

# नाट्यशास्त्र

## NĀṬYAŚĀSTRA

Science of Universe as Theatre

Chapter One:

The Creation of the Fifth Veda

Trans. from Sanskrit, introduction and notes  
by Svetlana Barkun and Mikhail Mikhailov

Edited

by Mikhail I. Mikhailov, PhD (in History)

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## Abbreviations

ऋग्वेद - RV

अथर्ववेद - AV

तैत्तरीयसंहिता - TS

वाजसनेयसंहिता - VS

ऐतरेयब्राह्मण - AitBr

शतपथब्राह्मण - Śbr

महाभारत - Mbh

## Introduction

# VEDIC THEATER AS ANNUAL LITURGY

As Śiva's spirit he's universal,  
As Śakti-power he's almighty,  
As this vast world he is eternal,  
So Chit-Ambaram is perpetual.  
All five sacred actions  
Are his supreme creations,  
They are by him Sun-like fulfilled,  
The Cosmos is with fear filled.  
With Uma-Light he dances,  
Wind, Water, Earth, and Fire,  
In Heavens sing romances.

‘Tirukuṭṭa Darśanam’

(‘Contemplation of the Sacred Dance’).

The ‘Nāṭyaśāstra’ (‘Textbook of Cosmo-Theatrical Art’) is the earliest and most authoritative Sanskrit text on the complex of Vedic theatrical arts. Indologists of the colonial era attributed it to the period from V century BCE to the 7<sup>th</sup>-8<sup>th</sup> centuries AD. Among the theatrical texts that followed the ‘Nāṭyaśāstra’, the

most popular is the medieval work ‘Abhinaya-darpaṇa’ (‘The Mirror of Acting’) by Nandikeśvara (a free translation of which was made by A. K. Kumāraswamy and G. Duggyal in the book ‘The Mirror of the Gestures,’ New Delhi, 1917; New York, 1936).

It is assumed that numerous medieval treatises, including the famous ‘Daśa-rūpa’ of Dhananjaya (dealing with rhetorical and dramatic composition, also called ‘Daśa-rūpāloka’ and ‘Daśa-rūpāvaloka’ and usually referred to the 10<sup>th</sup> century), are based on the ‘Nāṭyaśāstra’. All the other accounts of the Vedic theatrical art also belong to the Middle Ages.

We think that the text of the ‘Nāṭyaśāstra’ was finally formed around the 11<sup>th</sup> century, when the philosophy of a global state, universal astromythology, universal ethics and aesthetics had already matured in India. However, in our opinion, the issue of dating is unlikely to be solved at all, given that the text has undergone great changes, possibly by absorbing all new aesthetic theories and views that have been formed over many centuries.

The ‘Nāṭyaśāstra’ belongs to the category of the Upavedas (Vedic ‘Auxiliary sciences’). It reflects the most ancient Vedic concepts of theatrical astromythology, pedagogy and education, psychology of aesthetic perception (rasa-śāstra), technical aspects of drama (nāṭya), dance (nṛtta and nṛtya), music theory (gandharva-veda), stylistics (rīti), poetics (chandaḥ-śāstra), and the art of composition (alāṅkāra-śāstra).

**Table 1**

***The Four Vedas and the Four Upa-Vedas***

	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>
<b>4 Vedas:</b>	Ṛg-Veda	Atharva-Veda	Yajur-Veda	Sāma-Veda
<b>Upa-Vedas:</b>	Ayur-Veda	Sthapatya-Śāstra-Veda	Dhanur-Veda	Gandharva-Veda

The complex of the Vedic ‘auxiliary sciences’ is represented by four disciplines: Ayur-Veda (medicine), Sthapatya-Śāstra-Veda (architecture), Dhanur-Veda (military science) and Gandharva-Veda (music). These four sciences correspond to the basic Four Vedas as higher computing sciences.

The ‘Nāṭyaśāstra’ absorbed the main characteristic elements of these sciences and became in relation to them the Fifth Veda or a kind of encyclopaedia of the Vedic fine arts.



Regrettably, the external conventions of the modern theatre, like the texts of the ancient Sanskrit dramas that have reached us, do not reveal the inner pathos, content and significance of the theatre in the life of the Vedic civilization of the ancient epoch.

Without reference to such an important work as the ancient Indian treatise ‘Bhārata-Nāṭyaśāstra’ it is hardly possible to imagine how the theatre was seen by the great leaders of art and philosophy that stood at its origin. Hardly can be understood the grandiosity of the whole idea and the tasks that were posed and carried out.

At the same time, simple reading of the ‘Nāṭyaśāstra’ is not enough to comprehend all the concepts reflected in the monument. The very art of theatre due to its synthesis of the most diverse arts and sciences, is quite a hard-core subject. In the case of the theatrical art of the Vedic period, we need to refer to all Vedic (scientific) literature associated with the chronometry of the Four Vedas, with the main Vedic scientific disciplines (Vedāṅgas), Vedānta’s philosophical sub disciplines, Śivaite aesthetics, Tantric rituals, specific 64 arts and crafts, and, of course, Sanskrit fiction, including drama and mythology.

The ‘Nāṭyaśāstra’ was studied by actors and directors, who staged plays, as well as by dramatists, poets and writers who wrote dramas. But at the same time, the fact that it was declared as an auxiliary Vedic discipline (Upaveda), incorporating the most important features of the four saṃhitās (‘joined and uninterrupted readings’) of the calendar cycle of the Four Vedas, indicates that it was intended for Brāhmaṇa astronomers and was part of their calendar rites and the annual liturgy in the eternal calendar of the Mahā-Kāla-Cakra (‘Cycle of Great Time’).

In order to comprehend the hidden designs of the ancient aesthetes, we must concentrate on a rereading of the terms of the source, rethinking or reconstructing the most important principles of Vedic astrotheatrical art. We need to turn to the experience accumulated in the world Sanskrit Indology, but in a number of cases, when it comes to key concepts, we will look for more appropriate understanding of their astronomical content and reflect this new vision in prolific notes.

## **The fifth Veda as a synthesis of the Four Vedas**

All Vedic and Puranic literature is ‘divided’ and coordinated by the symbolic author Vyāsa (lit. ‘Splitting’, ‘diameter of a circle’) with the division of the lunar zodiac into degrees, and also with the periods of the nine planets of Vedic astrono-

my. First, Vyāsa divided the single ‘Veda into four collections dedicated to certain planets, and then each Veda to ‘cycles’ (maṇḍalas), ‘stems’ (kaṇḍas), ‘tables’ (sūktas), ‘stanzas’ (mantras) and ‘numbers’ (pādas).

The Śruti (the ‘Word’), the Vedic scripture, consists of the four Vedas: Atharva-Veda, Ṛg-Veda, Sāma-Veda and Yajur-Veda. They are traditionally associated with the four cardinal points, the lunar quarters, the seasons of the year, and are dedicated respectively to Mercury, Jupiter, Mars and Venus.

Each of the Vedas has a saṁhitā (‘composition’ or collection of mantras read uninterruptedly). Mantras are stanzas in syllabic meters, which encode binary numbers. So hymns or sūktas (‘well or properly said or recited’) represent perfect astronomical-calendar tables packed with chronometric ciphers and numbers in the form of mantras.

Each saṁhitā is supplemented with ‘Brāhmaṇas’ (astronomical-mythological explanations), ‘Āraṇyakas’ (‘composed in forests or studied there’) and ‘Upaniṣads’ (containing mythological and psychological interpretations of Vedic formulas).

The Ṛg-Veda (‘Science of dictums’) is the largest and most original of all four collections of mantras. It is dedicated to Bṛhaspati, the symbol of the full moon and Jupiter. So, the Ṛg-Veda is ‘filled’ with the light of the Waxing Moon and is coordinated with the synodic and sidereal periods of Jupiter (Bṛhaspati, Brahmā) which form the Mahā-Kāla-Cakra, the ‘Cycle of Great Time.’

In the redaction of the symbolic author Śākala (lit. ‘Piece or portion’, cp. चन्द्रशकल ‘Half Moon’), the ‘Ṛg-Veda’ consists of 1028 hymns and 10 maṇḍalas (lit. ‘cycles’). The maṇḍalas have strictly defined amounts of hymns or sūktas (‘exemplary speeches’ or ‘perfect astronomical tables’). In different combinations, the quantities of hymns in the maṇḍalas create different calendar blocks used in calculations of eclipses. They are sung by several families of ‘heavenly’ ṛṣis (‘wandering ascetics’) or seers of mantras who are the personifications of the lunar phases and planets, days, seasons and years. For example, ṛṣi Atri is the father of the Moon, Candra; ṛṣi Aṅgiras is the father of four lunar ‘virgins’, personifying the nights of the new moon and the full moon periods; ṛṣi Śukra personifies Venus; ṛṣi Bhāradvāja (one of the seven ṛṣis, known also as Agastya and Droṇa, the military preceptor of the Kauravas and Pāṇḍavas) is embodiment of Mars...

The 9<sup>th</sup> maṇḍala is a collection of the hymns dedicated exclusively to the god Soma (the Moon and its radiance). The hymns (sūktas) of the other cycles (maṇḍalas) spoken by the ṛṣis are addressed to the lunar deities, praise their deeds and greatness, invoke them for the gift of a long life, wisdom, prosperity, earthly

goods, progeny, abundance of food, victory over enemies.

According to the numerous hints contained in these astronomical-calendar hymns, a wide panorama of the state (urban and rural) life can be recreated, characterised by order, consent, unanimity and solidarity of citizens during the years of peace and war with internal and external enemies.

Each of the maṇḍalas begins with the hymns to Agni, followed by the hymns to Indra – the most significant Moon gods, personifying the first and second nights of the full moon period. They are followed by hymns to other lunar, planetary, calendar gods, to the Night, their mother and the ruler of the Solar Universe, and her hypostases.

As it was revealed earlier and described by Mikhail Mikhailov in the notes to the short poems of Kṣemendra and in the 'Key to the Vedas,' all the maṇḍalas are isomorphic to the synodic (29-30 days), sidereal (27-28 days) and conventional 'solar' months of the draconian year (29-32 days). Their various combinations recreate all the different years of ancient observational astronomy used in the planetary-lunar-solar harmonizing periods, such as the Saptarṣi cycle (2,700 years), the Mahā-Yuga (the 'Great Cycle'), the Metonic cycle, the Mahā-Kāla-Cakra, etc., which were used in predictions of the eclipses of the Sun and the Moon.

Metonic cycle is a period of 19 years (235 lunar months) known after the Greek astronomer Meton. The new and full moons return to the same days of the year after this period. It was the basis of the ancient Greek calendar and is still used for calculating the movable feasts such as Easter. Under the Julian calendar, the phases of the moon and hence the dates of Easter repeat roughly every 19 years.

This lunar model of recitation is present in the Tantras as well.

There are many statements in the hymns that testify to the existence of developed philosophical thought. The poetic form of the 'Ṛg-Veda', reflecting the complex techniques of ancient versification and dramaturgy, became for all time the model of poetic and theatrical dramaturgy.

The 'Yajur-Veda' ('The Science of the Lunar Calendar Formulas') is a collection of 1984 mantras, called yajus. These mantras, some part of which coincide with the mantras of the 'Ṛg-Veda', accompany the calendar rituals during the full and new moons. This saṃhitā enumerates 28 zodiacal lunar nakṣatras, which are conjugated with the sidereal month and the solar year ( $28 * 13 = 364$ ).

The expanded version called the 'Black Yajur-Veda,' associated with the 'South' (where the Moon wanes) and the dark half of the month, includes spells

alternating with explanations for the priests.

The ‘Atharva-Veda’ (‘Science of Atharvan’) consists of 20 chapters and 731 hymns containing about 6 thousand verses. The mantras are divided into ātharvaṇa (‘Lunar’) and āṅgirasa (‘Jovian’) groups according to the names of the priestly clans that go back to the different gods-planets (one of the names of the monument is the ‘Atharvāṅgirasa’).

The hymns in honour of the queen Night, the night sky, the 28 lunar constellations, Agni, Indra, Brahmā and Kāla (Time) and other lunar deities, contain the calendar-chronological models of the cyclic chronology, which are often mistaken for cosmology. The encountered descriptions of the symptoms of diseases testify to the existence of the concept of unity of the cosmos and the microcosm, which was elaborated in the Upaniṣads, and about the existence of medicine.

The ‘Atharva-Veda’ is also called ‘Brahmā-Veda’ (after the name of one of the nine editions, now lost). The name ‘Brahmā-Veda’ indicates that it was connected with the main priest, the Brāhmaṇa, and was the primary or leading science at time when Brahmā was creating the original heavenly ‘waters’ or the sky (the word ‘nabhasa’ means ‘heaven’, ‘heavenly light’, and also ‘water, ocean’, and ‘dānava’). The ‘Atharva-Veda’ states that the other three Vedas evolved from it.

The Ātharvaṇa hymns are considered good spells intended for healing devas (full moons), first of all, Agni, whose servant is considered to be a ‘priest’ of Atharvan (a Prājapati, Brahmā’s eldest son, the father of Agni, who instituted the worship of Agni and Soma). That is, these hymns mark the phases of the Waxing Moon. The Āṅgirasa hymns (of the new moon periods) are considered evil, bewitching ‘women’ (stars) and causing harm (eclipses of the Sun).

All the hymns of the ‘Atharva-Veda’ are meant for the ‘home rites’, apparently because the new moon is called the ‘house’ of Agni or the Moon. It is not occasional that its only ‘Gṛhya-sūtra’ (a textbook containing prescriptions for ‘domestic’ rituals) belongs to Kauṣika, i.e. Viśvāmītra, who is associated with the New and Waxing Moon.

Apparently, it is no accident that the ‘Atharva-Veda’ is dedicated to Mercury. This planet is closest to the Sun and often resides in conjunction with it, and the new moon is just the time of the conjunction of the Moon with the Sun. Characteristically, the number of hymns of the ‘Atharva-Veda’ contains exactly two solar years. The ‘Atharva-Veda’ is sometimes declared the main and the first, because it is strictly related to the tropical and draconic solar years, and its structure sets the calendar matrix for the other three Vedas.

The 'Sāma-Veda' ('Science of Chants') consists almost entirely of the mantras of the 'Ṛg-Veda,' arranged in accordance with the order of their performance by the Udgātṛs (singers). The 'Sāma-Veda' is divided into two parts: the first includes hymns to the lunar deities Agni, Indra and Soma; the second is dedicated entirely to the ritual of Soma sacrifice or to the astronomical ritual of the symbolic 'rebirth and regrowing' of the lunar deity with a 'drink' of immortality in the form of solar light.

The first part is called 'Ārcika' (or 'Pūrvārcika' or 'Chandograntha'), and contains 585 verses disjoined from their proper sequence in the 'Ṛg-Veda' and arranged in 59 daśatis or 'decades', which again are subdivided into prapāṭhakas and ardha-prapāṭhakas.

The second part is called 'Uttarārcika' or 'Uttarāgrantha' and contains 1225 verses, also chiefly from the 'Ṛg-Veda', and arranged in nine prapāṭhakas with ardha-prapāṭhakas, mostly, however, grouped in triplets.

The 'Sāma-Veda' is associated with the full moon. It is the most brilliant in which singing and dancing play an essential part. The text is supplemented with 'songbooks' (gāna) with notes. This indicates the existence of a musical theory, reflected in the auxiliary Vedic science of the lunar gandharva singers and musicians ('Gandharva-Upaveda').

The directions for the formation of sāmans or chants out of these verses are carefully laid down in the gānas or manuals for chanting, two of which, viz. the 'Geya-gāna' and 'Āraṇya-gāna', are a directory for the Ārcika portion, and two, viz. 'Ūha-gāna' and 'Ūhya-gāna', for the 'Uttarārcika'.

The 'Sāma-Veda' is described as drawn forth from the Sun of Full Moon (Sūrya) and as having a special reference to the Pitṛs or deceased 'ancestors' (Waning Moons and passed months), and its sound is therefore said to possess a kind of impurity, whereas the 'Ṛg-Veda' has the 'gods' (devas, Waxing and Full Moons) for its objects and the 'Yajur-Veda' describes naras ('men' of the New Moon).

The 'Sāma-Veda' is said to possess 8 Brāhmaṇas, large astronomical and mythological commentaries of the Vedic calendar formulas. One of the 'Brāhmaṇas' ('Great Commentaries') of this Veda is correlated with the name of Taṇḍi (a ṛṣi who saw and praised Śiva), which indicates the connection of the 'Sāma-Veda' with the dance style of taṇḍava (understood as the devastating dance of Śiva or the Good Moon) and, accordingly, with the 'Nāṭyaśāstra.'

Thus, the four Vedas are organically interconnected and form a single whole, culminating in the theatrical-dancing representation of the 'Sāma-Veda,' reproduc-

ing the movement of the luminaries, stars and planets of the Vedic observational astronomy and solar-lunar calendar.

All this makes us reconsider the natural science content of the Vedas and try to uncover the mechanism of astronomical-mathematical and theatrical-poetic interaction.

The Vedic scientific texts of Smṛti ('Memoirs') or Śāstras ('Textbooks') with astronomical or other auxiliary scientific purport are very extensive and varied.

The 'Upaniṣads' contain secret philosophical interpretations of the Vedic expressions. The Veda-darśanas, which evolved from the 'Upaniṣads', are subsystems of the Vedic world view including mīmāṃsā or textual criticism of the Vedas, nyāya or logics, the yoga-śāstra (the 'science of concentration of mind'), etc.

Nyāya is a system of philosophy delivered by Gotama or Gautama (it is perhaps so called, because it 'goes into' all subjects, physical and metaphysical, according to the syllogistic method treated of in one division of the system; its branch is called vaiśeṣika).

The 'Vedāṅgas' ('Organic parts of the Vedas') embrace textbooks of calendar science such as the 'Vedāṅga-Jyotiṣa,' textbooks of mathematics and metrics such as the 'Chandaḥ-Śāstra,' etc). The Upavedas ('auxiliary sciences') include musical theory, architecture, archery and medicine.

The dharma-śāstras (ethical-legal treatises) describe the four aspects of life: economic, social, family and individual (artha, dharma, kāma and mokṣa).

The 'Itihāsas' ('Mythological calendar poems') such as the 'Rāmāyaṇa' and the 'Mahābhārata' followed by the 18 main and 18 subordinate Purāṇas represent a kind of astronomical and mythological calendar encyclopaedias.

This is a vast complex of highly specialized treatises and textbooks embracing most important natural sciences, social, psychological and ethical-philosophical disciplines. It is complemented by standing a bit aside Tantras ('Screeds of Guides,' 'Books'), which are thematic compilations of textbooks on chronocosmic rituals, religion, psychology and ethics.

Even those of these texts that seem at the first sight as purely poetic or philosophical, nevertheless, belong to exact science, because they contain important scientific principles and methods that were indispensable for the correct interpretation and precise functioning of the Vedic chronometric recitation, calendar calculations and ceremonies that formed the basis of the Vedic chronotheater.

The variety of topics, the scope of this scientific and literary heritage, and the amazing complexity of the subtext and the technique of recitation, as well as the amazing beauty of generalizations and classifications attest to the high development of the scientific and philosophic thought of an original civilization. But, at the same time, these same features hamper the correct scientific understanding of the true meaning of many individual elements and the entire grandiose Vedic scientific complex.

Indeed, the scientific thought of ancient India and its technology have had (and continue to exert) a profound and all-round influence on the culture, education and philosophy of the entire Old World, including such ancient countries as Iran, Russia, Greece, Italy, China, Tibet, Japan and Indonesia, and the scientific revolution and technological progress in Europe in the late Middle Ages began, undoubtedly, with a wide application of the Vedic decimal calculation and many other scientific inventions.

From the analysis of the authorship of the Vedas and the dedications of the mantras to the devas (lunar deities), it appears that the symbolic authors (ṛṣis) and the addressees of their speeches (devas) are associated with all seven visible planets and two invisible nodes of the lunar orbit called Rāhu (a Daitya or demon who is supposed to seize the Sun and Moon and thus cause eclipses, being the personification of eclipse) and Ketu ('flame', 'day-time', descending node considered in astronomy as the 9<sup>th</sup> planet). The Moon is the father of Mercury; Sūrya, the Sun, Saturn and instructor of Viṣṇu (maybe, sidereal Saturn), etc.

Rāhu is a son of Vipracitti and Simhikā with a dragon's tail; when the gods had churned the Ocean (of the Sky) for the Amṛta or nectar of immortality in the form of solar light, he disguised himself like one of them and drank a portion; but the Sun and Moon revealed the fraud to Viṣṇu, who cut off his head, which thereupon became fixed in the stellar sphere, and having become immortal, has ever since wreaked its vengeance on the Sun and Moon by occasionally swallowing them; while at the same time the tail of the demon became Ketu and gave birth to a numerous progeny of comets and fiery meteors;. (In astronomy) Rāhu is regarded as the ascending node of the moon (or point where the moon intersects the ecliptic in passing northwards), as one of the planets called grahas, and as the regent of the south-west quarter. Among Buddhists, many demons are called Rāhu.

The Vedas represent symbolically the four sides of the world, the lunar quarters, as well as the seasons of the year. For example, the 'Mahābhārata' emphasizes that the 'Yajur-Veda' was communicated by Sūrya to Yājñavalkya in the Eastern side (that is, during the full moon).

Apparently, it is not by accident that the ‘Yajur-Veda’ primarily associated with the full moon night and the Waning Moon, and the ‘Atharva-Veda’, mainly connected with the new moon, the death of the Moon, and the starry night, contain a complete list of the lunar constellations. After all, the stars are better seen on moonless nights.

The planets Jupiter and Venus, to which the ‘Ṛg-Veda’ and the ‘Yajur-Veda’ are dedicated, respectively, are the brightest of the planets, excluding the Sun and the Moon. Jupiter appears to be the instructor of the devas (‘luminaries’, ‘gods’) personifying the waxing and full moons as also the month of the light half of the year, and Venus is called the instructor of the asuras (demons, adversaries of the devas) personifying the waning phases and new moons as well the months of the dark half of the year.

Both Jupiter and Venus are important for calculating the cycles of years measured in the synodic months. However, the cycles of Jupiter (both the so-called 12-year and 60-year cycles) are more accurate than the 8-year cycle of Venus. Hence, obviously, the great holiness of Jupiter follows.

All Vedic texts are organized around calendar numbers. In addition to the Ṛgvedic maṇḍalas tied to the months and years, there are 108 Upaniṣads and 108 Tantras that are grouped around the positions of the 9 grahas (‘planets’) in the 12 signs of the Zodiac or are tied to the 108 pādas (‘steps’) of the ecliptic.

The interrelationship of the Vedic texts is obvious. The traditional Vedic method of looking at this complex of literature emphasises the logical unity of all texts. However, the method developed in modern Indology rests on the notion that this vast body of literature was created by independent schools and sects during a very long and dark historical period. Such a perverted view seriously impedes the research and capturing the inherent inner design of the Vedas.

Having established with mathematical accuracy the ‘calendar’ bindings of the parts of the Ṛg-Veda and other Vedic, Puranic and Tantric texts, it was not difficult for us to conclude that they are all built around the same astronomical scheme of the eternal calendar, forming daily, monthly, annual, and perennial cycles.

## **The volume of the text of the ‘Nāṭyaśāstra’**

According to the myth, the text of Brahmā about the ‘theatre’ originally consisted of 125,000 verses. Later adaptation, which is attributed to the hypothetical ‘ancient Bharata’ (vṛddha-Bharata), allegedly shortened the poem of Brahmā to 12,000 śloka (verses) and presented the theory of theatre in the form of a dia-



logue between Śiva and Pārvatī. Ancient Bharata is also called Ādi-Bharata (the First Bharata, to whom the work entitled ‘Ādi-Bharata-prastāra’ is ascribed), or Sadā-Śiva-Bharata (Always Benevolent Bharata). The astromythology behind the real story consists in mixing the mythological names of Śiva and Bharata, behind whom the Vedic Agni, the god of the first full moon night, is hidden. The modern text of the ‘Nāṭyaśāstra’ attributed to Bharata contains approximately 6,000 verses.

Rāma Kṛṣṇa Kavi suggested considering the ‘Nāṭyaśāstra’ as a ‘theatrical doctrine’ and not as a separate work. Then in sum, all the Sanskrit textbooks on theatrical aesthetics, together with the all mentioned commentaries can come close to the largest number of verses. For example, the text on music of the ‘Gandharva-Veda’, presumably, could contain 20,000 verses. Abhinavagupta’s commentary contains 40,000 verses. The works of Kohala, Mataṅga, Dattila, Aśmakuṭṭa, Nakhaṭṭa, Maṭṛgupta, Nandin and Śiva-Pārvatī could add up to 34,000 verses.

However, it can be also assumed that under the original ‘nāṭya-veda’ were meant all the texts of the Vedas, which are collectively referred to as the Fifth Veda. The hymns of the Four Vedas in the sum contain 20.5 thousand mantras or verses. If we add to them the texts of the ancient Brāhmanas, Upaniṣads, Upavedas, Vedāṅgas and Darśanas, we can expect the desired 125,000 verses.

The surviving manuscripts of the ‘Nāṭyaśāstra’ were found in the 19<sup>th</sup> and 20<sup>th</sup> centuries and reached us in most cases in incomplete and faulty form. Only in the 20<sup>th</sup> century, the text acquired a final shape of 36-37 chapters.

Since the last, 36<sup>th</sup> chapter, in many respects repeats the plot of the first one, it seems to have been interpolated in order to bring the number of chapters to the sacred number ‘36’. This number indicates completeness, as it is the symbol of the Year (Prājapati) or Zodiac (Dakṣa), consisting of 36 deans (nākas, ‘heavens’) of 10 degrees each.

नाक nāka (the interstellar or the night space) is defined as the annual path of the Sun divided into 36 parts (‘deans’ by 10 degrees), 24 fortnights or 12 months (YV, 14.23; Śbr, 8.4.1.24) and covering all directions of the world (diśas).

nakaḥ ṣaṭtriṃśaḥ (VS.14.23; TS.4.3.8.1; 5.3.3.5; MS.2.8.4: 109.7; KS.17.4; 20.13; Śbr, 8.4.1.24) – ‘There are 36 Heavens (deans of 10 degrees)’.

Śivaite cosmology also postulates 36 categories (tattvas). Not surprisingly, most commentators were of the opinion that Bharata’s text consisted of 36 chapters. However, Abhinavagupta in the explanations to the first chapter, accepting the division into 36 chapters, later divides the 32<sup>nd</sup> chapter into two parts, which leads to the formation of 37 chapters. In order to find a philosophical justification

for this number, the 37<sup>th</sup> chapter is related by Abhinavagupta with the Śivaite concept of anuttara-dhāma, the ‘inexplicable level’ of comprehending oneself in the philosophy of pratyābhijñā (‘counter-recognition’ of one’s soul as universal, equal to Śiva, the omnipresent Spirit of the Solar Universe). Although the great Kashmiri commentator was aware of the artificial nature of the last chapter, he left it.

In addition, the scribes had different views on the nature of the content, which in time led to the emergence of several editions, which included ślokas (verses) from the texts of Kohala and other authors, in order to clarify the dark places in the text of Bharata. Such additions are especially numerous in the chapter on rhythm (‘Tala-adhyaya,’ Chapter 31) and in the chapter 34. However, all other chapters also contain repetitions, discrepancies and interpolations.

On the basis of differences in the interpretation of the text, R. Kavi distinguishes two main versions: ‘early’ (based on the South Indian manuscripts) and ‘late’ (northern one). But, as the publisher of his commentary noted, he did not describe any of the manuscripts he used, and did not explain how he united them.

The ‘early’ version was used by Lollaṭa and Udbhaṭa. Śaṅkuka, Kīrtidhara and Abhinavagupta relied on the ‘later’ one. Both versions are present in longer and shorter versions. The number of chapters in the manuscripts varies from 32 to 37. Most commentators follow the text of 36 chapters.

## Contents of the ‘Nāṭyaśāstra’

The monument covers a wide variety of different aspects of theatrical art, such as mythology of the cosmic drama, theatre architecture, music, dance, gesticulation, facial expressions, binary poetics, aesthetics of emotions (rasas and bhāvas), description of stage characters and drama structure, etc.

Although the ‘Nāṭyaśāstra’ is written in the form of a dialogue between Bharata and his numerous associates and is usually viewed as a single work, it does not have a strict plan. Many chapters seem to be independent works or instructions for actors, mirroring the main themes of the poem.

Most likely, the poem resembles a compilation of several independent manuals for actors and theatre directors on various aspects of theatrical art: poetics, psychology, aesthetics, dance, music, architecture, mythology, pedagogy, etc. Being recompiled, these manuals formed an extensive encyclopaedia of Vedic scenic arts.

Abhinavagupta repeatedly emphasizes the Vedic origin of the Bharata’s teach-

ings and the correlation of this theatre with the Vedic calendar ritual, the worship of luminaries, the life of nature, the struggle of light and darkness and the movement of the planets.

With the extinction of Kashmiri Shaivism, the Vedic content dims and gives way to the courtly entertainment aspect of drama transforming exotic calendar ritual into temple dance of the devadāsīs (‘maiden-servants of the gods’), courtesans, employed as dancers in a temple who entertained and satisfied the rich parishioners.

In our opinion, the presence in the current text of the ‘Nāṭyaśāstra’ of the chapter on the Prakṛt versification (Chapter 19) may indicate the incorporation of the non-Vedic elements into the text during the Middle Ages.

## **Nāṭya or the cosmic drama**

The word ‘nāṭya’, usually interpreted as ‘drama’, ‘actor’s company’, and ‘dramatic action’, has a number of other important meanings, both theatrical and astronomical.

It goes back to the root ‘nāt’, which has the following meanings in the theatrical context: 1) action, 2) dramatic action, 3) imitation, 4) illusion, 5) surprise with tricks.

And in the astronomical context, it has such meanings as: ‘radiance’ or ‘glow’, as well as ‘motion of the solar system’.

Nāṭaka (‘dance’) is a ‘stage action’, a ‘performance’, a ‘drama’, the first of ten varieties of plays, as well as... the ‘court’ of Indra, the king of the devas (full moons), and the ‘mountain’ (the heavenly height), on which the ‘dancing of the stars’ takes place, that is, the Zodiac. The word ‘nāṭakī’ of the same root also denotes ‘Indra’s court’, consisting of devas (or suras), i.e. the suns of the year and the phases of the full moon, especially, belonging to the months of the bright half of the year from spring to autumn.

The word ‘natam’ or ‘nata-bhāga’ means ‘bending, bowing’, but as well... the distance from the luminary to the zenith when it passes through the meridian, or the hour angle and the declination of the planet (‘Sūrya-siddhānta’).

The word ‘natānśaḥ’ is the zenith distance in degrees.

The close term ‘nata-kāla’ means the hour angle; the word ‘nata-jyā’ is the sine of the hour angle; and the words ‘nata-nāḍī’ (‘nata-nāḍīkā’) have similar

meanings: 1. the time distance of the planet from the meridian. 2. Lunar half-hour (24 minutes) of birth in the afternoon or until midnight.

Some commentators indicate that the ‘Nāṭya-Veda’ (‘Theatre Science’) was originally composed by Brahmā in 36,000 ślokas (stanzas). This number also hints at the astronomical context. The same is the number of mantras-bricks in the ‘mental pyramid’ or the altar in honour of Agni (lunar year), according to Śaṅkara. And this altar, as shown in the ‘Key to the Vedas’ (Mikhailov, 2004), was nothing more than a demountable chronometer, allowing to follow the progress of all the planets according to the lunar zodiac of 27-28 nakṣatras and to predict eclipses.

In general, all Vedic and Tantric literatures were attached to astronomy and to the eternal planetary calendar. Theatrical science is no exception: it does not appear as a kind of teaching about entertainment and aesthetic pleasures, but as an important tool of the Vedic calendar, as the theory of the calendar liturgy, the sacred action reflecting celestial events, as the true basis of all religious systems, aesthetic and moral education and enlightenment.

This science was carried by Brāhmaṇa astronomers from the calendar-astronomical sites (where the entrance of laity was strictly forbidden) to temple theatrical grounds in a somewhat simplified but more attractive form for the viewers. It was based on the Vedic universal cosmic ethics, on a worldview of the planetary-astral religion, which nucleus was eternal calendar and observational astronomy.

It should be emphasized that the word ‘observational’ does not detract from the significance of that astronomy. Quite the contrary, observational geocentric astronomy is not speculative, not invented by theorists, but strictly scientific, based on direct observation, that is, on experimental knowledge that is available to verification by any person through direct observation of the stellar sky. Moreover, observation is the main method in astronomy.

Vedic astronomers had a number of sophisticated precise instruments, such as recitative chronometers (Vedas) and water clocks (clepsydra), astrolabes, etc. These instruments were very specific, original, and sometimes of quite impressive dimensions. They differed both in their thoughtfulness and in their high precision. The Vedic astronomy, therefore, being strictly scientific, could not have been any other than geocentric. As is evident from the numerous testimonies of the texts, its creators clearly understood that all planets move around the Sun. However, their calendar rituals and theatricalised liturgies, and then dramatic productions, were produced precisely on the basis of direct observations of the planets and their unusual movements (for more details, see the ‘Key to the Vedas’).

It is through the prism of direct observation of planets and stars that it is possible to penetrate into the mystery of the host of 'gods' and 'demons' who were the first actors of that great theatre. It is this observational astronomy, in which planets go completely differently to the explanations of the modern astronomy teachers, is the 'secret' code of the complex astronomical metaphors of ancient Sanskrit literature and drama.

The Vedic doctrine of the universal cosmic theatre and its actor's skill, set forth by the symbolic author Bharata (the Waxing Moon), the disciple of Brahmā (Grand Father of the Solar System and Eternal Time), the Creator of the Great World, is usually incorrectly associated with the temple dance art of the deva-dāsīs ('maiden-slaves of devas'), into which the ancient Indian dance of Bharata was transformed during the Middle Ages.

Modern dancers in their performances demonstrate to the viewer only external exotic technique that had long been torn from the ancient temple theatrical liturgy and calendar astronomy. This gap is typical for Indian 'classical' music, and for drama.

However, in ancient India, the Vedic theatre reflected the picture of the world elaborated within the framework of the Vedic observational astronomy, in which the main actors were the nine planets and nine corresponding aesthetic experiences. Originally Vedic scenic works based on astronomical and mythological poems (the 'Mahābhārata' and the 'Rāmāyaṇa') were composed for the sacred liturgy, which had scientific-astronomical and philosophical-psychological content with a strong emphasis on moral, aesthetic and calendar-astronomical education.

## **Vedic character of Nāṭya**

The word 'theatre' in the Vedic context should be understood as a dramatic game (nāṭya) with which Vedic Brāhmaṇa astronomers could depict a dynamic picture of the change in the configurations of the planets, the seasons of the year, the phases of the Moon, the course of time measured scrupulously in Solar and Lunar days, minutes, seconds and their smaller divisions.

The Vedic theatre was a sacrament, a kind of astral-temple liturgy (Lidova, 1992), based on rigorous astronomical observations and the Solar-Lunar planetary calendar as a matrix of the cyclic chronology. The literary basis of the Vedic theatre was originally the richest astromythology of the 'Itihāsas' (the 'Rāmāyaṇa')

and the ‘Mahābhārata’) from which numeral Purāṇas and then plays of Sanskrit playwrights sprang.

An analysis of the hidden digital codes of the Vedas, carried out in the ‘Key to the Vedas’ (3 vols., Minsk, 2004; 2nd ed. in 6 vols., Minsk, 2010) led to discovery of the strict astronomical-chronometric, calendar-ritual plan and operating system of the analogic-digital recitative-mnemonic eternal calendar-chronometer behind the screen of lapidary, enigmatic and variegated mythological characters. Today, a good parallel to this complex mechanism is an electronic digital computer. Both the ancient mnemonic-recitative and modern electronic computing devices operate as chronometers and use the same machine language (binary code). The modern computer uses a similar Vedic poetics (there are ‘gods’ in the form of active programs, ‘demons’ in the form of background processes, ‘icons’ or graphic symbols of processes). The difference is that the Vedic system depended entirely on the yogi operator, i.e. it was a biocomputer.

The decoding of the astronomical calendar symbols of the Vedic ‘gods’ and the chronometric principles of ritual recitation of the Vedas revealed that such astronomical and mythological representations as ‘harmony’ (rta), personified as Sūrya, and ‘immortality’ (amṛta) personified as lunar gods Śiva, Viṣṇu and Dhanvantari, symbolised annual and monthly cyclic planetary movements.

The Vedas appear in this light to be the most majestic and mysterious celestial calendar drama with hundreds of divine characters that are incarnations of the luminaries, their phases or configurations, i.e. reciprocal arrangements on the celestial sphere, and units of time interacting in the constant cyclic movement of the eternal calendar. They ascend, enter into oppositions and confrontations (‘fight’), culminate (‘get crowned in the kingdom’), descend to the ground, go beyond the horizon (‘lose power’ and ‘die’), pass through conjunctions (‘conclude marital unions’ or commit amorous adventures), are eclipsed by other planets (‘perish’), are reborn again and, of course, ‘talk’ with each other in a melodious dialect – Vedic Sanskrit, the secret, digital symbolic language of the luminaries.

The impact of this sacred drama on the audience largely depended on the consistency of the actions and words of the participants in the performance. These participants were priests who performed the roles of devas and gandharvas (luminaries or celestial lights, i.e. planets and moon phases) and asuras (daityas, dānavas, rakṣas, yakṣas, etc.), and dancers representing heavenly beauties (apsarases or nakṣatras, that is, the stars of the lunar zodiac). The liturgy corresponded to the course of the diurnal and calendar Time (Brahmā), which was conceived as the Great Demiurge of the Universe.

The Vedic drama or mystery was designed to reflect the continuous cyclic flow of Time in all the nuances and intricacies of the chronological cycles of visible planets. These interlacing of the chronological cycles of the planets created the idea of a divinely beautiful harmonious heavenly contest of gods and demons.

This continuous cyclic flow of Time is an indispensable condition for any stage work. In the case of the Vedas, even the slightest discontinuity of time – as shown in connection with the daily chronometry in the ‘Key to the Vedas’ – destroys this illusion. The conjugation of the Vedas with the higher science of high-precision calculations of time is evident from the multitude of evidences of the auxiliary Vedic scientific sources, and is revealed in our reconstruction of the functioning of the Four Vedas.

All this obliges us to consider the ‘Nāṭyaśāstra’ attributed to the symbolic author Bharata, the disciple of Brahmā, the Creator of the world, not as a guide for actors, directors and other theatre workers, but as an astronomical textbook of the Vedic calendar liturgy reflecting the dynamics of the cyclic chronology and having a religious-sacred significance for contemporaries.

The whirlwind of being (samsara) or passing through a succession of states, circuit of mundane existence represents the eternal movement of the Earth and planets around the Sun, the Moon around the Earth, and the terrestrial observer around the Earth’s axis. All this appears before the observer’s eyes as the appearance and disappearance of stars, planets in certain places in the starry sky. The planets move relative to fixed stars and each other through certain time intervals (day, months, and planetary periods). This generates a host of astronomical and mythological names-terms.

The emergence, culmination and disappearance of planets, as well as the daily turns of the starry sky and its disappearance from the field of view of the terrestrial observer are figuratively likened to the creation, preservation and destruction of the world. The change of the seasons, the drought, the flood, the heat, the cold, the prosperity, the destructive storm create dynamic scenery for the heavenly bodies, involving in the wonderful performance of nature not only actors on stage, but also ordinary people in the auditorium. Such a performance cannot but cause a natural sense of man’s dependence on the mercy and favour of the heavens. This feeling in turn generates faith and hope, pulls out of the chest a plea for salvation and forgiveness, as well as a high poetry of rapture and gratitude to the heavens, which for all their seeming unpredictability still allow those who reconcile their activities with their laws to survive.

Astronomers help to understand this complicated dance of planets and be-

come priests of the sky, its representatives on earth, court astrologers and temple actors. The priest-actors who perform the theatrical ritual continuously, in which all the movements of the heavenly bodies are reproduced, do not simply worship in fear and servility to the luminaries, but take on the appearance of these heavenly 'saints' and act on the scaffold of their temple, conceivable as the image of the universe, reproducing in their body movements and speeches time and configurations of the planets that they depict.

Their speeches are the Vedic hymns glorifying the planets and stars, the year and the turning points of the year (equinoxes and solstices) within the framework of the Vedic eternal calendar-chronometer. In these perfect speeches (sūktas) all sounds, their longitudes, and all accents are measured in order to reflect in digital mode daily chronometry and astronomical events. The glorious deeds of the devas are described in myths of the 'Rāmāyaṇa', the 'Mahābhārata', the 'Bṛhat-Kathā' ('The Great Story'), and the Purāṇas.

Purāṇas systematise these deeds of the 'gods' around the five fundamental processes: the creation of the world, its destruction and re-creation, and the development of the royal families of the Sun and the Moon. This concept echoes in the Śivaite idea of the five divine deeds of Śiva and is realised in two main styles of dance: lāsya (creative) and taṇḍava (destructive).

## The Vedic Theatre Building

Usually it is believed that the theatrical buildings of the Vedic period have not been preserved. This is a profound error. The fact is that those buildings were later converted to temples and monasteries, as is evident from the example of the term 'vihāra'.

The word 'vihāra' ('distribution, location, festivities, entertainment') has a number of meanings: 1. location (of words in a sentence) or location (of the three sacred lights); 2. stretching words when they are pronounced; 3. pastime; pleasant time passing; walk for pleasure or entertainment; 4. pleasure of the eyes; 5. fornication; a game; 6. resting place, promenade; 7. the name of the country Magadha, which was famous for its panegyrist and actors (now it is associated with Bihar because of the large number of Buddhist vihāras).

Initially, the vihāra was a hall where monks (Buddhists and Jains) met and strolled, and then these halls turned into temples and monasteries. (For the description of theatre building, see the second chapter of the 'Nāṭyaśāstra').



## Myth and Ritual



The Vedic astronomical and mythological calendar ritual, having attained the highest perfection in the ‘Vedas’ and the ‘Brāhmaṇas,’ became the foundation of the concept of the ‘Fifth Veda’ as an entertaining and enlightening direction in ancient Indian culture. The ‘Fifth Veda’ or the ‘Nāṭyaśāstra’ absorbed the most vivid features of the main Four Vedas and was, as it were, a simplified and accelerated model of the Vedic annual calendar ritual. The original astronomical and calendar constructs of the Vedas, embodied in the Vedic mythology of the ‘Itihāsas’ and the ‘Purāṇas’, appeared on the temple’s stage in the form of vivid personified performances. The characters of the ‘Rāmāyaṇa’ (‘Way of the Bright Moon’) and the ‘Mahābhārata’ (poem about the ‘Great Progeny of the Moon Bharata’) have become classic examples of the most diverse manifestations of human nature, and the vital vicissitudes, in which the heavenly bodies were reflected, became models of behaviour for many generations of Indians.

The great heavenly theatre was protected by the patron gods from all directions. The main ritual described in the ‘Nāṭyaśāstra’ is the age-old struggle of the forces of light and darkness, which appears in the Vedas as the rivalry of the devas personifying the bright forces and months of the light half of the year, and the asuras, incarnations of the months of the dark half of the year. Months move

through the heavens along the string of stars and constellations, which appear on the temple's stage as maidens of heavenly beauty, as scenic divas or celestial dancers called apsarases ('water nymphs', 'mermaids'). The musicians accompanying them are lunar phases, celestial gandharvas, led by the Moon.

Such a performance being a kind of a daily liturgy or worship of the sky and heavenly holy luminaries in the garbs of saints must always be preceded by pūjā ('worship, veneration'), which is the 'initial scene' (pūrvaraṅga).

The laying of the building of the Vedic theatre was also accompanied by special procedures for honouring the site under construction, worshipping all the Vedic deities, which are considered in the theatre as the performers and patrons of the stage (raṅgadaivatapūjana). This was a special fest for the building's consecration accompanied with distribution of gifts.

## **Cultural and educational role of theatre**

The main goal of the theatre was the education and enlightenment of people through a symbolic spectacle in which the sublime celestial characters of the Vedas, the 'Itihāsas' and the 'Purāṇas' act. The performance of such a liturgy helped people of different ages, sexes and classes in achieving three goals of life (trivarga): high morality (dharma), wealth and welfare (artha), and glory (yaśas). It is curious to note that the 'glory' in the 'Nāṭyaśāstra' replaces the 'love desire' (kāma), which is more common for this concept of the 'trinity of goals of life' in philosophical works.

## **Comparison of the ancient Greek drama and the Vedic 'Nāṭya'**

The word 'nāṭya' is often translated as 'drama', but the similarity between the ancient Indian and Ancient Greek plays is deceptive. This was noted back in 1890 by Sylvain Levi, who then could only analyse some published chapters of the 'Nāṭyaśāstra'.

In the ancient Greek drama, the plot and the action most affecting viewers in a large amphitheatre are more important. According to Aristotle, 'the power of tragedy is felt without actors'. This was felt by K. S. Stanislavsky, who tried to recite in the ancient Greek amphitheatre. He specifically visited the ruins of the ancient Greek theatre to experience its atmosphere and more accurately imagine its scale. He then thought that he understood the particularities of that theatre – the need for bright costumes, expressive masks, a loud chorus. 'If religion has died, let the

great theatre revive’, Stanislavsky exclaimed pathetically in the early 20<sup>th</sup> century.

He then did not seem to notice that the choir of the ancient Greek tragedy did not die at all, but was preserved in the Orthodox Church singing. Later, it ‘migrated’ to the opera. Organ music, invented in Byzantium, did not die too, but it moved to Western Europe with the fall of Constantinople. Nor did the great theatre of ‘emotional experience’, strictly described in the ‘Nāṭyaśāstra’, which principally focus on the inner psychological content of the drama. It also has not died. Many provisions of the ‘Stanislavsky’s system’ about ‘experiences’ are very much in tune with the teachings about the rasas (aesthetic impressions) set forth in the ‘Nāṭyaśāstra’. The views of the Kashmiri philosopher Abhinavagupta and Stanislavsky concerning the concept of ‘empathy’ (samrasya) of actors and spectators also coincide. These theatrical geniuses consider empathy the highest category of aesthetics.

Having rejected the acting by ‘inspiration’, late Stanislavsky, like Bharata, pays the greatest attention to the ‘art of representation’ – costumes, make-up, colourful gestures, gait and posture (aṅgika), scenic speech (vācika) and true emotions (sāttvika).

In Indian nāṭya, dance (nṛtta, nṛtya), singing (gītā) and instrumental music (vādyā) are of particular importance. In the form, in which nāṭya reached us, it rather resembles a chamber performance or an operetta, combining elements of ballet and opera.

## **Ancient comments on the ‘Nāṭyaśāstra’**

Among the ancient authorities of the Vedic theatre science, the name of Kohala (Nāṭyaśāstra, xxxvi, 65) is mentioned. Later authors such as Damodaragupta, Hemacandra, Śarṅgadeva, Saradatanaya and Singhabhupala recognize his authority in drama and music. In medieval works a passage from the work of a certain Dattilācharya is cited, which seems to be identical to the Dattila mentioned in the ‘Nāṭyaśāstra’.

In the later Sanskrit writings several references to the commentaries to the ‘Nāṭyaśāstra’, attributed to Bhaṭṭa Lollaṭa, Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta (10-11 c.) are mentioned.

However, despite all the efforts of researchers in the 19<sup>th</sup> century, none of the Sanskrit commentaries was found, which led to the conclusion that they were definitively lost.

Only in the 20<sup>th</sup> century the Indian scholars managed to find the text of the ‘Nāṭyaśāstra’ with Abhinavagupta’s commentary entitled ‘Abhinava-Bharatī’. The text was discovered by Ramakrishna Kavi in two copies in the Bhandarkar Oriental Research Institute. Thus, at least, one of the ancient commentaries, belonging to Abhinavagupta or his school appeared at the disposal of scholars. The commentaries of other Sanskrit authors on the ‘Nāṭyaśāstra’ do not seem to have survived to our time.

Abhinavagupta is a symbolic author of many works on Shaivism, Tantrism, poetics, music and theatre. He is referred to the X-XI centuries. Although he mentions among his predecessors other commentators of the ‘Nāṭyaśāstra’, but the absence of any reliable information about them can indicate that the text of the ‘Nāṭyaśāstra’, which reached us, was formed in Kashmir in the Middle Ages as a compilation of the most important aesthetic theories developed there by the great theorists of theatre, literature, music, architecture and philosophy.

## **Abhinavagupta about the meaning of the Vedic drama**

The ‘Nāṭyaśāstra’ (1. 120) defines the content of the theatrical performance as follows, ‘The drama depicts the exploits of the devas, asuras, kings of the universe, and also ordinary householders’.

Abhinavagupta in his commentary ‘Abhinava-Bharatī’ paid much attention to the category of ‘rasa’ (‘aesthetic perception’). He criticized the interpretation of this concept by other commentators of the ‘Nāṭyaśāstra’, such as Bhaṭṭa Lollaṭa and Śaṅkuka, who viewed the rasa only as a vivid manifestation of feelings or imitation of certain mental states. Continuing the tradition of Bhaṭṭa Nāyaka, he saw the source of the rasa in the immersion of attention in the object of aesthetic perception, in complete abstraction from the ordinary scenery of everyday life and all individuality.

