by the phrase: “Master said” (in the 3rd person) or in Chinese *zi yue* !!!

However, there is an even more important evidence which indicates a pre-Confucian origin of the *Xi Ci* Commentary, namely, all definitions in the text as a rule utilise the phrase *zhi wei* in formulating the explanations of the terms so defined, instead of the simple linking verb *shi* (viz. “is”) for building mathematically precise formulations.

The phrase *zhi wei* literally “go to, viz. pertain to (what is) spoken of /called/meant by” points out to an earlier oral tradition that preceded it long time before it was written down, while a straight and mathematically precise definition would utilize the verbal copula *shi* instead, e.g. *yi yin yi yang shi dao* viz. “One *yin* plus one *yang* is (=equal) *dao* (the Way)” ! Thus, the phrase *zhi wei* impeccably indicates that the terms so defined pertain to what was already known earlier under such terms and far long before the time of Confucius.

The Authentic Vedic Definition of the Way

And indeed, the definition of *dao* found in the *Xi Ci* is far more older than Confucius, since essentially the same definition though of considerably earlier origin than the above Chinese one is found in the Rig-Veda VI 58.1, composed by the legendary grand Vedic seer Bharadvāja Bārhaspatya, and devoted to the very ancient Vedic divinity called *Pūṣan Āghṛṇi*. Unlike the Chinese one, his definition is Personified (viz. addressed to a divine person) hence theistic, liturgical, poetical in style, presented in the form of a riddle, and beginning with the Bright aspect of the Way (or *yang*), viewing rightwards (viz. clockwise, from left to right) on the *yin-yang* symbolic diagram (since the rightward orientation was considered by the ancient Aryan Vedans as the only auspicious orientation), in Sanskrit: (a) *śukram te anyad yajatam te anyad*, viz. “Bright is the one (aspect, form, side, part) of Thine, *yajatam* is the other (aspect, form, side, part) of Thine”.

NB. The term *yajatam* is related to *yajna* “sacrifice” and denotes “one to which the sacrifice is offered”, hence “sacred, holy”. Since sacrifice means Death of a sacrificial victim (whether animal or human) and the realm of the dead being invisible, unapproachable, unobservable by the living ones, it may refer here only to Shade or Darkness. Thus, undoubtedly, the term *yajatam* here stands as the substitute for *kr̥ṣṇam* or the Dark aspect (form, side, part, aspect, appearance, manifestation) of Pusan.

This is corroborated by the next line in Sanskrit: (b) *viṣūrūpe ahanī*, viz. “Two dissimilarly colored (or of different forms, aspects, appearances) halves of the Day (viz. Day-and-Night)”.

NB. The dual *ahanī* like the compound *aho-rātra* semantically covers “two opposite, polarized, alternative halves of one and the same Day”. The particle *viṣu* is akin to the Greek *dia* “across, through” derived from *dva* “two” < *dvi(su)* “divided into two diametrically”, as can be seen in the Sanskrit terms *viṣuva* and *viṣuna* both denoting “Equinox”! It is likely that Latin *via* viz.

“Way” is of the same origin, derived from *dvia*, since *Via* or *Way* divides a terrain or a scenery into two opposite sides.

This dual nature of Pusan is further clarified by comparison with Heaven or Sky, viz. in Sanskrit: (b continued) *dyaurya asi*, viz. “Like Heaven (Sky) Thou art” .

NB. Heaven is like a giant screen on which the alternation of its Bright and Dark appearances is most conspicuously observable. The word for Heaven itself was phonetically structured by the ancients as to evoke audibly the distinction between its Bright vs. Dark aspects (see Note 1) thus reflecting Reality as the unity of two opposite but complementary principles.

The Sky (Heaven) is usually Bright and Serene by day and Dark at night. However, when the atmospheric pressure is down low the Sky may turn Dark and Cloudy by day when it is usually Bright. Conversely, when atmospheric pressure is high the Sky may appear exceedingly Clear Starry and Moonlit at night when it is usually Dark.

This means that *kr̥ṣṇam* or *yin* aspect of the *dao* participates in its *śukram* or *yang* aspect and vice versa, the concept quite vividly presented by the *yin-yang* symbolic diagram (see below), viz. as a White dot in the Dark side and a Black dot in the White side of the diagram.

The two aspects of Pusan Aghṛṇi visually perceptible as Diurnal vs. Nocturnal Sky constitute the basic unit of Terrestrial Time in its two contrasting halves, viz. the one Bright perceived as the Day vs. the other Dark perceived as the Night, which is the foundation of all other “changes” (whence: measures) in the Universe, sc. months, seasons, years (since without Changes there can be NO measurements/comparisons between previous and the next aspects of any phenomenon).

NB. Viewed from a higher perspective the phenomenon called Night is nothing but the Shady side (or non-enlightened part) of the Earth, viz. the half of the globe in Shade, and the Day is just the Sunny side (or enlightened part) of the Earth (in fact, Mother Earth herself creates the Night revolving around her own axis (in Slavic tradition the Earth is called “Black Earth” for she actually creates Darkness).

Yaska the etymologist (7.c. BCE) in his comment (Nirukta 12.17) on the preceding verse VI 58.1b considers Pusan the maker of Day and Night (viz. Time), e.g. *viṣamrūpe te ahanī karma*, viz. “Two dissimilar in form halves of the day (viz. Day and Night) it is thy *karman* (viz. deed, action, function)” !

Bharadvāja specifies it even more explicitly in the next line of the Rig-Veda VI 58.1c, in Sanskrit: (c) *viśvā hi māyā avasi svadhāvo ...Pūṣan*, viz. “All the Changes/Measures (*māyāh*) thou impellest, O, Self-established Pushan!” And the Chinese author(s) of the *Xi Ci* consider the Sun or Day (and Moon or Night) as the origin of Time, viz. the *yin-yang* pattern is viewed as the alternation of the two aspects (forms, sides, parts) of *dao* that generates Time.

The chapter 1, Section B of *Xi Ci* is explicit on that, *bian tong zhu, qu shi zhu ye*, viz. “The Change (of Yang and Yin) and their correlations go toward the Time too”. Besides, Pusan Aghṛṇi is considered *Pathaspati* viz. “Lord of the Paths” (Rig-Veda VI 53.1) and *Pathaspathah-paripati* viz. “Overlord of every path around” (Rig-Veda VI 49.8). And above all that Pusan is literally identified with *adhvā* or “the Way” itself by the grand Vedic seer Manu Vaivasvata (Rig-Veda VIII 31.11): (a-b) *aitu Pūṣā ... urur adhvā svastaye*, viz.

“May come Pushan...the broad Way to well-is-ness (viz. well-being)”! At last but not least, Pushan’s hallmark is *cakra* viz. “circle, cycle, wheel” (Rig-Veda VI 54.3).

The Way Personified

From there neither accidentally nor coincidentally evolved *Pan Gu* (pronounced *P^han Ku*) the central figure of Chinese taoist cosmogony. The Chinese name *Pan Gu* phonetically corresponds exactly to the Vedic *Pusan Aghrni*. From the previously collected Vedic evidence it emerges out clearly the equation: *śuklam + kṛṣṇam = Pūṣan Āghṛṇi = adhvā viz.* “Bright + Dark (aspects) = *Pusan Aghrni* = the Way“, or in Chinese equivalent terms derived from the Vedic respectively *yang + yin = Pan Gu = dao* (see the section on Etymology) !

This equation confirms indisputably that the Way was authentically Personified as *Pusan Aghrni*, (of which a cognate is Chinese *Pan Gu*) by the ancient Vedans. Surprisingly, the above equation reveals that the so-called Chinese masters of philosophy were completely ignorant of the fact that *Pan Gu* represented the way Personified, hence they used to philosophize of some impersonal *dao* without name, for example the *Qingjing Jing* (“Book of Purity and Tranquility“) quotes the words of Master Laocius: *tai shang Lao jun yue: da dao wu xing...wu qing...wu ming, viz.* “Grand overlord (title of respect for taoists) *Lao* says: the great Way has NO Form...has NO Passion...has NO NAME“ which sounds fairly uninformed if not quite nonsensical viewed from the theistic perspective of the ancient Vedic sages.

Apparently *Lao-zi* in the above passage just tried to find an excuse for and to justify his own ignorance of the subject for he continued after this introductory passage by openly ADMITTING: *wu bu zhi qi ming qiang ming yue dao viz.* “I do NOT Know its Name, but compelled to name it I call it the Way“ !

As demonstrated previously the Vedic texts testify beyond doubt that the Way was Personified as Divine Entity, viz. the god *Pusan* was considered the embodiment of the Way itself ! Moreover, he the Personified Way has: Form, Passion (Feelings, Emotion), Name, viz. 1) the hallmark of *Pusan* is his *cakra* “circle“ of which the two opposite complementary forms are Bright and Dark ones (Rig-Veda VI 54.3 and 58.1), 2) he is spoken of as being *kāmena kṛta śrava icchamānah* viz. “compelled by desire seeking Glory for himself“ (Rig-Veda VI 58.3-4), 3) and he certainly has Name which is *Pūṣan Āghṛṇi viz. Pan Gu* in Chinese.

Pan Gu and Pusan Aghrni

Pan Gu is related to Vedic *Pūṣan Āghṛṇi*, actually both terms represent proper names of the Divinity thus invoked, but the first name is more akin morphologically and phonetically to the Greek *Pan* (since Chinese and Greek both belong to the *HU*-family of languages, both being Paisaci-tongues too as stated above). However, in Sanskrit and Chinese both names appear in a sequential relationship while in Greek the syntagm is divided to denote two distinct divinities.

The Chinese *Pan Gu* and Greek *Pan* were both conceived as being born with the horns (of an Ox for *Pan Gu*, and of a Goat, for the Greek *Pan*). Though the ancient Chinese and Greeks took it literally at face value, the Vedic texts make evident that it was meant only metaphorically and symbolically, viz. Vedic *Pusan* is associated with horned animals too, he is called: a) *ṛṣṇan* “Bull“, and b) *ajāśva* “whose horses are goats, viz. having goats for horses“ or in plain English “having goats yoked to his chariot instead of horses“, but he himself has no horns.

Symbolically, Bull represents the superhuman strength of the God, whereas Goat or rather his path represents the superhuman abilities of the God (viz. no man has strength of a bull, and path especially that of a mountain goat is

unapproachable, unreachable and inaccessible to man, thus no man is capable of tracking the path of the God).

In Chinese tradition *Pan Gu* was conceived as a Giant from whose body emerged the whole universe. Similarly, *Pan* was also considered to be *meḡas* “great“ just like Vedic *Pusan* who is called *mah* and *māhina* (both terms are related to the Greek *meḡas* and Latin *magnus* “Great“). And this characteristic is actually associated with his being Lord of the universe.

An Ancient Equation: dao = chuo + shou

There is an ancient intrinsic identification of the *dao* preserved within the Chinese character itself which leaves no doubt as to who actually was the real *dao*. The Chinese character *dao* is a compound character consisting of two simple characters: a) outer part is the radical no. 162 Standard Mandarin spelling *chuo* “to go, move, walk“, Cantonese dialectal variant *coek* indicates an older spelling form ending in unvoiced velar plosive, reconstructed as **chok*; b) inner part is the simple character *shou* “head, chief, leader, first (of anything)“. They both compose a dependent compound *chuo-shou* meaning “head (or lord) of all those moving ones, viz. of all living beings“ (since there is no word classes or categories in Chinese, viz. every word may function as a noun, verb, participle, adjective, etc. depending on context and usage, thus *chuo* here conveys the meaning of a participle derived from verb). Chinese as a typical Paisaci tongue uses to substitute Aryan Voiced phonemes by their Unvoiced counterparts, hence the authentic spelling of the word *chuo* must have been **jag* which matches exactly the Sanskrit present active participle *jagat* (from the root *gam* “to go, move, come“) viz. “that which moves or is alive, viz. all living beings“ and hence as a noun it denotes “people, mankind, animals, viz. the whole world“. The character *shou* fairly resembles the Sanskrit *īśa* (longer form *īśāna*) viz. “master, lord, ruler“ which gives together with *chuo* viz. *jagat* the authentic Vedic title of *Pusan* who is called *Jagatas-īśāna* (Rig-Veda I 89.5) viz. “Head or Lord of the World“. NB. In Vedic Sanskrit the prior member of a dependent compound usually retains a case-form while in Classical and medieval Sanskrit it is downsized to its stem, viz. *Jagat-īśa*, which is synonymous with *Jagat-nātha* of the medieval period in India. A noted Vedic etymologist *Yāska* (7th or 6th c. BCE) explains the meaning of the divine name *Pusan* by playing paronomastically on the words derived from the root *puṣ*, cf. *Nirukta* 12.16: first he quotes the Rig-Veda I 115.1 *sūrya ātmā jagatas tasthuṣas ca* and then he clarifies it in his own words: *sūrya ātmā jangamaśya ca sthāvarasya ca, atha yad raśmi-poṣa puṣyati tat Pūṣā bhavati, viz.* “the Sun is the *ātman* (viz. breathing, soul, spirit) of the movable and the imovable universe, when he increases the increase of rays he becomes *Pusan*, viz. the Increaser/Increasing“ (since it may denote both action and agent, as explained above). Note that *Pusan* is titled *Jagatas-īśāna* and *Tasthuṣas-pati* “Ruler of the moving universe“ and “Lord of the stationary (*tasthivas* lit. “having stood“) universe“ (cf. Rig-Veda I 89.5).