As a universal aesthetic emotion rasa is free from any negative tint of fear, tears and so on, and therefore the perception of tragedy can deliver as much pleasure as the perception of comedy. Eight major rasas (astonishment, love, laughter, pity, courage, anger, fear and disgust) arise from the ninth rasa, that is, a sense of peace (śānti-bhāva), and are the bearers of pleasure of peace and bliss inherent in it. Besides, Śānti (‘tranquillity, peace’) is the name of Indra or his son, the name of a son of Aṅgiras, of a Buddhist teacher also called Ratnākara, of the sixteenth Jina and one of the Jaina emperors of the universe. All these names are clearly indications of the Full Moon.

In the Śivaite aesthetics, ‘samrasya’ (‘empathy’) is regarded as the highest state that is achieved after removing a number of obstacles that hamper the concentration of consciousness on the aesthetic object. An analysis of these ‘obstacles’ given in the ‘Abhinava-Bharatī’ is accompanied by an examination of the various states of the spectator that contribute to or hinder aesthetic concentration.

Subsequent interpreters have shifted the emphasis from celestial characters entirely to the field of psychology and aesthetic perception.

At the same time, Abhinavagupta clearly understands and emphasises Vedic drama’s heavenly origin from Brahmā and Śiva. He praises Śiva (the embodiment of wisdom of the Vedas) as the Sun decorated with the Sickle Moon and the radiance of the 36 deans of the Zodiac, who incarnated as 36 chapters of the ‘Nāṭyaśāstra’ (‘Abhinava-Bharatī,’ 1-2).

Śiva possesses the creative power of the universe, personified in the image of his wife Śakti, which is the basis of the universal vital and creative power (‘Abhinava-Bharatī,’ 1.3).

Abhinavagupta calls his commentary ‘a brief explanation’, emphasising the fact that the hypothetical ‘Great Commentary’ was lost (‘Abhinava-Bharatī,’ 1.4). He sees his task in revealing the secret meaning of the ‘Nāṭyaśāstra’. It is obvious that the text of the ‘Nāṭyaśāstra’ in his time was not considered in the ordinary sense as a manual for dancers.

According to Abhinavagupta, Maheśvara (the Great Lord, Śiva) is not a king, but an all-conquering deity (deva, ‘divine luminary’), who is the true creator of the ‘Nāṭyaśāstra’. This deity, overflowed with joy and playfulness, ‘dances’ to us such natural phenomena as sunrises and sunsets, summers and winters, and the like.

Obviously, the priests-actors in the Vedic times reproduced namely this sacred ‘dance’ of the Sun-Lunar alignment of the eternal calendar and the course of the Great Time (Brahmā), and not the base passions of commoners, which is characteristic of the present times.

Abhinavagupta draws attention to the fact that Viṣṇu, the husband of Lakṣmī (the goddess of beauty and love), who is the protector of the world and the embodiment of higher harmony and various styles of performance, has created space for the cosmic dance of the Moon and the Sun.

He states that Brahmā and Śiva (the Sun and the Moon) are the ‘two servants of heaven’ (diva-dasau). The Sun and the Moon are neither mundane stage performers nor actors engaged in ordinary play – they are duty-bearers in the dance

of Nature. Their dance is their duty, and not making a living, as is characteristic of actors in the world. If they were not there, then there would be no one to worship.

Therefore, worship to them is done here, on the Earth, with the help of body, speech and mind. This is the secret of higher art, Vedic drama or theatrical religion.

While other commentators believed that music, dance, and poetics are integral parts of the drama, Abhinavagupta held that the main content of the 'Nāṭyaśāstra' is the exposition of the theatrical science; music and dance are separate arts. At the same time, Ramakrishna Kavi notes that these 'disagreements', perhaps apparent, could stem from different readings of the manuscripts, in which numerous lacunae and hard-to-read places were present.

If Nandin, the predecessor of Abhinavagupta, believed that the 'Nāṭyaśāstra' was formed in the mainstream of the Śivaite Tantras and Āgamas and their rituals were intimately linked with music and dance, Abhinavagupta insisted on the Vedic roots of Bharata's teaching, although he emphasised the psychological and aesthetic aspects of the drama as well.

## **The history of the discovery of manuscripts and the publication of the 'Nāṭyaśāstra'**

Until the 19<sup>th</sup> century, when William Jones translated the 'Abhijñāna-Śakuntalā', the nāṭaka or play by Kālidāsa, and started searching for the 'Nāṭyaśāstra', there was not even a hint of the text being preserved. H. H. Wilson, who published the first volume of his work on the Indian theatre in 1826, argued that the 'Nāṭyaśāstra', mentioned and quoted in several old commentaries and other works, was lost forever.

The European reading public was able to get acquainted with the 'Nāṭyaśāstra' of Bharata in 1865, when the 'Bibliotheca Indica' published four chapters (18, 19, 20 and 34) prepared by M. Fritz-Edward Hall as an appendix to his publication of 'Daśarūpaka' (the '10 kinds of dramas'). At the same time, Hall acknowledged that his handwritten material was unsatisfactory.

Then in 1874, a study by M. Heimann was made on the basis of manuscripts accessible to him with a brief description of the content of the monument.

The French scholar Paul Regnaud used the manuscripts described by Heimann and published the 17<sup>th</sup> chapter of the ‘Nāṭyaśāstra’ in 1880, and then part of the 15<sup>th</sup> and 16<sup>th</sup> chapters in 1884. In addition, he used the 6<sup>th</sup> and 7<sup>th</sup> chapters in his work on the Sanskrit rhetoric (‘La Rétorique sanscrite’).

The same manuscripts used by P. Renault were studied by another French scholar Joanne Grosset in his work on Indian music (‘La Musique hindoue’, 1888), to which the text and the translation of Chapter 28 were attached. He also published a translation of the 18<sup>th</sup> chapter in 1888.

Sylvain Levy, who had three manuscripts of the ‘Nāṭyaśāstra’, two of which were copies of a text from the library of Mahārāja of Bikaner, kept at the Dean College, studied the 34<sup>th</sup> chapter and chapters 17<sup>th</sup> to 20<sup>th</sup> (‘Le Théâtre indien’, 1890), which in M. Ghosh’s edition correspond to chapters 17-22.

S. Levy, unfortunately, did not make a serious attempt to study thoroughly all the work, apparently because of the poor state of his manuscripts. He paid most attention to the study of the literary form of the ancient Indian plays.

In 1898, Grosset made a critical edition of the first fourteen chapters of the text on the basis of four manuscripts (‘The Nāṭyaśāstra of Bharata’, Chapters I-XIV, J. Grosset, Paris-Lyon, 1898). As noted in the French edition, one manuscript contained so many lacunae, distortions and damages that comparison with other texts was sometimes impossible. Further work was stopped due to insufficient materials.

As it was mentioned by M. Ghosh, despite the fact that many years have passed since the publication of the incomplete edition of the ‘Nāṭyaśāstra’ by Grosset, it still remains one of the best examples of Western Indology, and an important milestone in the history of the study of this text. Unfortunately, this remarkable work has remained incomplete.

Thus, despite the great efforts of European scholars of the 19<sup>th</sup> century, they were unable to find a fully good text and comprehensively examine the nature of the ancient Indian dramatic art.

Finally, in 1894 in Bombay, two Indian scholars Śivadatta and Kāśināth Paṇḍuraṅg Parab published the full Sanskrit text of the ‘Nāṭyaśāstra’ on the basis of two manuscripts in the publication of ‘Kāvya-Mālā’ (‘Garland of Poems’) under the number 42. Their publication was based on the two

recensions of the same edition, in which, moreover, there were many dark and unreadable places. Both editors admitted in their introduction that they were not satisfied with the quality of the manuscript materials they used. One more interesting detail to be marked: the publishers expressed gratitude to Grosset for providing the 28<sup>th</sup> chapter. However, as a result, the full text of the ‘Nāṭyaśāstra’ appeared in the hands of the researchers, which was the most important result of the searches of manuscripts throughout the entire 19<sup>th</sup> century.

5 manuscripts were found, one of which was incomplete. Of the four manuscripts, only two seemed to be integral, which served as the basis for the Bombay edition.

The first half of the 20<sup>th</sup> century was marked by the work of Ramakrishna Kavi, who published Chapters I-XVIII (Baroda, 1926, 1936). Kavi claimed that he managed to find as many as 40 manuscripts of the text. However, he does not give their description. The numbering in his work is often erroneous. In the case of Chapters I-III, it had been fixed, but other chapters have retained the wrong numbers.

Then Manomohan Ghosh, having summarised the achievements of Grosset, Śivadatta and Parab, using also the editions of R. Kavi and the Chowkhamba edition (Benares, 1929), prepared a new edition of the text that took into account the readings of the two editions of the text and the comments of Abhinavagupta, giving different interpretations in the footnotes.

Such an eclectic approach was developed in the works of Grosset, as well as in the critical text of ‘Bṛhad-Devatā’ (Cambridge, Massachusetts 1904) prepared by A. A. Macdonell, and in a number of other publications of ancient Indian texts.

Many researchers noted that the text of the ‘Nāṭyaśāstra’ is dark, confused and disordered. Obviously, it was subjected to numerous adaptations and had many interpolations, often contradictory.

## **Basic editions of the text**

Although there are now several editions of the full text of the ‘Nāṭyaśāstra’, none of them can be considered a completely critical edition. All publications dif-



fer both in the number of verses and in content. In the manuscripts there are many gaps and flaws, which are corrected by publishers to the best of their capacity and competence.

As noted by N. Lidova, four of them are of prime importance.

1) The publication of Śivadatta and Parab (Śivadatta, Parab 1894, Kāvyaṃālā Series). This is editio princeps.

2) The edition by Ramakrishna Kavi of the first volume in 1926 (in ‘Gaekwad’s Oriental Series’, Baroda) on the basis of 40 manuscripts (2nd ed., 1956). It is based on the reconstructed text of 37 chapters with the comments of Abhinavagupta and numerous notes. It is widely used by scholars, although it can hardly be considered completely critical or completely reliable. The publication has monochrome images of wooden panels that reproduce sculptural reliefs with dance poses from Chidambaram temple in Tamil Nadu.

3) The edition of Manomohan Ghosh (Ghosh 1956-1967, reissued in 2009). It contains a consolidated text of 36 chapters, which served as the basis for his full translation into English. This edition does not contain any new manuscript materials, but uses the readings from the three previous editions (Śivadatta and Parab, R. Kavi, Sharma and Upadhyaya) and one European publication (Grosset 1898). The first volume (chapters 1-27) contains a detailed introduction.

4) The edition of Śarmā and Upādhyāya (Kāśī Sanskrit Series, 1980), which contains a longer version of the text.

5) In 1929, a full text of 36 chapters, based on two manuscripts was published in Benares.

6) In 1943, another edition of the full text appeared in Bombay (based on other two manuscripts).

7-9) Subsequent editions of Kedārnāth (1943), Nagara and Joshi (1981-1984), as well as Śāstrī (1972-1985) are based on previous ones and do not represent a special interest.

10) In the 21<sup>st</sup> century, another manuscript of the ‘Nāṭyaśāstra’ discovered in Nepal was published. This edition is not available to us. In this study we relied mainly on the first three editions.

## Principles of the composition of the 'Nāṭyaśāstra'

The 'Nāṭyaśāstra' follows the same principles of scientific exposition that were developed in Nyāya (Vedic logic and rhetoric) and in exegetical Vedic texts: the theme is first identified, then goals and tasks are formulated, the methods of cognition corresponding to the subject are examined, the structure of the work is delineated and the principle of exposition of the material is formulated, then definitions of the basic concepts are given and methods and techniques of their application are described.

The emphasis is laid on practical application, brevity, imagery, without which it is inconceivable mastering of such a huge material. All narration is conducted in a smooth epic style using the syllabic śloka, consisting of 4 padas of 8 syllables.

If you read the text in Sanskrit with the correct observance of vowels' longitudes according to the rules of the 'Chandaḥ-śāstra' ('Science of Vedic syllabic versification and binary coding'), the rhythm of the verse prompts the right accents and meanings, leads to a more adequate understanding, fascinates the reader's attention, captivates the mind by puzzling, florid, laconic and polysemantic expressions. All this, obviously, contributed to a better memorization of the text.

The 'Chandaḥ-śāstra', which is also called 'Piṅgalacchandaḥsūtra', is ascribed to a symbolic author – a nāga or serpent-demon Piṅgala (being also a name of Śiva and Rudra) identified by some with Patañjali, author of the 'Mahābhāṣya'. This cryptic science is regarded as one of the vedāṅgas.

## Symbolism of the name 'Sadā-Śiva Bharata'

The researchers and translators usually consider Bharata (lit. Waxing Moon or Agni) the author of the 'Nāṭyaśāstra'. His name is interpreted as an 'actor'. However, Bharata, as it is evident from the first lines of the poem, is one of the principle personages, to whom Brahmā, the creator of the world and the author of the 'Nāṭyaśāstra' commissioned the creation of a theatrical troupe and ordered to stage the first drama, that is, appointed him the director of the first theatre.

Bharata in the Vedas is one of the many hypostases, respectively, one of the names or epithets of Agni (First Day of the Full Moon). Agni is also characterized by the epithet of Śiva (Good, Gracious) or Sadā-Śiva (Always Good). And Śiva, in his turn, in iconography often appears as a young dancer, whose forehead is decorated with a Sickle of the Moon.

There is an interesting note by Abhinavagupta that Sadā-Śiva-Bharata belongs to nāstikas ('unbelievers'), atheists or those who deny the divine authority of the Vedas, or doubts the legends of the Purāṇas. This is an important evidence of the secular nature of the theatrical science.

Bharata in the 'R̥g-Veda' is an epithet of Rudra (Śiva or Indra), the father of Maruts (RV, II, 36, 8). A medieval handwritten text called 'Nāṭya-Sarvasva-Dīpikā' ('Commentary on the 'Nāṭyaśāstra') analysed by S. K. De<sup>1</sup>, directly refers to Bharata as Umāpati ('Husband of Uma', i.e. Śiva).

The text also mentions the multitude of 'Nāṭyaśāstras'. And, what is more, it considers all the most important Vedic devas, asuras, their 'wives' (nights) and apsarases (stars) the main theatrical authorities. In addition, this manuscript speaks of the multitude of Bharatas, dividing them into two categories: Nandi and Sārasvata.

Sārasvata means 'eloquent, learned' and denotes a particular tribe of Brahmans belonging to the Sārasvata country and to Sarasvat (a divinity of the upper region considered offspring of the water and plants, guardian of the waters and giver of fertility and corresponding to Sarasvatī, the river and the goddess of Zodiac). Sarasvat is relating also to Vyāsa.

Brahman (lit. 'growth', 'expansion', 'evolution', 'development' 'swelling of the spirit or soul') is an inhabitant of Brahmā's heaven. It is the name of Śiva, of Bṛhaspati (as the priest of the gods), and of the Veda. It means the intellect (= buddhi); religious or spiritual knowledge; one self-existent impersonal Spirit, the one universal Soul (or one divine essence and source from which all created things emanate or with which they are identified and to which they return), the Self-existent, the Absolute, the Eternal (not generally an object of worship but rather of meditation and-knowledge). Brahmans constitute a class of men who are the repositories and communicators of sacred knowledge, the Brahmanical caste as a body (rarely an individual Brahman). Brahman is one who prays, a devout or religious man, a knower of Vedic texts or spells, one versed in sacred knowledge. Brahman is one of the 4 principal priests or ṛtvijes (the other three being the hotṛ, adhvaryu and udgaṛ). The Brahman is the most learned of them and is required to know the three Vedas, to supervise the sacrifice and to set right mistakes. His functions are initially focused on the 'Atharva-Veda'.

Brahmā or the one impersonal universal Spirit manifested as a personal Creator and as the first of the triad of personal gods. He is Prajāpati, that is, the Year.

1 S. K. De, «The problem of Bharata and Adi-Bharata» in: *Some Problems of Sanskrit Poetics*, Calcutta, 1959. – Pp. 156-176.

He never appears to have become an object of general worship, though he has two temples in India. His wife is Sarasvatī.

(In astronomy) Brahman is the Sun; a star,  $\delta$  Aurigae; a particular astronomical yoga; the 9<sup>th</sup> muhūrta.

Jains interpret him as a particular Kalpa (temporal cycle), or name of the servant of the 10<sup>th</sup> arhat of the present Avasarpinī cycle.

Brahmāyus means a ‘Lifetime of Brahmā’ (see ‘Key to the Vedas’).

Bharata according to ‘Nirukta’ (VIII, 13) is the name of one of the 12 Ādityas (the gods of the Full Moon or the Sun) and the name of one of the 12 cakravartins (‘wheel spinners’ of the universe), the ‘emperors of the world’ who, like Ādityas, denote the months of the year.

Bhārata (a descendent of Bharata) is the name of the Sun shining to the south from the sacred mountain Meru (the equator), symbolising the winter equinox.

The name ‘Bharata’ is met across all ancient myths. This is the name of one of the four sons of Daśaratha and Kaikeyī, the brother of Rāmacandra (‘Bright Moon’), the hero of the ‘Rāmāyaṇa’.

One Manu, the ‘patriarch of mankind’ and the legislator of the Golden Age (Kṛtayuga), has also this name.

The name ‘Bharata’ belongs to one hero of the ‘Mahābhārata’, the son of Duṣyanta and Śakuntalā.

Moreover, the ‘Mahābhārata’ (‘Great Family of Bharata’) speaks about several characters named Bharata who were the sons of Agni. One was called Bharata, the other was Sāmyu (‘Appeaser’) or Urjah (‘Power’ – MBh, Vana-parvan, Chapter 219, verse 6). When a person pacifies this Agni-Bharata, he becomes balanced, harmonious, healthy and strong, and therefore Agni is also called Puṣṭimant (‘Strengthening, Thriving, Abundant’) (Mbh, Vana-parvan, Chapter 219, verse 7). Bharata-Agni is the father of Bharata (Full Moon) and Bharatī (Vedic Speech or river of Lunar Zodiac).

There are also mentions of one son of Agni-Bharata called Adbhuta (‘Magician’). It is this Agni that burns ‘dead bodies’ (of the past years and months). Since this Agni (of the end of the year) lives constantly in the spring rituals of the beginning of the year called the ‘Praises of Agni’ (Agniṣṭoma), it was called Niyata-Agni (‘Restrained, Controlled, Fixed, Permanent or Eternal Fire’) (Mbh, Vana-parvan, Chapter 222, verse 6).

**Table 2**

***Two series of meanings of the theatrical-mythological term ‘Bha-ra-ta’***

**I. Theatrical and aesthetic:**

bha = bhāva (‘experience’, ‘feeling, emotion’),

ra = rāga (‘melody’),

ta = tala (‘rhythm’).

**II. Astronomical and mythological:**

bha – bhāga (‘degree’ of a circle),

ra = rāśi (one of the 12 zodiacal constellations, a sign of the zodiac as being a certain sum or quantity of degrees, one-twelfth part of the ecliptic, an astrological house. (In arithmetic) it is a sum or the figure or figures put down for an operation such as multiplying, dividing etc.).

ta – tāṛā (‘shining, radiant, a fixed star, asterism, planet’), or tala (‘earth’, in a figurative sense – the starry sky, night).



Moreover, Bharata is a ṛṣi (‘heavenly wandering ascetic’), singing in the Vedas hymns to Year and Month. His name denotes not only the priest-astronomer and the ‘priest of the seasons of the year’ (ṛtvij), but also the ‘actor’ and ‘director’ of the heavenly drama, knowing the cipher in which the most important concepts of Vedic aesthetics and astronomy are codified.

Bharata is Agni the World-Protector, the king and sovereign of the universe. It is the name of one of the years in a cycle mistaken for the name of a country. ‘Varṣa’ in the compound word ‘Bharata-varṣa’ stands for the rainy season of the year or the year itself. After the independence, India took that astronomical and mythological name as the official name of the country.

The etymology of the name 'Bharata' and mythological contexts in which it occurs allow us to see in it the designation of the full moon or the bright fortnight, when the sickle of the young Moon, gradually increasing, reaches the full moon at the beginning of the Vedic year in spring.

Thus, Bharata is not only the creator of the first theatre company, which included his 'one hundred sons', but the main luminary of the Vedas, Agni, the personification of the Full Moon (and the Sun), bearing the nickname of Śiva (the 'Gracious' god). He is an astronomer, a connoisseur of the circulation of luminaries, and also the main theorist of the astral-theatrical art. Bharata is famous under the title of the 'director' of the heavenly dance (Naṭarāja – the 'Lord of Dance').

## **Characters of the Vedic drama: One hundred sons of Bharata**

The principles of the Vedic astronomical theatre or the lunar priesthood are peculiar to classicism, in which all the most important concepts of observational astronomy, chronology, chronometry, and the service of exact time were personified as deities and actors of the cosmic theatre. This principle dominated the whole body of mythological and classical Sanskrit literature.

Unfortunately, modern Indology pays only superficial attention to this aspect of the Vedas and the texts adjoining them, the 'Nāṭyaśāstra' not excluded. Indology, figuratively speaking, is 'poisoned' with a mass of pseudo-historical prejudices and is paralyzed by the outright lies of the scholars of the first wave, most of whom were officials in the service of the British empire, who for the most part were far from a strictly scientific and objective approach. These Indologists and then their Indian pupils and followers did not see as their primary task the identification of the essence of the Vedic sciences, but their refutation from within.

However, the 'speaking character names' of the 'Nāṭyaśāstra' carry a great elucidating potential, which allows us to visualise the circumstances in which the complex doctrine of the theatre in ancient India was born.

The 'sons' of Bharata are mentioned in the 'Ṛg-Veda' (II.36.2):

आसद्य ब्रूहिः भरतस्य सूनवः

पोत्रात् आ सोमम् पिबत दिवः नरः ॥

‘Having sat down on the ‘Sheaf’ (of rays of the bright half of the year), oh, sons of Bharata,

Drink soma-juice (in the form of the light of the sun) from the cup of the potar (‘purifier’, i.e. the Moon), oh, men of heaven!’

Potr or Potar (‘purifier’) is the assistant to the Brāhmaṇa (servant of Brahmā, Time, and the Full Moon), one of the 16 officiating priests at the Vedic annual calendar rite of the yajña or year sacrifice. Obviously, these ‘priests’ were symbols of the phases of the Waxing Moon.

‘Sons of Bharata’ in the Vedic hymn designates Maruts (‘Winds’), attendants of Indra, that is, the Full Moon. Along with them in this hymn are mentioned five more gods of the full moon: Indra, Tvaṣṭar, Agni, Mitra and Varuṇa. Obviously, the ‘sons of Bharata’ together with other deities of this hymn designate the full moons (the devas) of the six months of the bright half of the year.

The names of the ‘sons’ of Bharata in the ‘Nāṭyaśāstra’ allude to the most important concepts of the Vedic astronomy and philosophy.

The ‘sons’, that surround the Moon as the Measure of Time, are the personifications of planets and various time divisions, which are depicted as symbolic creators of all branches of the Vedic thought and culture.

For example, among the aesthetic experiences (rasas) four are directly named, such as Raudra (‘Angry’), Vīra (‘Brave’), Bhayānaka (‘the sentiment of terror’, the name of Rāhu or the ascending node personified) and Bibhatsa (‘Disgusting’).

Sukerala, Magadha, Sarala, Viṭaṇḍya, and Taṇḍya are, presumably, the names of dramatic or dance styles.

Among the chronometric concepts tied to the daily or annual time, Dhūmrāyana (‘Smoky Semi-cycle’), Saindhava (‘Twilight’), Saindhavāyana (‘Twilight Half-cycle’), Shalunkāyana (‘Light Half-cycle’), Śyamāyana (‘Night Walk’), Saṃvartaka (‘Annual’) are enumerated.

A number of the ‘sons’ of Bharata have the names of the lunar and

planetary ‘gods’: Yama (Waning Moon); Puloman (Agni); Kāka-Jaṅgha (‘Crow’s Foot’); Śata-Jaṅgha (‘Hundred Feet’); Piṅgala (‘Yellow’ snake); Bhārgava (‘Venus’); Śuci (‘Bright, Burning’, the name of the Moon); Abudha (‘Unawaken’) and Budha-Sena (‘Awakened Army’, supposedly, visible and invisible or evening and morning Mercury); Paṇḍu-Karṇa (‘Pale Ear’, Moon); Śaṅku-Karṇa (‘Cute Ear’, the Sun); Śambara (‘Happy’ or ‘Iron Mace of Indra’); Sunabha (‘Beautiful Sky’ or ‘Light’); Meṣa (Aries); Hiraṇyākṣa (‘Golden-eyed’, Moon); Asīta (‘Dark One’); Sīta (‘Light’); Vidyut-Jihva (‘Light Tongue’); Vidyut (‘Light’, ‘Lightning’); Mahā-Jihva (‘Great Tongue’); Panña-Śikha (‘Five Flares’, Agni); Tri-Śikha (‘Three Flares, Agni’); Śikha (‘Flame’); Śakra-Nemi (‘Rim of Śakra or Indra, possibly, the Zodiac or the disc of the Moon’); Gabhasti (‘Ray of Light’); Anśumālin (‘Garland of Rays’, the Sun).

Other mythological characters include the names of Puloman and Śaṅḍilya (two varieties of Agni, personifying Venus); Ambaṣṭaka (‘Eight Mothers’, perhaps, the personification of the 8-year cycle of Venus); Jambu-Dhvaja (‘Flag of Pink Apple’), and Tapas (‘Heat’, the name of the Sun or the Moon).

Śali-Karṇa’s name probably stands for Śata-Karṇa (‘Hundred Ears’, the Sun), which is cited in the commentary on ‘Anargha-Rāghava’ and ‘Nāṭaka-Lakṣaṇa’ (‘Characteristics of a Play’).

In the long list of the Bharata’s ‘sons’, the main Vedic texts or symbolic creators of the main Vedic sciences appear as names: Śruti (‘Word’, Veda); Gautama (author of the fundamental work on the Vedic theory of knowledge and the logic of Nyāya); Śata-Pāda (‘Hundred Feet’, probably, a synonym for Akṣa-Pāda, ‘Eyes-Feet’, ‘having eyes at the feet’, name of the teacher of Gautama); Pañca-Śikha (teacher of the Sāṅkhya system); Badarāyaṇa (or Vyāsa, author of the ‘Brahma-Sūtra’, the main text of Vedānta, treating of the knowledge of Brahma, also called ‘Badarāyaṇa-, or Vedānta-, or Vyāsa-, or Śārīraka-sūtra’, and ‘Uttara-mīmāṃsā’ or ‘Brahma-mīmāṃsā’).

In more detail, the meaning of the names of the ‘sons’ of Bharata is disclosed in the notes.



## **The scenery: Bharata-Varṣa (The Lunar Year)**

The compound word ‘Bharata-Varṣa’ denotes in myths a magic country inhabited by the ‘sons’ of Bharata, that is, the hypostases of the Moon and other planets. Obviously, it means the ‘Lunar Year.’ In modern India, this Vedic term, like the whole host of Vedic astronomical terms, was re-enacted and given a very narrow meaning – ‘Earthly Country of the Legendary Sage Bharata’. This ‘country’ was identified with the British India which comprised a multitude of multilingual tribes and peoples inhabiting only the Hindustan peninsula. It separated India from the ‘Greater India’ or Southeast Asia and Indonesia, Burma, Tibet, Pakistan, Afghanistan, Iran, the Northern India or Russia and the like.

In modern Indian languages, ‘Bharata’ refers to the modern ‘Empire’ of India, created by the British and their political heirs in 1947. The paradox is that the British separated India from India proper – the lands adjoining the Indus – and proclaimed Pakistan there. And under the word ‘India’ they began to understand the regions of Hindustan outside of historical India or the country on the Indus. Moreover, the true meaning of the concept of the Sublunary World, the Stellar Universe, or the Universal Bharata gave way to the erroneous notion of the ‘Earth’, and then was contaminated with an insignificant part of the Earth within the boundaries set by the English colonizers.

Modern empires (English, German, French, Dutch, Russian, Chinese, Indonesian, Spanish, and European) are actually empires formed on the wreckage of the ideal ‘Eternal Vedic State’ (Sanātana-Dharma).

The existence of such a power in the recent past is confirmed by many evidences from various sources and disciplines (archaeology, toponymy, hydronymy, onomastics, epigraphy, sculpture, painting, architecture, comparative linguistics, comparative literary studies and, finally, comparative religion and theatre studies).

‘Bharata’ in the Vedas and the Itihāsas refers not to the piece of land and its history, as the writers of the ‘historical school’ assure us, but to the great Sanskrit poem (the ‘Mahābhārata’), which deals with the descendants of Bharata or ‘Lunar dynasty’, representing the chronometric notions of the Great Cycle of Time (the Mahā-Kāla-Cakra).

The Purāṇas describe the universe as consisting of the ‘seven islands’:

Jambu-dvīpa, Plakṣa-dvīpa, Śalmali-dvīpa, Kuśa-dvīpa, Kraunca-dvīpa, Śaka-dvīpa and Puṣkara-dvīpa. Jambu-dvīpa ('Isles of a Pink Apple Tree') is considered the central one of the 7 'continents' surrounding the mountain Meru (equator).

Obviously, these are either the ancient names of the seven planets of the solar system, or the seven seasons of the bigger lunar year. Bharata-Varṣa (Lunar year) was 'located' on the Jambu-dvīpa ('Island of the Pink Apple Tree') and consisted of nine 'islands' (dvīpa) or planets:

in the centre – Ilavṛta,

in the east – Bhadra-Varṣa,

in the west – Ketu-Māla (a son of Āgnīdhra; the western portion of Jambu-dvīpa, called after Ketu-Māla),

in the south – Bharata-Varṣa,

in the north – Kuru-Varṣa,

in the southeast – Hiraṇyaka,

in the south-west – Hari,

in the north-west – Cambaka,

in the north-east – Kimpuruṣa-Varṣa.

It goes without saying, no such countries on the map have ever existed.

The inhabitants of these magical 'islands' were not influenced by time and did not know either the fear of old age or the fear of death, except residents of Bharata-Varṣa.

The nine islands of Bharata-Varṣa (Kumāra, Indra-Dvīpa, Kaseruman, Tamra-Paṇṇa, Gabhastiman, Nāga-Dvīpa, Kataha, Sinhala, and Varuṇa) were separated from one another by large insurmountable seas. In the centre of Bharatavarṣa, four classes of people lived: Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras. On the outskirts, there were wild peoples: in the east side – Kiratas, in the west – Javanas, in the south – Andhras, in the north – Turuṣkas. The names of the four estates are correlated with the four lunar phases, and four people (quite real) label the four sides of the world.

In Bharata-Varṣa, there were eight sacred 'mountains': Mahendra, Ma-

laya, Sahya, Suktiman, Rkṣa-parvanta, Vindhya and Pāriyātra. Obviously, the ‘mountains’ symbolize the eight cardinal points of the world.

The division of the universe into seven dvīpas (‘islands’) most likely corresponds in the Vedic observational astronomy to the seven planets, or the seven seasons of the bigger Lunar year of 13 synodic months: 6 seasons are composed of two months, and the seventh one consists of the 13<sup>th</sup> intercallary month.

The ‘island’ called Jambu-dvīpa is one of them and probably refers to the Moon and the sublunary world. Having baptized India Bharata-Varṣa, allegedly located on the mythical island of Jambu-dvīpa, builders of modern India have confused elementary concepts from the field of ancient mythology and astronomy with modern postcolonial political geography.

The astronomical terms of the Vedas have, as a rule, spatial and temporal meanings. In the spatial context, the Great Stellar Universe of the Vedas is the ‘ocean’ and the planets are ‘islands’. And between them, ‘seas’, heavenly spaces, are located. The lokapālas (‘keepers of the world’) symbolize the main geographical directions, which are usually four, eight or ten. The lokapālas are depicted in myths as girls, elephants or mighty devas who protect the world from all sides.

In a temporal context, this ‘universe’ is a large coherent cycle of years, called the Mahā-Kāla-Cakra (the ‘Great Wheel of Time’). This cycle was reflected in Greek astronomy in the notion of Exeligmos (‘Great cycle’), a period of 54 years, 33 days, which was used to predict successive eclipses with similar properties and location. In the Vedas, it had a duration of 56 tropical years of 365.25 days. The Mahā-Kāla-Cakra was formed of 14 subdivisions of four years, or 7 cycles of eight years each. This subdivision found its reflection in the Greek concept of Olympiads. Naturally, we can assume that the 7 ‘islands’ are sub-cycles of the Mahā-Kāla-Cakra.

## **The Calendar Meaning of the Rudra-Tāṇḍava Dance**

Śiva Mahā-Kāla (‘Gracious Great Time’), is the most important Vedic category, according to Śankara (allegedly the VIII century AD). The head of Śiva is crowned with a crescent moon, indicating that Śiva is the embodiment of the synodic month, beginning with the period of the new moon depicted as pralaya (‘dissolution’ of the world).

The ‘cosmic’ dances of Śiva symbolise the course of Time, the rotation of the universe, the Sun, the Moon, the Planets, the Seasons, the Day and the Night, and the end and the beginning of the Year. In the spiritual sky (‘Cidambaram’), symbolically represented in South India in the form of a temple of the same name, which represents the ‘Heaven’ of the Year, Śiva performs two ‘cosmic’ dances, that is, tāṇḍava and lāsya. Usually it is believed that the most essential element of these dances are 9 aesthetic moods (rasas and bhāvas). However, we see the significance of dances in the reflection of the coordination of the periods of the nine planets with the years of the Mahā-Kāla-Cakra.

Rudra-Tāṇḍavam is the dance of the ‘destruction’ (i.e. the end) of the Year, which is symbolised by the halo of Fire (Agni) around the dancing Śiva and by the figure of the defeated enemy in the form of a dwarf, in which the devas, displeased with the naked and soot-covered Śiva, placed all their forces and weapons. The dance is performed on the day of the winter solstice or Mahā-Śiva-Rātri (‘Great Blessed Night’). The matted hair of Śiva and the traces of ash on his forehead represent the darkness of the night sky and the ‘dust’ of the passed months burned by the passage of time. The trident hints at the three divisions of the sky and the year: two solstices and equinox. The drum ḍamaru in the form of an hourglass marks the course of time, rhythm, and the coordination of planetary cycles.

Śiva raised his left leg above the demon, representing the defeated power of all the solar-lunar gods. The snakes on his body depict serpentine paths of the Moon, the Sun and the other Planets. Although his dance symbolises the so-called ‘destruction of the universe’, one of his hands shows a gesture of ‘protection’. ‘Destruction’ is not the absolute end of the universe, as it turns into the act of ‘creating’ a new year and new time cycle.

The skulls in a garland on the neck of Śiva depict the past months. The Gaṅgā River in his hair embodies the ‘heavenly river’ of the Zodiac. His three eyes (Sūrya, Candra and Agni) represent the three parts of the lunar month (waxing, full and waning) or three nights of the full moon period.

The dance of Pārvatī named Lāsya marks the conjunction of the new moon with the nakṣatra Kṛttikā (Pleiades at the beginning of Taurus) on the day of the vernal equinox. This dance is feminine and is accompanied by singing and instrumental music, being a gentle form of expressing love through gestures, poses and glances.

It is also known as Ānanda-tāṇḍava or ‘Dance of Happiness and Joy’,

as it symbolises the creation of the ‘new world’ or the New Year after the ‘total destruction’ of the previous year during the winter solstice.

## **Main actors: Pitāmaha, the Paternal Grandfather**

The ‘Nāṭyaśāstra’ opens with a verse of dedication addressed to the two mighty gods – Brahmā and Śiva, who thus lead the Vedic pantheon of the ‘Nāṭyaśāstra’.

Brahmā (‘Big or Full Moon’) is the Creator of all things, Great Time personified.

Śiva is the embodiment of the Vedic Agni, the fiery Lord of Dance (Naṭarāja) and the destroyer of the universe (Rudra).

The dedicatory verse defines the theme of the poem, which is disclosed in two main styles of dance: Lāśya (Dance of Creation) and Taṇḍava (Dance of Dissolution).

Viṣṇu, although not mentioned in the dedicatory verse, is invisibly present as part of the Trimūrti. The three deities (Śiva, Viṣṇu and Brahmā) form the Trimūrti (Triune God), which personifies the Vedic solar-lunar calendar. Viṣṇu is an assistant of Indra (the Full Moon of the beginning of the year), who measured an annual circle of 360 degrees, which he divided into 4 parts of 90 degrees each.

Pitāmaha (‘Grandfather’) is the epithet of Sūrya (the Sun and the Full Moon), regarded as the Heavenly Father or the Creator, who ‘gave birth’ to everything moving in Heaven, that is, to all planets and stars, days and months that are actors of the Vedic cosmic drama and temple liturgy.

In the Vedic mythology, the planets act as the sons of Brahmā and are the Progenitors of everything ‘living and lifeless, moving and immovable’. The beginning of a new planetary cycle is depicted as a ‘rebirth’. Each character personifying a particular astronomical phenomenon undergoing a number of ‘rebirths’ gets a number of names. These ‘regenerations’ of planetary deities, depending on the astronomical phenomenon they symbolise, are repeated in a succession day after day, month after month and year after year during such cycles of years as the 19-year Metonic cycle or the 56-year Mahā-Kāla-Cakra (‘The Great Calendar Cycle’).

Therefore, in relation to all the personified astronomical calendar events of the solar universe, Brahmā (the Sun) is like a grandfather. He is the source of light

and heat, of all visible forms and all their transformations, types of movement and existence, figuratively represented in the form of celestial titans: devas (suras) and asuras (their brothers and enemies).

It should be noted that the Sanskrit word 'devas' ('luminaries', 'saints') is a designation of the bright phases of the moon and Full Moons. The word 'sura' has the meaning 'illuminating', 'light.' Accordingly, the 'asura' means 'unlighted', 'dark'.

The first theatrical performance was a struggle between devas and asuras for possessing the immortal drink of sunlight.

The mentioning of the two luminaries (Brahmā and Śiva Maheśvara) in the first initiation verse is considered quite rare in the Sanskrit literature. It points to several tints of the metaphorical meaning:

- a. the spherical-astronomical vision of the solar universe, symbolised by the constant rotation of the planets along the Zodiac around the Earth's rotation axis and the Earth observer, in which their paths and mutual configurations change;
- b. the aesthetic vision of this visible astronomical world as Theater, as a great heavenly Drama, in which the movement and 'speeches' of stars are not interrupted for an instant;
- c. the spiritual vision of the world as the unity of the invisible soul and visible Nature;
- d. the unity of art's form ('body') and content ('soul').

The Vedic Cosmic Theatre reflects the calendar interaction of the planets of the Solar System within the framework of large calendar coordination cycles, whose movements and configurations are synchronously marked by reading or singing the Vedic mantras, stacking the calendar bricks marked by mantras in tuneable altars, which eventually were transformed into gopurams (pyramids).

The magnificent calendar theatrical rituals of yajña and homa were performed by actors-priests and priestesses in honour of the light and dark fortnights. Mathematical-calendar calculations, codes and cyphers including the Vedic (Proto-Indian or Harappan) script are described in greater detail in the textbooks of the Vedic sciences (Vedāngas).

## Main actors: Candra

*O Moon, you and Indra circle around a collection of signs of the zodiac (rāṣi) or annual constellations-cows.*

(RV, 9.87.9).

*Everything is Moon.*

**(‘Gopatha-Brāhmaṇa’ of the  
‘Atharva-Veda’).**

*Heavenly wise ṛṣis (years) call the single  
Suparṇa (‘Wonder-winged’ Eagle, Garuḍa or  
Agni) by numerous names.*

**(RV, X.114.5).**

Suparṇa or Garuḍa mentioned above is none other than Candra, ‘moving fast in deep celestial waters’, i.e. along constellations. His light hides the position of the stars bearing golden crowns (RV, I.105.1). Devas, incarnations of the full moon phases, not only depend on it, but are its productions, since he gives them their share of the Soma drink or moonlight and immortal life (RV, X.85.19).

Candra is Mahā-Deva the ‘Great Luminary’ (it is the usual title of Śiva), which is higher than all other luminaries in the sky called Div (the night sky of the full moon days) (RV, I.150.3). He is the Manthi (the ‘Stirrer’ of the Heavenly Ocean) (Śbr, 4.2.1.1) or Śiva, who churned the ‘Heavenly Sea’ in search of the immortal (amṛta) light of the Moon, planets and stars.

He is clearly not a secondary deity, but rather the main one, because he is identical, according to the ‘Brāhmaṇas,’ to Indra, Vṛtra, Āditya (the full moon). He also appears as Kumāra (the commander-in-chief of the Devas), Rudra (Śiva the Destroyer) and Soma (sickle and invisible Moon). Such names as Brahmā (Time), Prājapati (‘Father of the people’), Dhātṛ (‘Establisher’) and Vidhātṛ (‘Creator’) determine the Moon of the light half of the month or Full Moon as the Creator and Father of the personified structural elements of the lunar month and the solar-lunar year. Vidhātṛ is the name of Śiva, Viṣṇu, Brahmā, Viśvakarman...

Of great importance for establishing the correct identification of Vedic characters is the mention of the four daughters of Aṅgiras (who, like his son Agni, is considered the personification of both the synodic month and Jupiter): Anumati

(the 14<sup>th</sup> night of the bright fortnight), Rākā ('river', wife of Dhātṛ, the 15<sup>th</sup> night of the bright half of the month) and Sinīvālī and Kuhū (two nights of the new moon period) (RV, II.32.4-6.8).

Sinīvālī is depicted as a prolific woman with magnificent, luxurious hair, a mistress of 'villages' or 'settlements' (RV, II 32.6-7). It follows that 'villages' symbolise constellations.

All Maruts, personifying the phases of the moon, and called the brilliant companions of Indra-Agni-Soma or the sons of Bharata, are astronomers (jyotiṣavid) and experts in the 'steps' of the Sun and 'spans' of the 'Earth' or Night (pāda-jña).

Pada ('a foot, step, pace, stride'; 'position'; 'a quarter or line of a stanza, a verse'; 'a complete or inflected word') means a detachment of the Vedic words from one another, separation of a Vedic text into its several constituent words.

Padapāṭha is an arrangement of the Vedic text in which each word is written and pronounced in its original form and independently of phonetic changes (opp. sanhitāpāṭha). It is also a square or house on a chessboard; (in arithmetic) any one in a set of numbers the sum of which is required; a square root; and a measure of length.

Cf. Padārtha has the following connotations 1. the meaning of a word. 2. a thing or object. 3. a head or topic (of which the Naiyāyikas enumerate 16 sub-heads). 4. anything which can be named, a category or predicament; the number of such categories, according to the Vaiśeṣikas, is seven; according to the Sāṃkhya, twentyfive (or twenty-seven according to the followers of Patañjali), and two according to the Vedāntins. 5. the sense of another word which is not expressed but has to be supplied.

Paḍaḥ (in astronomy) means a ray of light; it is the name of a constellation; a quadrant.

त्रीणि पदानि विष्णोः, 'the three steps or footprints of Viṣṇu' (usually interpreted as the earth, the air, and the sky), most probably stands for three turning points: two solstices and equinox.

Pāda is 'a foot' as a measure; 'a quarter', 'a fourth part' (the fourth of a quadruped being one out of 4); 'a ray' or beam of light (considered as the foot of a heavenly body); 'the quadrant of a circle' (Āryabhaṭa); 'a verse' or line (as the fourth part of a regular stanza); 'the division' of the ecliptic into 108 pādas of 3.333 degrees.

The phases of the moon are also called Indavas ('drops') or, more precisely,



Cāndramasa-Indavah ('Moon drops', Lunar phases). They live in the sky (RV, III.40.5) and move towards Indra's place of residence (RV, III.40.4), whose dwelling is the East (where on the evening of the 13<sup>th</sup>-14<sup>th</sup> day of each bright fortnight a full moon appears).

In the 'Śatapatha-Brāhmaṇa' (11.2.4.1-2), it is very clearly stated that the Moons Darśa and Purṇa (the 'new' and 'full' Moons), are in essence Candra, which represents the New Moon in conjunction with the Sun, and Sūrya, the Full Moon, in opposition to the Sun.

The 'Śatapatha-Brāhmaṇa' identifies Sūrya (the Full Moon) with Indra (2.3.4.12), Āditya (6.3.1.15), Agni (9.4.2.25), Savitar (also the name of one of the 28 Vyāsas; name of Śiva or Indra), Vaṣatkara, Svāhakara, Śukra, Brāhmaṇaspati, Bharata and refers to him as Yajña (annual 'sacred ritual') and the planet (graha) or the Infallible Star (nakṣatra). All this, as we saw above, is also the definitions of Candra, the Moon.

The other 'Brāhmaṇas' call him Arka ('Bright'), Vasu ('Light'), the Father, the Master of the Worlds, Viśvakarma (the 'Creator of everything'), the Shepherd or the Protector, the Embryo of the devas, their soul, womb and the foundation of Agni.

Candra is also called Yama or Mṛtyu (the god of Death and the shepherd of the Southern side, where the Moons die, symbolising Saturn), Mahāvīra (the 'Great Man'), Parivatsara (the 'Year'), and Aśva ('fast Horse'). The term 'Aśva' reminds us of another epithet of the Moon – 'Raghu' ('fast, rapid'), and the fact that the movement of the Moon is the fastest among all other planets.

The 'Gopatha-Brāhmaṇa' notes that Soma (the New Sickle Moon), becoming Sūrya (Full Moon), illuminates the universe with its light (1.5.14). The 'Kauṣṭhiki-Brāhmaṇa' refers to Sūrya as Varuṇa (who is associated with the starry sky, the growth of the Moon and the Full Moon), which entered the 'waters', apparently of moonlight of the night sky (18.9).

The identity of Sūrya (the Sun) and the Full Moon is evident from the statement that the rays of Candra are in fact the rays of Sūrya (Śbr, 9.4.1.9). The daughter of Sūrya, named Sūrya or Savitṛ, was given as the wife of the Moon Soma (AitBr, 4.7).

## Main actors: Soma

*‘Soma āgataḥ’* (‘Soma entered’).

**(VS, 8.56).**

*The plant, which the drunkard takes for Soma,  
is ground into powder;*

*Soma, known to the Brāhmaṇas, is beyond  
reach of anybody!*

**(RV, X.85.3).**

It seems that ancient Indian astronomers well understood that the Moon does not have its own light and is illuminated by the Sun (TS, III.4.7). The symbolic explanation of the phases of the Moon consisted in that the Moon was depicted as a ‘cup’, which is filled with Soma, a divine ‘drink’ (uttamaṃ havis or paramāhuti – ‘supreme offering’), which plays a central role in the Vedic rituals during the growth of the Moon. The ‘cup’ empties during the fall of the Moon, when the Pitṛs (‘Fathers’ personifying the phases of the falling Moon) drink Soma (RV, A.III.16).

In Vedic texts, the Moon and the Soma are often synonymous. During the new moon period, Soma swims to the Sun and enters his open mouth. The Moon is not visible in the east or west on the days of the new moon. The Sun then ‘spits out’ the Moon, and it appears in the western sky (Śbr, I.6.4.18-20; AV, VIII.28 XI.5).

Indologists, always prefer abstract definitions and try to reduce mythology to the role of servant of religion, did not fail to fall in the ‘trap’, arranged many millennia ago by ancient astronomers and mythologists... for drunkards. Indologists have spent a lot of effort to identify the plant to which Soma is compared in the Vedas, as if obsessively seeking to obtain a drink recipe. We can say that they succeeded – at their own peril and risk they identified Soma with the lethal infusion of fly-agaric mushroom, which, they say, is used for lack of anything better by Chukotka shamans. They completely overlooked the basic and sublime meaning, which was understandable to all Vedic Brāhmaṇas who played the roles of the devas and asuras in the solar-lunar calendar liturgy.

The honeyed intoxicated Soma is clearly defined in the Vedas as the Moon Candra. This identification is reinforced by other evidence that reveal its celestial, astronomical and planetary character and correlate it with various manifestations of the visible and invisible Moon, the path of which, by the way, is so intricate and unpredictable (the Moon reminds a drunkard than) that astronomers cannot even

now accurately determine its location more than a month in advance! For example, Soma is called the Sanvatsara (the ‘Year’), or the Brother of the Year, the Prājapati (‘the King of Subjects’), the Father or the Embryo of Divas (the Moonlit sky, the Spacious Starry Night), Agni, Sūrya, Viṣṇu, Indra, Vajra (‘Moonlight’, the arms of Indra), Vṛtra or Vṛtraha (‘Vṛtra’s Killer’) (RV, I. 91.5), like Indra (RV, IX.96.5).

His significance is emphasized by the fact that the whole of the IX maṇḍala of the ‘Ṛg-Veda’ is dedicated to him. From the same maṇḍala, it becomes clear that the ‘Ṛg-Veda’ directly identifies Soma with Candra, Indra and Agni (the sidereal and synodic Moon). The ‘Ṛg-Veda’ as well as other collections of Vedic hymns chanting Agni, Indra, Candra and Sūrya are dedicated to one main luminary, namely, the Moon in various systems of astronomical observations: sidereal, synodic, anomalistic, draconic and solar-annual.

Soma was placed at the beginning of the nakṣatras, the lunar asterisms (RV, X. 85.2). He is often mentioned along with the nakṣatras or rikṣas (‘bears’), that is, zodiacal stars and constellations (RV, IV, 23.9). In addition, the text mentions the amorous ‘man’, circumventing the circle of ‘women’, but ignoring them (RV, I. 152.4). This is the reminiscence of the famous myth about Candra, who preferred one Rohiṇī (‘Red’ star Aldebaran, Alpha Taurus) to his other 27 ‘wives’, marking the beginning of the star month and year. He was punished for this inattention to his ‘wives’ by their father Dakṣa, denoting the lunar Zodiac, by death from consumption (phthisis). At the request of the neglected ‘wives’, personifications of the nakṣatras, the curse was mitigated and replaced with other punishment – a fortnight of waning intermingled with a fortnight of waxing.

Soma has the power of the Ādityas (Full Moons) and the power of Pṛthivi (Starry Width) (RV, X.85.2). He was declared the father of Divas (‘Bright Sky’), that is, the sky of the full moon period. Dyaus or Divas, according to the ‘Aitareya-Brāhmaṇa’ (3.33 and 3.48), is identical with Uṣas (‘dawn’), the bright half of the lunar month or the full Moon, and also Anumati, Night of the Full Moon. As ‘drink’ Soma belongs to Indra, the full Moon of the New Year.

Soma is the father of Pṛthivi (the night sky of the full or new moon period), as well as the father of Agni, Sūrya, Indra and Viṣṇu (RV, IX 96.5). Soma-rāja, Moon the Tsar, was born from Dyaus and Pṛthivi, the heaven of the light and dark halves of the synodic month. In this case, Dyaus is identified with Varuṇa, and Pṛthivi with Mitra, or Dyaus and Pṛthivi are called the habitats of Varuṇa and Mitra (the ‘Tāṇḍya-Mahā-Brāhmaṇam,’ 14.2.4).

Soma is called, which is not at all surprising, astrologer (RV, IX 97.39). He moves, knowing the Path (RV, III 62.13), the ecliptic. He represents the power,

the greatness and the speech (brahma) of Ādityas. He is a pontificate among the kavis (poets), a wise ṛṣi among the sublime sages (vipras), a bull among animals, a falcon among predatory birds (RV, IX.96.5).

Soma resembles Candra (RV, VIII.8.8.8). He is Viśva-Candra (Light of the World) (RV, IX 93.5), Hariś-Candra ('Yellow or Golden Moon') with the crowd of Maruts (RV, IX 66.26), synodic months.

The Moons (Candras) were originated by him (RV, IX 66.25). He also gave birth to Light and expelled Darkness of Night (RV, IX 66.24).

The 'Śatapatha-Brāhmaṇa' (5.1.2.10.5) calls him Śrī ('the Most Glorious' queen of the sky), the wife of Viṣṇu, the Wise Moon (Candramā) and the King (rāja) of the universe.

Soma laughs with Sūrya's light in the Bright Sky (RV, IX.27.5), like Śiva on the Kailasa Mountain. He also set light to Sūrya (RV, IX.28.2). This is another confirmation of the identity of Sūrya and the Full Moon.

Soma entered into all (astrological) 'houses' (RV, IX, 28.2). He, like Agni, is led by ten sisters (3-day phases) (RV, IX, 28.4). They are usually identified only with the geographical cardinal points, while losing sight of the fact that the geographical coordinates are set by the heavenly bodies, in the first place, by the Moon. All planets in astrology are connected with certain geographical directions.

Soma, which is the best 'milk' of Heaven (RV, IX 51.2), cleanses the four 'ponds' (the lunar quarters) (RV, IX 33.6), gets into the lap of Arka or Sūrya (RV, IX.50.5), that is, the Full Moon, and clears the Full Moon (RV, IX 62.12).

The sages measured 12 incarnations of Soma (RV, X. 114.5), i.e. 12 synodic months making up the lunar year of 354 days. The 'Ṛg-Veda' mentions the myth of the 'earthly' luminary Pururavas and informs us that this king had 13 celestial 'islands', that is the 13 synodic months of the bigger lunar year of 384 days or the 13 sidereal months that make up the lunar year of 355 days.

Soma is identical with Dakṣa and Agni (RV, IX 65.28, IX 66.21, IX 85.2). Soma, like Agni, is the offspring of Raghu (the 'Fast', sidereal Moon) (RV, IX 86.1). He walks around the three-partite worlds (PB, IX 86.46), that is, either around seasons consisting of three months, or lunar weeks of three days, and controls the five 'sides of the world' (RV, IX 86.29), that is, five lunar weeks of the bright half of the month. Finally, he bestows the wealth of the Full Moon (RV, IV, 89.7).

## Main actors: Agni

Agni, the powerful and omniscient son of Divas and Pṛthivi (RV, III.1.2.1), though chanted directly only in 202 hymns of the ‘Ṛg-Veda’ (1/5 of all the hymns), is undoubtedly the most important Ṛgvedic deity. The ‘Ṛg-Veda’ begins and ends with the hymns to Agni. He is declared the centre of all (lunar) houses, the head of Heaven (Full Moon) and Pṛthivi (moonless Night) (RV, I. 59.1-2) and the king of ‘wise ploughmen’ (stars) (RV, I. 59.5). He is born day by day, from month to month (RV, X. 52.3).

The lunar nature of Agni is exposed in every his name and nickname, for example: Candra (‘Luminary’, ‘Light’) (RV, V.10.4); Suś-Candra (‘Beautiful Luminary’) (RV, IV.2.19; V.6.5); Puruś-Candra (‘Full Luminary’) (RV, I.27.11; III.25.3; V.8.1); Citras-Bhānu (‘Bright Luminary’) (RV, I.27.6); Bṛhat-Bhanu (‘The Great Luminary’) (RV, I.27.12); Śambhu (‘Peaceful’) (RV, I.65.5-6); Śiva (‘Benevolent’), whose head is crowned with the Sick Moon (RV, V.24.1); and Su-Dakṣa (‘Almighty’), Father of the 27 nakṣatras (RV, V.11.1).

All these nicknames and epithets, although usually interpreted as abstract terms denoting ‘light’, are stylistic or anagrammatic (if to use the term of F. de Saussure) designations of the mythological embodiments of the Moon.

Agni is called, like Indra, the killer of Vṛtras (‘wrap’, eclipse) (RV, III 14.7, X. 80.2) and the leader of the Puruś (‘Full’ Moon) (RV, I. 59.6). He, just like Indra, destroyed the demon Śambarā (the ‘Cloud’, eclipse) and invested the vajra (full-fledged light of the Full Moon) in the hands of Indra (RV, X. 52.5). Indra, obviously, is his incarnation, since he accomplished the same feats. Agni can bring a jewel, Prithuś-Candra (‘Full Moon’) (RV, IV 2.13). The ‘Ṛg-Veda’ tells us that Ṛta (Zodiac, Year) has 12 such jewels, which make up her solid foundation (RV, IV, 23.9).

Agni is anointed as the king among the devas in the East (RV, III 14.3), where the Full Moon, called Indra, is born. Therefore, Agni is known as the ‘Resident of the East’ (Puruṣvāra, lit. ‘rich in gifts’) (RV, II.2.2). There are appeals to the enlarged bright light of Agni with a request to shine in the Nights, in their eastern borders (RV, III.15.1), in order to capture the eastern ‘fortresses’ (pūras, ‘eastern cities’, eastern sky).

Like Indra, Agni is often called Śiva, Śambhu or Rudra. He is proclaimed to be the ancient Śiva (RV, VIII 39.3). It is also reported that he became the Blessed One (Śiva), friend of the devas, the first Aṅgiras (the Moon, the father of the

Nights of the New Moon and the Full Moon periods), master of Maruts, celestial poets (kavis) and singers (RV, I. 31.1).

He has also, like Indra-Śiva, the name Paśupa (RV, I.144.5, IV 6.4, X. 142.2), ‘shepherd of cattle, a herdsman’, or Lord of the devas of Paśupa’s rank (RV, X. 142.2), that is, Śiva. Around him, like Paśupati or the King of Animals, that is, the lion, all the ‘animals’ (paśavas) (RV, X. 142.2) are sitting, symbolising the seasons of the year.

They are located around Agni, lit at night (RV, III.9.7). Agni Paśupati protects mobile and immobile ‘cattle’ (RV, I. 72.6), that is, stars and planets.

Agni sits like the four-faced Brahmā (RV, IV.9.4), the full Moon, the Sun or Jupiter, the Creator of the ‘universe’ of Mahā-Kāla-Cakra.

When Agni, like Paśupa or Śiva, leaves the Guhā (the ‘Cave’, the new moon period) in the direction of the ascending slope of his path, he creates the new auspicious milestones (RV, I. 144.5).

Becoming visible, he grows and rises (RV, I. 95.5), while astronomers sing his praise (RV, III 3.8).

Agni knows the landmarks of ‘villages’ or constellations (RV, I.72.7). Agni-Vaiśva-Nara (‘universal man’, ‘world pillar’, or ‘gnomon of the sundial’) is called Candra-Agni (‘Moon-Fire’) sitting in the moon-like boat. He is circling along the path of Hari (Viṣṇu), that is, the Zodiac. He was elevated by the devas (RV, III, 3.5). Heavenly singers, kavis, lead Agni around the circle, like a horse (RV, III 2.7). He grasped the wheel (of the Zodiac) like a rim (RV, II 5.1).

Agni is equal to all the devas (RV, II.1). In addition, he is ‘always moving Āditya’ (the Full Moon), ‘fast ambassador’ (RV, III.9.8) or Raghu (‘Fast’) (RV, III.26.2, IV.5.9). He created the devas (the Full Moons of the year), the lunar quarters and the seasons of the year (ṛtus) (RV, X. 2.3-4). He illuminated the sky for Manu and Purūravas (the Moon) (RV, I.31.1).

Agni is portrayed as the Beloved of Uṣas, who personifies the moonlit Night or bright half of the month. He is also the Light of Divas (the full moon night sky) (RV, I.69.1). When Agni is on his ascending path, he moves as Sūrya with Uṣas (RV, I. 157.1).

At night, Agni is seen in the form of Sūrya or so close to Sūrya that he is identified with him (RV, IV, 11.1). Agni as the First full moon day is indistinguishable from Sūrya (or Indra, the second Full Moon day). It is he who brings the treasures of the Full Moon (RV, II.2.12). Contexts in which Agni, Sūrya, Uṣas and Candra

are mentioned together (RV, I. 157.1) also indicate the full moon period and night-time.

The Vedas claim that he is fed by two radiant ‘cows’ of various colours (RV, I. 95.1-2), the bright and dark halves of the month.

While not yet born, that is, during the new moon, he carries a wide Pṛthivi (RV, I. 67.5-6), Night of the new moon period. During his absence, Agni was hidden in the Waters as a swan (RV, I. 65.9-10). Then he was restored to his previous form by the Aśvins (RV, I. 48.15). His two- and four-legged offspring are wandering in the night (RV, I. 94.5). The defenders of Agni do not sleep, that is, they are awake at night (RV, IV.4.12).

At night, Agni, the son of Force, is Śiva (Benevolent) and leads to happiness and peace (RV, IV, 11.6). Exactly as Indra (RV, IX.29.1), Agni looks more beautiful at night, then during the day (RV, I. 127.2). He sees through the night darkness (RV, I. 94.7), and emits light in Nights (RV, II 2.2). The Nights cannot hide him with their darkness (RV, II. 10.3). He illuminates Nights (Kṣapās – RV, I.79.6, II.2.2, VIII.71.2) and, therefore, similarly to Candra, he is referred to as Kṣapāvan, husband of the Night (RV, I. 70.5, II 2.2, III 55.17, VIII 71.2).

Agni is set afire by ‘women’, that is, by Nights adorned with constellations, from yuga to yuga (from the lunar quarter to lunar quarter) (RV, III, 26.3). By the way, this Vedic testimony can be regarded as an indication that women performed Vedic sacrifices to Agni and observed the movement of the Moon, and, consequently, kept order in the Heavenly Kingdom and in the ‘houses’, the constellations of the Zodiac.

With the help of his ‘wives’, Nights or Nakṣatras, Agni controls (RV, II 2.5), and sometimes overcomes (RV, VI 4.6-8) Rodasī, the paired godhead associated with night darkness. Paired heavens of new and full moon periods, called Rodasī, are his parents. Agni subdues Rodasī (‘heaven’ and ‘earth’), that is, dominates the sublunary world, in order to show the way out of ‘narrowness’ (new moon) towards ‘happiness without the Wolf’ (the Sun).

Agni wanders all his life ‘from cave to cave’ (RV, I. 67.2). Guhā (‘Cave’) means, quite obviously, the new moon period, which is mentioned several times in the Vedas directly under its own names: Darśa (‘home, at home, in the house; together; day of conjunction or new moon’), Amā, Kuhu or Kuhū (the new moon) and Sinīvālī. Kuhū (lit. ‘Cuckoo’) is the cry of the Koīl or Indian cuckoo which symbolises the new moon (personified as a daughter of Aṅgiras); as well as the first day of the first quarter (on which the moon rises invisible) It is the name of one of the seven rivers of Plakṣa-dvīpa (the last lunar quarter).

Sinīvālī is the name of a river and of a goddess Umā or Durgā (wife of Śiva) described as broad-hipped, fair-armed, fair-fingered, presiding over fecundity and easy birth. She is often invoked with Sarasvatī and Rākā (full moon nights). She is a daughter of Aṅgiras and the wife of Viṣṇu, or of Dhātṛ, and mother of Darśa (lit. ‘show’, day of new moon, half-monthly sacrifice performed on that day). In later Vedic texts, she is the presiding deity of the first day of new moon, opposed to Rākā, symbol of the actual day of the full moon. Sometimes, she personifies the first day of the new moon, when it rises with a scarcely visible crescent.

It is claimed that Agni, concentrating his thoughts while sitting in Guhā, horrified the devas (RV, I. 67.2). When Agni is in Guhā, he is not visible either during the day or the night, which, of course, cannot again refer to the Sun (RV, IX, 5-6). And it is quite definitely asserted that Amā (the new moon period) cherishes the maturing foetus of Agni (RV, III. 30.14). Once flying and sparkling Agni was placed in Guhā by devas (RV, II 2.4). He was hidden by Mātariśvan for several days – of course, this cannot be related to a short-term eclipse of the sun, but it fully agrees with the period of the new moon lasting three days (RV, I. 141.3).

Mātariśvan (lit. ‘growing in the mother’, in the ‘fire-stick’ or in the ‘space’, in the ‘heavens’, i.e. during the ‘new moon’) is the name of Śiva, of a son of Garuḍa, of a Ṛṣi, and of Agni, the messenger of Vivasvat, who brings down the hidden Fire of the new moon to the Bhrgus (Venus), and is identified with Vāyu, the ‘Wind’.

Agni is not only the personification of the synodic month, he is also praised as Dakṣa (RV, III 14.7), the father of 27 lunar constellations, the wives of sidereal Moon (Soma or Candra). He is called Diam (‘Bright Sky’, Zodiac) with Nakṣatras (RV, IV. 7.3), and is associated with the nakṣatras also as the god of wealth Kubera, the leader of Yakṣas (RV, X. 88.12-13).

The association of Agni with Kṛttikā must be of primary importance for the astronomical dating of the ‘Ṛg-Veda’: Agni is the deva or patron god of this lunar constellation, which leads some lists of nakṣatras. This is the evidence of the identity of Agni, Kārttikeya and Candra, since Candra is the ‘son of Kṛttikā’ (Kṛttikā-bhāvah) (RV, I. 70.5). Kārttikeya (‘Kṛttikā’s Son’) was born from Kṛttikā and Śiva by the medium of Agni.

## **Agni and Soma, luminaries of the New and Full Moon**

According to the definitions of the ‘Brāhmaṇas’, Agni and Soma are Day and Night. The Day is Agni, the Night is Soma.



Agni and Soma are the Breath and the Exhalation. That which is light is in fact Agni, what is dark is Soma; and vice versa: what is bright is Soma, what is dark is Agni.

That which is dry is Agni, what is wet is Soma. What is solar is, in fact, Agni; what is lunar is Soma. The Waxing Moon is Agni; the Waning Moon is Soma. Indra (the Full Moon) accompanied by Agni and Soma killed Vṛtra (eclipse of the Moon).

The 'Brāhmaṇas' determine Agni and Soma as the main devas or lunar deities, the New Moon and the Full Moon. Therefore, no matter what other deity the offer is made to, the main part of it must be offered to Agni and Soma.

## Main actors: Indra

*Oh, Indra, nothing, nor days or days and nights, nor months or years, cannot hold back your strength!*

***Ṛg-Veda, III.3.2.9.***

The name 'Indra' is consonant with the names 'Indu' ('Moon') and 'Inah' (Sūrya), which are the nicknames of the king (rāja) Moon. Further his lunar nature is evident from the identification of the Night with Indra as the central concept of the observational astronomy. Indra is also called Kṣapāvāt, the 'Lord of the Night', like Agni, and is firmly connected with the Night, which is called his daughter or his Path (RV, VIII 96.1). Indra is the father of Sūrya and the Illuminator of the Night (RV, III 49.4). Therefore, his 30 'horses' (phases), harnessed by five in six rows (RV, III.55.18), like the 'horses' of Sūrya, designate the lunar phases of the ritual (savana) month of 30 days.

The word 'indiram' signifies a 'blue lotus', blossoming at night. 'Indira' ('beauty, splendour') is the name of Lakṣmī, the wife of Viṣṇu and personification of the Night. In addition, the 'Brāhmaṇas' derive this word from the root 'indhah' ('fuel, glow') or from the word 'indriyam' ('inner strength', 'spirit' or 'soul').

Indra is described as one of the sons of Aditi and a symbolic designation of the second full moon night. Or he simply designates Night, as well as the 26<sup>th</sup> yoga (planetary conjunction); the main star in the 26<sup>th</sup> nakṣatra; the twenty-six divisions of the circle on the plane of the ecliptic (in geometry). It is curious that the synodic cycle of Mars consists exactly of 26 ritual months of 30 days. Indra is one of the nine divisions of Jambudvīpa and the ruler of the eastern side of the horizon.

One thousand rays of Āditya (the Moon) is harnessed in his chariot as horses, hence Indra is Sūrya (the Sun or the Full Moon). Indra is identified by the 'Brāhmaṇas' as Śukra (Venus), ākāśa (a free or open 'space', the ether, sky or atmosphere, heaven or brahma pervading the universe and supporting life and sound), Agni (Full Moon), Vāk (Speech), Vāta (Vāyu), Prāṇa (Breath), Hṛdaya ('Heart', science, Veda), Mana (Mind), and Rukma (Gold).

Prājapati (the Year) created Indra with the help of fire service (agni-hotra), that is, liturgy of the full and new moon periods. Indra is the spirit (puruṣa) that resides in the right eye, and Indrani is the spirit in the left eye. Indra is a bright eye. Indra is Yajamāna ('the person paying the cost of a sacrifice, the institutor of a sacrifice, the personification of the Year), performing the annual rite of yajña, as well as the kṣatriya or rājanya (ruler of the universe). He also is kṣatram (power or lunar state).

Indra is Puruṣa ('filler') or the divine chronological principle which fills up or pervades the universe; the Time; the primeval 'man' as the soul and original source of the chronometric universe or calendar; the Year consisting of four seasons (described in the 'Puruṣa-sūkta' of the 'Ṛg-Veda'); a son of Manu Cākṣuṣa; one of the 18 attendants of Sūrya. Indra is the name of the Brahmans of Kraunca-dvīpa; as well as of the six rāśis: 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup> and 11<sup>th</sup> signs of the zodiac.

Indra is vīryam ('manliness, valour, strength, power, energy'), the 'Son of Power' (RV, VI.20.1). He is a 'bull' (Moon, increased in the sky), and also a 'horse' (aśva).

As the Moon moves faster than all other planets, and the pregnancy of the horse lasts exactly 12 synodic months, the Moon is likened to a Horse. His embodiment in the 'Mahābhārata' is known under the name Arjuna ('Bright, Sunny'), which is a 'secret' appellation of Indra.

The midday rite is dedicated to him. Indra is the noon (madhyan-dina). He is the light (jyoti), and the light is Indra. The midday squeezing (sava) of Soma's juice (symbolising the light of the full moon) in the course of yearly yajña is an antarīkṣa-loka (an 'intermediate space').

Savana means the ritual act of pressing out the Soma-juice or Lunar light (performed at the three periods of the day – morning, noon, and evening).

The loud rumbles of thunder 'ba-ba-ba' in the flame (lightning), frightening all beings, is the manifestation of Agni in the form of Indra (it is the reflection of the storms and the biggest inundations and tides as consequences of the full moons).

Indra is thunder and lightning. Indra is Day and the Upper Light. Indra is Brahmā (Time) and Prājapati (Year), Deva-loka (‘The World of Devas or Full Moons). Indra is the Fire Āhavanīya (the ‘Summoned’ Fire).

Āhavanīya is an oblation; a consecrated fire taken from the householder’s perpetual fire and prepared for receiving oblations; especially the eastern of the three fires burning at a sacrifice.

Indra is represented by ṛcas (mantras of the ‘Ṛg-Veda’) and the Sāmans (mantras of the ‘Sāma-Veda’), which are similar to his two bay horses symbolised by two poetical metres: bṛhat (‘lofty, high, tall, great’, name of various Sāmans; name of Brahman; name of a Marut), and Rathāntara (lit. ‘another chariot’; ‘a cosmic period’). His favourite metre is triṣṭubh (‘triple praise’, a metre of 4 x 11 syllables, or of five lines, one of eleven and four of eight each; there are other varieties).

Sāman (‘calming, tranquillizing, consolation, conciliation’) means a kind or gentle words for winning an adversary; negotiation (one of the 4 upāyas or means of success against an enemy); a metrical hymn or song of praise, especially, Ṛgvedic ṛcas or verses arranged for chanting in a yearly order, and forming, with ṛcas, yajus, chandas, one of the 4 kinds of Vedic composition; any song or tune (sacred or profane, also the hum of bees); the ‘Sāma-Veda’, the third of the four Vedas, the prayers of which composed in metre, are always sung or chanted.

Upāyas are sāma (negotiation), dāya (‘gift, present, donation’), bheda (‘breaking, splitting, separation, division, disuniting, winning over to one’s side by sowing dissension’), and daṇḍa (‘a stick, the rod as a symbol of army and judicial authority and punishment).

Indra said in one Vedic hymn menacingly, ‘I choose Sāmans’. He is the udgātr (the singer-worshiper), one of the four chief-priests, who chants the hymns of the ‘Sāma-Veda’, a chanter of the Sāman-hymns.

He is the leader and the hero (netṛ) of the cosmodrama (yajña), its soul (atmā), its performer (yajña-kratu), its luminary-god (devatā).

Indra is the performer of one hundred rites and Sīra-pati (‘Master of the Plough’). And the plough is Sūrya.

Indra is the strongest of the devas, the eldest one connected with Jyeṣṭhā-nakṣatra (the ‘Elder star’), the 16<sup>th</sup> (or according to modern reckoning, the 18<sup>th</sup>) lunar mansion (sacred to Indra). Jyeṣṭhā is also the name of Gaṅgā, Śakti (spouse of Śiva), and of the 8<sup>th</sup> year in the Jupiter cycle of 12 years.

Indra is the best, most important, the bravest, supreme commander-in-chief (paraiśnutamaḥ). His wife is the army of the devas. Indra is a celestial being, embodying all devas. He killed Triṣiras Tvaṣṭar (‘three-headed creator’), as well as Vṛtra (the eclipse). His retinue consists of Maruts or Rudras, personifications of synodical months.

Indra is the son of Kaśyapa from Dākṣāyaṇī (daughter of Dakṣa). Among these daughters the most prominent are Aditi, Diti, Danu, and the 27 lunar mansions considered as wives of the Moon, among whom Rohiṇī is the favourite.

Indra is one of the Ādityas (the Full Moons of the year) and is considered the leader of the Devas. His wife Indrāṇī (it is also the name of Durgā) is the daughter of Puloman (‘Flame’ of Agni).

Indra is the lord of the East and the main enemy of Vṛtra or 99 Vṛtras, which symbolise the full moons of 99 synodic months in the 8-year period of Venus (Śukra):

**Table 3**

**The ratio of 99 months, 5 synodic periods  
of Venus and 8 solar years**

Synodic months	99 * 29,53 = 2924 days.
Synodic periods of Venus	5 * 584 = 2920 days.
Tropical Years	8 * 365,25 = 2922 days.

Almost half of the ‘Ṛg-Veda’ is dedicated to Agni and Indra, which are considered identical (RV, I. 164.45). The ‘Mahābhārata’ calls Indra an ancient image of Agni (RV 1.3.153), who is the tongue of Indra for drinking Soma, which appears in myths as amṛta, the ‘drink of immortality’ (RV, III.35.9).

Indra, like Agni, has the nickname Paśupa (‘Shepherd of cattle’) (RV, VI 18.3). He is called Gaṇapati (‘Chief of gaṇas, the Śiva’s servants, symbolising the days of the new moon’) (RV, X. 112.9). Moreover, he is named Nṛtaḥ (‘Dancer’), and Śiva (‘Merciful’) (RV, I. 30.7, II.24.4).

He, like Agni (RV, I. 27.11, I. 24.10, I. 74.6, III. 25.3, IV. 2.12, IV. 16.19, V. 6.5, V. 8.1, V. 10.4, V. 61.16) and Viṣṇu is often called Soma (‘Radiance’, Moon), Candra (‘Luminary’, Moon), Pūrṇa-Candra (‘Full Moon’), Puruś-Candra (‘Full Moon’) or Viśva-Candra (‘The All-Union’, ‘Universal Light’) (RV, VIII 81.9, IX 93.5, X. 134.3).

Pūrṇa-Candra is also the name of a Bodhisattva, ‘one whose essence is perfect knowledge’, one who is on the way to the attainment of perfect knowledge (i.e. a Buddhist saint when he has only one birth to undergo before obtaining the state of a supreme Buddha and then nirvāṇa). It is the name of the principal Buddha of the present era (before he became a Buddha). The early doctrine had only one Bodhisattva, viz. Maitreya; the later reckoned many more. Kṣemendra described 108 in his poem ‘Avadāna-kalpa-latā’.

Indra found wide space and Full Moon, produced Sūrya, Uṣas, Heavenly Path (ecliptic), Agni, Waters (constellations) with all the lunar phases (Viśvaś-Candraḥ) (RV, III. 31.15-16).

Vāmadeva Gautama, a wise ṛṣi, author of the hymns of the ‘R̥gveda’ (RV. IV, 1-41; 45-48), comprising nearly the whole fourth maṇḍala, exclaims: ‘We want to rejoice over many nights with Indra!’ (RV, IV.16.19). Indra, like Agni (RV, I. 31.1), has the same retinue, consisting of Maruts (months). He was raised by 180 Maruts (RV, VIII 96.8), that is, either by half a year or by half a month measured in degrees, or... by the Metonic cycle. Maruts, 180 companions and caring assistants of Indra, move in a circle, filling the Universe with ‘milk’ of moonlight and enliven the Nights (RV, I. 64.5-8).

The birthplace of Indra is indicated very precisely: it is the left hip of his mother, the Night Sky, or the West Sea. It is well known that the first sickle Moon appears precisely in the western part of the evening sky. If you turn to the north, to the polar star, as prescribed by some texts, then the west will be on the left.

Indra’s identification with Sūrya (RV, IV, 31.5-6, 15), like the similar identifications of Agni, was mistakenly interpreted by some scholars as evidence of his solar origin. However, the text clearly states that Indra walks around ‘motionless’ (stars) in the sky (RV, I. 6.1, 9). The eight Devas (phases of the Moon) are his brothers. He found light in pitch darkness (RV, I. 100.8) and created the Moon and the path of the Moon from the body of the slain Vṛtra. More than once, it is stated that Indra shows a large full moon (RV, VIII. 65.11).

Like a frightened falcon, he crosses 99 ‘sectors’ (obviously 99 muhūrtas, lunar hours) of the New Moon period (RV, I. 32.14) or... 99 months of the Venus cycle. Having defeated Vṛtra, he released the ‘waters’ of the seven Rivers (Moon phases) (RV, I. 32.12). The famous 99 reprisals of Indra over Vṛtra or the killing of 99 Vṛtras, is reminiscent of the 99 sacrifices of Agni (RV, X. 98.10) and have a close relationship with the Nights of the new moon period. They must be compared to the feat of the Aśvins, who save Bhujyu (‘a snake; rich; fire’) by transporting him on three boats with 100 ‘legs’, in which are harnessed ‘birds’ flying for 3 days and

3 nights (RV, I. 116.3-5 ). The period of the new moon lasts three days or more precisely 3.3 days (or 99-101 muhūrtas). Of the same duration is also the ‘step’ (pāda) of the Sun. In the same context, mention should also be made of the 101 lambs feeded to the Wolf (Sun) (RV, I. 117.18).

Indra was elevated to heaven as Svaś-Candra (Bright Full Moon), since the word ‘svah’ (RV, I. 52.9) is defined in the ‘Brāhmaṇas’ as a full moon. He gives wealth with the help of the Full Moons (Puruś-Candraih, RV, I. 53.2). Like Ugra (‘Terrible’, the name of Śiva), he conquered the East (RV, I. 51.11) from Śuṣṇa (‘Drought’ or the dark half of the month; the sun; fire). Indra is also the Waning Moon, as is evident from the statement that Uṣas (lunar Night) opens moonless Night as the Way for Indra (RV, VIII 96.1). The same hymn reports that Indra is similar to Cyavana (‘moving, shaking’; name of a ṛṣi, son of Bṛghu, author of RV, X, 19), symbol of the Waning Moon (RV, VIII 96.4).

Indra is called metaphorically a hole in the ‘moon-like bottom of the udder’ (of ‘the Night-cow’), which symbolizes the full moon (RV, I. 52.3). This also points to him as symbol of the disk of the moon.

At the same time, Indra is also the designation of a central synodic month in the year (supposedly the month of the autumnal equinox), since it is definitely portrayed as a synodic month with all the most important characteristics and at the same time is the king of the devas, the symbols of the 12 full moons.

Confirmations of his allegory of the synodic month are eloquent and numerous. He drinks Soma (‘Juice’, Candra’s lunar light), squeezed into three vessels (three full moon days or three lunar quarters) (RV, I. 32.3). Moreover, it is said that he sheds the 15 days ‘juice’ (moonlight) after Amā (New Moon period, RV, X. 27.2), that is, he symbolises the bright half of the synodic month. He drank 30 ‘streams’ (that is, all days of the synodic month) (RV, VIII, 77.4).

He has four powerful names (four weeks) (RV, X. 54.4). His two horses (Haris) of golden hue belong to the Moon and, definitely, are defined as two halves of the lunar month (Aśva-Candra) (RV, VIII.20.20).

When Indra ‘destroyed’ Vṛtra (the Sun or the sun-like Full Moon), who terrorised the star celestials, Pṛthivi (the Night of the dark half of the month) appeared filling all ten directions of the world and the wise ‘ploughmen’ (stars and planets) filled all ‘days’ (RV, I. 52.11).

According to the ‘Mahābhārata,’ Indra’s day falls on a new moon near the autumnal equinox, beginning the dark half of the year, when Night prevails in the northern hemisphere, and when the sky is adorned with the most luxurious collec-

tion of the brightest stars and constellations. This day is of particular importance for determining the date of the 'Rg-Veda'. Singers want to rejoice with Indra on many Nights and, especially, on the first clear autumnal Nights (RV, IV.16.19).

## **Main actors: Viṣṇu (Omnipresent)**

According to the 'Rg-Veda,' Viṣṇu outlined a circle, divided into four parts of 90 (days or degrees). His image is comprehensively depicted in the 'Brāhmaṇas' as Indra's assistant and is definitely identified with the Moon as Lord of the Night and 'Rim or Circle of constellations' (Nakṣatra-nemih), that is month, year or zodiac. He is called Nakṣatrin ('Ruler of nakṣatras', 'Star Luminary') and appears in the guise of the incarnated laughter of Soma (Moon) or Soma himself. He is food (annam) and life force (vīryam) of the Lunar deities. The Puruṣa (Man or Spirit of the Year) has the nature of Viṣṇu.

Viṣṇu is 'all the lunar luminaries' (sarva-devatā). He is called the best among all the devatās.

In addition, he crossed the whole 'Universe' in three steps, covering the Earth (new moon) with the first step, Antaṛikṣa ('intermediate' lunar quarters) with the second one, and Div (full moon) with the third one. This is also interpreted as the division of the zodiac into three parts or a large year into two halves of six months and an additional season consisting of the 13<sup>th</sup> month. But most likely, this is the designation of dividing the year into two halves, separated by the equinox, since the equinox day is called Viṣuvant ('middle day; equinox'). Viṣṇu, stepping over (vikrānta) through all the spaces of the Year, thereby created three turning points: two solstices (saṅkrānti) and equinox (viṣuvant).

Viṣuvant ('belonging to both sides') denotes the middle or central day; that is, equinox.

Vikrānta means 1. stepped beyond, taking wide strides, courageous, bold, strong, mighty, victorious; a warrior, valiant, mighty. 2. overcoming, victorious.

Vikrānta ('a step, stride'; 'a hero, a warrior'; 'a lion passed over') is the name of a Prajāpati.

Viṣṇu is defined as an intermediate time between Day and Night (between the two halves of the Year). Agni means Day (and warmer half of the year), and Soma denotes Night (the colder one). Agni is called the lowest

among the devatās, and Viṣṇu is the highest; Agni is the beginning of the annual yajña, and Viṣṇu is the ending.

Agnā-Viṣṇū ('Agni and Viṣṇu') as a paired deity signifies the end and beginning of the Year at the equinox (viṣuvant).

He is also characterised as Yajña or Makha (the personified annual solar-lunar rite). In this capacity, he is also called Vaiṣṇu-Vāruṇa ('Viṣṇu and Varuṇa'). This rite of the yajña in honour of Viṣṇu is divided into three parts: the first represents the morning 'squeezing Soma' (savana) by the eight luminaries Vasu; second stands for midday 'squeezing' by Rudras, and the third for evening squeezing by Ādityas.

Viṣṇu is Āditya and Yajña (the Year). Prājapati (the Year) created Viṣṇu with the help of the 'Yajur-Veda'. Or he was born by Kaśyapa as one of the Ādityas.

Viṣṇu mastered all the 'animals' (paśus), that is, the seasons of the year, with the help of 21-member praise (stoma). The number '21' is thus a symbol of the year (12 months + 5 seasons + 3 'worlds' + 1 Year).

This Yajamāna (Yajña Organizer, that is Year), having become Viṣṇu, has bypassed all these three worlds. The devas also, turning into Viṣṇu, have bypassed all these worlds and became known as Viṣṇu-krāma ('Walking with Viṣṇu').

Vedi, the Vedic altar of Agni, is called so because it means 'the cognisance of this whole expanse (zodiac) with the help of Yajña', that is Viṣṇu.

The poetic metre paṅkti (5 \* 8 syllables) is considered to be the wife of Viṣṇu. And his nakṣatra is Śroṇa (Śravaṇa, according to Sāyana, ancient commentator of the Vedas), from which Brahmā counted time. Obviously, this constellation, located at the beginning of Capricorn, once marked the beginning of the year.

The four parts of the Year or sides of Viṣṇu, called pradiśas (cardinal points), stand, evenly distributed or firmly established:

**viṣṇos tiṣṭhanti pradiśa vidharmaṇi** (RV, 1.164.36b; AV; 9.10.17b; Nirukta, 14.21b).



## Main actors: Viśvakarman

Viśva-karman ('all-doer, all-creator, all-maker; Sūrya, the Sun or the Full Moon') is the divine 'architect' of the devas who built the Vedic theatre. He is the son of Brahmā, the Creator of the universe.

He is identified with Tvaṣṭṛ (the Creator) and is considered the author of the 'Sthapatya-Veda' ('Science of Architecture'), the fourth 'auxiliary science' (Upa-Veda), who patronises all crafts and arts.

In the hymns of the 'Ṛg-Veda' (RV, X, 81, 82), he is identified with Prājapati ('Lord of the People', that is, the Year) and Brahmā ('Time'), the creator of the universe. He has eyes, faces, hands and feet on all sides, like the all-seeing Puruṣa, the universal 'filler' or the soul of the universe. He brought himself and all beings as a sacrifice, like Puruṣa.

In the 'Nirukta' (X, 26) and the 'Brāhmaṇas' he is called the son of Bhuvana ('World', the Universe). Bhuvana, as the name of one of the months, is identified with Rudra. Viśvakarman Bhauvana is the author of two hymns of the 'Ṛg-Veda'. As the son of Rudra he acts as one of the Winds or Maruts (synodic months) from the retinue of Indra (Rudra).

In the 'Mahābhārata' and the 'Harivaṅśa-Purāṇa,' he is portrayed as the son of Vasu-Prabhāsa (Luminary of the Dawn) and Yoga-Siddhā (Perfect in Concentration of Mind). In the Purāṇas, he is described as the son of Vāstu (East, Full Moon) and the father of Barhiṣmatī ('Sacrificial Grass' of solar rays), the wife of Priyavrata ('Nice Rite'), and Sañjnā ('Conscience'), the wife of Sūrya. He is also mentioned as the husband of Ghṛtāchī ('Radiant' Night).

The 'Rāmāyaṇa' mentions that he built the city of Laṅkā (symbol of the Southern Tropics) for the Rākṣas ('Protectors', Dawns), and was the father of the 'monkey' Nala, who built the 'Rāma's Bridge' to Laṅkā over the 'sea' (of annual sky).

Viśvakarman is the name of one of the seven main rays of Sūrya identified with Mercury or the beginning of the year. Viśvakarman is a synonym for Sūrya, the Sun and the Full Moon, and subsequently, the term for the Solar-Lunar Year or the Solar-Lunar Universe. The name Viśvakarman is synonymous with any Vedic deity, since he is truly the Heavenly Father.

## Mythological chronometric aesthetics of the Vedic Theatre

*As from a lighted fire overlaid with wet fuel, various smoke streams fly out, just in the same manner, my dear, the breath of this Great Being emits the 'Ṛg-Veda', the 'Yajur-Veda', the 'Sāma-Veda', the 'Atharvāṅgīrasa', the 'Itihāsas,' the 'Purāṇas,' the 'Vidyās' (sciences), the 'Upaniṣads,' the 'Ślokas' (verses), the 'Sūtras' (laws), the 'Vyākhyānas' ('explanations'), and the 'Anuvyākhyānas' (portion of a Brāhmaṇa which explains or illustrates difficult sūtras, texts or obscure statements occurring in another portion).*

**'Bṛhad-Āraṇyaka-Upaniṣad',  
11.4.10.**

*The 'Veda' should be supplemented with the 'Itihāsas' and the 'Purāṇas'; the 'Veda' is afraid of little knowledge – save me from it!*

**Sāyaṇa, the 'Preface to the Ṛg-Veda'; the 'Mahābhārata,' 1.1.267.**

Interdependent Vedic texts are waiting for modern hypertext multimedia software for the most correct representation.

The Vedic 'gods' and actors of the cosmic theatre are symbols of time, invented as visual 'icons' or mental aids for the purposes of the rite of oral calendar chronometry. For example, the 'Ṛg-Veda' VIII. 29.1-2 says that Viṣṇuḥ, the day of the equinox, sits in the centre among the devas, from which it becomes absolutely clear that the devas are personifications of the lunar months or 12 Full Moons of the year.

The moon gods (Candra, Agni, Indra, Soma, Savitar, Rudra and others) form the core of this calendar time calculations in mythological chronometric poetics and are the main male characters of the Vedic cosmic drama. Other planetary gods form a spatial environment that makes this chronometric poetics more accurate mathematically and theatrically more expressive.

The night sky (especially in winter) with the Lunar Zodiac, consisting of 27-28 nakṣatras and 27-28 upanakṣatras, plays the leading role of the most powerful ‘server’ in the universal information network with the Sky as a grand ‘display’ or ‘scene’ and Man as an ‘interface’ or ‘spectator’.

The most adequate representation of the Vedic theatrical cosmos would be a modern multimedia astronomical laboratory in which instead of the geometric symbols of planets and constellations iconographic images of Indian devas (Full Moons), apsarases (lunar constellations depicted as dances or wives of the Moon), gandharvas (moon phases in role of celestial musicians) and other celestial characters, dynamically changing in accordance with the motion of the planets and connected by Vedic hypertext with mythological episodes, is presented and performed by the Brāhmaṇas, chanting hymns in the right rhythm, enforced by meaningful gestures and facial expressions depicting a luxurious night ritual and all the beauty and ‘miracles’ of the sublunary world.

The true dimension of the Vedic cosmos is revealed precisely in the digital chronometric poetics. A fundamentally different representation of the Vedic material is needed, which reveals its coherent structure, functioning in time, logical integration with the calendar and with all other Sanskrit literature, art and theatre.



## Stylistics of the 'Nāṭyaśāstra'

The doctrine of the theatre, which calls itself 'śāstra' ('textbook, instruction, science'), is composed in the style of 'Tantras' (lit. 'ties', books) as a lengthy instruction in the form of a dialogue.

The author, from the first lines, relies on Vedic astronomical mythology, the basic concepts of which are not revealed by him, since they are described in greater detail in the auxiliary literature of the 'Four Vedas' including extensive explanations, called the 'Prātiśākhya's', the 'Brāhmaṇas', the 'Āraṇyakas', the 'Upaniṣads', the 'Itihāsas', and the 'Purāṇas'.

Prātiśākhya's are treatises on the peculiar euphonic combination and pronunciation of letters which prevails in different śākhās of the Vedas (there are 4 such texts: one for the Śākala-śākhā of the 'Ṛg-Veda'; two for the śākhās of the black and white 'Yajur-Veda', and one for the śākhā of the 'Atharva-Veda'.

Śākhā (lit. a 'branch' of any science; and figuratively a 'year') is the traditional text of a particular school of the Veda (each school adhering to its own traditional text and interpretation). In the 'Carāṇa-vyūha' of Śaunaka 5 śākhās are enumerated of the 'Ṛg-Veda', viz. those of the Śākalas, Bāṣkalas, Āśvalāyanas, Śāḍkhāyanas, and Māṇḍukāyanas; 42 or 44 out of 86 of the 'Yajur-Veda', 15 of which belong to the Vājasaneyins, including those of the Kāṇvas and Mādhandins; 12 out of a thousand said to have once existed of the 'Sāma-Veda' and 9 of the 'Atharva-Veda' (in sum 1100). Of all these, however, the 'Ṛg-Veda' is said to be now extant in one only, viz. the Śākala-śākhā, the 'Yajur-Veda' in 5 and partially in 6, the 'Sāma-Veda' in one or perhaps two, and the 'Atharva-Veda' in one.

Collectively 'side branches' or all the schools of the Vedas are called pratiśākhās.

Āraṇyakas is a class of religious and philosophical writings composed in 'forests' ('araṇya'). The 'Āraṇyakas' were studied in that 'forest' or astronomical academies with the 'Brāhmaṇas' and the 'Upaniṣads'.

Araṇya (lit. 'a wilderness, desert, forest) is also a name of a son of the Manu Raivata and of a sādhyā.

Sādhyas are celestial beings situated above the sphere of the devas or in the middle region Bhuvanloka, that is among the Full Moons of the year. Characteristically, they are described as children of the Somasads (lunar Pitṛs or progenitors of the phases of the dark fortnight). They are also called the sons of Virāj who is ruler, king or queen (applied to Agni, Sarasvatī, the

Sun etc.). Brahmā having divided his own substance into male and female, produced from the female the male power Virāj, who then produced the first Manu Svāyambhuva, who then created the ten Prajāpatīs. The number of Sādhyas is variously twelve or seventeen. Sometimes they are superseded by the siddhas. Their names are Manas, Manṭr, Prāṇa, Nara, Pāna, Vinirbhaya, Naya, Danśa, Nārāyaṇa, Vṛṣa, Prabhu. Sādhyā is also the name of Buddha.

Stylistics of the poem uses the whole arsenal of literary techniques of Sanskrit poetics, such as summaries (saṅgrahas), brief aphorisms (sūtras), instructions in verse (kārikās), etymological explanations (niruktas), grammatical interpretations (vyākaraṇas), logical interpretations (tarkas) of the direct and indirect meaning (dhvani), metaphors, metonymy, synonyms and other poetic means of the alāṅkāra-śāstra ('science of embellishment').

The author or compiler comprehensively described the aesthetic value or spiritual content of the drama (rasa-śāstra) and numerous technical issues. At the same time, the importance of harmonious combination of all expressive means (aucitya-śāstra) in the stage work had been clearly emphasized.

All these aesthetic theories were formed in Kashmir, it is believed, in the early Middle Ages. Perhaps, at the same time they formed a single whole, a kind of poetic encyclopaedia of theatrical arts under the pen of Abhinavagupta and his numerous students.

## Studies of the 'Nāṭyaśāstra'

A detailed description of the works dedicated to the 'Nāṭyaśāstra' was made by Russian Indologist N. R. Lidova (which we reproduce here with some abbreviations and corrections), who notes that, despite the abundance of formal descriptions of the content, there are still not many serious works in which the essence of the Vedic theatre theory formulated in the 'Nāṭyaśāstra' would have been analysed.

This, apparently, is due to the fact that the monument is encyclopaedic in character and saturated with a specific terminology. The bulk of the research works on the 'Nāṭyaśāstra' is devoted to the description of various chapters of the monument, such as the theory and technique of Sanskrit drama, poetics, aesthetics, dance, music, gestures and other expressive means.

In general, scientists are divided into two main camps: some believe that the Sanskrit drama had a ritual nature; others adhere to the view that the origin of drama was associated with the development of secular urban culture. The latter point of view rests on the disagreement over the cultural environment.

Many terms of the monument are reflected in the monumental 'Dictionary of Bharata' ('Bharata-kosha') by Ramakrishna Kavi. However, this work cannot be final, and a number of researchers continue to study the terminology of the 'Nāṭyaśāstra'.

Gupta (1954), and then Bhat (1981) described the technical, literary and stage features of the Vedic drama. Kale (1974) and Bhaṭṭācārya (1974) compared Indian and European traditions. Tripathi (1991) investigated the structure of the text. Vatsyayan (1996) examined the text within the framework of the Indian tradition. Rangacharya (1998) made a brief retelling of the contents of the monument. Appa Rao (2001), and then Tripathi (2004) reiterated the content in its detailed form.

G. K. Bhata in his book 'Nāṭya-Mañjarī-Saurabha: Sanskrit Dramatic Theory' ('The Incense of the Inflorescence of Bharata Dance') analysed the Vedic theory of drama, the main themes of the 'Nāṭyaśāstra', such as the origin and development of drama, the rituals preceding the performance, the direction of play, literary aspects of the dramatic text, characteristics of dramatic genres, major and minor dramatic characters.

Bhaṭṭācārya Bisvanath in the book 'Sanskrit Drama and Dramaturgy' (Delhi, 1974) defined drama as a literary form and an integral part of Sanskrit poetry, described the character and structure of drama, the role of the playwright, the rituals at the beginning of a drama, styles, etc. He also conducted a comparison of ancient Greek, Tamil and Sanskrit dramas. The Appendices in his study contain besides the Sanskrit-English dictionary of basic terms a description of the *prastāvanā* (a dramatic prologue, an introductory dialogue spoken by the manager and one of the actors, of which several varieties are enumerated, viz. the *udghāṭya-ka*, *kaṭhodghāṭa*, *prayogāṭīśaya*, *pravartaka*, and *avalagita*).

Candra Bhang Gupta in the book 'Indian Theatre: Its Origin And Development Up To The Present Day' (Banaras, 1954) scrutinized material about Sanskrit plays, construction of theatrical building, production, accessories, troupes, preceding religious ceremonies, dialects, character and types of drama. He also presented diagrams of various types of theatrical buildings created in accordance with the description of the 'Nāṭyaśāstra'.

Pramod K. Kale in his work 'The Theatrical Universe: The Study of the Nāṭyaśāstra' (Bombay, 1974) emphasized the synthetic nature of the theatrical theory, in which religious and secular elements are combined, and the representation creates the image of the Nāṭya-Brahmaṇa (the Universe as Theatre). He also tried to disclose the meaning of a number of key terms.

Adya Rangacharya in the Introduction to the 'Nāṭyaśāstra' (Bombay, 1966)

examined the terminology of the monument and important concepts such as the origin of the theatre, the conventions of the scene, preliminary rituals, ten forms of drama and the theory of rasas (aesthetic emotions).

Radhavallabh Tripathi in the 'Lectures on the Nāṭyaśāstra' (Poona, 1991) considered the ritual, dramatic and aesthetic principles of the Indian theatre, the dramatic styles in classical Sanskrit plays and the distinctive features of the palace and temple theatre.

Kapila Vatsyayan in her book 'Bharata' (New Delhi, 1996) focused on the issues of authorship, dating, structure and terminology of the text. The Appendix contains a list of manuscripts found in different libraries, compiled in the I. Gandhi National Centre for the Arts.

Parikh (1951-1952) explored the myth of the origin of drama as a full-fledged source that shows that the dramatic performance from the very beginning included two parts: pūrvaraṅga or ceremonial worship of the stage and the drama itself.

Maria Byrski (Byrski 1974) analysed nāṭya as a dramatic part of the Vedic ritual yajña, which she identified with the sacrifices to the gods.