The cognate Greek form is *gigantos eikōn* “Icon (viz. Representation or Archetype) of the Giants“, referring to the god *Kronos* viz. “Time“ (viz. the chief and leader of the Giants and the 12 Titans < *tito* “Sun“, in their rebellion against Olympian gods; there are also 12 Vedic *Ādityas* “the Suns“, cf. *Satapatha Brahmana* IV 5.7.2), of which one is naturally *Pusan*.

The name of the Greek god *Kronos* is related to the second proper name of Pusan, viz. *Āghṛṇi* < *gh^wr “to emit heat“ denoting “Warm Season“, whence the meaning “Year, Time“, and is also related to Agni the Fire (it is his epithet too, *āghṛṇi-vaso* cf. Rig-Veda VIII 60.20) who is identified with Pusan and vice versa (cf. Rig-Veda II 1.6, and X 17.3), since burning of fuel in Fire actually shows (measures) the passing of Time.

The Greek form *gigas* (cf. Genitive *gigantos*), like Sanskrit *jagat* is the reduplicated present active participle of the root *gam* (but the term was misinterpreted by the ancient Greek poet Hesiod 8th or 7th c. BCE as to mean “born of the Earth“ in Greek).

The meaning of *jagat* as “giant great world“ is confirmed by the fact that Chinese Pan Gu was conceived as Giant from whose gigantic body emerged the whole universe and all living beings, hence he was the Icon (Head, Lord, Ruler) of the Giant, viz. Universe.

The Vedic term *Āghṛṇi* may better be elucidated by comparison with its ancient Roman cognate *Volcanos* < *Gh^woranos “the god of summer’s Heat, which brings fruits to ripeness, hence God of Maturity“, considered to be the husband of *Maia Volcani* (also known as *Maia Maiestas*) the goddess of springtime, efflorescence and growth, the daughter of the horned god *Faunus*.

The Latin goddess *Maia* and *Maius* match the unique epithet of Pusan viz. *Mah Puṣṭimbhara* “Mighty Blossom-bearer“ (see Note 3), invented by the grand seer Vamadeva (cf. Rig-Veda IV 3.7) of which the synonymous term *kusumākara* viz. “abounding with flowers“ became the epithet of Kṛṣṇa in the Mahabharata (Bhagavad Gita, X 35).

Traditionally, the divine name Pusan is associated with the root *pūṣ* (and younger variant *puṣ* with short vowel) and its derivatives *puṣya* “blossom, flower, the uppermost or best of anything“, the verb *puṣyati* “to blossom, flourish, increase, etc.“, and the nouns *puṣṭi*, *puṣpa*, *puṣkara*, *poṣa* (< *pausa* with the root in its Full Grade) all associated with efflorescence, blossoming, flourishing, etc.“. Since flowers actually represent opened buds, and buds are by definition “swellings on a plant stem, or partly opened flowers“ it is absolutely clear that the root *pūṣ* (or *puṣ*) authentically was of onomatopoeic origin, actually an extended form of the root *pū* “to blow air from the mouth (imitative of wind), viz. to ventilate, clean, purify etc.“ Whence the meaning of *puṣ* “to make something larger by filling it with air, to make it swell“ of which the English *puff up* and/or *out* and the Slavic *puhati* “to blow, breathe audibly (like wind)“ and its intensive verb form *na-puhati* “to swell“ are cognates (viz. English uses postpositions while Slavic uses prepositions/prefixes with the main verb to express the same idea).

This becomes clearer from the Dhatupatha (viz. List of Ancient Roots) by grammarian Pāṇini

(5th c. BCE) whereby the meaning of the root *pūṣ* is explained by the action noun *puṣṭi* as synonymous with *vṛddhi* “increase, growth, expansion, augmentation, rise, swelling, etc.“

(cf. *pūṣ puṣṭau/vṛddhau* Dhātupāṭha, 706,1). This is supported by another Pusan’s epithet *Māhina* (Latin *Maius*, *Magnus*) viz. “Great, Large, Mighty“ (Rig-Veda X 26.1), and his *mahitva* “Mightiness, Greatness“ (Rig-Veda I 138.1 and X 26.2), meaning the same as the Latin *Maiestas*, the epithet of *Maia*.

The connection of Pusan with Maytime and Warm Season is encoded somewhat cryptically (or anagrammatically) within his very name, viz. Nominative *Pūṣā* may be decoded as

pū(rva)-Uṣā(h) or “first dawn“ corresponding semantically to Latin *prima-vera* < **prima-vesa* denoting “Springtime“, the form **vesa* being a cognate of the Sanskrit root *vas/us* “to shine“ from which derived Sanskrit *Usas* and Latin *Aurora* < **Ausosa* (with inverted vowel sequencing).

The process of Efflorescence in Maytime is succeeded by Fruition (characterized by Puffing-up viz. by increase in size and volume of the fruits) during summer’s heat which eventually brings everything to Maturity and Ripeness at the end of summer. Therefore, Pusan is considered *Iṣas-pati* < *Iḍas-pati* “Lord of all the Food and Refreshment“ (Rig-Veda VI 58.4), and is invoked explicitly *prāsy udaram!* viz. “fill (our) stomach!“ (Rig-Veda I 42.9), since belly when filled with drink and food becomes “Puffed-out“.

Thus, Pusan incorporates all three Roman divine characters, viz. *Faunus*, *Maia* and *Volcanos*, representing the Warm/Heated season (viz. Springtime-Summertime) of the Year.