Kuiper (1979) also saw the emergence of ancient Indian drama in the Vedic ritual, mythological and cosmogonic context. He carefully examined the role of the god Varuṇa in the Vedic pantheon of the 'Nāṭyaśāstra'. He considered the beginning of a play or the 'first scene' (pūrvaraṅga) a reflection of the Vedic ritual of 'sacrifice' (yajña). Drama (nāṭya), in his opinion, is a scenic embodiment of the Vedic cosmogonic myth, and vidūṣaka, the buffoon, is the manifestation of the god Varuṇa as a divine scapegoat.

Gitomer (1994), who generally shared Kuyper's views on the Vedic character of drama, believed that the cosmogonic motifs of the origin of the theatre were added in later period to make the text more meaningful. Nevertheless, after considering the Vedic elements in the myth of origin of drama described in the first chapter, he recognized the identity of nāṭya and yajña.

Tripathi (1994-1995) also expressed his conviction that the Vedic theatre grew out of the system of sacrifice (yajña), which determined its most important features. He emphasized the importance of identifying nāṭya with the Vedic yajña ritual and the manifestation of higher knowledge or Brahman.

Tripathi (1995) considered the possible connection between the rite of the consecration of the theatre (raṅga-daivatā-pūjana), described in the third chapter of the 'Nāṭyaśāstra' with the Śaiva-Āgamas (sacred 'Śivaite Revelations'). In his

opinion, the numerous features of the similarity between the rituals of Āgamas and the 'Nāṭyaśāstra' are simply accidental, or are due to the presence of some continuity from the Vedic to the post-Vedic traditions. For him, the origin of drama in the context of the Vedic ritual (yajña) is beyond doubt.

Professor Bansat-Boudon, Director of Studies in the Department of Religious Studies at the École Pratique des Hautes Études in Paris, serving as Chair of Indian Religions (Śaiva Studies) has published widely in French on Sanskrit theatre and aesthetics, as well as Kashmir Śaiva philosophy. Her key works include: 'Poétique du théâtre indien: Lectures du Nāṭyaśāstra' (1992), 'Théâtre de l'Inde ancienne' (2006), and 'An Introduction to Tantric Philosophy' (2011).

She highlighted the myth of theatre origin that unfolds throughout the first five chapters (and the last two) of the 'Nāṭyaśāstra' and posed the hypothesis of a religious origin for the history of Indian theatre as well as the Western theatre. Her dominant hermeneutic model is that of the rite. Besides the theatre was accompanied by real rites, it was worth, metaphorically, for a ritual, thus participating, to varying degrees, in religious practice. She considers aesthetic emotion (rasa) as essence of the dramatic practice and religious spiritual experience common to the speculations of nondualist Śivaism of Kashmir.

## Comparative Studies

The 'Nāṭyaśāstra' is often compared with the ancient Greek dramatic tradition, represented by 'Poetics' of Aristotle. Much attention was paid to the comparison of rasa and catharsis (Singal 1977, Rai 1992, Gupt 1994, Gerow 2002). Lee (Ley 2000) compared the old Indian theatre textbook not only with Aristotle, but also with the Japanese pragmatic aesthetic treatise by Zeami Motokiyo.

Chaudhury (1956), comparing catharsis with some provisions of the medicine of Ayurveda, emphasized the healing abilities of rasa and catharsis for the treatment of emotional disorders.

Shukla (1977) reflected on the principle of imitation in Greek and Indian aesthetics.

Kantak (1987) compared conceptual approaches to dramatic art in Indian and Western theories, opposing the Indian emphasis on the emotions to the predominant role of the plot content in the Greek aesthetics.

Thakkar (1984) discussed the theoretical principles underlying the structure of the drama in the 'Nāṭyaśāstra' and 'Poetics' of Aristotle.



N. R. Lidova (1992) comprehensively substantiated the idea of drama as a Vedic ritual or mystery based on the myth of the churning of the Ocean of Milk by the devas and asuras for the purpose of extracting amṛta, the ‘drink of immortality’, in the form of the moon’s shining, in the myth of the burning of Tripura (‘Three-Burg’) by Śiva and in the myths about the enmity of the devas and the asuras. She also expressed the idea that the ancient theatre building was a temple.

N. R. Lidova (1996, 2010) substantiated her new hypothesis of the origin of drama in the context of the transition from the Vedic yajña to the rite of veneration (pūjā) of early Hinduism, the birth of which is usually attributed to the early Middle Ages, when Hindus started to construct temples and developed the cult of statues of the gods. She believes that yajña and pūjā are related to different ritualistic systems and are radically different in their structure and symbolism. She also notes the typological similarity between the worship of the ‘Deity of the Scene’ (Raṅga-daivata-pūjana) and ‘Brahmā-yāga’, described in the Atharvaveda-pariśiṣṭa (XIX b Appendix).

## About translations of the monument

As noted by N. R. Lidova, the difficulty of finding adequate equivalents to specific and original Sanskrit terms is the main obstacle in understanding and conveying the text with the help of modern languages. Medieval treatises discussing this subject, including the comments of Abhinavagupta, do not allow unambiguous interpretation of the terminology of the poem. Therefore, the full translations for European readers were made only in English.

The very first translation of Manomohan Ghosh (Ghosh 1950-1961), based on his publication of the text, remains the most popular, though this translation was made in the context of the historical and cultural discourse of the postcolonial epoch. It suffers from naturalism and a superficial interpretation of terms (many are given only in Sanskrit version). The terms that look like proper names are not translated or explained. The second edition of the first volume (Calcutta, 1967, Varāṇasī, 2009) contains an extended introduction. His interpretation tends to separate the ‘Nāṭyaśāstra’ from the Vedas and the Upa-Vedas. The ancient cosmic drama submerges in the modern atmosphere of the leisure entertainment theatre.

Kumar (Kumar 2006) reproduced the translation of Ghosh in a new form. Unni (Unni 1998) complemented the English translation of the ‘Nāṭyaśāstra’ with a summary of Abhinavagupta’s ‘Abhinava-Bharatī’.

The translation of Rangacharya (Raṅgāchārya 1986, 2nd ed., 1996) contains articles on rasas, theatre building with a glossary.

The translation of the Board of Scholars (1986) also follows the principles of Ghosh's translation.

In addition to translations into English, there are complete translations into a number of Indian languages; Malayalam (Pisharodi, 1987), Tamil (Sri Rāma-desikan 2001, containing 108 karaṇas or poses and 38 hand gestures) and Sinhalese (Pannakitti, 2007).

I. D. Serebryakov, who translated into Russian the first chapter of the 'Nāṭyaśāstra', expressed the opinion that the teaching of Bharata for many centuries anticipated the 'Stanislavsky's system' of acting.

## About our translation

In this publication, inviting the attention of the reader to the translation of the first chapter dealing with the creation of the theatre and its tasks, we set as our primary goal to reveal the close relationship of the work with the astronomical calendar theory of the origin of the para-vidyā of the Vedas (or the 'Higher Sciences') and the Upa-Vedas ('Auxiliary Sciences'), to which the 'Nāṭyaśāstra' belongs. This is an attempt to reconstruct the ancient concept of theatrical astronomical liturgy, which was the basis of ritualism of all world religions and secular theatrical systems.

Our translation and research does not pretend to solve the numerous textual issues of reconstruction of the source text, its dating and authorship. We set a purely concrete task of its correct interpretation within the framework of the scientific, philosophical and artistic principles that have been developed in the bowels of the Vedic astronomy and philosophy of time reckoning. We are keenly interested in finding a true perspective through a scrupulous analysis of terminology, in which we include all the mythological names. This sheds additional streams of light on the worldview of that remote and delightful era that gave the modern world a harmonious combination of science and art.

This translation of the 'Nāṭyaśāstra' made according to the astronomical theory of the Vedas formulated in the 'Key to the Vedas' is intended to reveal the scientific meaning and content of this Vedic text, which had a tremendous impact on the whole world aesthetics, both ecclesiastical and secular, having determined the formation and development of theatrical art, literary criticism and music not only in India proper, but also throughout Asia, Europe, Africa and America. The first chapter contains very important indications relating to the question of the astronomical origin of the ancient Indian theatre, its social and pedagogical function.

# NĀṬYAŚĀSTRA



## THE FIRST CHAPTER:

### ESTABLISHMENT OF THE FIFTH VEDA BY BRAHMĀ

Having bowed the head<sup>1</sup> before the two luminaries<sup>2</sup> – the Forefather Brahmā<sup>3</sup> and the Great Lord Maheśvara<sup>4</sup> – I will announce the science of cosmic playmaking, the ‘Nāṭyaśāstra’<sup>5</sup>, which was expounded by Brahmā.

To constantly performing rites<sup>6</sup> Bharata<sup>7</sup>, the connoisseur of the calendar and theatrical liturgy of nāṭya<sup>8</sup>, surrounded<sup>9</sup> by nine sons<sup>10</sup>, once in the distant past during the ‘break’<sup>11</sup>, when he finished whispering<sup>12</sup> the Vedic mantras<sup>13</sup>, the magnanimous<sup>14</sup> and humble sages<sup>15</sup> led by Ātreya<sup>16</sup>, having assembled in the east<sup>17</sup> and honoured him (Bharata) by circumambulation from right to left<sup>18</sup> and completely controlling their minds<sup>19</sup> and their five perception organs and the five organs of action<sup>20</sup>, made a thorough inquiry:

‘How did this nāṭya-veda<sup>21</sup>, the science of cosmic theatre, coordinated (and proportioned) with the Vedas<sup>22</sup>, logically stated<sup>23</sup> by the Blessed One<sup>24</sup>, originate and by whom was it created?’

‘O Blessed One<sup>25</sup>, you should consider all the scientific categories in order<sup>26</sup> and tell us which special scientific sub-disciplines<sup>27</sup> are part of this science, what are its methods of cognition<sup>28</sup> and its principles of application<sup>29</sup>.’

The sage Bharata<sup>30</sup>, having listened to the speech of the wisest<sup>31</sup>, began to expound theatrical science<sup>32</sup>:

‘Then, after bathing<sup>33</sup> and concentrating, listen to the same summary of the nāṭya-veda, which was created by Brahmā.

‘In the old days<sup>34</sup>, when the Kṛta-yuga had ended,<sup>35</sup> and the exalted Brāhmaṇas<sup>36</sup> entered the self-existent Manu<sup>37</sup>, the Treta-yuga began<sup>38</sup>, guided by the following Manu, the son of Vivasvan<sup>39</sup>. When the world, this vale of suffering and joy, following the rural way of life<sup>40</sup>, succumbed to lust, greed, and was blinded by jealousy, envy, anger, etc., and Jambu-dvīpu<sup>41</sup>, the ‘island-planet’ of the Pink Apple Tree, guarded by lokapālas<sup>42</sup>, the guardians of the four cardinal directions, filled the devas<sup>43</sup>, dānavas<sup>44</sup>, gandharvas<sup>45</sup>, yakṣas<sup>46</sup>, rakṣas<sup>47</sup>, and great snakes pannaḡas<sup>48</sup>, the devas, led by Mahendra<sup>49</sup>, Great Indra, addressed the Great Grandfather Brahmā:

‘‘We want to create a theatrical production, spectacular and euphonious. Since the performance of the Vedas is inaccessible to the hearing of the śudras<sup>50</sup>, therefore, let the fifth Veda<sup>51</sup> be created, open to all classes<sup>52</sup>. (Option: This will be the new Temple of Sciences<sup>53</sup> (Vedic Theatre), opened to śudras (servants)...<sup>54</sup>)’’

‘Let it be so!’ Replied Brahmā, who knows all the essentials<sup>55</sup>, and, having let go the king of gods Indra<sup>56</sup>, plunged into concentration (yoga)<sup>57</sup>, in order to recall the Four Vedas<sup>58</sup>:

‘Directing to dharma<sup>59</sup>, to artha<sup>60</sup> and glory<sup>61</sup>, containing numerous instructions<sup>62</sup>, corresponding to the Vedic literature<sup>63</sup>, describing all future events in the world, endowed with the significance of all sciences<sup>64</sup>, showing all the arts and crafts<sup>65</sup>, such a theatrical spectacle called nāṭya<sup>66</sup> and similar to the Fifth Veda<sup>67</sup> I will create together with an explanation (sa-iti-

hāsa)<sup>68</sup>.

Having made this decision, the Blessed One<sup>69</sup> Brahmā remembered all sciences<sup>70</sup>, and then created<sup>71</sup> the theatrical science<sup>72</sup>, consisting of four auxiliary sub-disciplines (vedāngas)<sup>73</sup>.

He took recitation<sup>74</sup> from the ‘Rig Veda’<sup>75</sup>, singing from the ‘Sāma-Veda’<sup>76</sup>, theatrical action from the ‘Yajur-Veda’<sup>77</sup>, and aesthetic experiences and impressions from the ‘Atharva-Veda’<sup>78</sup>.

The theatrical science, which has its source in the ‘Vedas’ and the ‘vedāngas’<sup>79</sup>, was associated by magnanimous Brahmā with the ‘Vedas’<sup>80</sup> and the ‘Upavedas’<sup>81</sup>, and also with the science of music created by Nārada<sup>82</sup>.

Having created the ‘Nāṭya-Veda’, Brahmā sternly told Indra, the Lord of suras:

‘I have created an exact exposition and explanation (itihāsa)<sup>83</sup>. Teach it to the luminaries (suras). You must spread this science, called science of acting, among the most skilful, wisest, enduring and gifted – namely among such talented fellows, you should spread<sup>84</sup> this science called acting’.

After listening to the words of Brahmā, the mighty<sup>85</sup> Indra bowed to him with folded hands and said in reply to the Forefather Brahmā:

‘Luminaries<sup>86</sup> (planets and phases of the moon), O Supreme Lord, cannot grasp<sup>87</sup>, retain in memory, understand and embody in acting the science of representation<sup>88</sup>.

Only those sages (ṛṣis)<sup>89</sup> who have learned the hidden meaning of the Vedas<sup>90</sup> and completed all the rites<sup>91</sup> are able to grasp and understand this (science) and apply it [on the stage]’.

Bharata continued:

‘And here, hearing the speech of the Mighty Śakra (Indra), the Lotus-born<sup>92</sup> Brahmā said to me: “O sinless one, together with one hundred of your sons<sup>93</sup>, you are appointed the chief stage-manager (director) of all this (theatre)”’. Having received this order from the Forefather Brahmā and

having studied the ‘Nātya-Veda’, I explained its essence and application to my sons:

## NAMES OF THE HUNDRED SONS OF BHARATA<sup>94</sup>

Śaṅḍilya<sup>95</sup>, Vātsya<sup>96</sup>, Kohala<sup>97</sup>, Dhurtila<sup>98</sup>, Jatila<sup>99</sup>, Ambaṣṭaka<sup>100</sup>, Taṇḍu<sup>101</sup> (Daṇḍa)<sup>102</sup>, Agni-Śikha<sup>103</sup>, Puloman<sup>104</sup>, Saindhava<sup>105</sup>, Śāḍvali (Vālika, Śāḍvalika<sup>106</sup>), Vipula<sup>107</sup>, Kapiñjali<sup>108</sup>, Badira<sup>109</sup>, Yama<sup>110</sup>, Dhumrāyaṇa<sup>111</sup>, Jambu-Dhvaja<sup>112</sup>, Kāka-Jaṅgha<sup>113</sup>, Svarṇaka<sup>114</sup>, Tāpasa<sup>115</sup>, Kaidari<sup>116</sup>, Śali-Karṇa<sup>117</sup>, Dīrgha-Gātra<sup>118</sup>, Śālika<sup>119</sup>, Kautsa<sup>120</sup>, Tāṇḍāyanī<sup>121</sup>, Piṅgala<sup>122</sup>, Citraka<sup>123</sup>, Bandhula<sup>124</sup>, Bhallaka<sup>125</sup>, Mushtika<sup>126</sup>, Saindhavāyana<sup>127</sup>, Taitila<sup>128</sup>, Bhārgava<sup>129</sup>, Śuci<sup>130</sup>, Bahula<sup>131</sup>, Abudha<sup>132</sup>, Budha-Sena<sup>133</sup>, Pāṇḍu-Karṇa<sup>134</sup>, Sukerala<sup>135</sup>, Rjuka<sup>136</sup>, Maṇḍaka<sup>137</sup>, Śambara<sup>138</sup>, Vañjula<sup>139</sup>, Magadha<sup>140</sup>, Sarala<sup>141</sup>, Kartara<sup>142</sup>, Ugra<sup>143</sup>, Tuṣāra<sup>144</sup>, Pārṣada<sup>145</sup>, Goutama<sup>146</sup>, Bādarāyaṇa<sup>147</sup>, Viśāla<sup>148</sup>, Śabala<sup>149</sup>, Sunābha<sup>150</sup>, Meṣa<sup>151</sup>, Kāliya<sup>152</sup>, Bhrāmara<sup>153</sup>, Pīṭhamukha<sup>154</sup>, Muni<sup>155</sup>, Nakhakuṭṭa<sup>156</sup>, Aśma-Kuṭṭa<sup>157</sup>, Śatpada<sup>158</sup>, Uttama<sup>159</sup>, Pāduka<sup>160</sup>, Upānah<sup>161</sup>, Śruti<sup>162</sup>, Cāśasvara<sup>163</sup>, Agnikuṇḍa<sup>164</sup>, Ajyakuṇḍa<sup>165</sup>, Vitaṇḍya<sup>166</sup>, Tāṇḍya<sup>167</sup>, Kartarākṣa<sup>168</sup>, Hiranyākṣa<sup>169</sup>, Kuśala<sup>170</sup>, Duhsaha<sup>171</sup>, Jala<sup>172</sup>, Bhayānaka<sup>173</sup>, Bībhatsa<sup>174</sup>, Vicakṣaṇa<sup>175</sup>, Puṇḍrākṣa<sup>176</sup>, Puṇḍra-Nāsa<sup>177</sup>, Asita<sup>178</sup>, Sita<sup>179</sup>, Vidyujjihva<sup>180</sup>, Mahājihva<sup>181</sup>, Śaluṅkāyana<sup>182</sup>, Śyāmāyana<sup>183</sup>, Māṭhara<sup>184</sup>, Lohitāṅga<sup>185</sup>, Samvartaka<sup>186</sup>, Pancha-Śikha<sup>187</sup>, Tri-Śikha<sup>188</sup>, Śikha<sup>189</sup>, Śankha-Varna-Mukha<sup>190</sup>, Śaṇḍa<sup>191</sup>, Śāṅkukarṇa<sup>192</sup>, Śakranemi<sup>193</sup>, Gabhastī<sup>194</sup>, Aṃśumālī<sup>195</sup>, Śaṭha<sup>196</sup>, Vidyut<sup>197</sup>, Śatajaṅgha<sup>198</sup>, Raudra<sup>199</sup> and Vīra<sup>200</sup>.

By the order of the Forefather<sup>201</sup> Brahmā, we, driven by care for the good of the world<sup>203</sup>, assigned to each of the hundred sons, distributed according to the subsections of the Heavenly Land<sup>204</sup>, the duty to which he corresponded.

## THREE STYLES OF PRESENTATION

O twice-born Brāhmaṇas<sup>205</sup>, then I prepared a dramatic presentation of prayoga<sup>206</sup>, in which the dramatic styles, vṛttis<sup>207</sup>, such as verbal or eloquent Bhāratī<sup>208</sup>, pure or calm Sāttvatī<sup>209</sup>, and swift or resolute ārabhatī<sup>210</sup>, were involved.

## Kaiśika style

I made a circumambulation from right to left and bowed to Brahmā, informing him that I had grasped and understood everything<sup>211</sup>, and the instructor of the saint suras<sup>212</sup> told me to include also the elegant style of kaiśiki<sup>213</sup>. I replied to such an appeal of the Self-existing Brahmā: “Tell me, O best of the twice-born Brāhmaṇas, about all the abilities, things and substances necessary for this<sup>214</sup>.”

Give me, O Divine, all that is necessary for the application of the elegant kaiśikī style: beautiful dresses and ornaments<sup>215</sup> for dance<sup>216</sup>, rasas<sup>217</sup>, creating aesthetic impressions, and the emotions corresponding to them, called bhāvas<sup>218</sup>. I had then to contemplate the elegant Kaiśikī style performed by the All-Good Blue Necked Śiva Nīla-kaṇṭha<sup>219</sup>, clothed in luxurious garments<sup>220</sup> and inspired by a feeling of love (Śṛṅgāra-rasa<sup>221</sup>).

To tell the truth<sup>222</sup>, men<sup>223</sup> cannot master this style, it should be performed only by female representatives<sup>224</sup>. Following this, the immensely luminous<sup>225</sup> Lord<sup>226</sup> Brahmā created by the power of thought beautiful aparases<sup>227</sup>.

## TRANSFER OF APSARASES TO BHARATA

He gave me according to the statute<sup>228</sup> experienced in dramatic and dancing<sup>229</sup> embellishments<sup>230</sup> (performing technique) Mañjukeśī<sup>231</sup>, Sukeśī<sup>232</sup>, Miśrakeshī<sup>233</sup>, Sulocanā<sup>234</sup>, Saudāminī<sup>235</sup>, Devadattā<sup>236</sup>, Devasenā<sup>237</sup>, Manoramā<sup>238</sup>, Sudatī<sup>239</sup>, Sundarī<sup>240</sup>, Vidagdā<sup>241</sup>, Vipulā<sup>242</sup>, Sumālā<sup>243</sup>, Santatī<sup>244</sup>, Sunandā<sup>245</sup>, Sumukhī<sup>246</sup>, Māgadhī<sup>247</sup>, Arjūni<sup>248</sup>, Sarasā<sup>249</sup>, Keralā<sup>250</sup>, Dhṛti<sup>251</sup>, Nandā<sup>252</sup>, Sapuṣkalā<sup>253</sup> and Kalabhā<sup>254</sup>.

## SVĀTI AND NĀRADA ASSIST BHARATA

Svāti<sup>255</sup> with his musical instruments<sup>256</sup> and disciples, Nārada<sup>257</sup> and other gandharvas<sup>258</sup> were appointed by Self-existing Brahmā singers to create musical accompaniment<sup>259</sup>.

Thus, having studied properly the science of nāṭya, which arose from the Vedas and their auxiliary sciences (Vedāṅgas<sup>260</sup>), together with all my

sons, as well as with Svāti and Nārada<sup>261</sup>, I approached Brahmā, the Lord of the world, in a proper order<sup>262</sup>, with folded hands, and said:

“The theatrical science is mastered, tell me what I must do”.

Hearing this statement, Grandfather replied:

“Oh, this is a great science<sup>263</sup>, consistent with the course of Time and the Vedas”<sup>264</sup>.

## **LIFTING OF INDRA’S BANNER AND AN- NUNCIATION AT THE BEGINNING OF THE FIRST DRAMA**

‘The festivities are unfolding<sup>266</sup> in honour of the flying ‘banner<sup>267</sup> of light<sup>268</sup> of Mahendra<sup>269</sup>, Great Indra, the full moon luminary. Therefore, it’s time to show what this science called nāṭya (theatre) is capable of.

Then on this feast in honour of the Indra’s banner, where the extermination of the dānavas<sup>270</sup> and the asuras<sup>271</sup> (the enemies of the luminous devas) was going on, where the immortal<sup>272</sup> devas rejoiced, triumphantly victorious<sup>273</sup>, with Indra, I created ‘Nāndī’<sup>274</sup>, an announcement of the joy, including the blessing<sup>275</sup> (to drama) associated with Aṣṭāṅgapada<sup>276</sup> (eight sides of the world), created with the help of various Vedic sciences.

After this (blessing) follows the main rite (liturgy or dramatic play<sup>277</sup>), accompanied by quarrelling<sup>278</sup> and screams issued when getting injuries and wounds, in which the suras (devas, full moon luminaries) defeat the daityas<sup>279</sup>.

## **THE DIVINITIES EQUIP BHARATA**

Then Brahmā<sup>280</sup> and the other devas, satisfied with the rites, conveyed to us, with a sense of joy, everything necessary for the (performance).

First, the satisfied mighty<sup>282</sup> Indra gave the best of the banners<sup>283</sup>, Brahmā<sup>284</sup> gave cunning<sup>285</sup>, Varuṇa<sup>286</sup> gave a gold pitcher<sup>287</sup>, Sūrya<sup>288</sup> (full moon) gave a tent<sup>289</sup> (starry sky) for a dramatic performance, Śiva<sup>290</sup> gave





**Илл. 1. Апсара, изображающая пчелу и цветок**



**Илл. 2.** Апсара, демонстрирующая чистый танец (нритта)



**Илл. 3.** Апсара одевает ножные колокольчики

achievement of perfection (siddhi<sup>291</sup>), Vāyu<sup>292</sup> gave a fan<sup>293</sup>, Viṣṇu<sup>294</sup> gave the royal throne<sup>295</sup>, Kubera<sup>296</sup> gave the crown<sup>297</sup>, then the brilliant lady<sup>298</sup> Sarasvatī<sup>299</sup> gave the ability to euphonic praise and eloquence<sup>300</sup>.

The Grandfather Brahmā<sup>301</sup> said to the luminaries led by Mahendra:

“We want to create a theatrical performance, spectacular and euphonic”.

Then all those devas, gandharvas<sup>302</sup>, Yakṣas<sup>303</sup>, rakṣasas<sup>304</sup>, along with the pannagas<sup>305</sup> and various genera<sup>306</sup> of gaṇas<sup>307</sup>, who were present at that meeting, handed over<sup>308</sup> to my sons with a feeling of deep satisfaction, part by part<sup>309</sup>, all the bhāvas<sup>310</sup> (emotions) described (in textbooks), rasas<sup>311</sup> (aesthetic impressions), all appearances, colours and forms (rūpas<sup>312</sup>) and all their sizes, strengths and abilities<sup>313</sup>, as well as other numerous ornaments.

So, at the beginning of the play, during the extermination<sup>314</sup> of the Daityas<sup>315</sup> and the Dānavas<sup>316</sup>, all the daityas that were present there were enthusiastic and thrilled<sup>317</sup>. The Daityas<sup>318</sup>, led by Virupākṣa<sup>319</sup>, created<sup>320</sup> vighnas<sup>321</sup> (obstacles) and said:

“We will not be able to participate in such a presentation”<sup>322</sup>.

Then those asuras, together with the vighnas (obstacles), resorted to the power of māyā<sup>323</sup> and struck with tetanus (numbness) the speech, the body movements and the memory of the performers of the ritual<sup>324</sup>.

Seeing the confusion of the sūtradhāra<sup>325</sup>, the leading actor, who opened the dramatic spectacle and held the thread of the narrative in his hands, the king of the devas Indra said:

“What is the best way to start our religious ritual?” He concentrated and became thoughtful.

So, seeing that the meeting together with the sūtradhāra and all others are surrounded by vighnas (obstacles) on all sides and are unconscious and seemingly petrified, a man, whose body shone with the gleam of all the gems, and the gaze rushed upwards, in a furious rush, swiftly seized and raised the marvellous light banner.

With this banner Indra, the King of Luminaries<sup>326</sup>, swept<sup>327</sup> the body of those asuras and vighnas, who invaded the bosom of the colourful temple<sup>328</sup>.

## **ANSWER OF THE DEVAS TO INDRA**

Then, having exterminated all the vighnas who were creating obstacles, together with the asuras, all the celestials joyfully exclaimed:

“Ah, this marvellous extermination has been accomplished by you, and the bodies of all these dānavas are torn to shreds (by your banner)!”

Since those obstacles or vighnas, together with the asuras, were ground to the dust with this banner, it will be called ‘grinder’ (jarjara<sup>329</sup>). All the other murderers who gathered for the sake of harm, after seeing the ‘stones’, immediately rushed in full flight.

## **THE ANSWER OF INDRA**

“May it be so!” Indra replied to those suras. “For all, this grinder-banner will be an amulet”.

However, the remaining (alive) vighnas that obstructed the drama gave rise to fear<sup>330</sup> in the hearts of the performers of nāṭya at the beginning of the great sacramental action<sup>331</sup> of the mighty Indra, who appeared<sup>332</sup> in the east<sup>333</sup> in all his glory<sup>334</sup>.

## **WORD OF BHARATA**

Seeing that those Daityas began to obstruct, I, accompanied by all the sons, approached the Great Brahmā with the words:

“Oh, good Lord of luminous suras, obstacles have come down (on stage) in order to destroy this representation, so teach us the right way to protect it”.

## BRAHMĀ'S BEHEST TO VIŚVAKARMA<sup>335</sup>

Brahmā then strictly ordered Viśvakarma:

“Create, O great man, room for the sacred rite, endowed with excellent virtues!”

In the shortest time, this Viśvakarma created grandiose palaces for the temple of art<sup>336</sup>, endowed with all the good signs, and, coming in the Council<sup>337</sup> to Druhiṇa<sup>338</sup> (Brahmā) with palms folded in greeting, said:

“You must examine the marvellous heavenly temple in luxurious decoration”.

Druhiṇa, together with the great Indra, suras and others, hastened to survey<sup>339</sup> the temple<sup>340</sup> for the rite.

After seeing the building of the theatre, Brahmā ordered all suras:

“All of you, beginning with Aṃśa and Bhāga<sup>341</sup>, should be in defence of this temple of the theatrical priesthood’.

Candrama (sidereal month) was placed on the guard of the temple itself, the lokapālas became protectors of the main sides of the world<sup>342</sup>, the Māruts<sup>343</sup> secured the intermediate ones<sup>344</sup>; Mitra<sup>345</sup> was assigned to the backstage (the sky hidden behind the horizon<sup>346</sup>), while Varuṇa<sup>347</sup> to the dome (sky); Agni<sup>348</sup> was sentinel at the Vedic altar<sup>349</sup>; all the celestials safeguarded the scenery<sup>350</sup>; four varṇas<sup>351</sup>, four colours or estates of society, became pillars<sup>352</sup>; 12 Ādityas<sup>353</sup> and 11 Rudras<sup>354</sup> were placed between the pillars; the elements of being called bhūtas<sup>355</sup> were attached to the supports<sup>356</sup>; the apsarases<sup>357</sup> were placed at the ceiling; the yakṣiṇīs<sup>358</sup> were positioned in all the halls; the Great Ocean Mahodadhi was situated at the rear edge of the vast theatre square<sup>360</sup>; Kāla-Time and Yama-Death<sup>362</sup> were located at the door jambs; two main powerful snakes called nāgas<sup>363</sup> protected the door leafs; the threshold was guarded by the great Indra<sup>364</sup>; the trident (of Śiva) was located above the threshold; Niyati<sup>365</sup> and Mr̥tyu<sup>366</sup> were appointed gatekeepers.

Next to the temple scene<sup>367</sup>, Indra, the great Mahendra<sup>368</sup> himself, stands as a guard.

In the king's loge<sup>369</sup>, a lamp<sup>370</sup> was installed, destroying the Daityas; and the great bhūtas (elements<sup>371</sup>), yakṣas (constellations), piśācas (twilights) and guhyakas (nights<sup>372</sup>) were placed at the pillars of the king's loge.

Next to the oldest banner of Indra<sup>373</sup>, the vajra (lightning<sup>374</sup>) crushing the Daityas was placed. At its 'joints'<sup>375</sup>, the immeasurably radiant leaders of suras<sup>376</sup> were positioned: close to head<sup>377</sup>, Brahmā<sup>378</sup> was located; Shaṅkara<sup>379</sup> was put at the second (joint); Viṣṇu<sup>380</sup> was appointed to the third; Skanda<sup>381</sup> to the fourth; the great Nāgas: Śeṣa<sup>382</sup>, Vāsuki<sup>383</sup> and Takṣaka<sup>384</sup> to the fifth. So, in this manner these priests of the oldest banner<sup>385</sup> were set up to destroy the vighnas.

In the middle of the decorated temple<sup>386</sup> in the centre of the stage, Brahmā himself settled, for the sake of which<sup>387</sup> a scattering of flowers<sup>388</sup> was arranged.

Forest Yakṣas, cave guhyakas and snakes pannagas, the inhabitants of the underworld<sup>389</sup>, of the world of Pātāla<sup>390</sup>, were assigned to guard the Cellar under the stage. The nāyaka<sup>391</sup> (protagonist) is defended by Indra, and the leading actress by Sarasvatī<sup>392</sup>, the jester-vidūṣaka<sup>393</sup> by the sound 'Om'<sup>394</sup>, the remaining characters<sup>395</sup> by Hara (Śiva).

## BRAHMĀ PACIFIES THE VIGHNAS

"Those luminous gods who were here appointed for protection will be gods-trustees",<sup>396</sup> he (Brahmā) said.

Then the luminous devas told Brahmā:

"You must by your peace-loving speeches<sup>397</sup> stop those vighnas that are blocking us'. First you need to use reconciliation, then gifts, after that disagreements [among enemies], and finally use the chastisement (daṇḍa).

Hearing these words of the devas, Brahmā called the evil vighnas and said:

"Why did you come here to destroy the dramatic performance?"

Hearing the question of Brahmā, Virupakṣa, the leader of the daityas, vighnas and gaṇas, uttered in a conciliatory tone:











“The science of theatre called the nāṭya-veda, which was created by the Blessed One for the devas, presented us in a disadvantageous light. You should not, O Forefather of the world, do this, since both the devas and the datyas originated in olden times from you”.

Brahmā, after hearing the speech of Virupakṣa, replied:

“Enough of your anger, O sons of Diti, leave your sorrows! I created the science of drama, which will reflect actions and thoughts and will provide both favourable and unfavourable outcomes for you and for the devas.

## **FEATURES OF DRAMA**

There is no one-sided attitude towards you or the devas: drama is a representation<sup>398</sup> of all Three Worlds:<sup>399</sup> quarrels, games, then search for wealth or search for peace; sometimes laughter, sometimes war, sometimes love, and sometimes murder; then responsibilities and duties for those who aspire to the prosperity of the universal state<sup>400</sup>; then desires and lust for those who are obsessed with love or thirst for wealth; then punishments for the ill-mannered and disobedient; then restraint for the mad; then courage and sobriety of judgments for the youths, drunkards and cowards who imagine themselves masters; then a lesson for an imprudent; then wisdom for a scientist; entertainment for gentlemen; then steadfastness for those who suffer from misery and support for the grieved; then wealth for the working people and calmness for the agitated.

This dramatic art was created by me to depict the life of the world<sup>401</sup> in all its states, experiences and thoughts, describing the actions of excellent, low and ordinary people, containing moralising, restraint, entertainment, pleasure and the like.

Thus, the drama will be instructive for all through the actions and emotions (bhāvas) depicted in it, and through the aesthetic impressions (rasas) arising from bhāvas.

This dramatic art was created by me for suffering people, tired of work, saddened, tormented by pain and looking for a rest.

This dramatic art should become a source of worldly teachings, cre-

ating the right worldview, nurturing the mind, virtue, goodness, longevity and good thinking.

(Variant: This dramatic art should become in the world the source of all instruction in all actions and deeds, experiences and moods).

There are no proverbs, no crafts, no sciences and arts, no skills, no deeds that could not be shown in the drama (nāṭye).

Therefore, you should not be angry with the Immortals (devas), as this dramatic art was created by me to reflect the life of the Seven Islands<sup>402</sup>.

One should know that nāṭya points the way to the devas and asuras, rulers and sages<sup>403</sup> who know the doctrine of the Great World.

Nāṭya is a dramatic performance using an acting game<sup>404</sup> and reflecting worldly joys and sorrows.

Nāṭya is created for the amusement of the lay people and their familiarisation with the hidden truths of the sacred ‘Word’ of ‘Śruti,’ that is, the Vedas as the higher integral sciences, and ‘Memorandum books’ or ‘Smṛtis’ as auxiliary scientific disciplines, and ‘Itihāsas’ or astronomical and mythological encyclopaedias”.

## **WORSHIP OF THE HEAVENLY PROTECTORS OF THE THEATRE**

After this, Brahmā turned to all the luminous devas:

“Now in this temple of sacraments, perform according to the prescriptions<sup>405</sup> a ritual followed by mantras<sup>406</sup>, a fiery ceremony of homa<sup>407</sup> in honour of Agni with the help of offering (healing) plants, a variety of food, dishes and drinks as a sacrificial bali”<sup>408</sup>.

Having descended into the mortal world, they all arranged a veneration rite called pūjā<sup>409</sup>.

“You should not develop a dramatic performance, not having paid respect to the theatrical stage. Anyone who arranges a dramatic performance without offering pūjā, is uselessly studying and will go wandering

around different wombs<sup>410</sup>.

The veneration of the theatrical temple deities in pūjā is similar to the Vedic lunar ritual called yajña (performed in honour of the Waxing Moon), so the organisers of the dramatic performance must accomplish it with all diligence.

The actor (nartaka<sup>411</sup>) or his wealthy patron (arthapati<sup>412</sup>), who do not commit pūjā or do not instruct others to do it, will suffer losses.

He who performs pūjā in accordance with the rules<sup>413</sup> and customs, attains the blessings, riches and skies of Svarga-loka<sup>414</sup>.

Having said this, the Blessed Druhina, surrounded by other luminaries, addressed me:

“Perform the raṅga-pūjā, a rite of veneration of theatre!”

*Here ends the first chapter of the ‘Nāṭyaśāstra’ of Bharata, which tells about the origin of the theatre.*

# COMMENTARY

## 'Astronomical terms of the Nāṭyaśāstra'

1 'Bowling in greeting' means 'nodding the head' in respect of the Moon. It may be a hint at a declining or newly born Crescent Moon, and at the beginning of the calendar month from the new moon.

2 'Before two Luminaries' – in the European interpretation the 'deva' is a 'god', however, the Sanskrit term is quite transparent: here the luminaries are meant, the bright phases of the Waxing and Full Moon, which are regarded as planets. In this case, the Full Moon (Pūrṇa-Candra) is sometimes identical to the Sun (Sūrya), and the Crescent Moon to the sidereal Candra.

चंद्र Candra (lit. 'Luminary') is referring to the Moon. The word 'māsa' ('month') is formed from the root 'mā' ('measure'). 'Māsa' (lit. 'Measurement' of [time and space]), i.e. month as the main instrument for measuring the calendar cyclic chronology. The word Māyā ('measure') is formed from the same root and usually incorrectly translated as 'illusion.' Māyā is a 'measure' of space and time, the mother of the material world. Māyā is also the name of Durgā, Lakṣmī, and the mother of Buddha, as Candra is the father of Budha (Mercury).

The word 'ma' (म) means 'happiness, welfare', but also 'time, season; the moon'. It is the name of lunar gods (Brahmā, Śiva, Viṣṇu, Yama).

'Mā' (मा, 'a mother, measure, light; knowledge') is the name of Lakṣmī.

Maṃ (मं) means 'good fortune, auspiciousness; water.

There are 4 kinds of months, viz. the solar, saura; the ritualistic, sāvana; the stellar, nākṣatra, and the lunar, cāndra; the latter, being itself of two kinds as reckoned from the new or full moon, consists of 30 tithis (lunar days).

The word 'māsa' ('month') is a symbolical name for the number 'twelve' ('Sūrya-Siddhānta').

Candra (the Moon) is defined in the 'Brāhmaṇas' as an astrologer, an accountant of the zodiacal constellations, or, figuratively, the husband of the 27 nākṣatras, lunar asterisms or nights that he circumvents during the sidereal month (27.3 days), returning to the initial nākṣatra Rohiṇī (Aldebaran star in Taurus) which 2000 BCE was the initial nākṣatra of the star month (nākṣatra-māsa).











The Arabic name Aldebaran, apparently, goes back to the word deva or devar, ‘marvellous, light’). Nakṣatra Abhijit, later Kṛttikā (Pleiades, the beginning of Taurus) played the role of an additional or inserted nakṣatra, which appeared on the 28<sup>th</sup> day in the third sidereal month.

3 पितामहः Pitāmahaḥ (‘Great Father’ or ‘Forefather’, ‘Grandfather’ on the paternal line) is Brahmā the ‘ancestor’ of all lunar-starry and calendar phenomena, the Creator of the Sublunary World, the Full Moon or the Sun as the ‘Father’ of all the planets and planetary configurations of the solar system and the solar-lunar zodiac.

4 महेश्वर Maheśvara (the ‘Great Lord’) or Śiva (‘Merciful’, ‘Good’) is the epithet of the Vedic devas or the luminaries, phases of the Full Moon and the corresponding months (Agni, Indra, Yama, Varuṇa, lokapālas or guardians of the worlds). His decoration is the disk of the Full Moon and the sickle-shaped Moon of the pre- or post-new moon period. At the same time, during the new moon, the Moon joins the Sun and fades in its rays (‘turns into’ the Sun) and becomes the Destroyer of the sublunary world.

Cf. Śivā 1) earth’s axis, 2) liṅgam, 3) gnomon of the sundial.

5 *Nāṭya-Śāstra* (‘Science of the Universe as Theatre’), as well as *Bharata-Śāstra* (‘The Textbook of Acting’) exposes the nāṭya-veda (‘science of calendrical theatre’).

6 ‘the performer of ceremonies’, i.e. accompanying the planetary-calendar cyclical movements by strictly defined actions (Skt. व्रत lit. ‘turn’ meaning ‘cyclic ritual’).

7 भरतः Bharata (lit. ‘increased, nurtured, grown, educated’) – Waxing or Full Moon;

1) the actor who plays on stage;

2) a sage, considered to be a symbolic director of the dance of heavenly bodies, a follower of the science of music and drama created by Brahmā, whose name is associated with the work on the Vedic theatre and acting;

3) Rāma’s brother;

4) the son of Duṣyanta and Śakuntalā;

5) an epithet of the god Agni (the first day of the full moon). For more information, see the Preface.

8 नट् naṭ has several meanings:

*in the theatrical context:* 1) play, act on the stage, 2) represent, 3) imitate, 4) illusion, 5) imitation, 6) surprise with tricks;

*in the astronomical context:* 7) glow 8) motion of the solar system.

नाटकी nāṭakī ('theatre troupe') – the courtyard of Indra, consisting of devas or suras, i.e. bright phases of the Waxing and Full Moon.

नट्या natyā is an actor's troupe.

नाट्यं nāṭyaṃ means theatrical action; dramatic art as a mix of singing, dance and music; acting skills.

9 Bharata is surrounded by his sons as the Sun by planets. The full list of the hundred sons of Bharata is explained in the notes 94-200 below.

10 'sons' are planets and time units such as wink, etc.

सुत suta ('squeezed out') is Soma juice (the Moon); the name of the 5<sup>th</sup> astrological house; a son; the king; the name of the son of the 10<sup>th</sup> Manu.

11 'In the break' means 'on a holiday of the new or full moon'. It can also be assumed that this expression refers to the time of the monsoon, when observations of the stars are hampered by solid clouds; and movement of ascetics and actors is hampered by river spills.

12 जप्यं japyam ('whispering' of prayers) is recitative or melodious pronunciation of Vedic verses in a certain rhythm and pace, providing an accurate second-by-second measurement of the time of a particular calendar period; a chronometric speech.

13 मन्त्रः mantraḥ ('guardian of thought') means 'speech, sacred text, prayer or laudatory song'; 'Vedic verse'; 'part of the Vedas, which contains poems, called ṛc, yajus or sāman'; advice, secret design; the name of Viṣṇu and Śiva; (in astrology) the 5<sup>th</sup> house. Mantras are explained in books called the 'Brāhmaṇas' and the 'Upaniṣads'.

The mantra, as shown in the second volume of the 'Key to the Vedas', is a syllabic stanza in binary code that carries a dozen of digital calendar-astronomical meanings along with astronomical-chronometric mythological terms that connect it with certain days of the lunar month, and especially with the full and new moon periods.

14 महात्मानः mahātmānaḥ ('magnanimous or great-hearted') are wise and great luminaries or saints. 'Atmā' is formed from the root 'at', the meaning of which is 'movement' and 'existence'. 'Atmā' can be translated as 'body', as the 'Sun', and the 'Moon'.

15 The 'wise men' who follow Ātreya (the Moon) undoubtedly represent the personifications of the phases of the Moon and other planets, months, years, and other 'offspring' of Brahmā.

16 आत्रेयः Ātreya is the 'offspring of Atri', the sage and healer, the priest of the sadasyas (the heavenly 'assessors'), the father of Dattātreya, Durvāsas and Soma (the Moon) from Anasūyā (the Night).

सदस्य sadasya (an 'assessor', present in the sacrificial enclosure) is a spectator; a member of an assembly (at a sacrifice); a superintending priest; the seventeenth priest whose duties are merely to look on and correct mistakes.

Ātreya is one of the eight Vasus (a 'ray of light') or gods. Their names are Āpa (Water), Dhruva (the Pole-star), Soma (the Moon), Dharma (the Earth), Anila (Wind), Agni (Fire), Pratyūṣa (the Dawn) and Prabhāsa (Light). Such names as Soma, Anila, and Agni indicate Vasu's belonging to the phases of the moon. 'Vasu' is a symbolic expression or the number 'eight' (Cf. Russian 'vosem'). Ātreya is also a place or river in heavenly Bhārata (Mbh, Bhīṣma-parvan, 9.68).

Ātreya's wife is Anasūyā or Ātreyī (the personification of Night).

Ātreyī is sometimes depicted as the daughter of Atri and the wife of Aṅgiras, the father of the four celestial maidens: two Nights of the full moon and two Nights of the new moon. Ātreyī chilled the fervour of Aṅgiras with a cool bath having turned into the Paruṣṇi River ('Brahmānda-Purāṇa').

अत्रिः Atri ('an eater, a devourer') is one of the Ancestors, the son of Brahmā, born from the eye of Brahmā (the full moon) or from the flame of Agni. He is the author of a number of Vedic hymns and a disciple of Vāmadeva or Śiva (Mbh, Vana-parvan, 192.6). Atri taught his disciples the philosophical theory of Great Time as the origin of everything, devoid of any qualities (Nirguṇa-Brahman) (Mbh, Anuśāsana-parvan, 137.7).

Out of Atri's eye, Candra was born, the Moon as a planet that traverses the lunar Zodiac of 27 constellations in 27 days. Atri in the 'Mahābhārata' is called a disciple of Yājñavalkya. In the 'Brāhma-Purāṇa' and in the 'Mātsya-Purāṇa' (24. 2830) he is named Vāmadeva (embodiment of Śiva or the Third Day – Third Kalpa – in the Month of Brahmā).

It is told that the sage Atri (the Moon) could travel among the stars ‘from one planet to another’. In the world of Indra, he tasted amṛta, a drink of the ‘immortality’ of the planets, that is, sunlight, and was able to enjoy in the divine mansions contemplating the ballet of celestial dancers, the beautiful apsarases (lunar constellations). He desired to get such heavenly palaces and addressed to Viśvakarma (All-Creator).

However, the asuras soon took away from him these coveted skies. Atri returned to his sanctuary on the banks of the Gomati River (‘Mother of Star-Cows’ – obviously, symbol of the new moon) and gave himself up to asceticism (the ‘Brāhma-Purāṇa’). Atri is mentioned among the participants of the snake sacrifice of Janamejaya (Mbh, Ādi-parvan, 55.8).

17 पुरा purā 1) before, once in former times; 2) in the east.

18 ‘circumambulation from right to left’ – in front of the observer facing the south, the planets in their forward movement around the Sun move counter-clockwise relative to the motionless stars. With respect to the terrestrial observer on the surface of the Earth, rotating around its axis also to the left, the planets and stars move clockwise from left to right.

19 बुद्धिः buddhi (‘awakening, excitement, vigilance, vivacity’) means ‘reason’ as the eleventh indriya synthesizing the work of the ten other indriyas (see next note).

20 नियतेन्द्रियः niyatendriyaḥ (‘tamed indriyas’) means ‘endowed with perfect self-control’; who established control over the five centrifugal and five centripetal nerves (organs of action and organs of perception), that is, over consciousness and subconsciousness; in other words, those who reached a state of complete concentration, close and undisturbed attention (yoga, ekāgratā or samādhi).

21 नाट्यवेदः nātyaveda (the ‘science of theatre’, dramaturgy) is the same as the ‘Nātya-Śāstra’ (the ‘Science of Divine Theatre’) or ‘Bharata-Śāstra’ (the ‘Textbook of Lunar Acting’). The ‘Science of Theatre’ is the doctrine of symbolic representation in dramatic ritual or temple liturgy of the movements of the luminaries, and of time reckoning.

22 वेदसम्मितः Veda-sammitaḥ (‘proportionate to the Vedas; measured like the Vedas’) – the recitative of the Vedas as an analogue computer-chronometer is strictly synchronized and coordinated with the daily, monthly, annual and multi-year planetary cycles. The ‘Nātya-Veda’ is part of the calendar science of the ‘Four Vedas’ (for more details see the ‘Key to the Vedas’).

**Илл. 13. Апсара в образе Шивы с барабанчиком Дамару**



era)







23 सम्यक्कथिताः samyag-kathithāḥ ('timely spoken') means 'correctly stated'.

24 भगवता bhagavatā ('by the Divine, Blessed'), i.e. by Bharata.

25 भगवन्त् bhagavant ('Blessed, Beatific, Fortunate, Prosperous, Happy, Glorious, Illustrious, Excellent, Holy, Divine') means 'navigating in degrees of a circle', 'God', Viṣṇu, Kṛṣṇa, Śiva, Sūrya.

Cf. भग is the sun, the moon, an Āditya, a particular मुहूर्त. See note 69.