The Persian *Zurvan* “Time“ < *Gh^woruno (related to Greek *Kronos* and Vedic Pusan *Āghṛṇi*) also “the God of Growth, Maturity and Decay“ (like Vedic Pusan), was considered the father of two opposing principles in the form of two antagonistic spirits, viz. Bright (Good) vs. Dark (Evil) made on the Vedic model of Pusan Aghṛṇi, viz. *śukra* vs. *kṛṣṇa* or *yang* vs. *yin* but from a predominantly ethical perspective, from which evolved Zoroastrian concept of Ahura Mazda Good Spirit vs. Evil Spirit Ahriman (viz. Angra Mainyu). However, Zoroaster first separated Pusan from Aghṛṇi, and then in his infamously insane schizoid fashion turned the Vedic god Pusan into a demon of drought called *Apaoša* < *a-Paoša*, viz. a negated form of Pusan. Moreover, he prophesized a total annihilation of the Dark Principle, thus denying reality as the unity of two opposite but complementary principles, which was subject to criticism of the ancient Greek philosopher Eudemus of Rhodes (370-300 BCE) mentioned by a later Greek philosopher Damascius (458-538 CE) who wrote: “The *Magi* (viz. Persian Fire-priests) call the intelligible and unified Whole, some (of them) Time, some (of them) Space. This results in a distinction between a Good God and an Evil Demon, or between Light and Darkness. And the same people, after thus dividing the Indivisible Nature, make a twofold classification of the more important elements, and set Oromazes over the one, and Areimainos over the other“.

In Iranian cosmogony God brought forth the creation of the whole universe from his own body (just like Vedic Prajapati and Chinese Pan Gu) implying that God represented the unity of both male and female, viz. hermaphrodite, a Zurvanite, actually Vedic doctrine, referring to Pusan or Prajapati, viz. Pusan too is conceived as having his female aspect, he is identified with Mother Earth on the account that Earth makes everything to *puṣyati*, e.g.

Taittiriya Samhita VI 1.7.6 *iyam vai pūṣā evasya adhipām akah* “this Earth indeed is Pusan, he makes her lady above all“, Satapatha Brahmana II 5.4.7 *iyam vai prthivi pūṣā* “this Earth indeed is Pusan“, Brhadaranyaka Upanisad I 4.13 *iyam vai pūṣā iyam hīdam sarvam puṣyati yad idam kim ca* “this Earth indeed is Pusan for she causes everything to *puṣyati*“ (see below).

This recalls the Roman goddess *Fauna* < *P^hau(s)na the consort (wife, sister or daughter) of the god *Faunus*, a Roman cognate of Pusan (*Faunus* derived from *P^hausnus, a syncopated form like Pusan in the oblique cases: *Pusnah*, *Pusnā*, *Pusne*, *Pusnoh*). In ancient Roman tradition *Fauna*

was identified with *Maia Maestas* viz. *Bona Dea* “Good Goddess” or *Magna Mater* viz. “Great Mother, sc. Earth”.

And Pusan’s Baltic cognate the god *Puškaitis* was actually conceived more like Roman *Fauna* since he took care of earth’s fruit and of cereals; he was believed to live under the Elder-tree which is even nowadays associated with Warm-Season (or *āghṛṇi*).

There is a well-known saying that “Summer only begins when the Elder is fully in flower and ends when its berries are ripe”. It is important to note that the word *elder* derived from the Old English *aeld* meaning “Fire” because the branches of the elder are hollow viz. “airy” filled with pith that pushes out easily and the pipes thus formed were used to blow up Fire like bellows, (thus being naturally associated with Pusan or Agni). Feasts to honor of Baltic *Puskaitis* were held twice a year, in spring and in autumn.

Pusan Prajapati and Purusa

As demonstrated previously the name Pusan etymologically derived from the root imitative of “breathing > puffing (up)” hence authentically it also indicates “breather or spirit”. With respect to that Pusan is given the title *asura* “a fragrant (viz. noble) spirit” (Rig-Veda V 51.11). And the Vedic term *puruṣa* (there is a variant reading with the long root vowel “u”, viz. *pūruṣa*) has the same meaning as Pusan viz. “breather”, derived from *puṣ/pūs* which was subjected in antiquity to the phonetic mutation called *rhotacism* or the change/voicing of intervocalic “s” into “r”, viz. *pus + uṣa > pur-uṣa* = “breath-er”.

NB. The term is composed on the model of *man + uṣa > man-uṣa* = “think-er”, designating *man* as a thinking being (the suffix *-uṣa* indicates the agent of an action). It is further related to the South Slavic *piriti* < **pyriti* having absolutely identical meaning as *puhati/pihati* viz.

“to breathe audibly, to blow like wind, to expel a current of breath into the Fire”, akin to Greek *pūr* “(blowing up a) fire” (pronounced *peer* in Late Greek) *pūra* “pyre”, related to Latin *spiro > spiritus* “breathe(r)” (Note the phonetic mutation of the root vowel *ū > ī* analogous as in the case of Slavic *puhati > pihati* “to breathe”), (see Note 3).

The essentially identical nature of both Pusan and Purusa is corroborated indirectly by the Satapatha Brahmana III 8.3.21-22, whereby Pusan is equated with *Vāta* “Wind” (which is consubstantial with “breath, beathing or spirit”). Another strong argument in favor of this equation is found in the archaic language of the people from the *Ivanković*-Village (named after the ancestors and relatives of mine) who still today use the word *puvar* < **puhar* denoting “Wind” (of the same origin as Vedic *Pusan*) a heteroclitic form of the noun corresponding exactly to Vedic heteroclitic form *Pūṣar-ya* (see further below) derived from the verb *puhati* (as explained above) instead of the more common and standard Slavic form *vētar* for “Wind”.

NB. In South Slavic vernaculars the medial laryngeal “h” (corresponding to Sanskrit “ṣ”) as a rule is subject to elision but is subsequently substituted by vocalic glide “v” in order to prevent hiatus between vowels.

Purusa is described in the Rig-Veda (X 90) as a giant cosmic spirit sacrificed by gods as their offering from which the whole universe evolved. Significantly, Purusa is equated with the god *Prajāpati* in the Satapatha Brahmana, which relates how the Seven Breath/Airs viz. *prānāḥ* (the Chinese

equivalent of prana is *qi* < **ki* “air, breath”, in Korean and Japanese spelled *ki*) formed Seven Purusas but unable to generate they made those Seven purushas One Purusha (cf. VI 1.1.3). And that One *sa eva puruṣaḥ Prajāpatir abhavat* viz. “That same Purusha has become Prajāpati (Lord of Progeny)” (VI 1.1.5) who is identified with *Agni* (ibid, and also II 5.1.8, etc.).

NB. Number Seven stands symbolically for 3 seasons of the Solar Year and 4 Lunar Months viz. *caturmasya* for each season, while One Purusha stands for One whole Year.