26 यथातत्त्वं yathā-tatvam ('in accordance with the scientific categories') – in accordance with chronometric categories or strictly defined scientific concepts of Vedic chronometry.

तत्त्व tattva ('identity; true or real state, truth, reality') is a scientific or philosophical category, concept or a true principle. In Sāṅkhya philosophy, there are 24-25, and in Shaivism 36 tattvas. In the 'Nāṭya-Śāstra', we can distinguish such groups of concepts as psychological emotions (bhāvas), aesthetic feelings or impressions (rasas), dramatic styles (rtis), poetic embellishments (alāṅkāras), dance and musical terminology, mythological chronometric terms etc.

27 अङ्गः aṅgaḥ (lit. 'part or vital organ of the body', such as the head, heart, eye, etc.). – Aṅgas are the main special Vedic scientific disciplines. Here: the main sub-disciplines of acting and dance skills.

28 प्रमाणः pramāṇaḥ ('measuring') is one of the six methods of Vedic epistemology: 1) direct perception with the help of five senses, 2) logics, 3) assumption, 4) comparison, 5) authoritative evidence, and 6) non-being. In certain disciplines, certain methods of cognition prevail. Therefore, every scientific Vedic discipline (be it astronomy, music, medicine, philosophy, theatrical studies, etc.) first considers the methods of cognition and determines the leading ones.

29 प्रयोगः prayogaḥ (lit. 'binding') is 'rule, principle of use, application'.

30 भरतः Bharata ('being maintained, grown, educated') is Waxing and Full Moon.

31 मुनि muni (lit. 'silent', a 'sage, saint, seer, ascetic, monk, devotee, hermit, especially one who has taken the vow of silence') – a title of Vyāsa, Bharata, Buddha, Agastya, Pāṇini; a personification of the lunar phase, month, star, planet or year.

32 नाट्यवेदकथा nāṭya-veda-kathā is an account of the science of nāṭya (theatrical liturgy).

33 शुचि śuci (‘clear, clean, pure, holy, unsullied, undefiled, innocent, honest, virtuous; brilliantly white; shining, glowing, gleaming, radiant, bright) – fire or son of Agni; the Sun; the Moon; son of Bṛṣu (Venus), the planet Venus or its regent (cf. शुक्र); a ray of light; wind; a Brāhmaṇa; name of Śiva; son of the third Manu; Indra in the 14<sup>th</sup> manvantara; name of one of the 7 sages in the 14<sup>th</sup> manvantara; son of Śatadyumna; son of Śuddha; son of Andhaka.

मन्वन्तर manvantara is the period or age of a Manu. It comprises about 71 Mahāyugas, which are held equal to 12,000 years of the devas or 4,320,000 ‘human years’ or  $\frac{1}{14}$  of a day of Brahmā; each of these periods is presided over by its own Manu.

Purity is one of the basic requirements of hygiene in yoga-śāstra, the science of concentration. It is superfluous to tell that for an astronomer the main instrument of cognition is direct observation and acute eyesight. On the other hand, stars and planets are also described as bright objects pouring pure light, or as clean and young virgins washed in the dark waters of the night surf.

34 पूर्वम् pūrvam (‘before’) means in the old days; in the east.

35 कृतयुगः Krtayugaḥ (lit. the ‘Fourth Bundle’) or the Satya-yuga (the ‘Bundle of Essence or Truth’) is the first of the four ‘ages’ when the ‘cow’ of Dharma stands on four legs; when ‘people’ live for 400 years. It also denotes a coherent cycle of several years (usually five to six). It is the personification of morning, spring, or the first quarter of the lunar month.

36 विप्राः viprah (‘exalted’, ‘high-spirited’) are Brāhmaṇas-astronomers, personifying lunar days, since the ‘king of Brāhmaṇas’ is Candra (Moon).

37 स्वायम्भुव Svāyambhuva (derived from the ‘Self-Existent’, i.e. Brahman, ‘Self-Sufficient’) is the nickname of Manu, the life-giving spirit; lunar year.

38 त्रेतायुगः Tretā-yugaḥ (lit. the ‘Third Bundle’) – in the Tretā-yuga the ‘cow’ stands on three legs; ‘people’ live for three hundred years. It may be summer or second quarter of the lunar month.

39 मनुवैवस्वत Manu Vaivasvata (Manu, the son of Vivasvat) is the son of Sūrya. Though he is considered to be the Sun, but, most likely, he personifies the Full Moon. Brahmā had ten ‘spiritually’ born sons. Someone was born from his head, some others from his eyes, legs, hands, knees, abdomen, etc. Their number and characteristics in observational geocentric astronomy indicate that they are personifications of planets, and Brahmā or Sūrya is conceived as the Sun personified or as a solar universe consisting of seven visible planets and two invisible

ones.

40 ग्राम्यधर्मे grāmya-dharme ('in the rustic way of life') means village life, debauchery or village law is opposed to urban, civilized behaviour. However, in the context of the 'Sāma-Veda,' 'village' may mean 'star constellation.'

41 जम्बूद्वीपः Jambūdīvīpaḥ ('Island-planet of a Pink Apple Tree') – Jambu-dvīpa is usually believed to be the Earth or continent, but most likely it is symbol of our Solar Universe.

42 लोकपालः lokapālah ('the keeper of one of the eight or ten sides of the world') – the side of the world.

43 देवः devaḥ ('luminary; saint; king') is the Full Moon.

44 दानवः dānavaḥ ('sons of Danu River') are personifications of the New Moon phases, lunar months, and solar eclipses.

45 गन्धर्वः gandharvaḥ ('incenses') are personifications of the phases of the moon, which are depicted as heavenly musicians.

46 यक्षः yakṣaḥ ('rider, venerable, revered, venerated or sacred') are the so-called 'inhabitants of the night sky' (constellations, comets, meteors), regarded as guards of Kubera's treasurers; Kubera himself, god of wealth.

Yakṣam or Yakṣiṇī is the name of the wife of Kubera; the palace of Indra.

Yakṣa-rātrī (Night of Yakṣa) is a festival of night lights, also called Dīpālī, 'a row of lamp', with illuminations on the day of new moon of every month, especially, in the month of Kārttika (now, in the month of Āśvina, when the full moon is in the Aśvinī nakṣatra, the head of Aries or the first of the 28 lunar asterisms).

47 रक्षस् rakṣas (a 'guard') is a demon in general, an evil or malignant demon, symbolizing dawns, keepers of the luminous treasures of the night sky depicted in myths as bloodthirsty 'predators', tearing apart the constellations and planets in the morning.

48 पन्नगः pannaga, महोरगः mahoragaḥ ('great serpent') is a new moon period; a dark half of the month and year; the path of the Moon; an eclipse.

49 महेन्द्रः Mahendra ('Great Indra') personifies the Full Moon, the head or ruler of the bright phases; the second full moon day, sometimes depicted in myths as the 'mountain' Mahendra.

50 शूद्रजातिषु śudra-jātiṣu ('among the śudras') – among the 'sad people',

the ‘servants’, the symbols of the time units of the new moon period, and eclipses.

51 वेदं पञ्चमं vedam pañcamaṃ (the ‘fifth science’) – this expression should show the indissoluble connection of the theatrical liturgy with the chronometry of the Four Vedas. The fifth science of the nāṭya-veda took the best and most characteristic elements from each of the Four Vedas.

52 वर्णिकम् varṇikam (‘colour’ – cp. expression ‘the colour of society’) – the term refers to the designation of temperaments and estates specializing in certain professions. There were four main colours of society, distinguished by temperament: brāhmaṇas (scientists), kṣatriyas (rulers), vaiśyas (working people) and śudras (servants). They were supplemented by 64 transitional upavarṇas, possibly corresponding to various crafts and arts listed in the Vātsyāyana’s ‘Kāma-Sūtra’.

53 Veda-vihāra means the Vedic place of entertainment; Vedic temple-theatre-observatory, where Vedic calendar ‘sacred action’ or theatrical performance took place (see Preface).

विहार vihāra (‘amusement’) has several meanings: walking for pleasure or amusement, play, entertainment, sport, pastime, diversion, enjoyment; a place of recreation, pleasure-ground; body movements; amusement park or garden; temple; Jain or Buddhist temple or monastery (originally a hall where the monks met or walked about; afterwards these halls were used as temples); a palace or a banner of Indra; arrangement or disposition (of the three sacred fires or three full moon nights; also applied to the fires themselves or the space between them); consecration for a sacrifice; name of the country of Magadha (मगध called Bihar or Behar from the number of Buddhist monasteries).

54 This śloka in some other manuscripts reads as follows: ‘Knowledge of the Vedic theatre should not be disclosed to uneducated people (śudras and women)’. – However, it seems more natural to stress that this theatrical Vedic view is meant specifically for the entertainment and enlightenment of women and the low estate of śudras.

55 तत्त्ववित् tattvavit (the ‘knower of tattvas’) is a person versed in all philosophical concepts (in the Sāṅkhya natural philosophy, there are 24 tattvas, in the Śivaite philosophy 36 tattvas). The Nyāya logics, psychology of Yoga, the textual criticism of the Mīmāṃsā, the ethics of Vedānta and other scientific disciplines have elaborated systems of categories.

56 देवराजः deva-rāja (the ‘lord of the devas’) is the ruler of the luminaries; Indra or the Full Moon.

**Илл. 17. Парвати-жена Шивы, дарующая и защищающая Илл.  
18. Апсара - говорящая звезда лунного Зодиака**







57 योगम् yogam ('in yoga') – yoga is defined in the 'Yoga-Sūtra' of Patañjali as 'citta-vṛtti-nirodhaḥ', the disabling or cessation of all five basic states, abilities or activities of consciousness such as all kinds of right knowledge in wakefulness, all kinds of wrong knowledge or delusions, memory, imagination, and sleep. Otherwise, this state of 'switched off consciousness' is called ekāgratā ('focusing on one object') or kaivalyaṃ ('state of oneness').

58 चतुरो वेदाः Caturō Vedāḥ ('Four Vedas or Sciences') are four collections of chronometric calendar tables, compiled in the binary code of syllabic versification (for more details, see the 'Key to the Vedas').

59 धर्म्यं dharmyaṃ ('directing to dharma') means leading to the 'state wisdom', which was the legal basis of an ancient world power, detailed in the dharma-śāstras and dharma-sūtras. In these textbooks, charters or constitutions, the principles of cosmic, natural and public order were set out for the Vedic ideal world state. The moral and legal responsibilities of men and women of four ages and four classes were determined. Dharma, therefore, means universal sovereign legal foundations and customs, laws of morality and religion, irrespective of any earthly kingdom-state. Dharma is an ideal cosmic ethics, characterized by high humanism, concern for the natural environment on all the planets of the solar system. This is not just the morality of yesterday or today, it is the dream of a bright and fair world order for the future. This is a kind of Utopia, the ideal of a harmonious world community of peoples, based on the principles of astronomy and ethics. In addition to the dharma-śāstras, this ideal cosmic ethics is given great attention in all departments of Vedic literature: in the Upaniṣads, Itihāsas, Tantras, Purāṇas, Nīti-śāstras, Kāvya and anthologies of Sanskrit poetry. See note 400.

60 अर्थ्यं arthyaṃ ('directing to artha'), i.e. diligence, wealth, and prosperity of the state.

61 यशस्यं yaśasyaṃ ('directing to glory') – it should be noted that here in the enumeration of the main sides and aspirations of human nature, in place of kāma ('desire, love') stands 'glory' (fame). In the theatrical context, this substitution of concepts is fully justified.

62 सोपदेशं sa-upadeśaṃ ('containing instructions') means 'with necessary teachings, explanations, advices, instructions and tips'.

63 ससंग्रहम् sa-saṅgrahaṃ ('consonant with book knowledge') – 'books' mean not only the scriptures of the Vedas, but also other scientific and instructive literature represented by the śāstras and sūtras.

Saṅgraha is a book considering all kinds of human activity with all explanations.

64 शास्त्र s̥āstra (‘textbook; science’) – the Vedas break up into 14 major, fundamental, integral sciences of higher calendar computation and 64 applied, called kalās (arts), vidyās (applied sciences) or śilpas (crafts).

65 शिल्प śilpa (‘craft, art’) is an applied knowledge. The word ‘śilpa’ is synonymous with ‘kalā’ (art, craft). Their list includes 64 applied disciplines and art forms, listed in the ‘Kāma-Sūtra’ of Vātsyāyana.

66 Nāṭya-Veda (‘theatrical science’) is the science of the theatre as a mirror reflecting all kinds of human activity through the poeticized ‘life’ (whirlwind) of heavenly bodies, planets and stars of the solar universe.

67 पञ्चमं वेदं pañcamam vedam (the ‘fifth Veda’) – the expression emphasises the importance of theatrical studies and its connection with the Vedas as the highest computing sciences.

68 सेतिहासं sa-itihāsa (‘with itihāsa’) means ‘along with an explanation’. Usually itihāsa means the ‘Mahābhārata’ and the ‘Rāmāyaṇa,’ which contain detailed descriptions of the Vedic calendar myths present in the Vedas in the form of references to plots or names. In the early Indian literature, the ‘Itihāsas’ as a special area of knowledge was itself considered to be the Fifth Veda (‘Chandogya-Upaniṣad,’ VII and ‘Sutta-nipāta,’ 11.7). The word ‘Itihāsa’ (literally ‘it was exactly thus’) means a mythological astronomical explanation of the meaning of the Vedic imagery and terms.

Here the word ‘Itihāsa’ is used, probably, in the narrow meaning of ‘explanation’ (of the ‘Nāṭya-Śāstra,’) although it undoubtedly contains a hint at the ‘calendar mythology’ of the ‘Rāmāyaṇa’ and the ‘Mahābhārata’. Note that in the great chronometric mythological poems, there are no references in any way to reliable history in the modern sense, but exclusively to the Vedic myths and the names of the devas and asuras.

69 भगवान् bhagavān (‘Blessed One’, ‘Gracious Lord’, Patron, applied to the devas, gods, especially to Savitṛ) – here, Brahmā. See note 25.

भग (‘good fortune, happiness, welfare, prosperity; love, affection; dignity, majesty, distinction, excellence, beauty, loveliness) – the sun; the moon; name of an Āditya (bestowing wealth and presiding over love and marriage, brother of the Dawn, regent of the nakṣatra Uttara-Phalgunī); Yāska (the author of the ‘Nirukta’ or commentary on the difficult Vedic words contained in the lists called

‘Nighaṅṭus’) enumerates him among the divinities of the highest sphere; according to a later legend his eyes were destroyed by Rudra; name of a Rudra.

70 सर्वान् वेदान् sarvān vedān (‘all sciences’) means ‘all the main 14 Vedic sciences and 64 applied sciences and arts’.

71 सङ्कल्प्य saṅkalpya (‘riveting, combining’) means ‘presenting in one’s own imagination; having conceived, having thought up, having made a decision’.

72 नाट्यवेद nāṭya-veda (‘spectacular Veda’) stands for ‘theatrical science’.

73 चतुर्वेदाङ्ग catur-vedāṅga (‘four vedāṅgas or organically important departments [of the theatrical science]’) – the term ‘vedāṅga’ is taken by the author from the Vedic exegetics, but is used in a narrower sense: the four departments of theatrical and dance art are the plastic movements of the feet, hands, trunk and head.

74 पाठ्य pāṭhya (‘reading, reciting, reading aloud’) – the mantras of the ‘Ṛg-Veda’ were pronounced in a certain tempo-rhythm as a recitative; the mantras of the ‘Sāma-Veda’, almost entirely taken from the ‘Ṛg-Veda’, were performed as chants; the mantras of the ‘Yajur-Veda’, also largely represented by the mantras of the ‘Ṛg-Veda’, accompanied the ritual actions of the priest-astronomer who laid the bricks of the calendar altar; and the mantras of the ‘Atharva-Veda’, also partially represented by the mantras of the ‘Ṛg-Veda’, were performed by the priest Atharvan (the servant of Agni-Atharvan), who supported the ritual lights on the astronomical site.

75 ऋग्वेद Ṛg-Veda (‘Knowledge of Rays-Speeches’) is the main collection of chronometric tables, consisting of 10622 calendar digital formulas, called ṛc or mantras and marking the hours, days, full moon and new moon periods in the sidereal cycle of Saturn. This is a little more than a half of the total number of mantras in the Four Vedas.

76 सामवेद Sāma-Veda (‘Knowledge of Chants’) is a collection of selected mantras from the ‘Ṛg-Veda’, performed in the new- and full-moon rituals and coordinated with the 2.5 synodic cycles of Venus and the solar four-year cycle, which continues to be used in the Julian (and Gregorian) calendar.

77 यजुर्वेद Yajur-Veda (‘Knowledge of the ritual mantras’) is a collection of mantras (in volume slightly larger than the ‘Sāma-Veda’), used in rituals of the new and full moon periods and coordinated with the 2.5 synodic cycles of Mars.

78 अथर्ववेद Atharva-Veda (‘Knowledge of the mantras in honour of Atharvan’) is the second largest collection of mantras, coordinated with the cycles of

Mercury, two draconic and two tropical solar years.

This verse indicates the integral nature of the Vedic calendar rite, in which the Four Vedas were involved.

79 वेदाङ्ग vedāṅga (‘organic part of the Veda’) – vedāṅgas are represented by six special disciplines: calendar ritual, astronomy or calendar science, grammar, phonetics, binary versification, terminology and etymology.

80 वेदः Vedas (‘Views; Sciences’) are the four collections of mantras that make up the sub-programs of the Vedic eternal calendar-chronometer and contain chronometric tables reflecting the cycles of the main planets and cycles of eclipses.

81 उपवेदः upa-vedas (‘auxiliary sciences’) – each of the four upavedas was correlated with one of the four Vedas: ayur-veda (‘science of longevity’) refers to the ‘Ṛg-Veda’, dhanur-veda (‘science of archery’) to the ‘Yajur-Veda’, gandharva-veda (‘science of music’) to the ‘Sāma-Veda’ and sthapatya-śāstra (‘science of sculpture and architecture’) to the ‘Atharva-Veda’. Sometimes, instead of the science of sculpture and architecture, the list of upavedas includes artha-śāstra (‘science of wealth’, politics and economy), and nāṭya-veda (‘theatrical science’) instead of gandharva-veda.

82 नारद Nārada is one of the ten sons of Brahmā, born from his knees, and one of the ten ṛṣis. The list of seven ṛṣis usually includes: Marīci, Aṅgiras, Atri, Pulastya, Vasiṣṭha, Pulaha and Kratu. To it Rudra is added sometimes, born from the wrath of Brahmā; Sanaka, born of Brahmā’s mind; Nārada, born from the Brahmā’s thighs; Dakṣa (Monthly Zodiac), which appeared from the big toe of the right foot (Vīriṇī, Night, his wife, originated from the big toe of the left foot of Brahmā). Because of the curse of Brahmā, Nārada was born again as a gandharva and is called deva-gandharva (‘incense of luminaries’) or king of gandharvas. He is messenger of heaven and the inventor of vīṇa or lute. Nārada married Mālātī ending his life as a monkey. He was cursed by Dakṣa. Subsequently, he was born as the son of Dakṣa, and also as a worm. He is also called one of the sons of Viśvāmitra. All these and other births occurred in different Manvantaras (‘Periods of Manu’). Once Nārada explained to an apsara (star or lunar nakṣatra) characteristics of women (Mbh, Anuśāsana-parvan, 38.6). Sometimes his image is interpreted as the personification of Mercury, but his rapprochement with the lunar synodic month is quite plausible. For example, the image of a lute consisting of strings stretched over two pumpkins, resembles a symbolically depicted synodic month in which the role of pumpkins is played by two crescents of dark and bright halves.

Mālātī (‘a young woman’) is a symbol of the moonlight; of the Night; name

of a river; a flower, (*Bignonia suaveolens*); a species of the jagatī metre; name of the heroine of the celebrated drama by Bhavabhūti ‘Mālatī-Mādhava’.

83 The ‘Artha-Śāstra’ of Kauṭilya indicates that the content of the ‘Itihāsas’ was represented by a brief and detailed exposition of myths.

Attempts by some Indologists, for example, F. E. Pargiter, to extract historical facts from the ‘Purāṇas’ and ‘Itihāsas’ are based on the prejudice that the ancient Indian scientific and philosophical tradition had the same interest in historical events as contemporary bourgeois historiography.

The fact that the ‘Nāṭya-Veda’ on one hand and the ‘Mahābhārata’ and the ‘Rāmāyaṇa’ on the other hand are determined by the terms ‘Itihāsa’ and the ‘Fifth-Veda’ points to their inner interconnection. The two ‘great poems’ contain a dramatic text, and the ‘Nāṭya-Veda’ describes the mechanisms of its scenic incarnation. This obvious connection between epic and dramatic poetry was noted by G. Oldenberg.

84 संक्राम्यतां saṅkrāmyatām (‘must be distributed, consistently expounded, explained’) – this expression can also be understood as a hint at a heavenly body (for example, the sun or another planet that must be forwarded to another zodiac sign) or as a hint at a day of summer solstice (संक्रान्ति).

85 शक्रः Śakraḥ (‘Mighty’) is the name of Indra.

86 देवा devā (‘luminaries’) are planets; bright phases of the moon or full moons; saints, kings, scientists.

87 ग्रहणः grahaṇaḥ (‘grasping’) means the planet; or eclipse.

88 The round dance of planets among the constellations cannot be represented in faces by the planets themselves on the stage of a theatre for the pleasure of human spectators.

89 ऋषयः ṛṣayaḥ (‘wandering ascetics’, from the root ऋ ‘ṛ’, to ‘rush’, ‘move’) are Vedic sages, symbolizing the solar years, which ‘go, run, fly and look around’ the whole Zodiac.

90 वेदगुह्यज्ञा Veda-guhya-jñā (‘connoisseurs of the secret mathematical-astronomical meaning of the Vedas’) are astronomers knowing the meaning hidden in binary and other linguistic-numerical codes of the Vedic mantras.

91 संशितव्रताः saṅśita-vratāḥ (‘those who performed their rituals’) are persons who act in a timely manner, in accordance with the planetary cycles.

92 आमृबुजसम्भवः Āmbuja-sambhāvah (‘Lotus-born’) is Brahmā.

93 पुत्रशतसंयुक्तः putra-śata-samyuktaḥ (‘accompanied by a hundred sons’) – Bharata. The names of the sons of Bharata are listed below, and their astronomical and philosophical symbolism is explained.

94 This list is not present in the manuscripts of the Bombay edition, but appears in other publications based on manuscripts found later.

95 शाण्डिल्य Śāṇḍilya is the name of Agni Śāṇḍilya-gotriya (‘Agni of the Śāṇḍili clan), one of the 28 Vyāsas or the diameters of the lunar zodiac. He is considered the grandson of Kaśyapa and the son of Marīci. As a great ṛṣi (wandering ascetic), he was an expert in all rites of the annual yajña and their secret meaning (Śbr, 5.2.15, 10.6.5.9). He is credited with the authorship of the 60 chapters of the ‘Śatapatha-Brāhmaṇa,’ dedicated to the rites in honour of Agni, as well as the authorship of one of the dharma-śāstras. He served as an adviser to Yudhiṣṭhira (Mbh, Sabhā-parvan, 4.17) and was among the witnesses of the demise of Bhīṣma on the ‘deathbed of arrows’ (Mbh, Śānti-parvan, 47.6). He claimed that donating a cart for an ox is tantamount to donating a golden jug of water (obviously, because both are symbols of the Moon) (Mbh, Anuśāsana-parvan, 65.19).

Such was the name of the king, adherent of Śiva, who was beyond the control of Yama (death), but because of his weakness for the female sex, Śiva turned him into a tortoise for a thousand years. When he wrote a manual on the worship of Viṣṇu not according to the Vedic injunctions, he was sent to the underworld, and then was born as Jamadagni in the clan of Bhṛgu, symbol of the planet Venus (‘Vṛddha-Harita-Smṛti’, 180.193).

The ‘Bhakti-Sūtra’ (‘Essence of Faith’) of Śāṇḍili is as popular as the ‘Bhakti-Sūtra’ of Nārada.

Śāṇḍilī is the name of a daughter of Dakṣa (the Zodiac). She was married to Dharmadeva Vasu, from whom she gave birth to Anala, one of the incarnations of Agni (Mbh, Ādi-parvan, 67.17).

Once she cursed Garuḍa, the eagle of Viṣṇu (Full Moon), as a result of which he lost his feather (effulgence). As a very chaste virgin, she lived in the world of devas (deva-loka).

96 वात्स्यं vātsya (‘love’) means love for posterity, for children. It is curious that the symbolic author of the ‘Kāma-Sūtra’ was called Vātsyāyana (‘Way of Love’). However, this same sage Vātsyāyana also composed a commentary on the ‘Nyāya-Sūtra,’ a treatise on epistemology, logic and rhetoric. Probably, these two

disciplines – sex education and the upbringing of reason – were considered the basis of children’s pedagogy. Its symbolism is underlined by several mythological contexts: Vātsyāyana attended the sacrifice of snakes by Janamejaya (Mbh, Ādi-parvan, 53.9) and the deathbed of Bhīṣma (Mbh, Śānti-parvan, 47). Vātsya or Vatsa is also the name of an astronomer, some mythological ‘country’ and its people in the Purāṇas.

97 कोहल Kohala is a kind of musical instrument, a kind of intoxicating drink, and also the name of the first symbolic drama teacher who was present at the sacrifice of snakes by Janamejaya (Mbh, Ādi-parvan, 53.4). Kohala received a hundred thousand cows with calves (Mbh, Anuśāsana-parvan, 138.27) from Bhagīratha, known for having built by his chariot the riverbed for the celestial Gaṅgā (Lunar Zodiac).

98 धुरितल Dhurtila (‘draft ox, bullock’) is the symbol of Rudra.

Cf. धूरित Dhuriti (‘harm’) is the name of Rudra.

धूरतक Dhūrtaka is the name of a ‘serpent’ from the Kauravas’ clan, burned together with other snakes by Janamejaya (Mbh, Ādi-parvan, 57.13).

99 जटिल Jaṭila is the name of Śiva as a Brahmācarin (a chaste disciple ‘going to Brahmā’ or ‘comprehending the Great Time and the Great Beginning of the World or the Great Universe’). When Pārvatī gave herself up to severe asceticism, in order to get Śiva as her husband, Śiva visited her in the guise of a young ascetic to test her (‘Śiva-Purāṇa’, Śata-Rudra-Saṃhitā).

100 अम्बष्टक Ambaṣṭaka (‘eight mothers’) may denote eight lunar phases.

Cp. अम्बा Ambā (‘mother;’ ‘good woman’ as a title of respect) means goddess; Durgā; apsara; in the South Indian languages, Ambā is corrupted into Ammā, and is often affixed to the names of goddesses, and females in general; daughter of the king of the city of Kāśi (Heaven) presently contaminated with Benares; one of the seven Kṛttikās (Pleiades, the beginning of Taurus); in astrology, the fourth state, which results from the conjunction of the planets.

अम्बष्ठ Ambaṣṭha is the name of a country and of its inhabitants who were the offspring of a Brāhmaṇa and a woman of the Vaiśya caste (men of the medical caste; elephant-drivers); name of the king of that country named Śrūtāyu (‘Enlightened or Glorious Life’), who fought on the side of the Kauravas. (Mbh, Bhīṣma-parvan, 96.39-40) and was killed by Arjuna (Mbh, Droṇa-parvan, 93.60-69).

Āmbaṣṭha is a descendant of Ambaṣṭha. On the side of the Pāṇḍavas there was also a warrior named Ambaṣṭha (Mbh, Droṇa-parvan, 25.50), who killed the ruler

of the Cedi country.

101 तण्डु Taṇḍu is the name of a servant of Śīva, as well as the teacher of Bharata in the dance art and mimicry.

Cf. tāṇḍava is a dance with violent gesticulation, symbolising the destruction of the world.

Tāṇḍa or Tāṇḍya is the name of the famous dance teacher.

‘Tāṇḍya-Brāhmaṇa’ is the name of a commentary on the ‘Sāma-Veda’.

‘Tāṇḍi’ is a textbook on the art of dance, composed by Tāṇḍa.

Tāṇḍin is the author of the text on the poetics of chandaḥ-sāstra (‘science of binary coding in syllabic metres’), as well as the name of a school of the ‘Sāma-Veda’, founded by a disciple of Vaiśampāyana.

From the analysis of these ‘names’ and ‘designations’ it is clear that the tradition of the Vedic dance belonged to a school of the ‘Sāma-Veda’. Since Bharata’s teacher was a servant of Śīva, a master in the style of tāṇḍava, Bharata himself belonged to the school of the ‘Sāma-Veda’. In addition, it is known that Bharata was also the author of the ‘Gītālaṅkāra’ (‘Song Embellishment’) a treatise on music. But music and singing are the distinctive features of Sāmans, the chants of the ‘Sāma-Veda’.

Tāṇḍava is the destruction of the sublunary world by Śīva during the new moon (especially on the winter solstice), when the Moon, which is invisible in the rays of the Sun, is perceived by the observer as burned in the Sun.

102 In the French edition, Dāṇḍā (a dance with chopsticks) stands instead of Taṇḍu.

दण्ड daṇḍa (‘a stick, staff, rod, pole, cudgel, club; stalk, stem of a tree; the staff of a banner; a churning-stick’) is a pole as a measure of length (= 4 hastas); a measure of time (= 60 vikalās); a constellation; a staff or sceptre as a symbol of power and sovereignty; a rod, gnomon, weapon of the goddess Kālī (Time), and also Yama (lord of the Southern side, in which the Moons die). This is also the weapon that Yama gave to Arjuna (Mbh, Vana-parvan, 41.26); the name of Viṣṇu (Mbh, Anuśāsana-parvan, 149.105), and the servant of the Sun (Mbh, Vana-parvan, 3.68). Therefore, most likely, this term refers to the Full Moon, or to the Earth’s rotation axis. As an archer, Daṇḍa took part in the battle of the devas against the asuras, destroying thousands of Daityas. He was present at the svayamvara (‘self-chosen’ groom) of Draupadī (Mbh, Ādi-parvan, 185). The name



‘Daṇḍa’ was the nickname of an asura called Krodhahanṭṛ (‘Furious Assassin’), who was born as one of the hundred sons of Ikṣvāku, the king of the Moon dynasty (Mbh, Ādi-parvan, 67.45). Daṇḍa was defeated by Bhīmasena (MBh, Sabhā-parvan, 307.177), or was killed by Arjuna along with his brother Daṇḍa-dhara (‘Sceptre Holder’), the ruler of Magadha. He also appears as a warrior from the country of Cedi, who fought on the side of the Pāṇḍavas and was killed by Kāma (Mbh, Kāma-parvan, 56.49). It is also the name of a thief who made the world tremble at the time of Dvāpara-yuga. And it was the name of the giant rakṣas, the son of the giant Sumāli from his wife Ketumatī (lit. ‘Knower, Roller, or Club of Light’, a metre of 2 x 21 syllables), which is most likely the personification of the descending node of the lunar orbit and the ‘serpent’ of the eclipse named Ketu. The brothers of Daṇḍa are the nine advisors of Rāvaṇa (the ‘Uttara-Rāmāyaṇa’), that is, nine planets.

Daityas personify 99 new moons of the 8-year cycle of Venus (Śukra). The 8-year cycle is not accurate: the number of days in 99 months is 4 days longer than the number of days in the 5 synodic cycles of Venus, and 2 days longer than the number of days in 8 solar years.

Daitya-ahoratra (‘day and night of daityas’) means a ‘human year.’

103 अग्निशिख Agni-śikha (‘Tongue of Flame of Agni’) is the name of the father of Vararuci (‘Chosen Light’ or ‘Taking-Pleasure-In-Boons, Generous’), i.e. Śiva. Vararuci is the name of a grammarian, poet, lexicographer, physician identified with Kātyāyana, a commentator of the algebraic grammar of Pāṇini, of the ‘Yajur-Veda-Prātiśākhya’, and of a śrauta-sūtra, who was placed in myths among the ‘nine jewels’ (planets) of the ‘king’ Vikrāmāditya (‘Valour-Sun’, Sūrya or Viṣṇu), or at the court of the ‘king’ Bhoja (assistant of the ṛṣi Viśvāmitra in the annual ritual of the Aśvamedha, RV, 3). He is one of the heroes of the ‘Kathā-Sarit-Sāgara’ (‘Ocean of Stories’) and is considered the symbolic author of the Prākṛta grammar ‘Prākṛta-prakāśa’.

104 पुलोमन् Puloman is the name of Agni; of father-in-law and enemy of Indra by whom he was destroyed; father of Śaci (the wife of Indra – ‘Agni-Purāṇa’, ch. 19). The name of a Daitya (the son of Kaśyapa and Diti, see note 102), who fell in love with Pulomā, the wife of the sage Bhṛgu (Venus).

Pulomā is the name of a daughter of the demon Vaiśvānara (she was loved by the demon Puloman, but became the wife of Bhṛgu or Kaśyapa the wife of the sage Bhṛgu (Venus) and sister of Kālakā (‘Negress, Temporary’, Night). They both worshiped Brahmā (Time) and received a blessing in the form of immortality to their sons, and also an indestructible golden stronghold or city (pura) in the sky

(Mbh, Vana-parvan, ch. 173).

105 सैन्धव Saindhava (‘connected with the Sindhu River’) is an inhabitant of Sindhu, i.e. the Indus, the Sea, or the Moon (Mbh, Vana-parvan, chapter 51, verse 25). Saindhava is also the name of a disciple of the hermit Śaunaka, and of a ṛṣi (ascetic and sage), the personification of the Waxing Moon.

Śaunaka is the celebrated grammarian, author of the ‘Ṛg-Veda-Prātiśākhya’, the ‘Bṛhad-devatā’, and various other works. He is described as the teacher of Kātyāyana and especially of Āśvalāyana. He is said to have united the Bāskala and Śākala śākhās or redactions of the ‘Ṛg-Veda’, and originated the system of four castes. He is sometimes identified with the Vedic ṛṣi Gṛtsamada or, according to the ‘Viṣṇu-Purāṇa, with a son of Gṛtsamada.

Sindhu (‘water; juice; elephant; Varuṇa’) means the Indus River; Waxing Moon as king of the West.

Sindhuja (‘Born from Sindhu’) is the Waxing Moon, which appeared on the western horizon.

Sindhu-rāja (‘King of the Indus’) is the name of Jayadratha (‘The Victorious Rook or Chariot’).

Sindhu-śayana (‘Resting in Sindhu’) is the name of Viṣṇu (evidently here Viṣṇu means the Waxing Moon, and Sindhu is the ‘Milky Sea’ of the moonlight).

106 शाड्वलि Śāḍvali (possibly, the ‘panegyrist’; from śād ‘to praise’).

(French edition) वालिक vālika (‘Ring’).

Cf. Vāli, the ‘king of monkeys’, killed by Rāma-Candra (Bright Moon) at the request of Sugrīva (‘Nice-Mane or Handsome-Necked’, the Sun) with the goal of returning his wife Tārā (a fixed ‘star’, asterism). Vāli was a mighty monkey that once subdued Rāvaṇa (probably the Sun of the summer solstice).

107 विपुल Vipula (‘large, great; plentiful; respected person’) is the name of the mountain Meru (equator), or Himālaya (the Northern Tropic). Vipula is depicted as a disciple of a ṛṣi, the prince of the Sauvīra country, or the disciple of Devaśarman, who guarded the virtue of Rucī (‘lux, light, splendor’), his preceptor’s wife, when tempted by Indra during her husband’s absence. He is also portrayed as the son of Vasudeva (the Moon) and Rohiṇī (the star Aldebaran in Taurus). His brothers were Bala-Bhadra-Rāma, Gada, Śaraṇa, Durdama, Dhruva and Kṛta (‘Bhāgavata-Purāṇa,’ ch. 10). It is also the name of the mountain near Giri-Vrāja, the capital of Magadha, mentioned in the ‘Mahābhārata’ (Sabhā-par-

van, chapter 21, 2).

Vipulā is the name of the Pṛthivī or Night sky of the new moon period. It is the name of the Arya metre and of the type of building.

Vipula as a hermit from the clan of Bhṛgu (Venus) tried to protect the wife of his teacher Devaśarman from the encroachments of Indra (Mbh, Anuśāsana-parvan, chapter 40). Ruci (Radiant), the apsara and the hermit's wife, was very beautiful, and 'libertine' Indra have a fancy for her. He wanted to seduce her when the Devaśarman went out to perform rituals.

Vipula followed his teacher's wife, wherever she went. He feared that Indra could sneak up unnoticed. With the help of supernatural powers of yoga, he even penetrated the interior of Ruci's body through her eyes. When Indra appeared, Vipula tied Ruci's body with tetanus, with the help of the stambhana power. Indra looked into Ruci's soul through her eyes and saw that Vipula was sitting inside her. Indra immediately disappeared. When the teacher returned, Vipula told him what had happened.

The teacher was pleased and told his student that he could ask for any reward. He asked to bless him to become a righteous man for the rest of his life, and left the hermit's shelter.

At that time the wedding of Prabhāvafī ('Rising' star), Ruci's sister, with Citraratha ('Bright Rook'), the ruler of Aṅga, was arranged. Vipula was sent to bring flowers for Prabhāvafī. On his way, he saw two men spinning a wheel. One of them, pointing to Vipula, said that he deserves to be plunged into hell. Then he saw six people engaged in gambling. One of them, pointing to Vipula, also said that he was worthy of hell. When Vipula returned, the teacher explained to him the meaning of what he had heard. The teacher told him that the two who rotated the wheel were Day and Night, and the six who were engaged in gambling were the Seasons of the Year. Both those and others are witnesses of all sinful deeds committed at any time of day and year. Vipula sinned when he was inside his teacher's wife, as his genitals touched hers, and their faces were in contact. The student did not confess that to his teacher. But the teacher reasoned like this: there is no need to consider this a sin, since it was committed without bad intentions.

108 कपिञ्जलि Kapiñjali (maybe, partridge) is the name of a vidyādhara (heavenly musician). Vidyā is a science, one of the fourteen basic or sixty-four applied disciplines, also called kalās (arts or crafts). Fourteen main ones consist of four Vedas, six Vedāṅgas, dharma-śāstra (ethics), Mīmāṃsa (Vedic textual criticism), Tarka (logics and rhetoric) and Purāṇas (astronomical mythology).

Vidyādhara (‘knowledge holders’) are supernatural celestial luminaries dwelling in the Himālaya, that is, under the sky of the Northern Tropics. They are fairy, learned celestial musicians possessed of magical power, who are personifications of the bright phases of the moon attending upon Śiva. This is also the name of the celestial ‘river’ (Mbh, Bhīṣma-parvan, 9.26).

109 बादिर Bādira.

Cf. Badara (waterway, cotton).

Bādarāyaṇa (‘Silk Road’) is the name of the Heavenly path, Zodiac or our Solar System, encircled by the Zodiac. Also it is the name of the great teacher of philosophy and astronomy, otherwise called Vyāsa (‘Diameter of a Circle’), who divided the Zodiac into 28 parts, created a cyclic recitative calendar mythology of the ‘Vedas’, the ‘Mahābhārata’ and the ‘Purāṇas’, brought the recitation of the ‘Vedas’ in accordance with the principles of the Eternal Calendar, and also created one of the dharma-śāstras and the ‘Brahma-sūtra’ (‘Teaching about the Great Time’), containing a sample of the philosophical statements of the Upaniṣads.

110 यम yama (‘restraint’) signifies submission of feelings, thoughts, speech and actions to the control of mind, restraint of the body and behaviour, the cessation of all activity. This is the name of the first of the three departments of Patañjali-yoga, which includes five (or sometimes ten) moral precepts. It is also the name of the ruler of the Kingdom of the Dead Moons, located in the Southern side. It is also the designation of the Black Crow and the cabman, most probably, personifying Saturn.

The enemies of the Black Crow are Śiva and Viṣṇu. And his nakṣatra is Bharāṇī (in Aries).

111 धुम्रायण Dhumrāyaṇa (‘Smoky Way’) is Dark, Dark-Red Path; the Way of Śiva.

Dhumraḥ means falling meteorite, smoke, house, incense; the epithet of Śiva (Agni); assistant of Skanda; one Dānava (Danu’s son); monkey or bear.

Dānava is a class of demons often identified with the Daityas (see note 102) or asuras and held to be implacable enemies of the gods or devas, described as children of Danu and Kaśyapa, sometimes reckoned as 40 in number; sometimes as 100.

In astronomy, Dhumra is the twenty-eighth of the 729 planetary conjunctions (yogas).

Cf. one son of Bharata has name Dhumraketu ('Smoky Flag or Colour'), maybe, being a personification of the descending node of the lunar orbit.

Dhumra-varṇa ('Smoke-coloured') is one of the seven tongues of Agni (probably one of the seven seasons of the big year consisting of 13 months, since Agni is a lunar year).

112 जम्बुध्वज Jambu-dhvaja ('Flag of Pink Apple Tree') is the name of a nāga ('snake', 'elephant', 'cloud').

Cf. jambu-mārga ('road to the Pink Apple Tree') is the path leading to the Mount Meru (to the equator).

Jambu is the name of a river, filled with the juice of the Pink Apple Tree, which flows from the Mount Meru (from the equator).

Jambu-dvīpa is the central among the seven 'islands' (seasons or seven days of the vernal equinox), which surround Meru (equator or equinox). It is also the name of samādhi (the concentration of mind or immersion in oneself, equivalent to leaving this world for another).

113 काकजङ्घ Kāka-jaṅgha ('crow-feet') is the name of a medical plant.

Kāka (crow) is the name of one of the seven islands (dvīpa), possibly designating the planet Saturn or Night; The name of the daughter of Kaśyapa ('shepherd of luminous space') and Tamra (Darkness, i.e. Night, mother of crows and owls), which obviously symbolizes also the new moon and eclipse. Kāka is also a special measure.

Cf. Nāḍi-jaṅgha ('Lunar Half-Hour-Foot') is a raven symbolizing Night and the Zodiac, whose 'feet' are the half-hours called nāḍis.

नाडि – a lunar hour of twenty-four minutes. Cf. नाडितरंगः ('stream of nāḍis') an astrologer. नाडिनक्षत्रं = जन्मनक्षत्रं. नाडिमंडलं the celestial equator.

114 स्वर्णक Svarṇaka ('Gold', 'golden tree') – the Sun. It is a name of the beautiful apsara, who with the blessing of krauñca bird (a 'curlew, heron, sandpiper') gave birth to the daughter Vṛnda (name of Rādhā, Kṛṣṇa's mistress), whom Śukra (Venus) married with an asura named Jalandhara ('Padma-Purāṇa,' Uttara-Kāṇḍa, Chapter 4).

क्रौंचः krauñca – name of a 'mountain' (said to be the grandson of Himālaya and said to have been pierced by Kārttikeya and Paraśurāma).

क्रौंचारतिः, क्रौंचारिः, क्रौंचारिपुः an epithet of Kārttikeya; of Paraśurāma.

क्रौंचदारणः, क्रौंचसूदनः (the ‘enemy of Kraunca’) an epithet of Kārttikeya; of Paraśurāma.

The word ‘svaraṇa’ (‘gold’) comes from the root ‘svar’ (‘light, sunlight; heaven; the space between the solar system and the stars’).

Svaraṇa-kāya (‘Golden Body’, ‘the Golden god क or प्रजापति’) is the name of Garuḍa, the bird of Viṣṇu (the Full Moon).

Svaraṇa-grīva (‘Golden Mane’) is an assistant of Skanda, and it is also the name of the river flowing from the eastern side of the Mountain called Nāṭaka (‘Dance’ of the Luminaries, or the Zodiac).

Svaraṇa-dvīpa (‘Golden Island’) is the name of the island Sumatra.

Svaraṇa-pakṣa (‘Golden Wing’) is Garuḍa, the eagle of Viṣṇu, the symbol of the synodic month. Svaraṇa-padmā (‘Golden Lotus’) – the Gaṅgā or the lunar Zodiac.

Svaraṇa-bindu (‘Golden Point’) is Viṣṇu (the Full Moon or the Sun).

Svaraṇa-bhāj (‘Golden Arm’) is the Sun.

115 तापस Tāpasa (‘warmth, heat’) means ‘an ascetic, saint’; the Sun, the Moon; Agni (the ‘First’ full moon day);

Cf. Gharma (‘Heat’) is the Sun; the Full Moon; a priest of Agni (‘Tāṇḍya-Brāhmaṇa’).

116 कैदारि kaidāri is rice growing on the field (kedara).

Kedara is watered field (for sowing rice); field of Kapila (the Sun, that is, the solar system, ‘irrigated’ by the rays of the Sun); the Mataṅga field; the name of the constellation (nakṣatra); the name of the sacred place of pilgrimage (Kedara-tirtha) on Gaṅgā (i.e. nakṣatra); the name of one of the 72 minor musical styles (rāgiṇī) in music; the name of the mountain massif in the Himālayas; the name of Śiva or Śiva-liṅga in the Himālayas.

Kedara-nātha is Śiva (the New Moon).

Kedara-liṅga is the name of a liṅga (gnomon).

‘Kedara-Purāṇa’ is the name of one of the calendar-poems.

Kedareśa (Kedareśvara) is the name of the statue of Śiva in Kāśī (‘shining’;

the Sun; Benares); tirtha, a place of pilgrimage on the Gaṅgā; also the līṅga (gnomon) in the Himālayas.

117 शालिकर्ण Śāli-Karṇa ('Rice Ear') is the name of a yakṣa, who turned into a lion.

Cf. Śāli-vahana was a king riding a yakṣa. He was opponent of Vikramāditya ('Wide Step', the Sun) and the founder of the Śaka era.

विक्रम ('step; going, proceeding, walking; valour, courage, heroism, power, strength') is Vikramāditya (the 'Hero Full Moon'); चन्द्रगुप्त (the 'Hidden Moon'); Viṣṇu; the 14<sup>th</sup> year in the 60-year cycle of Jupiter; the 3<sup>rd</sup> astrological house.

शालिक Śālika ('relating or belonging to a hall; prepared from rice') is a heavenly ascetic (ṛṣi) or a year. He met Kṛṣṇa, who was going to Hastināpura ('Elephantburg') (Mbh, Udyoga-parvan, chapter 83).

शालिशिरस् Śāli-Śiras ('Rice-Head') is the name of a deva-gandharva (the lunar phase).

शालिसूर्य Śāli-Sūrya ('Rice-Sun') is a mythological terrain, that is, the Sun.

शालिहोत्र Śāli-Hotra ('Rice-Priest') is a metaphor for a horse; the author of a treatise on veterinary medicine.

118 दीर्घगात्र Dīrgha-Gātra (Long-legged).

Gātra ('member of the body') – Gātra is the name of one of the seven ṛṣis regarded as the sons of Vasiṣṭha from Ūrjā (Power, Vigour, Sap, Light): Savana, Śukra, Urdhva-bahu, Alagha, Gātra, Rāja, and Sutapa) ('Agni-Purāṇa', Chapter 20). The name 'Savana' is consonant with the name of the solar-lunar ritual year, consisting of 360 days. The name 'Śukra' is obviously the name of the 'year' or of the sidereal period of Venus (equal to 225 days). It can be assumed that the names of the other ṛṣis are designations of the sidereal periods of the remaining planets of observational astronomy: 1) Ūrdhva-bāhu – 'ascetic with hands raised', Waxing Moon; 2) Alagha ('not light, heavy'), i.e. Guru ('Weighty', 'Great Teacher') – Jupiter; 3) Gātra, son of Vasiṣṭha ('The best of Vasu'), or Gātravat ('Well built') is the son of the beautiful woman Lakṣmaṇā and Kṛṣṇa (the 'Black' Moon) – presumably, Mercury; 4) Rāja ('Lord', King) – Mars, because the colour of 'rājas' is ruddy; 5) Sutapa ('Superheated, Very Warming') – the Sun, practising severe austerity.

Cf. गात्रा Gātrā means Pṛthivī, Earth, Night, the New Moon night.

Cf. Durgā ('Far-Going') is Night.

The night of the dark fortnight is depicted as a virgin with luxurious dark hair and as the queen of the universe. The dark half of the month is connected with Saturn, the son of Sūrya (Full Moon).

119 शालिक Śālika ('made of rice', 'located under the Śāla tree', 'living in the hall') – the name of a teacher.

Śāli-natha is a commentator of the 'Gītā-Govinda.'

120 कौत्स Kautsa ('Kutsa's descendant') – charioteer of the Sun; Bhagīratha's son-in-law (most likely, the Moon of the Dark Fortnight); the name of Jaiminī, a celebrated saint and philosopher, pupil of Vyāsa, who composed for his teacher the 'Sāma-Veda' and the sūtras of the main Vedic discipline of the Pūrva-Mīmāṃsā, the 'First Comprehension' of the Vedas or hermeneutics and textual criticism.

कुत्स Kutsa ('lightning, light') is the name of a ṛṣi called Arjuneya (the Full Moon, Indra), author of several hymns of the 'R̥g-Veda', friend of Indra. When attacked by the demon Śuṣṇa, Indra defended him and killed the demon. But in some other hymns Kutsa is represented as an opponent persecuted by Indra, being a descendant of Aṅgiras (the father of four sisters, personifying two nights of the full moon and two nights of the new moon).

Kautsa is depicted as a noble learned Brāhmaṇa on sarpa-sattra (sacrifice of snakes) of Janamejaya (Mbh, Ādi-parvan, chapter 53, stanza 6).