Lord Prajapati is further identified with *Samvatsara* viz. “Year” (Satapatha Brahmana II 2.2.3-5) consisting of 6 *ṛtavah* “periods” 12 *māsāḥ* “months” and 24 *ardhamāsāḥ* “half-months”. Thus, undoubtedly, Pusan is Prajapati or Purusa.

Pusan Prajapati and Pan Gu

The Chinese legends of *Pan Gu* have preserved the yearly cycle of changes in nature, viz.

Growth, Maturity and Decay but transposed it into much larger cosmic (viz. cosmogonic) proportion. Thus it is said that in the beginning there was only a formless chaos in the form of an Egg *dan* from which emerged Pan Gu (cf. Vedic Prajapati) with two horns like an ox.

This is essentially the same what the Satapatha Brahmana IX 1.6.1 says: “In the beginning there was only chaos (waters)...a Golden-colored Egg, viz. *hiranmayamāṇḍam* was created, from which Prajapati or Purusha came into being in a year’s time. The Year or Prajapati consists of *caturvimśatyardhamāsah*, viz. 24 half-months (ibid. X 4.2.18), which is crucial for constructing Pushan prajapati sukram-krsnam curve throughout the Year (see below).

Pan Gu separated Yin from Yang with a big Axe (cf. Pusan is considered *Hiraṇyavāśīmattama* viz. “best wielder of the Golden Axe” Rig-Veda I 42.6), and created Heaven from the light parts (Yang) of the egg and the Earth from the heavy parts of the egg (Pusan also created Heaven and Earth, cf. Rig-Veda II 40.1) Pan Gu then stood between to keep them separated (Pusan is called *su-bandhur diva ā prthivyā* “viz. a “Good Relative of Heaven and Earth” cf. VI 58.4 while going on his bellowed path between them, cf. Rig-Veda X 14.6). Each day the Heaven grew 10 feet higher, the Earth 10 feet wider, and Pan Gu 10 feet taller thus becoming a Giant (representing the same principle of “Puffing-up”, viz. Growing, Increasing, Augmenting, as Vedic Pusan). Nonetheless, Pan Gu is traditionally conceived and presented in painting as a “Dwarf” viz. rounded in form and almost of the same size in height and width, with his belly “Puffed-out”, just like Vedic god Visnu incarnated as *Vāmana* (Bhagavata Purana VIII 18.12) apparently conceived on the model of the Sun; Visnu enlarged to Gigantic proportions, like Pan Gu, made his famous Three Steps *tri-krama* which actually symbolize Three Seasons of the Year (viz. Time, of which Visnu is an embodiment like Pusan).

After another 18000 years passed, Pan Gu died (just like Greek god Pan, this represents the stage of Maturity, indicated by his second name *Gu* viz. “old, mature” since Time made every thing old). His breath *qi* in Chinese became Wind (cf. Pusan also is identified with Wind, cf. Satapatha Brahmana III 8.3.21-22), his voice the thunder, his left eye the Sun, his right eye the Moon (cf. the Asvin-twins are called viz. *Pūṣaryā* “Two Pusans”, the term cryptically formed on the model of *Sūrya* the Sun from the heteroclitic form of *Pusan + suffix ya*, also representing the two Suns (whom Pusan elected as his two fathers, cf. Rig-Veda X 85.14, X 106.5, I

181.9 and I 184.3), diurnal and nocturnal ones, viz. the Sun and the Moon, which naturally cause everything to “Puff up” like Pusan. This is corroborated by utilization of the same formula to the Asvin-twins that Bharadvaja applied to Pusan in the Rig-Veda VI 58.1, except his being in dual number, viz. *śukram vām anyad rajatam vām anyad viśūrūpe ahani dyaur iva sthah* “Bright is the one form of you two, Dark (silvery) is the other form of you two, two dissimilar in color halves of the Day (viz. Day and Night) like Heaven you are” (Taittiriya Aranyaka I 10.1). This is the proof that Asvin-twins cannot be equated and identified with the Mithuna or Gemini constellation, since any constellation is related to only one month in a year, whereas Asvins like Pusan or Surya the Sun are related to the alternation of Night and Day perpetually every day.

Thus there can be no doubt that all the basic elements of the Vedic concept of Pusan Aghni are preserved within the legend of Pan Gu.

As for his name, the speakers of Xiangxi dialect of the Miao language still used the term Pan Gu in the sense of “Old Grandpa”, viz. *Gu* means “old, ancient, mature” and while *Pan* means in standard language “dish” but also “to built” (which is quite close to “puffing-up”) in that dialect means “Grandpa” (cf. Wu Xiaodong, 2001), viz. an ancient ancestor, which is also implied by the Vedic term *Prajāpati* viz. “Lord of Progeny”.

In an ancient Miao song (cf. Wu Xiaodong, 2001), Pan Gu is said to have had another ancestor called *Hxub Niux* a horned Ox (cf. Pusan is Bull) who having slept for a long time changed into an Egg of *Shen Niux* (another name of *Hxub Niux*, note that *Shen* in Chinese means “Spirit” like Vedic Pusan). The Egg gave birth to a long-legged son, he was strong, and was given name Pan Gu, and he was a Hero (cf. Pusan is *śakra* “Strong”, cf. Rig-Veda VIII 4.15, and *virā* viz. “Hero” as well, cf. VII 35.8, I 106.4).

In another Miao epic (cf. Wu Xiaodong, 2001) the origin of all creatures resulted from Pan Gu’s killing the beast called Peng Gou (a variant spelling of Pan Gu), its body being used for the task, suggesting that Pan Gu actually killed himself (viz. it was a self-sacrifice on the model of Prajapati). It also points to only temporary death of Pan Gu, viz. a yearly cycle of Growing (viz. Puffing-up), Maturing and Decaying in Nature, and his Resurrection, next Year again, next Year again, just like Vedic Pusan and Prajapati, for Prajapati is Year.

Pusan Samvatsara

That Pusan is the Year it is presented vividly in the 2nd mandala of the Rig-Veda whereby Pusan is coupled with the celestial king *Soma* who is also identified with *Prajāpati* Lord of Progeny (Rig-Veda IX 5.9). The term *Soma* is traditionally explained by folk etymology as the “extract from the plant of the same name” derived from the root *su* “to press out”. However, on a more esoteric level and for anyone *ya evam veda* viz. “who knows thus” *Soma* is derived from *su-mā* “good change > good measure” turned into possessive compound (called bahuvrihi in Sanskrit) which gives the form **sau-mah* > smoothed into *so-mah*, and actually means “whose change/measure is good, the well-changing one, the one of good change/measure” authentically denoting the He-Moon (in Vedic and Slavic the Moon is male while in Germanic it has been transvestitized into a female) as the one who measures Time into smaller periods, viz. months. This is fairly inferrable from the Rig-Veda II 40.3 where *Soma* and Pusan are presented as Lunar and Solar aspects of the Year by

the sage Ḡṛtsamada Bhārgava Śaunaka: (a-b) *Somā-Pūṣaṇā rajaso vimānam saptacakram ratham aviśvaminvam viṣūṛtam manasā yujyamānam tam jinvaṭho vrṣanā pancaraśmim*, viz. “Soma and Pusan, urge your chariot with 7 wheels of dissimilar rotation that measures out space, not impelling all (measures equally), 5-reined, being yoked by thought, O, ye two Bulls !” The number Seven of chariot-wheels actually indicates Three Seasons of the Solar Year grouped into 4 Lunar Months each, which quite naturally have dissimilar rotation (viz. alternation), since the orbiting of the Moon is different from the orbiting of the Sun.

The text of *Satapatha Brāhmaṇa* XIV 1.1.28 leaves no doubt that in the oldest Vedic period and prior to Aryan settlement in Indian subcontinent, Year was divided just into Three Seasons, viz. “*trayo vā ṛtavah samvatsarasya*”!

The Five reins stand for the Four Phases of the Moon plus One Perpetual Phase of the Never-changing Circle of the Sun. Hence it is said that *Pūṣṇas cakra na riṣyati* “Pusan’s *cakra* is not damaged” (Rig-Veda VI 54.3), *cakra* standing for the Sun and One Whole Year. In the Atharva Veda XIX 53.2 it is said explicitly that *Kāla* viz. “Time” has 7 rolling wheels”!

It is absolutely clear from the above formulation *manasā yujyamāna* “being yoked by thought” that 7-wheeled chariot represents an Abstract Concept, viz. the Year and not a concrete object, and not any of the stars or celestial constellations, as proposed by some scholars. The same is true for the Three-wheeled chariot of the Asvin-twins which represents 3 seasons of the Year.

In the Satapatha Brahmana X 4.2.1 it is further specified that *samvatsaro vai prajāpatir Agnih, Somo rājā candramāh* “Indeed Prajapati the Year is Agni the Fire and King Soma the Moon”.

And though Pusan itself comprises both polarities, in the above hymn Soma represents Yin polarity whereas Pusan represents prevalently Yang polarity. In this context of great historical significance is the ancient Roman institute of the *Pontifex Maximus* viz. “the greatest Path-maker” since the title of the Supreme Priest is a reminiscence of the Vedic Doctrine of the Way (the Roman term *Pons*, *pontis* is the same as the Vedic *panthan*, Genitive *pathas* viz.

“path, way” the first member of the Pusan’s title *Pathas-pati* and it refers to making the Path or Course of Time). Analogously the *Pontifex* had to perform “Bridging” when some obstacle appeared across the path, e.g. as a river that should have been crossed, therefore the term *pons* came to denote “the path over river, hence Bridge”, the river being symbolic of the borderline between Old and New Year, thus making the bridge over the river was to secure auspicious transition from old into new cycle of time. In order to accomplish the task Pontifex used his distinctive insignia, which unsurprisingly was the famous *ascia* viz. “Axe” (a tool of both Pusan and Pan Gu as above). On the Ides of May (keep in mind that in Roman republic in ancient time before 222 BCE the Year began on the 1st of May) the priests with their famous Axes performed a ritual in which 24 human-like-dolls were sacrificed, viz. thrown into the river Tiber from the bridge Pons Sublicius representing 24 half months of the Year (so characteristic of the Vedic Prajapati viz. Year). Thus undoubtedly the Pontifex were enacting the same Vedic sacrificial rite of Purusa or Prajapati which was expected to ensure again a renewed and ordered world.

Pusan Sarvatāti and Prajapati

All the previously expounded findings reveal actually why Pan was supposed by the ancient Greeks to be connected with

pan "All". For the Vedic Pusan too (of whom Pan is a cognate) authentically conceived by the Vedic seers as "All-God", viz. comprising All Gods, (just like Agni the Fire), being simultaneously present in every other god, viz. all gods are in him and he constitutes all other gods, exactly like Prajapati who is also conceived as representing and comprising all that exists, as it is written (cf. the Satapatha Brahmana IV 5.7.2): in Sanskrit: *Prajāpatih sarvam vai*, viz. "Prajapati indeed is All"!

The Vedic concept of *sarvatātī* "All-ness, Whole-ness, Totality" is authentically attributed to Pusan (in the Iranian Avesta the same concept spelled *haurvatat* is ascribed to *Ahura Mazda*) symbolized by his indestructible *cakra*, and is invoked in the Rig-Veda VI 56.6: *adyā sarvatatāye śvaś ca sarvatatāye* "today for wholeness and tomorrow for wholeness" viz. to ensure wholeness to his devotees. Pusan is also called *amartya* "Immortal" (cf. Rig-Veda VIII 4.17) to which is related Avestan *ameratat* "Immortality", viz. another attribute of *Ahura Mazda* (not surprisingly, since *Ahura Mazda* has taken the position authentically occupied by *Zurvan*, the Iranian (Persian) double of the Vedic (Pusan) *Aghr̥ṇī*).