(Fr. ed.) कौत्स्य Kautsya – when his time of learning ended, Kautsya asked his teacher, the sage Varatantu, what gift he would like to get. The teacher said that he needed fourteen crores (140 million) gold coins. Kautsya approached the King Raghu (the ancestor of Rāma-Candra) who had just completed a solemn rite called Viśvajit and distributed all his fortune among the poor as alms. He had only wooden pots. Then the king in order to please the hermit decided to conquer the capital of Kubera, the god of wealth and symbol of the winter solstice. The same night, Kubera filled the Raghu's treasury with a golden rain (stars). And the king gave Kautsya fourteen crores of gold coins (the 'Raghu-vaṁśa', 'Raghu's dynasty').

Viśvajit ('conquering the universe') is a solemn rite of the Vedic calendar signifying the second month of summer, summer solstice and the 185<sup>th</sup> day of the year in the year ritual Gavam-ayana ('Cow's Way').

121 ताण्डयानी Tāṇḍāyanī (the 'Way of the Shock Dance') is a dancer of the Tāṇḍya school. See note 101.



(Fr. ed.) तण्ड्यायनी Taṇḍyāyanī is the female performer of the ‘Shock Dance’, apparently, Śakti, the wife of Śiva.

ताण्ड्य Tāṇḍya is a dance teacher of violent ‘shock dance’, called tāṇḍava and associated with Śiva, the destroyer of ‘universe’ (the year).

ताण्डव tāṇḍava (‘shock dance’) – dance style with imitation of blows, with vigorous gesticulation, in which self-destruction of the sublunary world occurs at the end of the year; a dance performed by Śiva and depicting the death of the Moon and all of his progeny, consisting of personified moon phases.

तण्ड्यायन Taṇḍyāyana (‘The Tāṇḍya Family’) is the name of the followers and disciples of Tāṇḍya, who were the Brāhmaṇas of the ‘Sāma-Veda’ and the dance teachers.

122 पिङ्गल Piṅgala (‘Yellow Snake’) is a symbolic author of the textbook of versification and encryption in binary code (see ‘The Key to the Vedas’, Minsk, 2004, vol. 2). Piṅgala is the name of one of the devas, servant of Sūrya, the Sun god or the Full Moon.

Sūrya, figuratively speaking, moves across the sky as if in a uni-wheeled boat, in which seven horses (seven planets) are harnessed. He has two lotuses in his hands. On his right side, Daṇḍin (Retribution, Night, Yama ‘carrying a stick’, a door-keeper of the Sun) is located with an inkwell and a pen, and on the left Piṅgala with a cane (Day) (‘Agni Purāṇa,’ Chapter 51).

Piṅgala is the name of a serpent, born from the sage Kaśyapa and his wife Kadru (Mbh, Ādi-parvan, 35, 9).

Piṅgala was a priest, who participated in the sacrifice of snakes by Janamejaya (Mbh, Ādi-parvan, 53. 6). Obviously, the sacrifice of snakes is a symbol of the morning Dawn, the end of the dark half of the year or eclipse.

Piṅgala is the name of a king of yakṣas and a bodyguard of Śiva on the field of posthumous burning of stars and planets. This yakṣa brings happiness to everyone in the world (Mbh, Vana-parvan, Chapter 23, 51).

Piṅgala is the name of the lion of Pārvatī, the wife of Śiva (‘Pañcatantra’).

Piṅgala is a libertine Brāhmaṇa, killed by his own dissolute wife. In his next birth, he became a vulture, and his wife a parrot. Both remembered their previous birth, and Piṅgala moved by vengeance killed the parrot. After that, Piṅgala was eaten by a tiger. The Brāhmaṇas who lived on the banks of Gaṅgā, read the fifth

chapter of the ‘Bhagavadgītā’ for these two sinful souls, and they found salvation and reached the paradise called Pitṛloka (the ‘World of the Ancestors’) (‘Padma-Purāṇa’, Sriṣṭi-Kāṇḍa, Chapter 40).

Piṅgala is the name of one rakṣas (demon ‘guard’). One day this demon met a forester in a forest who got scared and climbed the Śamī tree. The branch broke, and he fell on the head of Ganeṣa, who was sitting under this tree. Both the forester and the demon were saved (‘Ganeṣa Purāṇa’).

Piṅgala is a prostitute from Avanti. In her re-birth, Piṅgala became the daughter of the king Candragada (‘Lunar Bracelet’) as a reward for her diligent service to the sage Rṣabha (the ‘Bull’, ‘most excellent,’ inhabitant of the Krauñca-dvīpa; a particular ekāha, day of the year; the fifteenth Kalpa, Day of Brahmā). The king named the girl Kīrti-Mālinī Bhadra-Ayu (‘Happy Life Garlanded with Glory’) and married her. The name ‘Bracelet’ belonged also to the son of Vali (name of a monkey and muni, of a sage), the wise monkey king of the fairy-tale country of Kiṣkindha, as well as the son of Lakṣmaṇa and Ūrmilā (‘Rāmāyaṇa’).

Piṅgala was a woman from the city of Ayodhyā (‘Irresistible’ capital of Rāma situated on the banks of the river Sarayu, i.e. in the air, as ‘sarayu’ means exactly ‘air, wind’).

123 चित्रक Citraka – the word is derived from ‘citra’ (‘firefly’, ‘light, luminary’), having also meaning of ‘sensitivity’; ‘artist’; a kind of a multi-coloured ‘snake’; ‘the eighth unknown quantity’ in mathematics; ‘son of Pṛṣṇi’ (‘a ray of light’, a multi-coloured cow, a symbol of the starry sky). The name ‘Citraka’ may be a hint at the constellation of Citra and the month of Caitra, the beginning of the year and the spring.

The name ‘Citraka’ can mean the Full Moon in the constellation of Citra. Citraka was also the name of a son of Dhṛtarāṣṭra (‘Mahābhārata’); so was also called a ‘forest’ near Mount Raivataka (probably, sky near the nakṣatra Revatī).

Citriṇī (woman wearing bright ornaments) is the name of the Dawn (i.e. Night) depicted as a woman endowed with different talents and ornaments.

(Fr. ed.) छत्रक Chatraka (‘Umbrella’) is a temple in honour of Śiva in the form of an umbrella.

124 बन्धुल Bandhula (‘inclined, bent; charming’) is the name of a ṛṣi.

125 भल्लक Bhallaka (‘Favourable; Bear’) is the name of Sūrya (the Sun or the Full Moon); the name of Śiva.

(Fr. ed.) भालुक Bhāluka means a ‘bear’ (symbolic name of a constellation) and a ‘monkey’ (designation of a planet).

126 मुष्टिकः Muṣṭikah (a ‘handful’) – a particular position of the hands (मुष्टि, the clenched hand, fist; a special measure equal to one pala); name of an asura murdered by Viṣṇu or Baladeva (the brother of Kṛṣṇa); a ‘goldsmith’ or a wealthy citizen (cf. ‘kulak’ in tsarist Russia); name of a game.

Cf. मुष्टिकस्वस्तिक Muṣṭika-svastika is a particular position of the fists of the crossed hands in dancing.

मुष्टिकाकथन Muṣṭikākathana (‘talking with the fingers’).

127 सैन्धवायन Saindhavāyana (‘sea way’) is the name of a king or a teacher; (in music) this is the name of one of the minor tunes; in drama, this is a plaintive song in Prakṛt, expressing the despair of the abandoned lover; in the ‘Mahābhārata’, an unhappy inhabitant of the Sindhu valley, also the name of a ṛṣi and his school. He was a disciple of the hermit Śaunaka (Mbh, Vana-parvan, chapter 51, verse 25). One of the sons of Viśvāmītra, who was the interpreter of the Vedas (Mbh, Anuśāsana-parvan, chapter 4, verse 51). Also this is the name of a place of pilgrimage (Mbh, Vana-parvan, chapter 89, verse 15).

128 तैत्तिल Taityla (‘rhinoceros’) is the name of a deva (the Full Moon); the name of the 4<sup>th</sup> karaṇa in astronomy.

करण karaṇa (‘doing, making, effecting, causing’) is a special ritual calendar action; a calculation (esp. an astronomical one); one eleventh part of the day; a half of the lunar day – two karaṇas are equal to tithi (lunar day). The first seven karaṇas are called Adhruvāṇi (‘unstable, mobile’). Their eightfold repetition is equal to the time from the second half of the first day of the Waxing Moon to the first half of the fourteenth day of the Waning Moon, i.e. the bright part of the month without the new moon period. The other four karaṇas are ‘stable’ (dhruvāṇi) and equal to four half-days from the second half of the fourteenth day of the falling moon to the first half of the first day of the growing moon, marking the new moon period.

Tithi is a lunar day (30<sup>th</sup> part of a whole lunation of 27,3 solar days; 15 tithis during the moon’s increase constitute the light half of the month and the other 15 the dark half; the auspicious tithis are Nandā, Bhadrā, Vijayā, Pūrṇā.

Karaṇa is also a special posture (āṣana) in yoga; a particular embrace of lovers, and a special position of the body in the Bharata-Nāṭya dance.

One hundred eight karaṇas of the Bharatanāṭyam dance can be expression of the astro-calendar formula: twelve signs of the zodiac multiplied by nine planets

– in other words, the designation of all the positions of any planet in any sign of the zodiac.

These poses mark also the annual path of the Sun, which is divided into 108 pādas (‘steps’) of 31/3 days.

‘Karaṇa’ is the name of one of the works of Varāhamihira about the motion of the planets.

Varāhamihira is an astronomer, the son of Ādityadāsa and author of the ‘Bṛhajjātaka’, ‘Bṛhatsanhitā’, ‘Laghujātaka’, ‘Yogayātrā’, ‘Pañcasiddhāntikā’. In the last of these works he takes 506 A.D. as the epoch of his calculations.

In the name of ‘Taitila’, one can hear a hint at the name of Taittiri, a sage and founder of the Taittirīya school of the ‘Yajur-Veda’, elder brother of Vaiśampāyana, who served in the annual ritual yāga, arranged by Uparicara-Vasu.

Tittiri is a partridge. The texts of the ‘Yajur-Veda’ being disgorged by Yājñavalkya in a tangible form, and picked up by the rest of Vaiśampāyana’s disciples, who, for the purpose, assumed the shape of partridges.

Yājñavalkya is the first reputed teacher of the ‘Vājasaneyi-sanhitā’ or the ‘White Yajur-Veda’, revealed to him by the Sun; he is also the symbolic author of a celebrated code of laws, which is only second in importance to that of Manu, and with its well-known commentary, the ‘Mitākṣarā’, is the leading authority of the Mithilā school.

(Fr. ed.) तिन्तिली Tintilī (‘Tamarind’ tree).

129 भर्गव Bhārgava (‘Offspring of Bhṛgu’) – potter, archer, elephant; astrologer; the name of Śukra (Venus), the instructor of the Daityas (see note 102); the name of Śiva; of Paraśurāma; of a number of Vedic ‘wandering sages’ (ṛṣis). Among the daughters of Bhārgava are called Lakṣmī and Pārvatī, that is, the spouses of Śiva and Viṣṇu (Nights decorated with Venus).

भृगु Bhṛgu is one of the seven ṛṣis or one of the maharṣis (‘great sages’) created by the first Manu; son of Kavi; one of the ten Prājapatis, born from the skin of Brahmā; Jamad-Agni, or his son; father of Cyavana (‘an astronomer’, ‘moving’, ‘dying’, ‘a demon causing diseases’, probably, symbolising the Walling Moon – hence, Bhṛgu is the morning Venus).

Bhṛgu is also the name of the father of Dhatṛ and Vidhatṛ (perhaps, the designations for the morning and evening Venus). He appears in myths as an astronomer and a medical doctor; as Śukra himself (Venus), the instructor of the asuras;

as Kṛṣṇa or Rudra.

Bhṛgu is associated with Agni and Aṅgiras (the nights of the full moon and the new moon), therefore, with the east and the west, with the morning and the evening (where Venus appears). Bhṛgu (Venus) is called Mātariśvan, who obtained and brought Fire (the Sun). And also this is the name of an astronomer.

Bharga (‘radiance, splendour, effulgence, light, lustre’) is the name of a king, one of the successors of Puru, the sixth monarch of the Lunar dynasty (‘Agni-Purāṇa,’ chapter 278); Rudra-Śiva; name of the number 11; of Brahmā; of son of Vahni (Agni); of grandson of Divodāsa (Mars).

130 शुचि Śuci (‘shining, sparkling, light, holy’) is a designation of a Brāhmaṇa priest; ray of light; love sentiment (śrīngara-rasa); the name of many mythological characters: the son of Agni, the eldest son of Brahmā, and his wife Svāhā, or he is the seed of Agni; son of Bhṛgu, i.e. Venus; a son of the third Manu; a son of Aṅgiras; Candra (Moon); Indra (the second Full Moon day); Sūrya (Full Moon); Vāyu; one of the seven ṛṣis in the fourteenth Manvantara; one of two summer months (the other is Śukra); name of the hot season consisting of the month Jyeṣṭha (‘most excellent, first, chief’, May-June) and Āṣāḍha (‘invincible’, June-July).

स्वाहा svāhā (‘hail!’) is an exclamation used in making an oblation to the gods (Agni, Indra) or oblation personified as a daughter of Dakṣa and wife of Agni or Rudra Paśupati; she is thought to preside over burnt-offerings; her body is said to consist of the ‘Four Vedas’, and her limbs are the six vedāṅgas.

Śuci had two brothers named Pāvaka (the ‘Purifier’) and Pāvamāna (the ‘Purificator’). These brothers had forty-five sons all named Agni. Together with their father and three ‘brothers’ in the Agni group, there were 49 members (‘Viṣṇu Purāṇa,’ part 1, chapter 10).

As one of the ten sons of Manu from his wife Naḍvalā (‘reed-bed’), Śuci is a calendar designation, as he is included in a group of terms such as Kuru, Puru, Śatadyumna, Tapasvi, Satyavan, Agniṣṭoma (spring ritual of the beginning of the year), Atirātra (‘prepared or performed over-night’, Night of the end and beginning of the year), Sudyumna and Abhimanyu (Viṣṇu Purāṇa, part 1, chapter 13).

Śuci is a king of the Sūrya (Solar) dynasty, the son of Śakradyumna and the father of Vanadvāja, who is referred to as a worshiper of Yama (Mbh, Sabhā-parvan, chapter 8, verse 14).

Śuci is one of the sons of Viśvāmitra (Mbh, Anuśāsana-parvan, chapter 4,

verse 54).

Śuci is the son of Bhṛgu (Mbh, Anuśāsana-parvan, chapter 55, verse 128).

Śuci is the name of one of the six daughters of Prājapati Kaśyapa (Lord of the World, i.e. the Year) from his wife Tamra (Darkness, Night). The names of others are Kākā (daw), Śyenī (falcon), Bhāsī (vulture), Ḡṛddhrikā (grief) and Grīvā (mane). All other birds of different species originated from these ‘birds.’

131 बहुल Bahula (‘big, wide, full, numerous’) is the name of Kārttikeya born under the nakṣatra Kṛttikā (Pleiades) and signifying the new or the full moon in the nakṣatra Kṛttikā marking the beginning of the Year. Bahula is the nickname of the nakṣatra Kṛttikā, the mother of Skanda (Kārttikeya), and the mother of Samudra (the ‘Sea’ of the Sky or the River of Time). Bahula is also an epithet of Agni; the name of the celestial Cow (sky); the designation of the dark half of the month; the name of Prājapati (Year); the name of the twelfth phase (kalā) of the Moon. Or he is called a servant of Subrahmn̄ya.

The Bahula River is mentioned in the ‘Purāṇas’ and the ‘Mahābhārata’ (Bhīṣma-parvan, chapter 9, verse 29).

Bahula is sometimes portrayed in myths as the wife of a Brahman Vidura, who often visited the houses of harlots. Bahula, after her husband’s death, went to the Gokarna temple (‘Cow’s Ear’) and listened to the reading of the ‘Purāṇas’. For this good deed, Vidura received liberation from sins (Skanda Purāṇa, 3.3.22).

विदुर Vidura (‘wise’) is the younger brother of Dhṛtarāṣṭra and Pāṇḍu (they were all three sons of Vyāsa, but only the latter two by the two widows of Vicitravīrya; when Vyāsa wanted a third son, the elder widow sent him one of her slave-girls, dressed in her own clothes, and this girl became the mother of Vidura, who is, therefore, called kṣattṛ (‘the son of a female slave;’ Brahmā). Vidura is described as one of the wisest characters, always ready with good advice both for his nephews, the Pāṇḍavas, and for his brother Dhṛtarāṣṭra.

132 अबुध Abudha (‘unawaken’, or invisible) is, maybe, evening Mercury.

133 बुधसेन Budhasena (‘The army of Mercury’).

Budha (‘awakened’) is the name of Mercury, the grandson of Atri and the son of Soma (the Moon) or Candra from Tārā or Rohiṇī (Aldebaran star in the constellation of Taurus). His colour is yellow or green. His rook is drawn by eight red-brown horses or lions (sometimes only one lion). His attributes are beads, mace, bow, sword and khetka (shield).

Tārā (A ‘star’ or planet in general) is the wife of Bṛhaspati, the preceptor of the gods. She was on one occasion carried off by Soma (Moon) who refused to deliver her up to her husband when demanded. A fierce ‘contest’ (opposition of planets) then ensued, and Brahmā had at last to compel Soma to restore her to her husband. Tārā gave birth to a son named Budha who became the ancestor of the Lunar race of kings. As a heroine of another myth (also called Tārāmatī) she is the wife of Hariścandra and mother of Rohidāsa. In the ‘Ramayana’, Tārā is the wife of Vāli, king of the ‘monkeys’, and mother of Aṅgada. She in vain tried to dissuade her husband Vāli from fighting with Rāma and Sugrīva, and married Sugrīva after Vāli had been killed by Rāma.

134 पाण्डुकरण Pāṇḍukarṇa (White Ear).

Pāṇḍu (the ‘white elephant’) is the Full Moon, the son of Vyāsa from the wife of Vicitravīrya, and the brother of Dhṛtarāṣṭra and Vidura; also he is the son of Dhatṛ from Ayati; servant of Śiva; and king of the nāgas (‘serpents’).

Karṇa (‘Ear’) is the son of Sūrya, killed by Arjuna (the embodiment of Indra, the Full Moon); hypotenuse of a triangle; diagonal of a quadrilateral; diameter of a circle (‘Sūrya-siddhānta’).

Karṇa-Indu (‘Ear Moon’) is an ear ring in the form of a lunar crescent.

(Fr. ed.) पाण्डुकरिण Pāṇḍu-karṇi (‘White Ear Arrow’) is an arrow in the form of an ear.

135 सुकेरल Sukerala (‘Beautiful Kerala’) is a ‘beautiful (lunar) hour’.

(Fr. ed.) केरल Kerala is muhūrta, lunar hour of 48 min.

136 ऋजुक R̥juka (‘right, direct; favourable; honest, simple; move forward’) is the name of Vasudeva’s son; the direct path of the planets.

Cf. R̥ju-kāya (‘right body’) is the name of Kaśyapa (the Full Moon).

R̥ju-kratu (‘direct act’) is the name of Indra (the Full Moon).

R̥ju-dāsa (‘Straight Servant’) is the name of Vasudeva’s son.

R̥ju-lekhā (‘rectilinear; a straight line’) is a term in geometry.

R̥juka (‘straight’) is the name of a country in which the Vibhāśi River flows (evidently, symbol of the Full Moon – cf. विभासा Vibhāsa ‘Light, Lustre’).

R̥jurohitam is the straight red bow of Indra.

137 मण्डक ('rice-gruel') is a sort of pastry or baked flour; a particular musical air; name of a people.

Cf. Maṇḍuka is the name of a yakṣa (a mighty 'forest spirit', perhaps, a constellation), the son of Puṇyajānī ('Born Saint', or 'Pure' woman) and Maṇibhadra (a brother of Kubera and king of yakṣas, the tutelary deity of travellers and merchants).

Maṇḍukam is a teacher who wrote the textbook of phonetics of the 'Atharva-Veda'; also the name of maharṣi ('great ascetic'); a kind of sexual copulation or pleasure; walking woman; and a 'frog' (the star).

Maṇḍa is the offspring of Bhr̥gu (Venus); type of pancake; decoration; also the name of a philosopher.

Maṇḍaḥ is sour cream; essence; head; frog; butter; intoxicating drink; musical aria; the name of a people.

138 शम्बर Śambara ('folding, rolling', 'strength', 'mountain', 'wealth', 'war, battle') – (in astronomy) the opposition of the planets; the name of an asura mentioned in the 'R̥g-Veda' along with Śuṣṇa ('Drought'), Arbuda and others. He was the son of Kaśyapa and Danu. He is also considered the son of Hiraṇyākṣa ('Golden-Eyed' Dasya or ṛṣi). His wife was Māyāvātī ('wise woman magician, enchantress'). Śambara had one hundred sons, but not from Māyāvātī.

Arbuda is a long round mass of the foetus in the second half of the first or second month; ten millions; a hundred millions; name of a mountain in the west of India commonly called Abu, a place of pilgrimage of the Jainas, and celebrated for its temples.

As a follower of Vṛtra, Śambara was the enemy of Bṛhaspati (Jupiter) and Divodāsa ('Servant of Heaven', Bhāradvāja or Mars) protected by Indra and the Aśvins. Śambara was also known as Atithigva ('Moon, to whom the untimely guests should go'). Śambara was thrown off the mountain and killed by Indra.

As a follower of Kansa (the son of Kaśyapa and Danu), he was the enemy of Kāmadeva (the god of love and spring), who was killed by Pradyumna, the son of Kṛṣṇa, saved from his wrath by Māyāvātī.

Sāyaṇa believed that 'Śambara' was the designation of the 'cloud' hiding the Sun, and, accordingly, identified him with Vṛtra, the enemy of Indra and the eclipse of the moon. He had 99 or 100 'iron' fortresses in the sky. Indra destroyed all his fortresses and threw him off the mountain. Indra was assisted by Maruts (months) and Aśvins (crescent moon). Before his death, Śambara, who is por-



trayed as a political scientist and writer, explained to Indra the greatness of Brahman (the cosmic ‘spirit’ of Eternal Time).

In the city of Tripura (a ‘town’ built of gold, silver, and iron, in the upper intermediate and lower sky, by asura Maya and burnt by Śiva), he took the side of the demon Bali against Indra. Vāmana (Viṣṇu in the dwarf avatara) pushed him along with Bali in the Pātāla-loka, i.e. in the underworld, one of the 7 regions under the earth and the abode of the nāgas or serpents and demons, (in astronomy) symbolizing the Jupiter’s year of 361 days.

139 वञ्जुल Vañjula (a plant or tree called ‘aśoka’, ‘untroubled, happy’; a bird; a cow; a river) is a name of a prostitute who bathed on Somavati (lunar) day in a pond in Varāṇasī on Mount Kaliñjara.

140 मागध Māgadha is a king of mixed descent from the Vaiśya father and Kṣatriyakā mother; a bard or panegyrist; court flatterer. The king of the city of Magadha fought on the side of the Pāṇḍavas in the battle of the ‘Mahābhārata’ (Mbh, Udyoga-parvan, chapter 53, verse 2).

Māgadhi (a princess of the Magadhas) is the name of the mythical Śoṇa (red; fire) River that flows through the country of Five Mountains (‘Vālmiki-Rāmāyaṇa’, Bāla-Kāṇḍa, Sarga 32).

When Pṛthu (‘wide, great’, Mahādeva, Viṣṇu, Agni or Fire, king of the solar dynasty) was born, Brahmā arranged a yajña. On the day when Soma was squeezed out (Soma-abhisava – the appearance of the first sickle Moon), Suta and Magadha were born who became great scientists. The sages told Magadha and Suta to praise King Pṛthu, the valiant son of Vena. Suta and Magadha answered that they know nothing about the qualities and abilities of the new-born. The sages advised him to praise him for those qualities and feats that would appear in the future. When Pṛthu grew up, he appointed Suta as his driver, and Magadha as his panegyrist (‘Viṣṇu Purāṇa,’ chapters 13, 70).

Pṛthu was the son of Veṇa, son of Aṅga. He was called the first king, from whom the ‘earth’ received her name Pṛthivī (‘vastness’). The ‘Viṣṇu-Purāṇa’ relates that when Veṇa who was wicked by nature and prohibited worship and sacrifice, was beaten to death by the pious sages, and when consequently robbery and anarchy prevailed in the absence of a king, the munis rubbed the right arm of the dead king to produce a son, and from it sprang the majestic Pṛthu, glowing like Agni. He was immediately declared king, and his subjects who had suffered from famine, besought the monarch for the edible fruits and plants which the ‘earth’ withheld from them. In anger Pṛthu took up his bow to compel her to yield the supply so much needed by his subjects. She assumed the form of a cow and began

to flee chased by the King. But she at last yielded and requested him to spare her life, and at the same time promised to restore all the needed fruits, plants etc., ‘if a calf were given to her through which she might be able to secrete milk’. Pṛthu thereupon made Svāyambhuva Manu the calf milked the earth, and received the milk into his own hand, from which proceeded all kinds of corn, vegetables, fruits etc., for the maintenance of his subjects. The example of Pṛthu was afterwards followed by a variety of milkers-gods, men, ṛṣis, mountains, nāgas, asuras etc., who found out the proper milkman and calf from their own number, and milked the earth of whatever they wanted.

141 सरल Sarala (‘straight, honest, moving’) is a river; a very large number; Buddha (perhaps, Mercury whose name is Budha); Agni.

(Fr. ed.) सारण Sāraṇa (‘divided’) – having five braids; autumn wind; the name of Kṛṣṇa’s brother; one of Rāvaṇa’s ministers.

142 कर्तृ Karṭṛ (‘The Creator’) is the name of Brahmā, Viṣṇu, and Śiva.

Cf. Karta (‘cave; difference, separation’) is one of the Viśvadevas (presumably, the designation of the new moon) (Mbh, Anuśāsana-parvan, chapter 91, verse 35).

143 उग्र Ugra (‘angry, hot, threatening, strong, mighty’) is the name of Śiva; the name of a Dānava; the name of the son of Dhṛtarāṣṭra (king of the Kauravas); the name of five of the twenty-seven lunar constellations (Pūrvaphalgunī, Pūrvāśādhā, Pūrvabhadrapada, Maghā, Bharanī), which are considered formidable.

144 तुषार Tuṣāra (‘rain, snow, ice, cold, fog, dew, camphor’) is the rainy season (three months from the summer solstice to the autumn equinox).

Tuṣāra-ṛtu (‘rainy season, cold season’).

Tuṣāra-varṣa (‘time of rain, rain, rainfall’) is a year.

145 पार्षद Pārṣada (‘counsellor, member of the pariṣad council’) is the name of one prātiśākhya or Vedic textbook which included grammatical, phonetic and logical explanations for each of the 1121 separate editions of the Vedas, called śākhās, ‘branches’. Obviously, each edition performed a certain chronometric function in the Eternal Planetary Calendar of the Four Vedas.

Pariṣad (‘to sit round’; ‘an assembly’), most probably, refers to the cycle of years.

(Fr. ed.) पाम्शुण pāmṣaṇa – it is, perhaps, an erroneous reading.

146 गौतम Gautama (‘Offspring of Gotama’) is the nickname of several characters: Uddālaka; Aruṇa; the Vedic sage Bhāradvāja (‘strength and speed’, i.e. Agni, the Full Moon or the planet Mars); the sage Śātānanda (‘One Hundred Pleasures’, Viṣṇu, Brahmā); the name of the symbolic author of the Nyāya system (epistemology, logics and rhetoric); Buddha’s name; the name of one of the legislators.

Gautamī is the name of Durgā (Night); of a demoness; of the river Godavari.

147 बादरायण Bādarāyaṇa (‘Silk Road’) is the name of an astronomer, identified with Vyāsa who created a brief account of the Upaniṣads called ‘Vedānta-sūtra’ (‘The essence of the philosophy of the Vedas’).

148 विशाल Viśāla (‘big, huge’) is the name of the son of Abja (‘Water Born’).

Abja – ‘lotus’; ‘Moon’; ‘son of Viśāla’; ‘one billion’; ‘the name of Brahmā’, and of ‘Dhanvantari (physician of the gods, produced at the churning of the ocean)’.

(Fr. ed.) उदारि Udāri (‘water’, ‘steam’) means ‘spirit’; ‘exalted, noble, great’; ‘honest man’.

149 शबल Śabala (‘strong; spotted’) – the name refers to two four-eyed sentry dogs of Yama (guard of the South); the name of the snake-demon, one of the sons of Kaśyapa and Kadru (eclipse); water; one of the thousands sons of Dakṣa (Zodiac) and Asiknī (‘the dark one’, Night).

(Fr. ed.) वारुण Vāruṇa (‘associated with Varuṇa’) means ‘with the beginning of the lunar month’; or with the 15<sup>th</sup> muhūrta (that is, with the middle of the day).

वारुण Varuṇa (‘Water’) is a lunar king of the West, the Waxing Moon as the prince of the Western sky (compare Polish Księżyc, ‘priest, prince’, the Moon).

150 सुनाभ Sunābha (‘beautiful sky’, ‘having a beautiful nave or centre’) – a mountain; a part of the ranges of southern India, personified as the son of Himālaya and Menā; the name of a king, the son of Ajata, who was defeated by Arjuna during the conquest of the Northern side of the world; spring; one of the hundred sons of Dhṛtarāṣṭra, killed by Bhīmasena; one Dānava, the father of two daughters: Candravatī (Lunar, Moonlit Night) and Guṇavatī (‘Empowered with guṇas, qualities’); counsellor of Varuṇa; the heavenly ‘summit’, perhaps, zenith; a deva (luminary), who worshiped Kubera, the god of wealth and the winter solstice.

(Fr. ed.) वारणी Vāraṇī (‘strong female; elephant) is, possibly, a side of compass.

151 मेष Meṣa (‘Aries’) is the zodiacal sign Aries; the name of a daemon; one of Skanda’s warriors; Indra.

One day, Indra took the form of a ram and drank the Soma juice from the sage Medhātithi (‘Ṛg-Veda’, maṇḍala 11, hymn 51).

Medhātithi is the father of Kaṇva, a son of Manu Svāyambhuva, or of Priyavrata, one of the 7 sages under Manu Sāvarṇa.

Bhaṭṭa Medhātithi is a lawyer and commentator on the ‘Mānava-Dharma-Śāstra’.

मेषप, मेषपाल Meṣapa, Meṣapāla (‘Shepherd’) is a ṛṣi of the Kaśyapa’s clan.

(Fr. ed.) हंस haṃsa (‘goose’) is the swan of Brahmā (Time), capable of separating milk from water; the Supreme Spirit; a deva-gandharva (Moon); a Dānava; Brahmā; Vasudeva; Ariṣṭa; the name of one of the horses of the Moon; Brahmans of the Plakṣadvīpa (the Island of the Fig Tree).

152 कालिय Kāliya (‘black, dark blue; night; temporary; relating to time’) – the name of the nāga (snake), who was killed by Kṛṣṇa; the name of Śiva, Rudra, Saturn; the name of the mountain; it is also one of the nine ‘precious stones’ (planets); the name of the letter ‘ma’ (ma-kara), being the title of the chapter from the ‘Rudra-Yāmala,’ containing thousands of Rāma names that start with ‘Ma’; in the ‘Chandaḥ-Śāstra,’ the letter ‘ma’ denotes a very important binary number, expressed by three long syllables, and meaning zero in the decimal system); the name of the daughter of Dakṣa (Zodiac), who spawned the family of asuras; the name of Durgā; one of the seven tongues of Agni; one of the ‘mothers’; one of the sixteen Vidyādevīs (‘Patroness of Science’); Satyavatī, the wife of Śantanu and the mother of Vyāsa; Kali; the wife of Bhīmasena.

Kaśyapa, the grandson of Brahmā and the son of Marīci, engendered from his wife Kadru mighty nāgas (serpents): Śeṣa, Airavata, Takṣaka, Karkotaka, Kali, Maṇi-Nāga, Purāṇa-Nāga, etc. All kinds of nāgas were born from them ‘on the earth’ (Mbh, Ādi-parvan, chapter 35), that is, in the night sky. Kāliya had a thousand heads (‘Bhāgavata,’ Skandha 10). When Kāliya poisoned the waters of Kālinda, the ‘shepherd’ Kṛṣṇa jumped into the river from the top of a tree and performed a dance on the Kāliya’s head, having subdued the demon.

कलिन्द Kalinda is a mountain on which the river Yamunā (Night) rises;

Sūrya (the Sun or the Full Moon).

कालिंद Kālinda is connected with or coming from the river Yamunā.

(Fr. ed.) कालेय Kāleya (‘black, dark blue; night; temporary’) – this adjective is formed from the word ‘kāla’ (‘time’) or from the word ‘Kali’ (the name of the daemon of the ‘Kali-age’).

153 भ्रमर Bhramara (‘bee; circular rotation; lover; spinning’ from ‘bhram’, to wander, to spin) is a symbol of planets that walk in a circle; the prince of the land Sauvāra.

Bhrāmara walked behind Jayadratha’s chariot with a banner in his hand when he abducted Pañcālī (Draupadī) and was killed by Arjuna.

Bhrāmara is a kind of magnet; the name of Durgā; yoginī, servant of Durgā; dance in a circle.

154 पीठमुख Pīṭhamukha (‘Pīṭha’s Face’) is discus of the Moon or the Sun.

Pīṭham is a sitting of Brahmā made of kuśa grass, which symbolizes the radiance of the Moon; the throne; it is also the name of the temples in fifty-one places where members of Pārvatī’s body (the symbolic Night of the Year) fell, cut off by the discus of Viṣṇu; the Sun; the name of an asura, the counsellor of Kansa.

Pīṭha-naikā is a girl of fourteen years before menstruation, which personifies Durgā at a feast in honor of the goddess.

Pīṭha-marda is a friend of the hero or girlfriend of the heroine on stage; a teacher or a mentor of courtesans. ‘Pīṭha’ is the same as ‘parva’ (‘joint’), i.e. the starting day of the lunar quarter; day of Sūrya (Sūryavara) or Sunday.

155 मुनि Muni (‘silent’) is heavenly sage; holy; ascetic; hermit (star), who observes a vow of silence; the name of stars in the Big Dipper, but most likely, this name stands for seven planets; or stars of the nakṣatra Kṛttikā (Pleiades in Taurus). This is also the designation of the number seven; the name of a daughter of Dakṣa and the wife of Kaśyapa. This is the mother of the gandharvas and apsarases. It is the name of varṣa (the rainy season and the year). This is the name of the highest (eighth) level of Brahmā; name of a son of Kuru; son of Dyutimat; Vyāsa; Bharata; Agastya; and Pāṇini.

Muni-Candra (The Silent Moon).

Muni-Vīrya (‘Power and Seed of Muni’) is Viśvadeva (New Moon).

Muni-Suvrata (‘Muni strict in observing religious vows’) is the name of Prajāpati (the Year); the twelfth arhat of the past and the twentieth avasarpinī (half-cycle of time).

Munindra (‘Indra, the king of the silent sages’) is the chief among the munis: the name of Buddha, Jina, Gautama, Śiva, Bharata, Dānava, Kimnarī (‘what a woman’, that is, a woman with a head of a horse).

Nārī (‘a woman, a wife; sacrifice; a daughter of Meru or Equator’) is a personification of the lunar year ritual Aśvamedha; name of two kinds of metre.

Muniśa (‘Master of munis’) is Gautama Buddha, Jina (‘Victor’), or Vālmiki.

Muniśvara (‘Lord of the munis’) is Viṣṇu.

156 नखकुट्ट Nakha-Kuṭṭa (‘manicurist’).

Nakha (‘nail’) means the number ‘20’ (‘Sūrya-siddhānta’).

Kuṭṭa is a divisor and a multiplier (such a multiplier, by which this dividend is multiplied and a given quantity is added to the product). Perhaps, it means multiplication or division by twenty.

157 अश्मकुट्टौ Aśma-Kuṭṭau (‘Two millstones’) are Day and Night.

Aśma-kuṭṭa (‘breaking or grinding with a stone’) is a group of students.

Aśma (‘stone’) may mean a precious stone; a tool made of stone; a celestial solid ground or empyrean zone, consisting of distant motionless stars; cloud; vajra of Indra (the light of the Full Moon); set of gems (stars).

Cf. Aśma-Ketu (‘Light of the Stone’) is the name of the daemon personifying the descending node of the lunar orbit.

Aśma-nagara (‘Stone city’) is the city of Kālakeya (the new moon).

Aśma-varṣa (‘rain of precious stones’) is a meteor shower.

158 षट्पद Ṣaṭpada (‘six-legged’) is a bee; a louse; one who has a bowstring of six bees, that is, Kāmadeva; verse of six lines.

Ṣaḍja (‘Six-born’) is an epithet of Durgā; half-year; beginning or middle of the year; a hint at the equinox or solstice.

159 उत्तम Uttama (‘The Highest, the Best, the Last in Time’) is the name of Dhruva’s brother (Polar Star); son of Uttanapada (‘Feet Upwards, or Head Over

Heels’).

Uttanapada is a star in the Little Bear, personified as the son of Vīra or Manu Svayambhuva (the ‘Self-Existent’, First Manu) and the father of Dhruva or Dhruva himself (Polar Star); axis of rotation of the Earth.

Cf. Uttana is Aṅgiras (Jupiter, the father of four daughters, symbolizing the nights of the full and new moon periods).

160 पादुक pāduka (‘bust shoes’) – the term is formed from the word ‘pada’, which means ‘foot’; ‘position’; ‘a square on a chess-board’; ‘measure of length equal to twelve fingers’; ‘ray of light’ (considered to be the base of the celestial body); ‘quarter’ (in geometry); ‘quadrant of the circle’ (in astronomy); one of four ‘chapters’ (of the book); line of verse; ‘word’; ‘number’;  $3\frac{1}{3}$  degrees of arc (108 pādas or ‘Sūrya’s steps’ are equal to 360 degrees of the Zodiac).

Pāduka is an imprint of the ‘foot’ of a luminary or saint (obviously,  $3\frac{1}{3}$  degrees of arc); also the name of Durgā or any other deity.

161 उपानह upānah (sandal, bast shoe).

162 श्रुति Śruti (the ‘Word’) means the Vedas as astronomical tables encoded in syllabic verses (see the ‘Key to the Vedas’); the King of Heaven (Mbh, Ādi-parvan, Chapter 1, verse 238).

163 चाषस्वर Cāṣasvara (‘Voice of the Blue Jay’) is fast paced Vedic performance.

Cāṣa is a blue jay.

Cāṣa-vaktra (‘jay-faced’) is the name of one of Skanda’s assistants; a class of spirits.

(Fr. ed.) स्वर Svara (‘Voice or Sound’) is a note (in music); a vowel; number seven; one of the three tones of the Vedic speech (high, low and dropping tone). Svara is the wife of a Brāhmaṇa; or Sarasvatī, wife of Brahmā (Night, Zodiac).

Svara-grāma (‘village of sounds’) is the musical scale, gamut.

Svara-pattana (‘city of sounds or abode of accents’) is the ‘Sāma-Veda.’

Svar is the sky of Indra, the space between the Sun and the North Star, the radiance, and water.

Svar-giri is Mount Sumeru (equator).

Svargaṅgā, Svarāpagā or Svarṇadī (the ‘Celestial Gaṅgā’ or Celestial river’) is symbol of the Zodiac.

Svar-bhāṇu (the ‘Celestial Sun’) is Rāhu, the ascending node of the lunar orbit. भानु (‘light or a ray of light’) is the name of Śiva, Āditya, Deva-Gandharva.

Svar-madhyam (‘the middle; the middle of the sky’) is the zenith.

Svar-vadhū or Svar-veśyā (‘heavenly maiden, a celestial damsel’) is an aparas, a courtesan of heaven, a nakṣatra (lunar asterism).

Svarṣā is the Soma juice (the light of the Moon) or the vajra of Indra (the light-colored mace of the Full Moon).

164 अग्निकुण्ड Agnikuṇḍa (‘hearth or altar of Agni’) is the first day of the full moon; number three; the designation of the letter ‘ra’ (the designation of the thousand names of Rāma in a tantric work ‘Brahmā-Yāmala’); ‘possession’, ‘donation’; ‘fire’; ‘love’ or ‘love game.’

Agnikuṇḍa is a kind of ‘pyramid’, a collapsible brick chronocomputer (see the ‘Key to the Vedas’).

Kuṇḍa is a ‘pot or round hole in the ground’; ‘hearth’; ‘pool’; ‘illegitimate son’; ‘Śiva’; a ‘nāga’ (snake, elephant, cloud); ‘son of Dhṛtaraṣṭra’ (new moon); ‘Durgā’; ‘special measure’; ‘a particiular appearance of the Moon (surrounded by a glowing ring)’.

165 अज्यकुण्ड Ajya-Kuṇḍa (‘the hearth or altar of Agni’) was not a simple offering of oil and hymns to Agni, but a ritual or astronomical site (see the ‘Key to the Vedas’).

आज्य Ājya (‘descendant of Aja’, of the ‘Unborn’ Moon) is refined oil; morning glorification of Agni; instructions (śāstra); the hymn (sūkta) contained in the śāstra.

(Fr. ed.) अश्मकुण्ड Aśmakuṇḍa is ‘a stone hearth or altar’.

166 वितण्ड्य vitanḍya, perhaps, वितण्ड vitanḍa (‘elephant’) is a kind of castle with three divisions; in Nyāya’s logics, this is a kind of unproven argument, objection or criticism.

167 ताण्ड्य Tāṇḍya is a dance teacher, the author of a Brāhmaṇa of the ‘Sāma-Veda’.

168 कर्तराक्ष Kartarākṣa (‘Stabbing Eye’, ‘sharp look’, ‘glazed look’).



Cf. Karta is a Viśvadeva (most likely, the new moon) (Mbh, Anuśāsana-parvan, 91.35).

Kartari is a knife, scissors, or any instrument for cutting.

Kartaṛī is the part of an arrow to which the feathers are attached; a kind of dance.

Kartaṛīmukha is a particular position of the hands in dance.

(Fr. ed.) केकराक्ष Kekarākṣa (‘Squint-eyed’) is a stealth look; a daemon.

169 हिरण्यकृष Hiranyākṣa (‘Golden-Eye’) is a son of Kaśyapa and Diti, the brother of Hiranyakaśipu (‘The Golden Turtle’). Since he was intimidating the devas, Viṣṇu, in the guise of Varāha, killed him and pulled out Pṛthivī on his fang, which Hiranyakṣa dragged to the bottom of the Heavenly Ocean. Hiranyakaśipu tried to avenge the death of his brother, but Viṣṇu killed him also in the guise of Nṛsinha (the Lion-Man).

Varāha (a ‘boar’) is a bull; a ram; a cloud; a particular measure; one of the 18 dvīpas; Viṣṇu in his third or boar-incarnation Varāhāvatāra.

Pṛthivī (‘the broad and extended One’) is a daughter of Pṛthu; Earth personified as devī and often invoked together with the sky (Div) and Dyāvā-Pṛthivī; the ‘Veda’ makes 3 ‘earths’ (spaces), one called Bhūmi, inhabited by ‘men’, and 2 under it; there is also an ‘earth’ between the ‘world of men’ and the ‘circumambient ocean’ and one extending through the 3 worlds; (according to the Vedic glossary ‘Nighantu’ explained by Yāska in his ‘Nirukta’) symbolical expression for the Night.

170 कुशल Kuśala (‘good, happiness’) is the name of the Brāhmaṇas, the inhabitants of the Kuśa-dvīpa (‘Isle of the Kuśa Grass’), one of the seven ‘islands’ (planets).

Cf. the name ‘Maṅgala’ (‘goodness, happiness, felicity, welfare, bliss’) denotes Mars, Agni, Buddha, the capital of Udyāna (dawn); the smell of jasmine; (in music) a particular composition.

Kuśala is the name of Śiva; the name of the grammarian; the name of the country or varṣa (rainy season, year), governed by Kuśala (probably, the planet Mars or by one of the phases of the moon); a holy place, near the mountain of Krauñca (Mbh, Bhīṣma-parvan, chapter 12, verse 21).

Krauñca is a sandpiper bird, who is considered to be the daughter of Tamra

(nocturnal darkness; a daughter of Dakṣa, one of the wives of Kaśyapa and mother of various birds); type of poison; an asura or rakṣas; the name of some of the hymns of the 'Sāma-Veda'; name of a particular kind of recitation; a particular method of sitting; emblem of the fifth arhat of the great half-cycle of time.

Krauñca is also a mountain in the Himālayas, situated in the eastern part of the chain on the north of Assam, which was split by Kārttikeya (the Moon born in Kṛttikās marking the beginning of the year after the vernal equinox). The Krauñca-randha ('Krauñca pass') is the rift through which Kārttikeya and Paraśurāma ('Rāma with Ax') passed (Mbh, Bhīṣma-parvan, chapter 12, verse 21). Krauñca is one of the dvīpas of the world surrounded by the sea of curds.

171 दुहसह Duhsaha ('Hard to bear') – the name of the son of Dhṛtarāṣṭra; the name of the evil daemon; the name of Puru-Kutsa ('First, Standing in front of all or East Kutsa'), that is, Dawn as the charioteer of Sūrya, the Sun.

In the 'Ṛg-Veda', Puru-Kutsa is the name of a descendant of Ikṣvāku, the son of Mandhātṛ ('thinker, devout or pious man'); the name of Indra's enemy.

Puru means 'heaven', 'many', 'abundantly', 'full'; he is the prince, the 6<sup>th</sup> in the line of the Moon being the son of Yayāti and Śarmiṣṭhā; the son of Vasudeva and Sahadeva; the son of Madhu; the son of the sixth Manu called Cākṣuṣi.

Yayāti is the fifth monarch of the lunar race, embodiment of the Moon, husband of Devayānī, the daughter of Uśanas or Śukra (Venus).

Śarmiṣṭhā ('most fortunate') is the name of the second wife of Yayāti, the daughter of Vṛṣaparvan and mother of Druhyu, Anu, and Puru.

Vṛṣaparvan ('strong-jointed') is a Dānava, father of Śarmiṣṭhā; also the name of Indra (the Full Moon), Śiva, and Viṣṇu.

कुत्स Kutsa ('Light; 'Lightning') is the name of a descendant of Aṅgiras, who is a Vedic ṛṣi, nicknamed Arjuna, to whom the authorship of several hymns of the 'Ṛg-Veda' belongs (RV.1, 94-98, 100-115, IX, 97, 45). He was once saved by Indra from the daemon of Śuṣṇa, but sometimes he acts as an opponent of Indra (RV, I, 53, 10; II, 14, 7; IV, 26, 1; VIII, 53, 2). This is also the designation of a distance of 75 cm.

172 जल Jala ('water') is the fourth house in astrology (the definite position of the moon above the horizon); the stupid man Jatu-Karṇya ('lac in or at the ear'); the embryo of a cow; name of a river.

Jala-dhara is a mountain and, at the same time, a country on the island of

Śaka-dvīpa ('Island of Water').

शक Śaka ('water') means 'a year'.

Cf. Jala-Deva ('Water Deity') is the nakṣatra (constellation) of Aṣarhā; the deity of water; the tributary of the Yamuna River. King Uśīnara performed a yajña (annual service) on the bank of this river and reached a higher position than Indra (Mbh, Vana-parvan, chapter 13, verse 21).

173 भयानक Bhayānaka ('awesome, terrifying') – a sense of fear is one of the nine rasas (aesthetic impressions). Bhayānaka is also the name of Rāhu, the ascending node of the lunar orbit. The other eight rasas are obviously symbols of other planets.

174 बीभत्स Bībhatsa ('disgust') is a feeling of disgust, one of the nine aesthetic experiences; this is also the name of Arjuna (the son of Indra), i.e. the Full Moon.

175 विचक्षण Vicakṣaṇa ('visible, glittering, sparkling; wise') is the name of a teacher of the Tāṇḍya school; the name of the throne of Brahmā; the name of a maid.

Cf. vicakṣus = vicandra (Moon).

176 पुण्ड्राक्ष Puṇḍrākṣa ('Lotus-eyed') is the son of Vasudeva.

Cf. Puṇḍra ('lotus', 'white lotus') is the distinguishing sign of soot on the forehead of the Viṣṇuits; the city between the mountains of Himavat and Hemakutta; the name of a Daitya, the son of Bali.

Puṇḍarīka ('a white lotus') is an elephant that protects the south-east direction; Agni; name of a tirtha; a kind of sacrifice; a nāga, son of Nabha (or Nabhas); name of a hermit (son of Śvetaketu and Lakṣmī); a mountain; a river in Krauñca-dvīpa; a daughter of Vasiṣṭha (wife of Prāṇa or Pāṇḍu).

Puṇḍrāḥ is the country and its inhabitants, probably the designation of the southeast (it is now believed that its descendants live in Bengal and Bihar).

During the Aśvamedha ('Conquest of the world') realized by Pāṇḍavas, 'people' of Puṇḍra were defeated by Arjuna (the Full Moon) with the help of the Horse-Moon. This is also the name of Vājasaneyā, the disciple of Yājñavalkya.