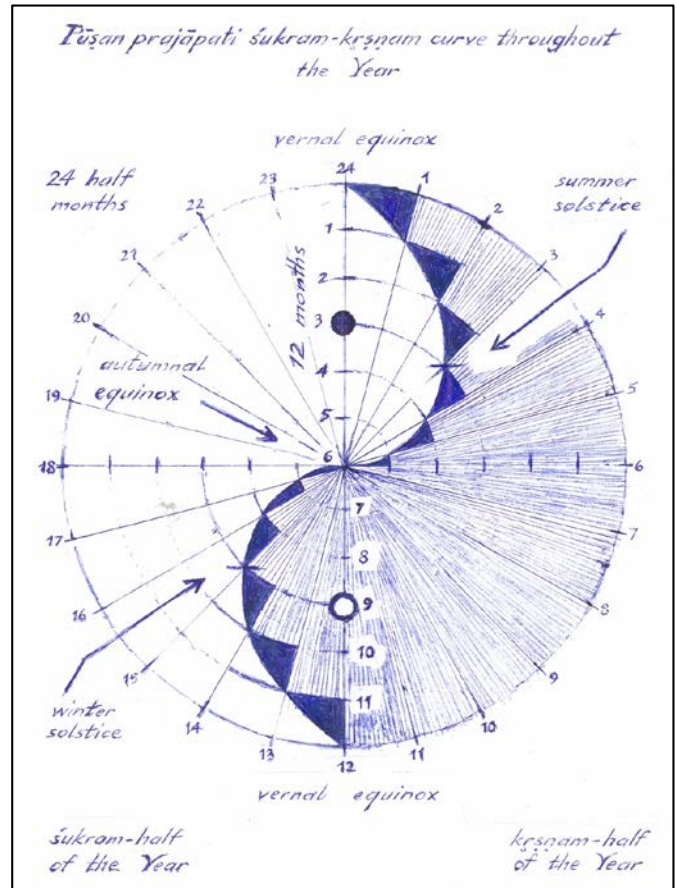
Thus, it is clear beyond any doubt that Pusan Aghr̥ṇī represents "All, Wholeness, Totality" just like the first divine being Prajapati "Lord of Progeny" from whom the universe and all living beings evolved. This concept of Pusan as "All-God" is well elaborated throughout the Rig-Veda and other Vedic texts.

The Vedic Diagram of Time/Year (Veda Sarpavidyā)

Pusan is cyclical Time, viz. the Year displayed as the *sukram-kṛṣṇam* curve in the Diagram representing the ratio between its Bright vs. Dark aspects (viz. days and nights) along the path of the Sun throughout 12 months of the Year. It begins with *Pūṣṇas cakra* or Pusan's "circle cycle, wheel" as the main unit. In accord with the instructions from the Satapatha Brahmana (see above Equation 3) it consists of 6 periods, viz. 6 smaller concentric circles inside the *cakra*, which give at the intersections with the diameter 12 notches representing 12 months. The outer rim of the *cakra* or wheel is to be divided into 24 notches representing 24 half-months. The opposite notches on the rim are to be connected by full lines through the center of the wheel, thus forming 12 spokes of the wheel. The intersections of the concentric circles inside the wheel and the spokes form squares representing months, any of which consists of Bright vs. Dark halves. Hence, they are to be divided diagonally in order to separate the Bright doles from the Dark ones which eventually give the curve, viz. sinusoidal (serpentine) line precisely displaying the continuous ratio of duration of Days and Nights throughout the Year Time-span from the Vernal equinox at the beginning of one Year to the next Vernal at the beginning of another Year.

The Diagram vividly illustrates why the Veda is called *Sarpavidyā* "the Science of Serpents" (cf. Satapatha Brahmana XIII 4.3.9) for the path of the Sun (and the path of the Moon too) resembles graphically a serpent or a dragon, viz. the proportions between Bright vs. Dark portions of the Year. Thus, there can be no doubt that the so-called Daoist *taijitu* diagram is Aryan in origin, since it is authentically oriented Rightwards, just like the imaginary movement of the Sun from the perspective of a spectator facing East (viz. the Sun always goes South), therefore the only auspicious orientation is to the Right. The ancient Chinese, unlike Aryans, used to write from Right to Left, viz. Leftwards just like the Semites of the Near East, whereas whereas the Taijitu

Diagram is apparently oriented Rightwards, from Bright/Yang on the Left to it cannot Dark/Yin on the Right, hence be authentically Chinese.



Absolute Supremacy of Sanskrit and the Veda

Unlike the ancient Persian revisionist Zarathustra, who advocated a total elimination of the Dark Yin-principle, an insane mad doctrine adopted by Judaism, Christianity and Islam, the advanced Vedic seers worshipped Reality as the Unity of two Opposite but Complementary principles. The ancient Slavs too strictly followed Vedic doctrine of Integral Dualism, and thus developed the concept of two opposite divinities: *Bělo-bogu* White/Bright vs *Črnu-bogu* Black/Dark God.

NB. Slavic *bogu* authentically meant "dole, part, portion" (akin to Sanskrit *bhaga*) but is here personified as "dealer, distributor, dispenser".

A medieval German historian Helmold the presbyter wrote in his famous *Chronica Slavorum*, viz. "A Chronicle of the Slavs" in 1167 CE that the Slavs (inhabiting the whole northern part of present-day Germany, the Schleswig peninsula and Rugen island as well) during their rites made toasts to both a *Bono Deo* "to the Good God" from whom they expected *prosperam fortunam* "favorable fortune" and to a *Malo Deo* "to the Evil God" whom they called *Nigrum Deum* "Black God" (in their language *Zcerneboch*, it is a corrupted German spelling form of the Slavic *Černeboh*, a northern vernacular variant of *Črnu-bogu*) from whom they expected *adversam fortunam* "adverse fortune". The White God viz. Yang principle was associated by the Slavic people with even numbers and Right auspicious direction, hence he was conceived with 4 heads and among his insignia was a White Horse, whereas the Black God, viz. Yin principle was associated with odd numbers and Left un-auspicious direction

(hence he was conceived as having 3 heads and among his insignia was a Black Horse. Both White and Black Horses were used for divination and foretelling the future events. Besides, the Slavs practiced divination by utilizing Broken and Unbroken lines, and White and Black pieces of wood found on the ground, quite similar to the Chinese Yi-jing, but the ancient Chinese erroneously associated Even numbers with the Yin or Dark principle, whereas Odd numbers associated with Yang or Bright principle.

The grand seer Bharadvaja used the term *viṣūrūpe* to determine both principles. The term is understood as consisting of the particle *viṣu* + *rūpe* viz. “having different forms”, but in fact it has much more subtle meaning. It may be analyzed as comprising two prefixes, viz. *vi* + *su* whence comes the meaning “having two different (*vi*) but equally Good (*su*) forms (*rūpe*)”. This means that any of the two forms may turn into its opposite form, hence they may be equally good or equally bad, e.g. the scorching Brightness (Heat) during the Day is equally Bad as the chilling Darkness (Cold) during the Night; but after the scorching Brightness during the Day, the cooling (soothing) Darkness at Night brings a remedy to all beings (see Note 4).

Analogously, Death may be viewed as Ultimate Good even better than Life itself. Among the eldest people of the Ivanković Village there is an old saying taught to me by my mother *Nada* (née *Tesla*), viz. “Death is Holy, the one (who has died) is saved (sc. from the misery of existence).