(Fr). किरीटिन् Kirīṭin ('crowned') is the name of Arjuna, Indra, Nara, servant of Skanda or Śiva.

177 पुण्ड्रनास Puṇḍra-Nāsa ('Lotus-nosed') is, perhaps, the leader of the mythical Puṇḍrā people.

Cf. पुण्ड्रनगर Puṇḍra-nagara ('The City of Lotus').

(Fr. ed.) पाश Pāśa ('a loop; a snare, a trap') is a noose as a weapon of combat; the weapon of Śiva, Yama, or Varuṇa; nature; worldly bonds; the string for fastening tamed animals, or the net for catching birds, deer, etc.; a constellation (in astronomy).

Pāśa-dhara ('Fetters Holder') is Varuṇa.

178 असित Asita ('Unlighted') is a dark fortnight; Kṛṣṇa; son of King Bharata; disciple of Vyāsa; one ṛtviḥ (astronomer) at the sacrifice of snakes by Janamejaya (Mbh, Ādi-parvan, ch. 53); teacher Janaka.

Asita-kaśyaka or Devala is a Vedic ṛṣi, son of Kaśyapa, who was a priest at the sacrifice of Yudhiṣṭhira; the Vedic king; specialist in the science of asuras.

(Fr. ed.) धन्विन् Dhanvin ('Bowman') – Śiva; Viṣṇu; Arjuna; the warrior of Subrahmaṇya; constellation of Sagittarius. A possible hint at the name of Dhana-deva ('God of Wealth', Kubera).

Dhana ('wealth') = Dhanistha (a lunar nakṣatra).

179 सिता Sitā ('light') – bright half of the month; Rāma; son of Viśvāmitra.

During the manvantara, the reign of the 4th Manu called Tāmasa ('Darkness'), embodied for the destruction of the world, this is one of the yoga-varhdhana ('increase of connection or concentration'), one of the drivers in concentration; planet Venus.

Sitānanah ('White-Faced') is the name of Garuḍa.

Sitodarah ('White-Bellied') is the name of Kubera.

Sitakarah ('Light-Handed, White-Rayed') is the Moon.

Sitāśva ('White Horse') is Arjuna (second Full Moon day).

Cf. सिता, सीता Sitā ('Light', 'furrow', 'white sugar') means a beauty; moon light; the eastern tributary of the Heavenly Gaṅgā (Zodiac); the daughter of Janaka (the heroine of the poem 'Rāmāyaṇa' ('The Life Path of Rāma,'), also called 'Sitāyana' ('Sitā's Life Path').

(Fr. ed.) शीलपट्ट Śīlapaṭṭa ('commandment, stronghold of virtue, written

commandment, the centre of virtues and fortitude’).

Śīla (‘strength of the spirit’) means virtue, beauty, exercise; great snake; the name of a man; the name of a king.

Śīladharin (‘Strength Holder’) is Śīva.

Śīlāditya (‘Power Sun’) is the son of Vikramāditya (‘marching Sun’) or Viṣṇu. Vikrama is the name the 14<sup>th</sup> year in the 60 years cycle of Jupiter; and of the 3<sup>rd</sup> astrological house.

180 विद्युज्जिह्व Vidyujjihva (‘Light-tongued’) means having a tongue like a lightning bolt, probably, a Full Moon; the name of a rakṣas; the name of a yakṣa; the name of the mother and assistant of Skanda.

Vidyut (‘light’) is a flash; radiance; lightning strike; vajra of Indra; the name of an asura; Dawn; the name of the four daughters of Prājapati; atijagati (a poetic metre).

Cf. Vidyutpatāka (‘banner of lightning’) is one of the seven clouds that destroy the sublunary world.

Pataka (‘falling, descending’) is an astronomical table.

Vidyut-Parṇā (Lightwings) is the name of an apsara.

Vidyutpuñja (‘Stream of Light’) is the name of a vidyādhara (‘science holder’), the heavenly musician.

Vidyutprabha (‘Light Brilliance’) is the name of a ṛṣi and king of the Daityas (see note 102); the name of the granddaughter of the Datya Bali; the name of the king of rakṣas or king of Yakṣas; the name of the nāginī maid (snake); a kind of apsarases (constellations).

Vidyutprabhā (‘Light Brilliance’) is a granddaughter of the Daitya Bali.

(Fr. ed.) स्वर्णगु Svargagu (‘Gold-watered;’ ‘auriferous’). From svarṇa – ‘golden’; gu – ‘water, earth’.

Svarṇa-dīdhiti (‘Golden Flame, ‘Golden-Rayed’) is the name of Agni (Fire, the Full Moon).

Cf. Svarṇa-kāya (‘Golden-Bodied’) is Garuḍa, eagle of Viṣṇu (Moon).

Svarṇa-Grīva (‘Golden-haired’) is one of the assistants of Skanda; the river flowing from the eastern slope of Mount Nāṭaka (‘Heavenly Dance’, Zodiac).

Svarṇayah ('Golden'), Svarṇa-pakṣa ('Golden-Winged') is the name of Garuḍa (the Full Moon).

Svarṇadī ('Golden River'), Svarṇa-Padmā ('Golden-Lotuses') is the celestial Gaṅgā (Zodiac).

Svarṇa-Bindu ('Golden Point') is the name of Viṣṇu.

Svarṇā ('Golden' damsel) is an apsara (star, constellation).

181 महाजिह्व Mahājihva ('The Great Tongue') is the name of a Daitya or Śiva, supposedly, the New Moon.

(Fr. ed.) शिलगिलक Śilagilaka ('Stones Swallower') is, presumably, the eclipse of the Sun or the Moon.

शिल śila is 'a stone; camphor'; name of a river; a woman's name.

गिल gila ('swallowing; who swallows'); gila-graha ('crocodile; ingestion') is symbol of a new moon, or an eclipse.

Śilacakra ('Stone circle') is a diagram on a stone (a calendar diagram).

Śilayūpa ('Stone pillar') is the name of a son of Viśvāmitra.

Yūpa is a sacrificial post or stake (usually made of bamboos or khadira wood). At the horse sacrifice, 21 of these posts are set up (symbolising 12 months, 6 seasons, 2 solstices, and the year); 6 made of bilva tree, 6 of khadira, 6 of palāśa, one of uḍumbara, one of śleṣmātaka, and one of devadāru tree.

Yūpa is also a particular conjunction of the class Ākṛtiyoga (i.e. when all the planets are situated in the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> houses).

Śileraska ('the one who has a stone chest') is Himālaya ('winter house'), i.e. the Northern Tropic.

Śilaukas ('he who has a stone house') is Garuḍa (eagle of Viṣṇu, the Full Moon).

Śilaudbhāva ('arisen from the stone') is gold; and the candana tree ('moon' tree, sandalwood).

Śiladhara ('stone holder') is Himavat (Himālaya).

Himālaya ('abode of snow') is the range of mountains bounding India on the north and containing the highest elevations in the world; (in mythology) it is

personified as husband of Menā or Menakā, by whom he had a son Maināka. He is the father of Pārvaṭī ('daughter of the Mountain') and Gaṅgā, personifying the Lunar Zodiac and generally regarded as his eldest daughter.

182 शालुङ्कायन Śāluṅkāyana ('Light Way') is presumably, the bright half-year.

शल śal ('to shake, go, praise, jump, rise; to shine'); शाल् śāl to praise.

शालुः, (शालुकं, शालूकं śalukam) is the root of the water-lily.

अयन ('going, walking; a path'). (In astronomy) advancing, precession ('Sūrya-siddhānta'); 'course, circulation', name of various periodical sacrificial rites; rotation, circulation period (ex., अंगिरसां अयनं half year of Aṅgirasas); the Sun's road north and south of the equator, the half year; the equinoctial and solstitial points.

Cf. अय aya is a periodic rite.

Śāla is the name of the king Śālivāhana ('Riding Light'). He was born on the cross of a tree śāla and established the era of Śāka, ostensibly beginning with 76 or 78 BC.

Cf. The second birth of Christ (called Isa or Iśa) after crucifixion marked the beginning of the new era.

Śalagrāma is a sacred stone of Viṣṇu (the Full Moon).

183 श्यामायन Śyāmāyana ('Dark Path') is a dark half of the month, or the year.

Śyāma ('dark blue') is Indian cuckoo; dark ox; the name of a rāga (in music); the son of Sura and brother of Vasudeva; the name of the Vedic school (division of the Maitrāyaṇīya 'Yajur-Veda').

Śyāmā is the sign of a girl, which became a woman; name of Durgā; name of Yamunā (dark half of the month or the year); daughter of Mount Meru, the embodiment of Gaṅgā (Zodiac).

(In mythology) Yamunā is the personified river considered as the daughter of Sūrya, and sister of Yama.

Śyāmā is the 'earth;' a 'river'; i.e. the 'night.'

Śyāmagḥ ('son of Night') is the Western Mercury.

Śyāmakanṭha (‘black-throated’, ‘a peacock’) is an epithet of Śiva.

Śyāmā-pūjā is veneration of Durgā on the new moon of the month of Kārtika.

Śyāmaśabalau are the two four-eyed watch-dogs of Yama.

Ayana-kāla is the interval between the solstices.

Ayana-graha is a planet’s longitude as corrected for ecliptic deviation.

Ayana-bhāga is the amount of precession.

Ayana-vṛtta is the ecliptic, the circular path of the Sun.

Ayanānta (the ‘end of the road’) is a solstice.

(Fr. ed.) अग्निवेश्य Agniveśya is the name of an ancient author in the field of medicine, as well as the name of some other authors; teacher’s name; the name of the 22<sup>nd</sup> muhūrta; and the name of the fourteenth day of Karmamāsa (‘Ceremonial Month’, consisting of 30 days); the name of Yama (the ‘pit’), god of Death.

Cf. Karma-Candra is a name of a month that is associated with rites.

184 माठर Māṭhara (‘Abbot of the monastery’) is a Brahman (scion of the Moon), whom Indra instructed to serve Sūrya (Sun) on the right side (‘Bhav-iṣya-Purāṇa,’ Brahmā-parvan). He was a disciple of Paraśurāma (‘Rāma with an Axe’, the personification of the quadrennial cycle, which follows from the circumstance that Paraśurāma 21 times destroyed all the Brahmans, that is, the lunar days, in the whole universe, thus realizing the harmonization of the four ceremonial years of 360 days with four solar years of 365.25 days:

$$4 * 360 + 21 = 1461 = 4 * 365.25.$$

Māṭhara is also the author of the ‘Sāṅkhya-Kārikā-Vṛtti’, a commentary to the central text of the Sāṅkhya philosophy.

(Fr. ed.) Śiva (‘Good, Gracious’) is an epithet of Agni and Indra, symbols of the Full Moon and lunar month.

185 लोहिताङ्ग Lohitāṅga (‘Red or Iron Body’) is the river Brahmapuṭī (‘Daughter of Brahmā’) or Sarasvatī (Zodiac); a kind of celestials, subordinates of the twelfth Manu; the name of one of the seven tongues of Agni (most probably, a new moon symbol).

(Fr. ed.) ध्यान Dhyāna (‘aspiration’) is a deep concentration of attention in



yoga; the eleventh day of the bright half of the month.

186 **संवर्तक** Saṃvartaka ('turnaround' from saṃvṛt, 'to rotate', to approach, to meet, to copulate, to whirl, to destroy) is a year; a conjunction of planets; the space period, called Kalpa or Brahmā Day (see the 'Key to Vedas'); the name of one of the seven 'clouds' of the end of the world; a comet; the name of a muni and the legislator; the name of Aṅgiras, one of the authors of the 'Ṛg-Veda'; the name of Baladeva; the name of a nāga, a daemon-serpent, born from Kaśyapa and Kadru; the plough of Baladeva (Crescent Moon); a raven (a new moon); the end of a 'cycle', year or month (perhaps, New Moon of the winter solstice); Agni, who always burns on the Mount Malyavan.

Cf. 'Saṃvāraṇa' ('turning; wrapping, covering, enclosing') is the name of a drama.

(Fr. ed.) **जप्य** Japya ('whispering prayers', 'a payer') is a tool of the Vedic recital chronometry (see the 'Key to the Vedas'); also the acting person on the stage.

187 **पञ्चशिख** Pañcaśikha ('Five Tongues') is Agni, one of the authors on Sāṅkhya, who was a pupil of Asuri, an assistant or servant of Śiva and a gandharva which composed a musical treatise.

(Fr. ed.) **सुमङ्गल** Sumaṅgala ('Favourable', 'Medical Root') is a mentor.

**सुमङ्गला** ('bringing good luck') one of the mothers of Skanda; name of one apsara; name of a river.

**मङ्गल** Maṅgala ('Happiness, Bliss') is Mars; the name of Agni; the name of one descendant of Manu; the name of Buddha (Buddha); the name of Umā (spouse of Śiva); the name of Dākṣāyaṇī (wife of Dakṣa); the mother of the fifth arhat of the modern temporary half cycle of Jains; the capital of Udayana ('Sunrise', East).

Dākṣāyaṇī is any one of the 27 lunar mansions regarded as the daughters of Dakṣa and considered the spouses of the Moon. Name of Diti, the wife of Kaśyapa and mother of the demons; the name of Pārvatī; the lunar constellation called Revatī; the name of Kadru or Vinatā; the name of Aditi, mother of the devas.

Maṅgalā is Durgā; sandalwood (candana, 'lunar tree').

Maṅgalikā is the name of the hymns of the eighteenth book of the 'Atharva-Veda'.

Umā ('splendour, light; fame, reputation; quiet; tranquillity; night') is the

daughter of Himavat (the wife of Śiva; also called Pārvatī and Durgā. Vibhāvarī, a mental daughter of Brahmā, considered to be a personification of the Night, entered the body of Umā and from that day onwards the body of Umā became dark.

दाक्षायण्यः Dākṣāyaṇya is the Sun.

188 त्रिशिख Triśikha (‘Three Tongues’) is Agni; Indra; the trident of Śiva; three guṇas (qualities); three dimensions; Three-Eyed (Śiva, whose three eyes are Sūrya, Candra and Agni); rakṣas (‘guardian’ of heaven, Dawn); daemon.

(Fr. ed.) जैगीशव्य Jaigīśavya (who ought to be conquered?).

Cf. Jigīṣā is a desire of conquering or being victorious, military ambition.

Jigīṣu (‘the one who desires victory, ambitious’) is the name of a person.

Jetṛ (‘victorious’) is a son of Madhucchandas (‘Honey Verse’), the king who lived near the town of Śravasti (hint at Śravaṇā, the nakṣatra, from which Brahmā was counting time).

Śravaṇa is the night of the full-moon in the month of Śrāvaṇa; name of a daughter of Citraka or Rājādhideva (cf. Śraviṣṭhā).

Jiṣṇu (‘victor’) is Viṣṇu, Arjuna, Indra, Sūrya, a son of Manubhaudya.

Jiṣṇuja (‘the son of Jiṣṇu’) is Brahmāgupta (the son of Brahmā from the wife of vidyādhara Bhīma), the great Vedic astronomer.

189 शिख Śikha (‘a tongue of flame, a ray of light, love glow, crest, cock’s comb, head, the best verse’) is the name of various poetic metres; the name of a river; the name of Agni.

(Fr. ed.) कुटिल Kuṭila (bent, crooked, curved, round, running in curved lines, crisped, curled; dishonest, fraudulent, false, deceitful; goat) is the name of a special period of the reverse motion of the planet; the Sarasvatī river (Zodiac); a metre of four lines of fourteen (thirteen) syllables each: atijagatī (‘super earth’), a class of metres belonging to the aticchandas class; candrikā (‘moonlight’).

(Fr. ed.) कलश Kalaśa (a water-pot, pitcher, jar, dish; the breasts of a woman, which are frequently compared to jars; a ‘dome’ of the temple or Buddhist stupa; a poet; a nāga (snake); a tirtha (one of the 360 ‘river crossings’), that is, the degree of a circle; a certain verse metre.

Kalaśabhu (‘born from a pot’) is the name of Agastya, the great sage who conquered the mountains Vindhya (Southern Tropic).

Kalaśa-yoni ('born from the bosom of a pot') is Droṇa ('a wooden vessel, a bucket'; a measure of capacity), a symbol of an altar; one of the 8 Vasus; a Brahman said to have been generated by Bhāradvāja (Mars) in a bucket, who was the military preceptor of both children of Kuru and Paṇḍu; afterwards the king of a part of Pāñcala and general of the Kauravas, the husband of Kṛpī and father of Aśvatthāman; the best archer, teacher of the Pāṇḍavas (Waxing Moon).

190 शङ्खवर्णमुख Shaṅkha-varṇa-mukha ('white-faced') is a creature whose skin colour is like a mother-of-pearl shell.

Śaṅkha ('shell'), an important musical instrument and attribute of various deities, is considered a great and valuable treasure of Kubera. Brahmādatta, the king of Pāñcala, reached heaven, distributing 'shells' to the Brāhmaṇas.

Śaṅkha appeared on Earth, according to a myth, from the bones of Śaṅkacuḍa ('Shell-Head').

Śaṅkha is a nāga (daemon-serpent), born by Kaśyapa from Kadru.

Śaṅkha, the son of Virāṭa, was killed by Droṇa on Kurukṣetra (Mbh, Bhīṣma-parvan, chapter 5, verse 17). He is included in the Viśvadevas group (new moon luminaries) (MBh, Svarga-Ārohaṇa-parvan, ch. 17).

Śaṅkha is a maharṣi ('great ascetic') who attended the wedding of Draupadī (Mbh, Ādi-parvan, chapter 31, verse 16). As a representative of the Yādava family, he carried the dowry of Subhadrā at her wedding with Arjuna. He was also a mahāratha, a great warrior on chariot (Mbh, Sabhā-parvan, ch. 14 and Ādi-parvan, chapter 220).

Śaṅkha is a prince of the Kekaya dynasty, who, with his four brothers, fought on chariot on the side of the Pāṇḍavas (Mbh, Udyoga-parvan, chapter 171, verse 15).

191 षण्ड Ṣaṇḍa ('bull'; 'liṅgam') is the Moon; the name of a snake-daemon; the name of a teacher of Kāpālikas.

Kāpāla ('a skull') is a cup as a symbol of the Waning Moon; the school of Kapālin (Śiva).

Kāpālika ('relating to or belonging to a skull') is a kind of Śaiva ascetic who carries a human skull and uses it as a receptacle for his food (he belongs to the left-hand sect drinking spirituous liquors, etc.).

(Fr. ed.) माठर Māṭhara ('monastic caretaker', 'teacher') is a muni ('silent')

sage, a hermit who has taken the vow of silence); Vyāsa; a student of Paraśurāma and Sūrya. See note 184.

Mātharācārya is the author of the commentary on the ‘Sāṅkhya-kārikā’.

192 शङ्कुकर्ण Śaṅkukarṇa (‘Keen Ear’) is the name of a Dānava; the name of Skanda’s servant; a daemon-serpent; a rakṣas; a son of Janamejaya; the name of a liṅga.

Śaṅku (‘fear; a stick; a stake’) means ten millions (or ten billions); poison; the name of Śiva; the name of a gandharva, the servant of Śiva; Kāmadeva; a nāga; son of Kṛṣṇa; a poet. (In astronomy) ‘Śaṅku’ has the same meaning as ‘Anśa’ (lit. ‘a share, portion’) – the denominator of a fraction; a degree of latitude or longitude; a day; the name of an Āditya (the Full Moon).

Śaṅkumahāratha (‘the great warrior on chariot’) is the son of Hiranyākṣa (‘Golden-Eyed’), the brother of Śambara, Śakuni, Dvimūrdha and Arya (Agni Purāṇa, ch. 19). As a king of the Yādavas, he attended the wedding of Draupadī (Mbh, Ādi-parvan, ch. 185, verse 19). He also delivered the dowry of Subhadrā to her wedding with Arjuna (Mbh, Sabhā-parvan, ch. 14 and Ādi-parvan, ch. 220).

Śaṅkuchāyā (‘peg shadow’) is the gnomon of the sun-dial; measuring cane.

Śaṅkumūlī is the Full Moon on the 15<sup>th</sup> day of the light half of the month Mārgaśīrṣa (when the Full Moon is in Orion, which supposedly meant two thousand years ago the winter solstice).

(Fr. ed.) लोहताम्र Lohatāma (‘red iron’) is copper.

लोह Loha (‘copper, iron, red metal’) is steel or gold; weapons; blood; red goat.

Lohacaraka is the name of hell (the new moon period).

ताम्र tāma (‘copper’) is the fourth of the seven embryo covers; a son of Naraka Bhauma (‘earthly hell’, new moon); daughter of Dakṣa, one of the wives of Kaśyapa, mother of birds; name of a river.

Tāmratapta (‘Red-hot’) and Tāmrapakṣa (‘Red-winged’) are names of a Kṛṣṇa’s son.

Tāmrapaṇa (‘Red wings’) is Bharatavaṛṣa (the ‘country of Bharata’, or the year of Bharata). Tāmrapaṇa (‘Red Feather’) is a river flowing through the mountains of Malaya, rich in pearls (stars); city in Laṅkā (south or South Tropic).

193 शक्रनिमि Śakranemi ('Indra's rim or circle') is the disk of the Full Moon, or the lunar year. The word 'rim' could more logically be combined not with the word 'śakra', but with the word 'cakra' ('wheel, circle'). Then the term 'cakranemi' ('wheel's rim') would have the meaning of the lunar zodiac or ecliptic.

(Fr. ed.) निकुन्दक Nikundaka.

Cf. Kunda ('jasmine', 'odorous oleander', 'incense, resin of the plant *Boswellia thurifera*') is one of the nine treasures (planets) of Kubera; number nine; the name of Viṣṇu.

Kundacaturthī is the fourth day of the bright half of the month of Māgha.

Kuṇḍa ('pot' with water; 'hearth'; 'well') is the name of Śiva; the name of the nāga (snake-daemon); the son of Dhṛtaraṣṭra; Durgā.

Kuṇḍaka ('Pot') is a son of Dhṛtaraṣṭra.

Cf. Nikumbha is a Dānava, killed by Kṛṣṇa; the third son of Prahlāda ('delight, joy'), who gave birth to Sunda and Upasunda; Ganeśa; the son of Kaśyapa; a son of Kumbhakarṇa, killed by Hanuman; rakṣas ('guard', the symbol of Dawn) in the army of Rāvaṇa; a warrior in the army of Duryodhana; a servant of Śiva; Croton polyandrum plant.

कुम्भ kumbha ('pot') is the name of a plant; a measure of grain equal to 20 droṇas; one of the two lumps on the forehead of an elephant; holding the breath in Prāṇāyāma (the three 'breath-exercises' performed during sandhyā (pūraka, recaka, kumbhaka); the name of a mantra; the name of a dānava or rakṣas, a son of Kumbhakarṇa; the father of the 19th arhat of the present Avasarpiṇī (half-cycle); sign of Aquarius.

द्रोण ('a wooden vessel') is a bucket as a measure of capacity (= 4 आढकs = 16 पुष्कल = 128 कुञ्चि = 1024 मुष्टि, or = 200 पल = 1/20 कुम्भ, or = 1/16 खरी = 4 आढक, or = 2 आढक = 1/2 शूरप = 64 Seras, or = 32 Seras). (In astronomy) 'droṇa' means a vessel of Soma (the Moon).

194 गभसित Gabhasti ('ray, radiant') is the Full Moon.

Cf. Gabhastiman ('Radiant') is an 'island', once conquered by the brave Sahasrabāhu ('thousand hands') (Mbh, Sabhā-parvan, chapter 38).

(Fr. ed.) रौद्र Raudra ('descendant or admirer of Rudra'; 'angry'; 'heat'; 'sunny heat'; 'winter') is aesthetic rasa of anger; feeling of anger; the name of Yama (the god of 'death' of months); the name of one of the sons of Śukrācārya

(Venus); the name of the rakṣas ('watchman' of the firmament, morning and evening Dawn), living on Kailasa and Mandara mountains, which Yudhiṣṭhira could encounter while traveling in the Northern country. Raudra is the name of the nakṣatra Ārdrā when she is ruled by Rudra; the name of the 54<sup>th</sup> year of the 60-year cycle of Jupiter. This is also the epithet of Ketu (the descending node of the lunar orbit, the 'daemon' of the eclipse).

195 अंशुमालि Aṃśumāli ('Crowned by rays, Radiant') is the Full Moon.

Cf. Aṃśuman ('Radiant') is a 'king' of the Sūrya family, a leader of the kṣatriyas.

He had two wives: Sumati ('good mind') and Keśinī ('opulently haired'). Keśinī gave birth to Asamañjas. The son of Asamañjas was the father of the famous Bhagīratha ('Blessed Rook'), who laid the channel for the Heavenly Gaṅgā (i.e. the Zodiac) with his chariot.

Aṃśuman was present at the svayamvara ('her own choice' of the groom) of Draupadī (Mbh, Ādi-parvan, ch. 185, verse 11). Aṃśuman is mentioned along with Viśvedevas. He is called the king of the state Bhoja, and was killed by Droṇa on Kurukṣetra (Mbh, Karṇa-parvan, chapter 6, verse 11). See note 193.

(Fr. ed.) पाटलि Pāṭali ('a kind of rice, the name of a tree, a flower') is the manifestation of Durgā; Dākṣāyaṇī; the name of the calendar ritual, which is obviously the veneration of the constellations of the lunar zodiac.

Cf. Pāṭalāvātī is the name of a river and the name of Durgā.

Pāṭalīputrā ('Daughter of Pāṭalī') is a daughter of Durgā; the 'capital' of the Magadha state, located at the confluence of the heavenly rivers Śoṇa and Gaṅgā (identified with the modern city of Patna).

Pāṭala ('pale pink') is a monkey in the army of Rāma, whom he met in Kiśkindha.

196 शठ śaṭha ('evil, villain, deceiver, shaitan; heartthrob; iron') is darkness, presumably, of a new moon; one asura or Dānava, the son of Kaśyapa and Danu; son of Vasu-Deva (Mbh, Ādi-parvan, chapter 65, verse 29).

(Fr. ed.) लोमश Lomaśa ('Shaggy or Hairy') is a wise man, a 'long-liver' who, perhaps, personifies a large cycle of time. Once he adored Śiva, giving him flowers for a hundred years. He met Indra, Arjuna, Yudhiṣṭhira. He is also the symbolic author of the 'Lomaśa-Saṃhitā' and 'Lomaśa-Śikṣā' (on the phonetics of the 'Sāma-Veda'). In the 'Kaśyapa-saṃhitā' he is mentioned as one of the eighteen

wise astronomers, and also as one of the authors of the ‘Rāmāyaṇa’ (the ‘Lomaśa-Rāmāyaṇa’, a poem of thirty two thousand ślokaś or stanzas). Lomaśa is a syllabic metre. Lomaśa is a servant of Durgā.

(Fr. ed.) शौनक Śaunaka is a Vedic teacher, a disciple of Pāṭhya (‘to be recited’), a follower of Vyāsa and Atharvan, a descendent of Bhṛgu (Venus) and a compiler of mantras.

Śyāmāyana – see note 183.

माठर Māṭhara – see note 184.

197 विद्युत् Vidyut (‘light’) is the vajra (‘light-mace’) of Indra (the Full Moon); the name of an asura; the name of a rakṣas; Dawn; the growing Moon; the name of the four daughters of Prāṇjapati; the name of an apsara (constellation).

198 शतजङ्घ Śatajāṅgha (‘hundred-legs’).

Cf. Śātapatrakī (‘stained with leaves or Sandal’ by way of decoration) is Moonlight.

Śatapada (‘hundred-feet’). Śatapādacakra (‘hundred-feet circle’) is an astronomical circle with a hundred divisions for exhibiting the various divisions of the nakṣatras.

Cf. Śataparvan (‘hundred-joints’) means a bamboo; the Full Moon in the month of Āśvin; Dūrvā grass; the wife of Bhārgava or Śukra (Venus).

Śataparvaneśa (‘husband of hundred-joints’) connotes the planet Venus.

Śatāyana (‘hundred demicircles’) is a ritualist, teacher and author of several works of the Smṛti category (‘Memo’); an infinite number.

Śatākṣa (‘hundred-eyes’) stands for Night; Durgā.

Śatāṅga (‘hundred-parts’), Śātāram (‘hundred-spokes’) denotes Indra’s Vajra or his wife.

Śatānandaḥ (‘hundred-pleasures’) is the name of Brahmā, Viṣṇu or Kṛṣṇa; the son of Gautama and Ahalyā (Night); a home priest of Janaka, Sitā’s father.

Śatāvarta, Śatāvartta, Śatāvartin, Śatāvarttin (‘hundred-cycles’) is Viṣṇu.

Śatakoṭi (‘hundred angles’) is vajra of Indra; 100 koṭi (a thousand millions).

Śatadhara (‘one hundred streams’) is the Indra’s vajra; the name of a king.

Śatadruḥ (hundred-streams) is the name of a river in the Panjab now called Sutlej; the name of the Celestial Gaṅgā (Zodiac).

Śata-dhāra (‘flowing in a hundred streams’) is Gaṅgā having hundred edges.

Śatakratu, Śatamakha, Śatamanyu (‘hundred-deeds’) represents Indra, who committed ‘one hundred heroic deeds or cycles’; containing a hundred sacrificial rites (cf. Ekonaśatakratu, one who has made 99 sacrifices or 99 synodic months, equal to 5 synodic cycles of Venus or 8 solar years).

Śataghna is the name of Śiva, who committed one hundred murders.

Śatajihva (‘hundred-tongues’) is an epithet of Śiva.

Śatatāraka, Śatabhiṣā, Śatabhiṣaj (‘one hundred stars’) is the name of the 24<sup>th</sup> lunar mansion containing one hundred stars; the twenty-fourth nakṣatra of the lunar zodiac.

Śatadhṛti (‘hundred controls’) is an epithet of Indra; and of Brahmā; and also signifies the heaven called Svarga.

Dhṛti is the name of one of the astrological yoga (conjunction of planets); a mythical garden; one of the 16 kalās (phases) of the moon; a goddess (daughter of a Kalā of Prakṛti and wife of Kapila); the wife of Rudra; the 13<sup>th</sup> of the 16 māṭrkās.

Śatadhāman (‘one hundred houses’) is an epithet of Viṣṇu.

Śatapattrayoniḥ is an epithet of Brahmā.

Śatapathabrāhmaṇaṃ name of a ‘Brāhmaṇa’ attached to the Śukla Yajurveda.

Śatarūpā (‘hundred-images’) is the name of a daughter of Brahmā (who is supposed to be also his wife, from whose incestuous connection with her father is said to have sprung Manu Svāyambhuva).

Śatasahasraṃ (‘a hundred thousand’) means several hundreds, and stands for a large number.

Śatahradā (‘containing a hundred rays of light’) denotes lightning; or the thunderbolt of Indra (the Full Moon). It is also the name of one of the daughters of Dakṣa.

Śatavarṣaṃ means a hundred years.

199 रौद्र – see footnote 194.



200 वीर Vīra ('brave, bold') is an aesthetic impression of heroism; hero, warrior, man; actor; Agni; Arjuna; Viṣṇu.

Cf. वीरेश (वीरेश्वर, वीरेन्द्र) Vīreśa is 'the lord of heroes' (i. e. Śiva).

वीरधन्वन् Vīradhanvan ('having a powerful bow') is the name of Kāma-deva (god of love, symbol of spring and Full Moon).

वीरबाहु Vīrabāhu ('hero's hand') symbolizes Viṣṇu.

वीरभद्र Vīrabhadra ('a distinguished hero') designates a horse fit for the Aśvamedha ('Sacrifice of the Horse'), symbolizing the lunar year of 354 days. Vīrabhadra is the name of Rudra, or of an incarnation of Śiva, sometimes regarded as Śiva's son or a hero created by Śiva from his matted hair. In the 'Vāyu-Purāṇa', he is said to have been created from Śiva's mouth in order to spoil the sacrifice of Dakṣa, and is described as having a thousand heads, a thousand eyes, a thousand feet, and wielding a thousand clubs. His appearance is fierce and terrific, he is clothed in a tiger's skin dripping with blood, and he bears a blazing bow and a battle-axe. In another Purāṇa, he is described as produced from a drop of Śiva's sweat.

201 पितामहा Pitāmahā ('Great Father, Forefather') represents the grandfather of all calendar mythological 'creatures' of the Solar System, the Creator of the world or Brahmā.

202 गुण guṇa ('ridge', a thread or strand of a cord or twine) signifies a quality, peculiarity, attribute or property; a bow-string; the string of a musical instrument, chord; (in geometry) a sinew; a multiplier, co-efficient (in algebra); subdivision, species, kind; the 6 subdivisions of action for a king in foreign politics (viz. peace, war, march, halt, stratagem, and recourse to the protection of a mightier king). 'Guṇa' is synonymous with 'upāya' referring to the 4 ways of conquering an enemy. (In Sāṅkhya) 'guṇa' denotes a property or characteristic of all created things, an ingredient or constituent of Prakṛti, chief quality of all existing beings (viz. sattva, rajas, and tamas, i.e. goodness, passion, and darkness, or virtue, foulness, and ignorance. (In Nyāya) twenty-four guṇas are enumerated, viz. 1. रूप, shape, colour; 2. रस, savour; 3. गन्ध, odour; 4. स्पर्श, tangibility; 5. संख्या, number; 6. परिमाण, dimension; 7. पृथक्त्व, severalty; 8. संयोग, conjunction; 9. विभाग, disjunction; 10. परत्व, remoteness; 11. अपरत्व, proximity; 12. गुरुत्व, weight; 13. द्रवत्व, fluidity; 14. स्नेह, viscosity; 15. शब्द, sound; 16. बुद्धि or ज्ञान, understanding or knowledge; 17. सुख, pleasure; 18. दुःख, pain; 19. इच्छा, desire; 20. द्वेष, aversion; 21. प्रयत्न, effort; 22. धर्म, merit or virtue; 23. अधर्म, demerit; 24. संस्कार, the self-reproductive quality.

203 लोक loka ('location; position') signifies 'a tract, region, district, coun-

try, province; the wide space or world (either ‘the universe’ or, ‘any division of it’, esp. ‘the sky or heaven’. Three lokas are commonly enumerated, viz. heaven, earth, and the atmosphere or lower regions (sometimes only the first two); but a fuller classification gives 7 worlds, according to the mundane interpretation: भूलोक, the earth; भुवर्लोक, the space between the earth and the sun inhabited by munis, siddhas etc.; स्वर्लोक, Indra’s heaven above the sun or between it and the polar star; महर्लोक, a region above the polar star and inhabited by Bhrgu and other saints who survive the destruction of the 3 lower worlds; जनर्लोक, inhabited by Brahmā’s son Sanatkumāra etc.; तपर्लोक, inhabited by deified Vairāgins; सत्यलोक or ब्रह्मलोक, abode of Brahmā, translation to which exempts from re-birth. These 7 worlds are described as earth, sky, heaven, middle region, place of re-births, mansion of the blest, and abode of truth. Sometimes 14 worlds are mentioned, viz. the 7 above, and 7 lower regions called in the order of their descent below the earth: अतल, वितल, सुतल, रसातल, तलातल, महातल, and पाताल. In astronomy, these lokas may have relation to the Solar system; to the 7 seasons of the big lunar year; to the 7 days of the week, especially, falling on the spring equinox; and to the bright fortnight.

204 यथाभूमिविभागशः yathā-bhūmi-vibhāgaśḥ (‘according to the division of the ‘Earth’ in degrees of circumference). – The expression implies ‘according to the astronomical or geographical design’. The term ‘bhūmi’ (‘Earth’) in the Vedas denotes Night, Starry Sky, the Universe, the circle of the Zodiac. The term ‘bhāga’ (‘side, part’) means also a ‘degree of circumference’ and one of the lunar ‘deities’.

205 द्विजः dvijāḥ (‘twice-born’) is a Brāhmaṇa, a ‘man’ who has knowledge of Eternal Time (i.e. Agni). This name belongs also to the 28<sup>th</sup> lunar mansion. Usually it is believed that Brāhmaṇas besides birth from parents were born again from the instructions of their Vedic teachers, got initiated, and are therefore highly educated people. However, in the astronomical context, the ‘twice-born beings’ are the planets and phases of the moon. Initially, Brāhmaṇas (servants of the Great Time, Mahā-Kāla or Brahmā) are personifications of the lunar time units, and their king is the Moon. The so-called ‘rebirth’ is the appearance of the young Moon after the three days of the new moon period. Brāhmaṇas as humans were astronomers, priests, engaged in the exact time reckoning and planning of all activities of the state and society. They coordinated various planetary cycles, predicted eclipses, against which the observations of the planets were verified.

206 प्रयोगः prayogaḥ (‘joining together, connection’) stands for ‘a design, contrivance, device, plan’; ‘principles of use, application, employment, practice, experiment’; ‘exhibition (of a dance), representation (of a drama)’. It is also the name of a ṛṣi, author of the hymns of the ‘R̥g-Veda’ (RV, VIII, 91, Anukramaṇī).

Anukramaṇī is a table or chapter of contents, index to a collection of Vedic hymns giving the first word of each hymn, the number of verses, name and family of ṛṣis or poets, names of devas or deities and definition of the syllabic codes.

प्रयोगातिशयः prayogātiśayaḥ (‘superiority of application’) is one of the five kinds of praśtāvanā or prologue in which one role overlaps another in such a way that the character suddenly finds himself on the stage. Sūtradhāra (the leading actor, director or entertainer) comes out and begins to act as another actor, hinting at the entering of another character. The assistants of sūtradhāra were pāripārśvika and sthāpaka.

207 वृत्ति वृत्ति (‘turn, rotation’) denotes ‘style’. The Moon and the Sun (the leading performers of the heavenly spectacle) pass through four phases, characterized by moods and style. The four styles are obviously related to the four lunar quarters, the four seasons of the year and the four watches of the day. In addition, they correlate with the four varṇas (temperaments), such as choleric (kṣatriya), phlegmatic (vaiśya), sanguine (brāhmaṇa) and melancholic (śudra). Finally, styles are associated with four tribes, such as Bhāratas, Sāttvatas, Keśikas and Ārabhatas.

208 भारती bhārātī (‘mature style’) refers to a kind of dark (tāmasa) verbal style, full of rasa (‘juicy’), full of pity, compassion (karuṇa), arousing surprise and eloquence. Name of a deity (in RV often invoked among the Āprī deities and especially together with Ilā and Sarasvatī. According to Nirukta (VIII, 13), this is a name of a daughter of Āditya (the Sun or the Full Moon), identified with Sarasvatī, the goddess of speech. It also denotes ‘speech, voice, word, eloquence, literary composition, dramatic art or recitation’; and ‘the Sanskrit speech’ of an actor.

209 सात्त्वती sāttvatī (‘light’) means ‘calm, balanced, courageous, pure style’.

210 आरभटी ārabhatī (‘brave’) signifies ‘energetic, decisive, impetuous, impulsive, active, heroic style’.

211 परिगृह्य परिग्रह्या (‘having captured’) means ‘having understood, having assimilated’; ‘having made a circumambulation’.

212 सुरगुरुः Suragurūḥ (‘Mentor of suras’ or ‘suns’) is the name of the teacher (guru) of the devas (the Full Moons), i.e. Bṛhaspati (‘Great Shepherd’), Jupiter. This context points to the identity of Brahmā and Bṛhaspati.

213 कैशिकी kaiśikī (‘thin as a hair’) refers to one of the four varieties of dramatic style (graceful style, suited especially to the passion of love). The kaiśikī style supposedly symbolises the new moon period, which is the best time to ob-

serve the stars.

Cf. कैशिक Kaiśika is an ancient ‘country’ conquered by Bhiśmaka, the ruler of Vidarbha (‘Grassless’ – Mbh, Sabhā-parvan, 14). It is the name of a rāga (melody); the name of Maghavan (Indra); the name of a tribe of the Yādavas; the name of the prince, who was the son of Vidarbha and the grandson of Jyāmagha, the king of the Ikṣvaku clan. It also denotes ‘love, lust, concupiscent’.

Jyā – the ‘chord of an arc’.

Magha (‘a gift’) is the lunar month when the full moon is in Maghā; also the name of the wife of Śiva; and the 10<sup>th</sup> or the 15<sup>th</sup> nakṣatra.

मघा: Maghā is the tenth lunar asterism, containing five stars figured by a house (in Leo).

Cf. Māgha is the name of the lunar month corresponding to January-February, when the full moon is in the constellation Maghā (the 10<sup>th</sup> or 15<sup>th</sup> nakṣatra), regarded as a wife of the Moon.

Cf. कौशिक Kauśika (‘the offspring of Kuśika’; silk) is a patronymic of Viśvāmitra (who was the son or grandson of Kuśika); name of Indra (as originally belonging to the Kuśikas or friendly to them). The son of Kauśika is Arjuna. It is the name of Sūrya; name of a son of Vasudeva; Śiva; Durgā; name of Gādhi; name of Bhadrāśarman; name of a grammarian, lexicographer and a teacher, author of the ‘Kauśika-Sūtra’, brother of Paippalādi; name of an asura; name of a rāga; feeling of love; kaiśiki style.

Favourite of Kauśika is Rāmacandra (Bright Moon). The weapon of Kauśika is a rainbow.

Cf. कौशिकी Kauśikī is the name of a goddess sprung from the body of Pārvaṭī; the name of Durgā; the name of a śikṣā-sūtra (‘textbook of phonetics’); the name of a river created by Viśvāmitra, identified with Satyavaṭī, the sister of Viśvāmitra; the name of a Buddhist female beggar; (in music) the name of a rāgiṇī.

कौशिकी Kauśiki denotes ‘mother’; ‘chord of an arc’; ‘the full moon in the nakṣatra Maghā’; an ‘island’ of the universe; ‘the tenth lunar month’ (January-February); ‘the winter solstice’; ‘Indra’; ‘Vyāsa’; ‘the lower female silk dress’; ‘Durgā’ (‘Long’ night, supposedly, of the new moon at the winter solstice); ‘a river’ (Kuśi) on the banks of which the hermitage of the sage Rṣyaśṛṅga stood.

214 द्रव्यं dravyam (‘jet’, ‘liquid’; ‘belonging’; ‘suitable people and objects’; ‘wealth’; ‘medicine’; ‘squeeze, juice’; ‘intoxicating drink’) denotes also

‘substance’; ‘matter’ (as a philosophical category); ‘materials’. The word ‘dravya’ in Nyāya philosophy is the designation of the nine elements of the natural substance (firmament, liquid, fire, air, celestial radiance, time, space, atmā or soul and manas or spirit). In Jainism, dravyas are six (jīva, dharma, adharma, pudgala, kāla and akaśa).

जीव jīva (‘life; living being’) refers to Bṛhaspati (Jupiter); Karṇa; the 3<sup>rd</sup> lustrum in the 60 years cycle of Jupiter; one of the 8 Maruts; a metre; the Earth; (in geometry = jyā) the chord of an arc; the sine of an arc (‘Sūryasiddhānta’).

The theatre was created by Brahmā in the likeness of the act of creation of the universe and was conceived as a scientific laboratory in which mixtures of various substances that caused the emergence of all objects, phenomena and processes were made.

This phrase may contain a hint at chemical elements and aggregate states of matter, and it can be read as follows: ‘Give me material in the five great aggregate states necessary for the creation of the world’.

Cf. ‘Draviṇa’ are the inhabitants of the ‘varṣa’ (‘year’) on the Krauñca-Dvīpa (‘Island of Sandpiper’). It denotes also the son of Pṛthu; Dhara (Dhava), son of Vasu; one of the hymns of the ‘Sāma-Veda.’

215 अङ्गहार aṅgahāra (‘a garland of pearls, necklace for the body’) refers to gesture, gesticulation; one of 108 or 64 strings, reminding of 108 pādas of Sūrya or 64 kalās of the Moon.

नृत्ताङ्गहारसम्पन्ना nṛttāṅgahārasampannā (‘endowed or equipped with dance ornaments’ (garments, jewels). About the aṅgahāras see ch. IV.16 et seq., as well as XXIV. 4-5 of the ‘Nāṭya-Śāstra’.

216 नृत्त nṛtta (‘dance’) means ‘actor’s action’; ‘gesticulation’.

217 रस rasa (‘juice; water’) refers to ‘moisture’; ‘chemical substance’; ‘mercury’; ‘aesthetic impression’; ‘the River of the Zodiac’. Cf. (Persian) Raha and (Russian) Ros` (the tributary of the Dniepr).

218 भाव bhāva (‘being’) signifies ‘life, experience, existence, becoming, state’; ‘manner, mode of action’; ‘natural or inborn quality, inclination, attraction’; ‘feeling, experience’; ‘vagina; birth’; (in astronomy) ‘the world, the universe’; ‘moon house’.

रसभावक्रियात्मिका rasa-bhāva-kriyātmikā ‘which excites the feelings of spectators and actors’.

219 नीलकण्ठ Nīlakaṅṭha ('Blue-Necked') is Śiva, as having a black throat from swallowing the poison produced at the churning of the Ocean and called Kālakūṭa ('The Edge or the End of Time').

Kālakūṭa symbolises darkness of the new moon, long nights of the winter solstice, and eclipses of the Sun and the Moon.

Śiva is the personification of the new moon period, limited by the two graceful sickles of the declining and growing Moon. In the Vedic calendar, like in many other its derivatives, the first sickle of the Moon (pratipāda, 'the first step' or first lunar phase) marked the beginning of a new month. His position at the first nakṣatra of the lunar zodiac signified the beginning of a new cycle of years. In addition, during the new moon, there could be an eclipse of the sun, which was of great importance in checking the accuracy of calendar calculations in the Vedic Eternal Planetary Calendar. The new moon is symbolized by the blue neck of Śiva, which turned blue from the 'poison' of the Kālakūṭa.

Astronomically, the import of this line is: 'I watched the new moon and the appearance of the first Crescent Moon'.

220 नैपथ्या naipathyā ('decoration') denotes 'clothing', 'an actor's costume'; 'a dressing room', 'a room behind the scenes'. It may be the designation of the new moon or the position of the luminary under the horizon line.

221 शृङ्गाररस śṛṅgārarasa ('feeling of love').

(In rhetoric) rasa stands for the taste or character of a work, the feeling or sentiment prevailing in it (from 8 to 10 rasas are generally enumerated, viz. śṛṅgāra, love; vīra, heroism; bībhatsa, disgust; raudra, anger or fury; hāsyā, laughter; bhāyanaka, terror; karuṇa, pity; adbhuta, wonder; śānta, tranquillity or contentment; vātsalya, paternal fondness; the last or last two are sometimes omitted.

222 ऋते ṛte ('in truth').

Ṛta is the cosmic order, according to which the heavenly bodies walk along the Heavenly Path (Ecliptic).

223 पुरुषैः puruṣaiḥ ('by men').

(In astronomy) Puruṣa ('filler') symbolizes the Full Moon or Lunar light; also year; time.

224 स्त्रीजनाद् strījanād ('by women').

स्त्री strī ('woman, female gender') hint at a poetic metre.

Cf. the assonant word सूतृ, 'str', which also means 'star' (Latin 'stella', German 'Stern', Spanish 'estrella', Greek 'ἀστὴρ') or 'star sign', for example, on the forehead of a bull or a cow.

225 महातेजा mahātejā ('very bright; great splendour, full of fire') refers to Brahmā, the 'progenitor' of the planets; the Moon that 'creates' or 'generates' the constellations of the lunar zodiac by its own motion.

226 विभुः vibhuh ('creator') designates Brahmā.

227 अप्सरस् apsaras ('moving in water; smell; copulation') is a class of celestial 'maidens' or female divinities (sometimes called 'nymphs') considered to be the wives of the gandharvas. They inhabit the sky, but often visit the 'earth'; they have the faculty of changing their shapes at will. The apsarases, Rambhā and others, are said to have been produced at the churning of the celestial 'Ocean.' The apsarases are servants of Indra and seducers of the great ascetics (ṛṣis).

(In astronomy) apsarases personify zodiacal constellations or lunar asterisms (nakṣatras), as well as the main and intermediate directions of the compass.

दक्ष Dakṣa (Day), which was born from the big toe of Brahmā's right foot (while Vīriṇī, his wife, also called Asiknī, daughter of Vīraṇa and mother of a thousand sons, was born from the left).

Cf. वीरणी Vīraṇī, symbolising Night, mother of Cākṣuṣa.

Dakṣa had sixty daughters, of which twenty-seven were given to Candra, thirteen to Kaśyapa, and ten to Dharma. Bhaṭṭa, Aṅgiras and Kriśāśva received two. Tarkṣa was given four. The son of Bhṛgu (Venus) received two Dakṣa's daughters, who evidently meant the morning and evening Venus. Two went to Aṅgiras, apparently symbolizing the nights of the full and new moon.

Apsarases are described as 'healing plants' of Agni or 'rays' of Sūrya. Soma (Moon) is the king of the Brāhmaṇas and manager of the apsarases. He teaches them the 'Āṅgirasa-Veda' (the 'Atharva-Veda'). For the Candramāsa (Sidereal Moon), they are lunar asterisms (nakṣatras); for Vāyu, they are 'waters' (streams of light); for Yajña (embodiment of the annual rite), they are offerings; for the mind they are hymns of the 'Ṛg-Veda' and the 'Sāma-Veda'.