Conclusion

The results presented in this treatise have proved indisputably the identity of the ancient Vedic equation: *adhva* = *śukram* + *kṛṣṇam* = *jagat* (*as*) + *iśā* (*na*) = *Pūṣan* *Āghṛṇi* and its Chinese

Counterpart: *dao* = *yang* + *yin* = *chuo* + *shou* = *Pan Gu* (see Note 5).

Notes

1. cf. “A New Language Classification on the Vedic Model“ IJSR, 2017, 3(2), p.28-30.
2. There was a cult of *deus Maius* in the Roman town of *Tusculum*, a God of Spring (matching exactly Pusan’s epithet *Mah*, *Mahina*), known also as *Iupiter Maius* viz. Springtime Jupiter, spelled *Maesius* in Oscan dialect, cf. Preller, *Romische Mythologie*, p.142, 241.
3. The cognate Hittite form of *pur* is *pahhur* “Fire“ which contains the Full Grade of the root, the two aspirates being utilized as *matres lectiones* in order to secure distinct pronunciation of both parts of the diphthong, viz. to prevent smoothing or monophthongization as in Sanskrit *pausa* > *posa* (*au* > *o*) and do not represent so-called laryngeals: as for laryngeal theory, it is an invention of fictitious phonemes which occurred in Anatolian tongues as their specific Snorring-and-Spitting habit (viz. overmuch of *h*-sounds) of pronunciation; analogously, among the Slavic languages only so-called *kaj*-vernacular as spoken in northern parts of Croatia, but not the same vernacular spoken in the neighbouring Slovenia, has some “reminiscences“ of the fictitious laryngeals, e.g. in Slovenia 1) *rja*, *rjav*, *erjav*, 2) *ruvati se*, but in Croatia pronounced 1) *hrja*, *hrjav*, *herjav* “rust, rusty“, 2) *hrvati se* “to wrestle“; no other Slavic tongue displays such peculiar pronunciation. The so-called laryngeal theory is actually based on Statistically Minority examples, which is completely ignored in other cases, e.g. where Majority of IE languages have

preserved *e*-vowel vs. Sanskrit *a*-vowel, it is postulated “an original *e*“ and NOT “*a*-vowel“ as in Sanskrit. Thus apparently, the self-syled Proto-Indo-Europeanists use Double Standar as the foundation of their fictitious theories. Moreover, they advocate groundlessly even the existence of Pharyngeals (viz. phonemes pronounced by intense constriction of throat muscles in a way the boars do when discontented or hungry) in the Proto-Indo-European tongue which is definitely a non-Aryan way of pronunciation.

4. Analogously, the term *viṣūvṛtam* actually means that Pusan’s 7 wheeled chariot, representing both Solar and Lunar aspects of the Year have dissimilar (*vi*) but equally Good (*su*) Rotation (*vṛtam*).
5. The etymologies of the Chinese terms are explained below:
 - a) *yang* < Old Chinese (reconstructed) **lang* < **lam* < Vedic (*śuk*)*lam* via apheresis;
 - b) *yin* < Middle Chinese **(k)yim* < Old Chinese **qrum* < Vedic *kṛ(ṣna)m* via syncope and contraction; cf. twofold way of pronunciation of *kṛṣnam*, viz. *krishnam* and *krushnam* with vowel alternation after syllabic (viz. vocalic “*r*”); cf. also its Old Slavic cognate form *črunu* “black/dark” < **cru(h)nu* via elision of “*h* < *s*”;
 - c) two basic Trigrams of the Book of Changes are: *qian* symbolizing Heaven/Male or Yang principle, and *kun* symbolizing Earth/Female or Yin principle; *qian* < **kian* is undoubtedly related to Sanskrit *jana* “man” < **gⁱan*, Old English *cyn* New English *kin*; Chinese form disprove the postulated PIE form with the root-vowel “*e*” as in Greek/Latin *genos/genus* and confirms the authenticity of the Sanskrit vocalization with “*a*” and intervening vocalic glide “*i*” (indicating symbolically the Male member) after the initial velar plosive; *kun* (conventionalized form, but in French EFEO romanized as *k’ouen* pronounced *k^huen*, is apparently related to Greek Boeotian *bana* < **g^uana*, Sanskrit *gna*, Germanic *cwene*, Latin *Venus* < **(G)^uenus* (denoting the Goddess of Love and Fertility/viz. Pregnancy), authentically denoting “a pregnant woman (the low back dark vocalic glide *u* pronounced with rounded and protruding lips visually and acoustically indicates Rounded and Puffed Belly of a pregnant woman”; and Boeotian and classical Greek form derived from it, viz. *mmaomai* “woo for one’s bride” again verify the authenticity of the Sanskrit vocalization with “*a*”;
 - d) *dao* (pronounced *tao* with de-Voiced non-aspirated initial *t*) < Old Chinese (reconstructed) **luh* (Schuessler)/ **l^huu?* (Zhengzhang)/ **lu?* (Baxter) < Vedic (*a*)*dhvā* (Nominative) via apheresis, from *adhvan* “way”; note that Sanskrit “*v*” is a vocalic glide here actually an unaccented transient vowel “*u*”, cf. Iranian (viz. Avestan) *adhwan* “way, road, route”; as for the substitution of authentic “*dh*” by “*l*”, in Sanskrit and Latin as well (see examples below) the Voiced plosive “*d*” (and its aspirated counterpart phoneme “*dh*”) interchange occasionally with “*l*” (and “*lh*” respectively) especially between vowels, whence came the Old Chinese reconstructed forms with “*l*”, accompanied by glottal phonemes; cf. Sanskrit *iḍā* > *iḷā* “food”; *midhvas* > Dative *miḷhuse* “kind”; *karūlatin* “carries-toothed” < **karū-dantin*, related to the Latin *caries-dentis*; cf. also Old Latin *dingua* > Classical Latin *lingua* “tongue” etc.
 - e) *qi* “air, breath (spirit), vapors”, spelled *ki* in Korean and Japanese, cf. Japanese *kiai* viz. “spirit shout” < Chinese Mandarin *qi he* < **ki he*; the word is undoubtedly of

imitative origin since it is also found in South Slavic word *ki-ha-ti* “to sneeze” derived from the onomatopoeic shout *ki-ha* (pronounced *kee-huh*, sometimes also heard as somewhat palatalized form *chee-huh*, exactly as it is pronounced in modern Mandarin Chinese, viz. *qi* = *chee*), phonetically imitating the involuntary physiological urge to expel air, (viz. breath), from the mouth and nose in a sudden, spasmodic, explosive and acoustically loud (viz. shouting) action; the Chinese *qi* is a semantic equivalent to Sanskrit *prāṇa* “breath”.

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