अंगिरस् Aṅgiras is the name of one of the seven ṛṣi of the first manvantara, author of some hymns of the 'Ṛg-Veda', of a code of laws, and of a treatise on astronomy. He is said by some to have been born from Brahmā's mouth, and to have been the husband of Smṛti, Śraddhā, two daughters of Maitreya, and several daughters of Dakṣa. He is considered to be a Prajāpati, a teacher of the

brahmāvidyā, which he had learnt from Satyavāha, a descendant of Bhāradvāja (Mars). He is called Agni (Full Moon); or Agni is the chief among his sons. The others are Saṃvarta, Utathya, and Brhaspati (Jupiter). In astronomy, he is the planet Jupiter. Among his daughters are mentioned two nights of the new moon (Sinivālī, Kuhū), and two nights of the full moon (Rākā, Anumati), and Akūpārā (Āditya or Full Moon associated also with the mythical tortoise that upholds the world, the rock or the world sea). The Vedic hymns and ‘all mankind’ are styled his offspring.

Bāṇa (‘Arrow’ of Kāmadeva, the author of the ‘Kādambarī’, of the ‘Harṣacarita’, and perhaps of the ‘Ratnāvalī’) mentions the fourteen families of these nymphs, the number of which is in thousands. But among them there are several important groups that unite the zodiacal constellations of the year and month. Apsarases appeared during the churning of the Milk Ocean of the night sky. Ariṣṭa (Durgā as a daughter of Dakṣa) is considered as one of the wives of Kaśyapa, who gave birth to thirteen apsarases: Alambuṣā (‘Line not to be crossed’), Mīsrakeśī (‘Matted Haired’), Vidyutparṇā (‘Light Feathered’), Tilottama (‘Excellent, Beautiful Birthmark’, a daughter of Dakṣa, i.e. a lunar asterism, maybe Rohiṇī), Rakṣitā (‘Protected’), Rambhā (‘Plantain’), Manorāmā (‘Enchanting Mind’), Keśinī (‘Bushy Haired’, Durgā), Subāhu (‘Handsome Armed’), Surājā (‘Brightly Shining’), Sūrata (‘compassionate, tender’), and Supriyā.

Rambhā (‘Plantain’) is the name of Gaurī, or daughter of Dakṣa in the Malaya mountains, wife of Nala-Kūbara, carried off by Rāvaṇa. She is sometimes regarded as a form of Lakṣmī, the goddess of fortune and beauty identified with Śrī and regarded as the wife of Viṣṇu, and as the most beautiful woman of Indra’s paradise).

In Buddhism, Apsarases are depicted as angels.

228 प्रयोगतः prayogataḥ ‘in accordance with the principles of application’.

229. नाट्य nāṭya is ‘dance’, or ‘drama’.

230 अलङ्कार alaṅkāra means ‘decoration’ or ‘technique’.

231 मञ्जुकेशी Mañjukesī (‘Bushy Haired’) denotes Durgā, Śaci, the wife of Indra; the astronomical karaṇa or period named Viṣṭi (‘service;’ one of the seven ṛṣis in the 11<sup>th</sup> Manvantara).

Cf. Manjukesin is Kṛṣṇa.

232 सुकेशी Sukesī (‘Beautifully Haired’) is the name of an apsara from the city of Alakapuri (‘Curl’ or a ‘Girl’ from eight to ten years of age; the capital of



Kubera situated on a peak of the Himālaya inhabited also by Śiva). This apsara danced at the festival of Aṣṭavakra ('Eight-Faced' Śiva). She is called a daughter of the king of Gandhara and wife of Kṛṣṇa. Her palace in the town of Dvāraka ('Door') was called Padmakuṭṭa (Lotus Seed). She is also a surāṅganā, a celestial maiden symbolising the Full Moon. She is depicted as a daughter of the Dānava Ketuvīrya, the king of Magadha, and the wife of the king Marutta (Wind). Perhaps, 'daughter of Ketu' denotes an eclipse. She also appears as the wife of the rakṣas Durjaya. As the daughter of the gandharva Tumbura or Tumbhara, the son of Kaśyapa and Pradhā (a daughter of Dakṣa). She lives with Sūrya named Dhatta in the month of Caitra (autumnal equinox), and her mother Rambhā seems to be a bright star in Scorpio.

233 मीश्रकेशी Miśrakeshī ('Matted Haired') is a daughter of Kaśyapa and Pradhā, the wife of Raudrāśva ('Red Horse'), who gave birth to ten archers; or she is the wife of the king Vatsaka, Vasudeva's brother, who gave birth to a Vṛka ('Wolf') and other sons. When Arjuna reached the kingdom of Indra (Indraloka), she danced in front of him (MBh, Ādi-parvan, ch. 65 and Vana-parvan, ch. 43).

234 सुलोचना Sulocanā ('Fine-Eyed, Having Beautiful or Perfect Eyes') is the wife of the Dānava Indrajit ('Conqueror of Indra'), the son or father of Rāvaṇa and king of Kāśmīra. Sulocanā performed sati (self-immolation) after her husband's death. It is also the daughter of king Guṇakara, who ruled on the Island of Plakṣa (Plakṣadvīpa) or the daughter of a Brāhmaṇa named Harisvami (Viṣṇu).

Cf. Sulocana is the name of a Buddha; of the father of Rukmiṇī; of a yakṣiṇī; and of one of the hundred sons of Dhṛtarāṣṭra, killed by Bhīmasena ('Having a Formidable Army'), the second son of Pāṇḍu, on the Kurukṣetra, the Indian zero meridian (Mbh, Bhīṣma-parvan, ch. 64, verse 37).

235 सौदामिनी Saudāminī ('lightning; light; conquering, defeating' (enemies) is the wife of the Indra's 'elephant'; also a 'bird', daughter of Kaśyapa and Vinatā (a 'girl with bandy legs or a hunch back', bright night).

Vinatā is one of Kaśyapa's wives and mother of Suparṇa, Aruṇa and Garuḍa. In MBh (I, 2520), Vinatā is enumerated among the thirteen daughters of Dakṣa. The 'Bhāgavata-Purāṇa' makes her the wife of Tārṣa. The 'Vāyu-Purāṇa' describes the metres of the 'Vedas' as her daughters, while the 'Padma-Purāṇa' gives her only one daughter, Saudāminī.

236 देवदत्ता Devadattā ('given by luminaries') is the celestial shell of Arjuna (the Full Moon). Asura Maya received this shell from Varuṇa and kept it in the council house of Vṛṣaparvan ('Strong-Joints'), embodiment of Indra, Śiva, Viṣṇu, a Dānava, father of Śarmiṣṭhā. The council was located on Bindu-saras, a

sacred lake on the Mount Mainaka (equator), located south of the Kailasa mountain (Northern Tropic). When asura Maya built a palace in Indraprastha (the ‘capital of Indra’, the residence of the Pāṇḍavas), he went to the Bindusara Lake and brought Arjuna this shell.

237 **देवसेना** Devasenā (the ‘Army of Devas’) is the most beautiful and honest daughter of Dakṣa and the wife of Subrahmaṇya. Once Devasenā with his sister Daityasenā (the ‘Army of Daityas’) was seen by the asura Keśi at the lake of Manasa-saras. Daityasenā agreed to become the wife of the asura, and Devasenā asked protection from Indra.

Subrahmaṇya (‘very kind or dear to Brahmans’) is the name of Viṣṇu; of one of the three assistants of the udgāṭr priest; of Śiva; of Skanda or Kārttikeya).

238 **मनोरमा** Manoramā (‘Delighting Mind’) is the wife of Dhruvasandhi (Polar Star), the king of Kośala. She is the mother of Sudarśana (‘Good-looking’ Disc of the Full Moon); the daughter of the gandharva named Indivarākṣa (‘Lotus-Eyed’), the leader of the vidyādharas (‘information holders’); daughter of Kaśyapa from Pradhā. Manoramā was present at the birth of Arjuna.

Once the wise man Uddalaka, due to his spiritual powers, brought the Sarasvatī River to the place of his annual rite of yajña. This deviation is called Manoramā (it probably refers to the autumnal equinox).

(Fr. ed.) **मनोवती** Manovatī (‘Clever’) is a daughter of the vidyādharā (‘scientist’) Citrāṅgada; daughter of the asura Maya. Such is the name of the city on Mount Meru (at the equator).

239 **सुदती** Sudatī (‘Excellent Teeth’) is the name of a daughter of Kaśyapa and Muni; elephant of the north-west direction; as well as an actor or dancer.

**सुदत्त** Sudatta (‘Timely Given’) is a son of Śatadhanvan (‘Hundred-bow’). Sudattā is one of the wives of Kṛṣṇa, who owned the palace of Ketuman in Dvāraka (Mbh, Sabhā-parvan, chapter 38).

(Fr. ed.) **सुरभी** Surabhī (‘Sweet-Smelling’) stands for a spirituous liquor (cf. surā, ‘sun’s warmth’); the season of spring; and the month of Caitra.

240 **सुन्दरी** Sundarī (‘Beauty’) is the wife of rakṣas Malyavan; daughter of the ‘river’ Narmadā (‘giving smiles’, ‘pleasure-giver’).

Narmadā is the name of a river (the modern Nerbudda). She is personified as the wife of Purukutsa and mother of Trasadasyu, or as a sister of the Urugas, i.e. serpents, or as a daughter of the Somapas. It is also the name of a gandharvī

(the wife of a gandharva). She took care of the purity in the Śiva's temple, so she reached heaven (presumably, she symbolises the sickle of the Waxing Crescent).

241 **विदग्धा** Vidagdhā ('burnt, destroyed; beautiful; wise') is a shrewd, clever and artful woman.

**विदग्ध** Vidagdha and Yājñavalkya were experts in the council of the King Janaka (hint at the new moon). He was a teacher of the school of Vājasaneyā, who belonged to Vyāsa's calendar-ritual school.

242 **विपुला** Vipulā ('big, huge, deep') is the name of the 'Earth', i.e. Night of the new moon period; the name of the king, the son of Vasudeva (the Moon) and the nakṣatra Rohiṇī (the 'grown up' or 'adult' star Aldebaran in Taurus, denoting the beginning of the Vedic lunar zodiac).

Vipulā is the name of Himālaya and Mount Meru (the centre of the solar system, i.e. whether the sun at the equator or the celestial equator). The solar system is modelled architecturally in such temples as Angkor Wat in Cambodia and Śrīrangam on the Kāverī (Kaverakanyā) river in the Dekhan. See note 107.

(Fr. ed.) **विबुद्धा** Vibudhā (the 'Awakened').

243 **सुमाला** Sumālā ('ornate with a beautiful garland') is the name of a girl.

Cf. Sumālikā is a woman decorated with a beautiful wreath or garland; the abbess of the monastery (presumably, the new moon).

(Fr. ed.) **सुमना** Sumanā ('Blooming Jasmine') is the name of several plants; of a wise woman.

244 **सन्तति** Santati ('continuous line, continuity, sequence; heap, mass of; uninterrupted succession, lineage, race, progeny, offspring') is a daughter of Daṣa, wife of Kratu, who has numerous offspring consisting of the Vālakhilyas.

Vālakhilyas is the name of a class of ṛṣis of the size of a thumb (sixty thousand were produced from Brahmā's body and surround the chariot of the Sun). Vālakhilyas personify 11 (according to some only 6 or 8) additional hymns of the 'Ṛg-Veda' (commonly inserted after the 48<sup>th</sup> hymn of the VIII maṇḍala, but numbered separately as a supplement by some editors).

(Fr. ed.) **कपिला** Kapilā ('red-brown') is a brown cow; a kimnarī ('what kind of woman', a female kinnara, a mythical being with a human figure and the head of a horse; a lute of a caṇḍāla, an outcast, man of the lowest and most despised of the mixed tribes born from a Śūdra father and a Brahman mother); a daughter

of Dakṣa (Zodiac); perhaps, a symbol of the moon that blushes during an eclipse.

Cf. कपिल Kapila ('Redhead') is a sage, the incarnation of Viṣṇu, the son of Prājapati Kardama (born from the shadow of Brahmā) and Devahūti ('invocation of the devas', a daughter of Manu Svāyambhuva). Kapila is the creator of the Sāṅkhya philosophy. It is also the name of one dānava; one nāga (a cloud, a snake or an elephant); Sūrya's nickname; Agni; the name of the varṣa (year) in Kuṣa-dvīpa; the name of a mountain, a river, a people, Brāhmanas, dogs.

(In astronomy) Kapila is the name of the 'elephant' of the Southeast side of the world.

संख्य ('counting up or over, reckoning or summing up') refers to 'conflict, battle, war'; 'number' in general, or 'a number, a numeral'; 'deliberation, reasoning, reflection'; 'intellect, understanding'; 'numeration, calculation'; a particular 'high number'; (in astronomy) 'a gnomon' (indicating the points of the compass).

सांख्य Sāṅkhya is the name of the Vedic ṛṣi Atri; of Śiva; name of one of the three great divisions of Vedic philosophy ascribed to the sage Kapila, and so called from 'reckoning up' or 'enumerating' twenty-five tattvas or true entities, twenty-three of which are evolved out of Prakṛti, 'the primordial Essence' or 'first-Producer', viz. buddhi, ahaṅkāra, the five tanmātras, the five mahābhūtas and manas; the twenty-fifth being Puruṣa or Spirit of Time. The yoga branch of the Sāṅkhya recognizes a Supreme Spirit dominating each separate Puruṣa. The Tantras identify Prakṛti with the wives of the devas, especially with the wife of Śiva. The original sūtras were superseded by the 'Sāṅkhyakārikā' of Īśvarakṛṣṇa, while the 'Sāṅkhyasūtra' or 'Śivapravacana' and 'Tattvasamāsa', ascribed to Kapila, are now thought to belong to a little later period.

245 सुनन्दा Sunandā ('Blessed') is the Princess of the Kekayas; the wife of Sarvabhauma ('universal monarch'), the king of the Kuru dynasty; mother of Jayatsena; the daughter of Sarvasena, King of Kāśi ('shining', the Sun; 'city' on the banks of the celestial Gaṅgā or Lunar Zodiac); the wife of Bharata; the wife of King Pratīpa of the Candra family, the mother of three sons (Devāpi, Śantanu and Balhika), and the sister of Subāhu, the king of Cedi (Mbh, Vana-parvan, chapters 63, 68 and 69).

Śantanu is an ancient king who was the fourteenth descendant of Kuru, son of Pratīpa and younger brother of Devāpi. He usurped the sovereignty whilst the latter became a hermit. He married Gaṅgā and Satyavatī; by the former he had a son named Bhīṣma, and by the latter Citrāṅgada and Vicitravīrya.

246 सुमुखी Sumukhī ('Beautiful') is an apsara from the town of Alakapurī

(Alaka are curls of hair, saffron, which is rubbed into the body; a girl from eight to ten years old; the capital of Kubera, the ruler of yakṣas and heavenly riches).

Sumukhī is the mother of the ‘snake’ Aśvasena, which was the tip of one of the arrows of Kāmadeva (the god of love and spring) in the battle on Kurukṣetra (Mbh, Karṇa-parvan, chapter 90, verse 42).

Cf. अलकनन्दा Alakanandā is the name of Gaṅgā. She danced at the court of Kubera in honour of Aṣṭa-vakra-muni, symbolising the night of the new moon on the winter solstice. (Mbh, Anuśāsana-parvan, chapter 19, verse 45).

247 मागधी Māgadhī (‘a princess of the Magadhas’).

Magadha is a country located in southern Bihar inhabited by a mixed tribe of the descendants of the Vaiśya-father and the Kṣatriya-mother, professional poets and storytellers. It also denotes one of the four Prakṛt languages of medieval India; refined sugar; type of jasmine; cardamom; long pepper.

248 अर्जुनि Arjūni (‘bright, white’) is a cow; a river; a courtesan associated with Indra, Arjuna and, accordingly, with the full moon.

249 सरसा Sarasā (‘lake’, juicy or emotional, full of water, passionate, beautiful, loving) is a child of Garuḍa (bird-plane of Viṣṇu symbolising all-consuming fire of the sun’s rays) (Mbh, Udyoga-parvan, Chapter 101). Sarasā is the name of the son of Yadu, who founded the city of Kraunca-pura on the bank of the Vena River in the South (Mbh, Harivaṁśa-Purāṇa, 2, 38, 27).

Cf. Sarasvat (‘elegant, sentimental, juicy’) is the sea or the lake; a river; a buffalo; the name Vāyu (Moon).

Sarasvatī (‘abounding in pools and lakes’) is a river celebrated in the Vedas and held to be a goddess of eloquence, the wife or ‘daughter of Brahmā’ (Brahmaputrī) symbolising the Night and the Lunar Zodiac; Durgā; speech; cow; Soma (Moon); plant Jyotiṣmatī (‘Star like’, Zodiac); the Veda.

(Fr. ed.) सरला Saralā (Straight) is the name of Agni; of Buddha; of a river.

250 केरला Keralā means a ‘woman from Kerala’.

केरल Kerala is the country Keraladeśa or Malabar inhabited by the Keralas; the people and the king of Kerala; son of Ākrīḍa (‘Playful’, ‘game’, ‘playground or garden’).

(In astronomy) Kerala or Kerali is a horā or period of time equal to about one

lunar hour (or muhūrta = 48 min.). It stands for astronomy. 'Kerala' is the name of the astronomical treatise.

(Fr. ed.) केसर (केशर) Kesara ('hairy') is the bull's tail, used as a fan; the stem of a lotus; some plants and their flowers; ferrous sulphate; gold; a lion; a horse; verse in syllabic metre, consisting of 4 lines of 18 syllables; name of a mythological mountain (Mbh, VI, 11, 23).

251 धृति Dhṛti ('holding; firmness, constancy, resolution, will, command') is a daughter of Dakṣa and the wife of Dharma; the name of Śakti; the libation on the Aśvamedha ('the Sacrifice of the Horse' means the end of the lunar year); syllabic verse, consisting of 4 lines of 18 syllables; number eighteen; astrological yoga (a conjunction of planets); one of the sixteen phases of the moon; a goddess, daughter of Kalā (lunar 'particle' or phase) of Prakṛti (lunar month) and wife of Kapila; the wife of Rudra-Manu; the thirteenth of the sixteen mātṛkās ('mothers' symbolising lunar phases); the name of one of the Viśvedevas (New Moon); the name of the son of Babhru (eclipse); the name of varṣa (a 'country', symbolising the rainy season and the year), situated on the island of Kuśa (Kuśadvīpa).

Cf. Dhṛtimat is the son of Manu-Raivata (personification of the Moon situated in the nakṣatra Revatī), the 'grandson' of Revatī; one of the seven ṛṣis (the seven planets or the seasons) in the thirteenth time cycle (Manvantara, 'the Incarnation of Manu', the Moon or Agni). Dhṛtimat is also the son of Kirtimat (son of Aṅgiras); and the name of a river.

Dhṛtivan is the name of Viṣṇu; the name of Brahmā; the name of a 'sea' and a 'land'.

(Fr. ed.) घृता Ghṛtā ('fat, heat', melted ghee oil) is a medicinal plant.

Cf. घृताची Ghṛtācī ('Oiled and sparkling with oil and glow') is the name of Night; the name of the apsara, which was the beloved of the ṛṣi Bhāradvāja ('bearing speed or strength of flight', a skylark; Agni; Mars, the son of Bṛhaspati or Jupiter). Ghṛtācī was the wife of Pramati and the mother of Ruru (an 'antelope'). She is also personification of the sacrificial scoop called juhū ('flame', one of the 7 tongues of Agni, the symbol of Day), through which oil pours into the fire (Agni).

जुहु juhū is a curved wooden ladle of the shape of a semicircle or crescent for pouring sacrificial butter into fire and personified as wife of Brahmā and goddess of speech.

घृत Ghṛta ('sprinkled' with ghee oil or rain, water from heaven) personified as the son of Dharma.

252 नन्दा Nandā ('joyful') is the name of a tirtha ('crossing', the symbol of the lunar day or degree of circumference).

Cf. Nandi is the name of Viṣṇu, Śiva, Gandharva; entertainer; a daughter of the Sky; the wife of Kāmadeva; the mother of Harṣa ('joy'), most likely related to the vernal equinox.

Nandinī is one of Skanda's mothers, called Kṛtikā (the beginning of the year); Durgā; Gaṅgā; a fabulous 'cow' of the sage Vasiṣṭha, mother of Surabhi, symbolizing spring; the name of a poetic metre; the name of a melody.

253 सपुष्कला Sapuṣkālā ('Full, Numerous, or Rich') is the name of Śiva; of Varuṇa; of an asura; the name of Bharata's son; the name of a tirtha; the name of the Mount Meru; the name of an ancient doctor; name of a special kind of 'clouds'; possibly, the designation of the Full Moon.

(Fr. ed.) पुष्कली Puṣkalī ('Abundant, Numerous, Rich') is a kind of drum.

Cf. पुष्कल Puṣkala ('the best, chief, abundant') is the name of Śiva; the name of Varuṇa's son (the Waxing Moon); the name of an asura; of a ṛṣi; the name of Bharata's son; the Buddha's name; the name of a tirtha; measure of capacity (8 kuñcis or 64 handfuls); a weight of gold; the name of the Mount Meru.

254 कलभा Kalabhā is a she-elephant, or a camel.

Kalabha is 30-year-old young elephant or camel (a hint at the sidereal period of Saturn or half of the 60-year cycle of Jupiter, or the designation of the month of 30 days).

(Fr. ed.) अहल्या Ahalyā ('Coal') is the name of the Night; the name of an apsara; the name of the wife of Gautama or Śaradvatā ('full of years', aged); name of a lake.

255 स्वति Svāti ('mother of the daughter-in-law') is a nakṣatra in the sign of Libra (the beginning of spring), one of the 27 wives of Soma (Moon) or one of the wives of Sūrya (the Full Moon); the star Arcturus, the 13<sup>th</sup> and 15<sup>th</sup> lunar asterism (nakṣatra); favourable constellation; the name of the son of Uru and Āgneyī, born under the Svāti nakṣatra.

256 भाण्ड bhāṇḍa ('pot') is a musical instrument; goods (for trade); riverbed; buffoonery; hidden treasures.

257 नारद Nārada (the 'root of the sugar cane') is the name of a ṛṣi (a Kāṇva or Kāśyapa, author of RV. VIII, 13; IX, 104; 105; as a devaṛṣi often associated with

Parvata and supposed to be a messenger between devas and men. He is a son of Brahmā, acting as a liaison between heavenly and earthly kings and referred to as a musician in the 'Bhāgavata-Purāṇa' and 'Vāyu-Purāṇa.' He is one of the 10 Prajāpatis, who is regarded as inventor of the vīṇā or lute. He is called a deva-gandharva or a gandharva-rāja. It is also the name of a son of Viśvāmitra; of one of the 24 Buddhas; of a mountain.

Cp. Nārādā is the root of sugar-cane.

258 गन्धर्वा gandharvā ('incenses') symbolise 'celestial musicians', i.e. phases of the moon.

259 गानयोगे gānayoge ('in singing, orchestra, or chorus').

260 कारणम् kāraṇam ('cause, source').

Cf. कारणा kāraṇā is 'astronomical period'.

261 The conjunction of Nārada (the Moon) with the Svāti nakṣatra indicates the spring equinox and the beginning of the year about two thousand years ago (for more details, see the 'Key to the Vedas,' Volume 2).

262 प्रयोगार्थे prayogārthe ('for application') means 'for initiation into technology' (of cosmic theatre).

263 प्रयोगः prayoga means 'science', 'rules of application', 'procedure', and 'technology'.

264 The Vedic science of the Solar system as theatre is combined with the teaching of time, the Vedic annual ritual and the solar-lunar calendar.

265 प्रवर्तते pravartate ('it turns') means 'it develops, or occurs'.

266 This holiday begins on the twelfth day of the bright half of the month of Bhādrapada (the month of Bhādra is a rainy month corresponding to the period from about the middle of August to the middle of September). It was very popular in ancient India. Aśvaghōṣa (the author of the 'Buddhacaritra') mentions it in his poems.

महः mahāḥ ('great, mighty', 'light', 'feast') is the lunar calendar rite in honour of light; a festival at which seven travelling luminaries are celebrated, 'seven worlds', or seven seasons, beginning with the spring month of Caitra. It may be also seven days of the autumn or spring equinox (three before and three after the equinox).



मखः makhaḥ ('holiday, joy') is a personified calendar rite. It may mean 'active, indefatigable' and refer to Maruts ('Winds', 'months') and other devas (lunar luminaries).

267 ध्वज dhvaja ('flag, banner') signifies 'light'.

268 महः mahāḥ (light) – see note 266. Indra is connected with the diametrically opposite nakṣatras Rohiṇī and Viśakhā (Radhā, 'prosperity, success').

269 महेन्द्र Mahendra ('Great Indra') is the title of Indra, the symbol of the second full moon day.

270 दानवः dānavaḥ ('sons of Danu') – 'Danu' means 'river' and is the mother of brave and mighty warriors, brothers and opponents of Indra.

Cf. 'The Don Cossacks.' Several mighty rivers on the Russian Plain such as Don, Dnieper, Dniester, and the largest river in southern Europe, the Danube, are named in honour of Danu.

Danu is also worshiped in Celtic mythology as the mother goddess, ancestor of the main group of gods of Irish mythology, powerful and beautiful Tuatas. Truly speaking, the form of the 'Danu' has been reconstructed by modern scholars from the genitive case of 'Tuatha Dé Donann' (Irish, Danu; Wall. Danu; Bret. Annu; Gaelic, Danu). The descendants of Danu were considered magicians and holders of magical knowledge. After the defeat from the Sons of Mil (perhaps Mitra), they were forced to hide from the eyes of mortals in the underworld, and Danu became the patroness of elves and fairies.

271 असुर asura ('unlighted') denotes any month of the dark half of the year; also the days of the new moon, or eclipse.

272 अमर amara ('immortal') is the name of devas ('lunar luminaries'), light phases of the moon or the Full Moons.

273 विजय vijaya ('victory') is the name of the 27<sup>th</sup> year of the 60-years cycle of Jupiter; the 11<sup>th</sup> or 17<sup>th</sup> muhūrta (lunar hour of 48 min.), in which Kṛṣṇa was born; the third lunar month (solstice); the name of Yama or his wife; a son of Jayanta, son of Indra; the Vasudeva's son; the son of Kṛṣṇa; a servant of Viṣṇu; a Muni (the heavenly 'silent' wise man); the son of Dhṛtarāṣṭra; a supporter of the Pāṇḍavas; one of the eight advisers of Daśaratha; Arjuna; the son of Jaya; the son of Sudeva; the son of Pururavas; the founder of the Buddhist civilization in Ceylon; one of the nine Balas; one of the twenty arhats of the present half-cycle of the Jains; a son of Kalki; Hare (Moon); a spear of Rudra; the name of the 12<sup>th</sup> tithi

(lunar day) of the bright half of the month of Śrāvaṇa (summer solstice), which is the birthday of Kṛṣṇa (Brahmā was counting the time from the nakṣatra Śrāvaṇa); the 10<sup>th</sup> lunar day (tithi) in the bright half of the month Āśvina (Durgā festival on the autumnal equinox); the 7<sup>th</sup> tithi of the bright half of the month Bhādrapada, if it falls on Sunday; the seventh night of karma-māsa (the ritual month of 30 days); the name of Durgā or her friend; yoginī; surāṅgana (‘a woman of the suras’, i.e. devas or Suns); a daughter of Dakṣa; the name of Kumārī (a young girl, one from ten to twelve years old; (in the Tantras) any virgin up to the age of sixteen or before menstruation has commenced; a daughter of Vasudeva by Rohiṇī; of Sītā, Rāma’s wife; of the goddess Durgā; of Dākṣāyaṇī (a nakṣatra in the city of Māyāpurī); the central part of the universe (according to Hindu geography, Jambūdvīpa); designation of the flag of Indra, i.e. the Full Moon.

274 नान्दी Nāndī (‘joy, blessing’) is an Eulogium of a king, or praise of a deity, recited in benedictory verses at the commencement of a religious ceremony, or the opening of a drama; it most usually signifies the kind of blessing pronounced as a prologue to a Nāṭaka or play.

Cf. Nandī is the name of the 6<sup>th</sup> day in a month’s light half; name of Durgā; name of Indra’s city.

Nandi (‘the happy one’) is the ‘bull’ of Śiva (Moon); the name of Śiva; of an attendant of Śiva; the name of Viṣṇu; the name of Gandharva (lunar phase); entertainer, reading the prologue to the play; eulogium or praise of a deity, especially a kind of blessing pronounced as a prologue to a drama (the introductory prayer).

Nandi is Joy personified as daughter of Heaven, the wife of Kāma (‘Love’), the mother of Harṣa (‘Happiness’, personified as a son of Dharma); the speaker of a prologue or prelude to a drama. ‘Nandi-Vijaya’ (‘Conquest of Joy’) is a title of a drama.

Nandi-varadhana (‘increasing the happiness’) is an epithet of Śiva; the end of a lunar fortnight, i.e. the day of the new or full moon; brother of Mahāvīra, the founder of Jainism; (in architecture) a particular form of temple; (in music) a measure of duration.

Nandīśvara (‘Lord of the Bull of Joy’) is the name of Śiva or servant of Kubera.

Nandinī (‘gladdening’) is the name of Gaṅgā; of Durgā; of one of the mothers of Skanda; of the cow of the sage Vasiṣṭha, satisfying all desires, called Surabhi (‘Sky’s Fragrance’) and personifying spring.

275 आशिस् āśis (‘prayer, blessing, benediction’).

Cf. āśirvacana (‘blessing’) is ‘expression’ of a prayer or wish, a ‘blessing’, ‘benediction’, given to the husband who goes on a journey (‘May the Sun and the other stars keep you!’)

Āśira is Sūrya; or rakṣas (guardian of heavens).

The Vedic performance was a mystery or liturgy, that is, a priesthood similar to Christian mass (the dramatic representation of the Gospel’s story that takes place at Christmas and Easter). It opened on the full moon with a prologue in which there is a goodwill addressed to the audience or the inhabitants of all sides of the world.

276 अष्टाङ्गपद Aṣṭāṅgapada (‘octopus; a spider’) is the name of Viṣṇu in the form of a fairy-tale animal Śarabha (a kind of deer supposed to have eight legs and to inhabit the ‘snowy mountains’ of the sky). Aṣṭāṅgapada is portrayed as a wise man, a ṛṣi, who received the bow of Vipula from Indra (see note 242); or as a Dānava, one of the 34 sons of Kaśyapa and Danu; one of the ‘serpents’ or ‘elephants’ (nāga) in the clan of Airavata (mount animal of Indra); one of the five sons of Yama; a monkey, a descendant of Hari and Pulaha, who lived in the mountains of Vindhya (Northern Tropic); one of the sons of Kṛṣṇa and Rukmiṇī (daughter of Dakṣa, i.e. lunar asterism); the embodiment of Vīrabhadra (the wrath of Śiva), which was created to combat Nṛsiṅha (astronomical and mythological reflection of the problems of coordinating the solar and the lunar calendars); mount Kailasa, consisting of eight parts, pādas or positions.

Cf. Aṣṭāpada (‘Octopus’) is a diagram consisting of eight lines.

Aṣṭāṅga (‘eight parts, limbs or organs’) refers to 8 troops; 8 constituent parts of the royal court (law, judge, scribe, astrologer, assessors, gold, fire, water); or all perfections.

277 In the Vedic play, a battle is depicted between the forces of light and darkness, implying a change of day and night, moon phases, and seasons. This struggle is a metaphor for the confrontations or oppositions of the planets, which Vedic astronomers calculated using the sine tables in the ‘Sūrya-siddhānta’, as well as a number of other procedures and instruments, and then presented a dynamic picture of the world in the form of dramatic action.

भेद bheda (‘breaking, splitting, cleaving, rending, tearing, piercing; also the being broken’) – (in philosophy) dualism, duality; (in mathematics) the hypotenuse of a right-angled triangle; (in astronomy) division of the circle into sectors;

opposition of the planets; a particular crossing or conjunction of the planets. 'Bheda' is a section in the sine table of the 'Sūrya-siddhānta'. (In dramaturgy) bheda means sanhati-bhedana ('meeting and separation') or protsāhana ('invitation, prompting, inciting').

Cf. kuṣi-bheda is one of the 10 types of eclipse ending ('Bṛhatsaṃhitā' of Varāhamihira).

Kuṣi ('the belly, cavity of the abdomen') is the interior of anything; a cavity in general; the womb; the name of a son of Priyavrata and Kāmya; the name of Bali; the name of a king; the name of a son of Ikṣvāku and the father of Vikuṣi; the name of a teacher; the name of a region.

279 Daityas ('the sons of Diti') are the personifications of the new moon, months of the dark half of the year, or dark halves of the month (see also note 102).

280 Brahmā ('Big; Full; Time') is the full moon at the zenith; spring, the beginning of the year; year with its units.

281 Manomohan Ghosh interprets this verse in the sense that the work of dancers, singers and actors was paid for by rich spectators, and poor people enjoyed the performance for free.

282 शक्र Śakra ('mighty') is Indra; a 'tree' arjuna ('bright'); Āditya (the Full Moon); Śiva; the nakṣatra Jyeṣṭhā; the number 14 (half of the sidereal month).

283 ध्वजमुत्तमम् dhvajam-uttamaṃ ('the best of the banners') is the full moon at the beginning or in the middle of the year.

284 ब्रह्मा Brahmā ('Greatness, Majesty') is the Sun, the Creator (of the year), the Year, Time; spring.

285 कुटिलक kuṭilaka ('cunning, hypocrisy') – according to Kṣemendra (see his poem 'Darpadalana,' chapter 'The appearance of a hypocrite'), hypocrisy is a distinctive feature of Brahmā as the Great Time and creator of this world. Kuṭilaka is the name of the river Sarasvatī (Zodiac); syllabic metre of 4x14 syllables. Kuṭilaka is the designation of the curved, loopy or reverse course of the planet, which is the visual illusion that arises to the earth observer when Mercury and Venus return to the Sun, and also when the Earth passes by and leaves behind one of the upper planets (Mars, Jupiter and Saturn) which move much more slowly than the Earth.

Manomohan Ghosh, being in the tenets of British Colonial Indology, ignored the direct definitions of dictionaries and proposed a 'curve stick' of a jester as a

translation of the word ‘kuṭilaka’. But he did not find in the old literature any hints at such a ridiculous and useless theatrical ‘accessory’.

286 वरुणः Varuṇa (‘Wrapper; Water; Sūrya’) is a personification of Night or All-enveloping Sky, which also appears as his ‘wife’ named Vāruṇī. Varuṇa is called prāṇa and one of the 12 Ādityas (the Full Moons or synodic months). Varuṇa is considered the son of Kardama and the father of Puṣkara. He is also the symbol of the western quarter presided over by Varuṇa, who is the west personified as a particular serpent. In a number of contexts, he is called the ruler (lokapāla) of the western sky, that is, place where the young Moon is born. Varuṇa’s drink is Soma (Moon). He is the year (sanvatsara), Agni, or Dakṣa (Zodiac). He is also a Waxing Moon (the other half of the month is called Mitra). More often, he symbolizes the Night, being in a pair and confrontation with Mitra (Day). He is called the brother of Agni and ‘Lord of the Sea or Rivers’ (comparable to Neptune). He is also the king of the Kṣatriyas (Indra or Sūrya) and the master of the dharma (heavenly superpower or Solar system). He is described as a water element or the ‘sea’, symbolizing the light of the full moon, which closes from direct observation the constellations, the ‘treasures’ of the night sky (the great ‘Sea’). Sometimes he appears in the form of deva-gandharva, a nāga (snake or elephant) or a king of the nāgas and is called asura.

वरुणानी Vāruṇānī is Varuṇa’s wife.

Vāruṇī is female energy personified either as Varuṇa’s wife or as his daughter, produced at the churning of the ocean and regarded as the goddess of spirituous liquor, Śrī, or Śiva’s wife. She personifies the western quarter or region (presided over by Varuṇa), the west; and the nakṣatra Śatabhiṣaj ruled by Varuṇa. Vāruṇī marks a particular fasting on the thirteenth day of the dark half of Caitra.

287 भृङ्गार bhṛṅgāra (‘golden jug’) is a symbol of the emperor’s consecration for the kingdom (he has eight species with eight kinds of contents pointing at eight cardinal points of the globe). The mentioning of the Varuṇa’s golden jar are a hint at the winter solstice. The Indra’s gift indicates the beginning of the year, probably about the spring equinox. The gift of Brahmā directly points to the reverse course of the planet. From these testimonies one can conclude that the ritual dance was originally a round dance or a series of loop-like movements in a circle reflecting the corresponding movement of the planets in observational astronomy.

Bhṛṅga is a large bee or bird; a golden jug; (in music) a kind of measure; a kind of pulse.

Bhṛṅga-rāja is the beloved deva or planet.

Bhṛṅgāri ('the enemy of bees') is a species of flower.

Bhṛṅgīśa ('the master of bees or geniuses') is Śiva (here one can catch a hint at Bhṛgu and the family of wise men, compilers of the 'Atharva-Veda', personifying Venus).

288 सूर्यः Sūrya (the Sun; the 'Full Moon'). He is regarded as one of the original Vedic triad marking three full moon days, symbolically his place being in the sky, while that of Agni is on the earth, and that of Indra is in the atmosphere. Sūrya is a symbolic expression of the number 12; the epithet of Śiva; an astronomer; a son of Bali. In mythology, Sūrya is identified with Savitr (the 'Animator'; 'a female producer'; Śiva; Indra; 28<sup>th</sup> Vyāsa), which is one of the 12 Ādityas (the Full Moons). His chariot, drawn by 7 horses (planets or seasons), is driven by Aruṇa (dawn), depicted without legs.

289 छत्रत्र chattra ('umbrella') is a dome symbolising the moonlit night sky; a symbol of royal power; the king of the Jambūdvīpa, perhaps a symbolic image of the solar-lunar eight-year coordinating period of Venus; shadow, cast at eclipse of the Sun.

290 शिव Śiva ('Good, Most Gracious') is the sickle of the moon. (In astronomy) it is the name of the sixth month, also called Śukra. Śiva is the common epithet of Agni, Indra, Kāla (Time), Vasu. Also this is the name of mercury, ruby, sea salt, iron, sandalwood, water. It is the name of the house, in which the Pāṇḍavas were to be burned. It is the name of the varṣa ('year') in the Plakṣadvīpa (one of the seven cyclic 'islands', each consisting of 8 parts, embodying the 56-year cycle of the Mahā-Kāla-Cakra). The name of the son of Medhātithi, the descendant of Kaṇva ('a spark of fire, an atom', a renowned ṛṣi and author of several hymns of the 'Rg-Veda', who is called a son of Ghora and is said to belong to the family of Aṅgiras).

291 सिद्धि siddhi ('accomplishment, performance, fulfilment, complete attainment, achievement; perfection') is the name of Durgā; of a daughter of Dakṣa and wife of Dharma (the axis of rotation of the sphere, and the ten wives of Dharma are ten directions of the world sphere); of the wife of Bhāga and mother of Mahiman; of a friend of Danu; of one of the wives of Gaṇeśa; of Śiva. Siddhi is also the name of Bhāga's wife and Mahiman's mother.

(In astronomy) the term 'siddhi' denotes the conjunction of planets (yoga); and indicates the exact calculation of a circular path of the planets. This is an accurate determination of the paired circle diameters marking the cardinal points of the diurnal, monthly and annual cycles. In the 'Vedas', the heavenly sphere was conceived as a spherical theatre, to which the modern planetarium is the closest

example.

In the teaching of yoga, eight siddhis or supernatural powers are enumerated: अणिमा लघिमा प्राप्तिः प्राकाम्यम् महिमा तथा ईशित्वं च वशित्वं च तथा कामावसायिता. Animā (the ability to represent oneself insignificantly small), mahimā (the ability to represent oneself as great as the world), garimā (the ability to imagine oneself impossibly heavy), laghimā (the imagination of oneself unusually floaty), prāpti (gaining whatever desired), prākāmyam (satisfaction of love desires), īśitvam (dominion over all things), vaśitvam (satisfaction of any desire or whim). Sometimes 26 more are added: long-range hearing (दूरश्रवण), omniscience (सर्वज्ञत्व), the magical quenching of fire (अग्निस्तम्भ), etc.

292 वायु Vāyu ('wind') is the name of the Full Moon, the ruler (lokapāla) of the Northwest side of the world and of the nakṣatra Svāti located in Libra, the full moon in which marked the vernal equinox. Vāyu is the name of Marutta, the king of gandharvas, moon phases and celestial musicians. Vāyu drives in the same three-wheeled chariot as Indra, and is located in Antarikṣa (Intermediate space of the month and year, i.e. full moon, especially during the equinox). And the two of them are offered the main drink of Soma. Actually, Vāyu is the epithet of Indra, Bṛhaspati (Jupiter), Yama, Samudra, Savita (the Full Moon or Sun), Soma and Candramā (Moon), Viśvakarma (All Creator), Vaiśvanara (living in all people as prāṇa, life breath or song), and Ugra ('Terrible', Śiva).

Vāyu is the priest purohita, and also the lunar rite (yajña) of the bright half of the month and year; the soul of all devas; the lord of the sky and sun (nabhaspati). From Vāyu, the 'Yajur-Veda' was born. Therefore, it is called Brahmā, Bṛhaspati or Prājapati (the Father of all living beings). Vāyu is Sūrya, the Sun or the Full Moon, the disk of which resembles a fan that brings coolness, like Candra (Moon), which is called Chilly-Rayed. Vāyu is the year anuvatsara. He is associated with the 'Sāma-Veda', the annual rite mahah (see note 266), Speech (Vāk), 'milk' of lunar light (pāyasa), the soul of the world (atmā). He is the lord of heaven, who gave a fan (vyajana), symbolizing mudras, theatrical gestures expressing feelings; the art of changing clothes; signs of masculinity and feminine charm. The term 'vyāja' means not only theatrical dressings, adaptations and tricks, but also the rainy season. (In astronomy) Vāyu is the name of the fourth muhūrta (lunar hour).

293 व्यजनम् vyajanam ('fan') is symbol of the disk of the full moon, which brings the evening or night coolness.

294 विष्णुः Viṣṇu is the deva of the spring month of Caitra. It is also connected with the autumnal equinox. He has, according to the Purāṇas, 10 or sometimes 22-24 avatars ('descents' to the earth symbolising 24 fortnights of the year). He

created a circle of 4 \* 90 (360 degrees) and is an assistant of Indra. In Jainism, Viṣṇu is the name of the father of the 11<sup>th</sup> arhat of the present descending cycle avasarpinī. Sometimes it is called deva of the lunar nakṣatra Śravaṇa.

295 सिंहासन sinhāsana (‘lion seat’) is the throne of the king, the throne of the Lord; the type of coition (the conjunction of the Moon with a certain constellation, probably the autumnal equinox).

296 कुबेर Kubera (‘North’) is the god of riches (the winter night sky), ruler of the Northern side of the world (कुबेरगुप्ता दिश). Obviously, Kubera is associated with the winter sun. In Jainism, he is the assistant to the 19<sup>th</sup> arhat of the ‘present’ downward semi-cycle Avasarpinī. It is also the name of the prince from the Heavenly Kingdom (देवराष्ट्र), the great-grandfather of Bāṇa-Bhaṭṭa, the author of ‘Kādambarī’ and ‘Datta-Candrikā’.

297 मुकुट mukuṭa (‘crown’) is a diadem, crown, tiara in the form of a crescent moon; precious stone; top, head; author’s name; the name of a people; the name of tirtha (‘crossing,’ one of the 360 degrees of a circle); the name of one of the Skanda’s ‘mothers’.

298 देवी devī (‘damsel, marvellous; luminous’) means Night, wife of the Moon.

299 सरस्वती Sarasvatī is a mythical ‘river’ that abounds in rasas (aesthetic experiences), the goddess of the Vedic Speech (Vāk) and eloquence. She is also called Śatarupā (the daughter and wife of Brahmā who produced Manu Svāyambhuva (‘Self Existent’); sometimes she is represented as the wife of the first Manu). Sarasvatī is a personification of the infinitely diverse Night, encompassing all the nakṣatras of the lunar zodiac.

सरस् saras (‘lake’) means ‘water’; ‘speech’, ‘eloquence’; ‘moon’.

300 poetic euphony, the splendour of the spectacle.

301 Grandfather Brahmā (Time) is the Creator and the Ancestor, who spawned ten Prājapatis (Progenitors).

Dr̥śyam (‘spectacle’) is a theatrical performance or a dance, and śravayam (‘Glory; the Word’) is the art of poets or the reading of poems audibly.

Brahmā desired to create a ‘theatrical performance’ in the form of a heavenly drama filled with the rhythms of life set by the Moon and other planets.

302 gandharvas (‘incenses’) are phases of the moon (see note 45).



303 Yakṣas are constellations (see note 46).

304 rakṣas are morning and evening dawns, guardians of the treasures of the starry sky.

305 पन्नग pannaga (‘snake’) stands for ‘snake’ symbolising the serpentine path of the moon, night darkness, new moon, horizon, as well as a string of calendar rites.

306 जाति jāti (‘birth, position assigned by birth, family, race, rank, caste, lineage’) signifies ‘the hearth or altar of Agni’.

The concept of ‘birth’ is associated with temperament (varṇa), inclinations, occupation and profession.

(In mathematics) jāti is the reduction of the fraction to the common denominator.

(In Nyāya philosophy) jāti is a self-confuting reply (founded merely on similarity or dissimilarity).

(In rhetoric) jāti is a special figure of speech.

(In metrics) jāti is a special kind of syllabic metre.

(In music) jāti is a special kind of singing.

307 गणः gaṇaḥ (‘group’) means ‘a flock, crowd, troop, multitude, number, tribe, series, class’ (of animate or inanimate beings); a ‘body of followers or attendants’; the ‘retinue of Indra and Śiva’ (consisting of ḍamaras or riots and tumults, draviḍas and other demons), which in mythology are symbols of the dark forces of the 14<sup>th</sup> day of the dark half of the month; the new moon.

308 The devas (the full moons of the year and other planets) passed on to the sons of Bharata, i.e. their own incarnations and successors, all their heavenly characteristics in accordance with their location in degrees on the Zodiac (degree by degree, part by part). This means that the actors on the stage or the priests on the astronomical observational platform were located in a circle, reflecting the actual location and movement of the planets on the celestial sphere.

309 अंशांशैः anśānśaiḥ (‘degree by degree, part by part’).

310 भावः bhāva (‘being, state of mind, experience or feeling’) – in the theatrical science there are stable and transitional feelings: stable ones are 9, and transitional are 33-34. Feelings correspond to rasas (‘aesthetic awareness or im-

pressions’).

(In astronomy) bhāvas are astronomical or moon houses. For more information on mental states, see Ch. VI of the ‘Nāṭya-Śāstra’.

311 रसः rasa (‘dew’, ‘juice’, ‘essence’) is the name of the aesthetic impressions experienced by the audience under the influence of expressive means by which the actors express the feelings (bhāvas) of the characters of a play.

(In mathematics), the rasa stands for the number ‘9’.

(In astronomy), rasas are the symbol of nine planets.

312 रूप rūpa (‘appearance, beauty, form;’ ‘human being;’ ‘sign;’ ‘similarity’) is a designation of 6 or 7 colours (white and black, yellow and red, green and brown, as well as variegated or colourful).

(In the Vaiśeṣika philosophy) rūpa is one of the 24 guṇas (‘qualities’).

(In verbal-digital code) rūpa is the number ‘one’.

(In theatre) rūpa is a drama; word and sound.

Each planet in iconography and mythology has a characteristic appearance and attributes. Actors-clergymen, representing the planets in a theatrical ritual, were dressed and makeup in accordance with the iconographic appearance of each planet.

313 बल bala (‘strength’) means the body; the elder brother of Kṛṣṇa Bala-Rāma (‘very bright, beautiful’); the son of nakṣatra Rohiṇī; the son of Vasudeva and Devakī, who was moved to the womb of Rohiṇī; spouse of the nakṣatra Revatī. He sympathized with the Kauravas, but in the Bhārata war he occupied the neutral side. Once, drunk, he raped the ‘river’ Yamuna and roiled her with his ‘plough’.

Bala is a demon killed by Indra.

Cf. balakṣa means ‘white’.

Balakṣaguh (‘White-bellied’) is the name of the Moon.

Balala (whitened) is the name of Indra.

Bala (‘strength, power’) is the science that Viśvāmitra taught to Rāma and Lakṣmaṇa.

314 नाशन nāšana (‘destruction’) is the cycle of Venus and the cycle of Ju-  
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piters came into conflict, in disagreement, ‘fighting’ and ‘defeating’ each other on small time intervals, until they were resolved by complete agreement in the ‘great battle’ of Exeligmos or Mahā-Kāla-Cakra (for more details see the ‘Key to the Vedas’).

315 दैत्य daityas are children of Diti (see note 102 and 279).

316 दानव dānavas are children of Danu (see note 270).

317 क्षुभिताः kṣubhitāḥ (‘excited, frightened, angry’).

Cf. kṣubdha means ‘whorl’, ‘stick’ for stirring, ‘pestle’; and a special kind of love pleasure.

Kṣobhanaḥ (‘excitement’) is one of the five arrows of the Kāma-deva; the epithet of Viṣṇu and Śiva.

318 ‘Lord of the Daityas’ is an epithet of Bali; whereas the instructor of the Daityas is Śukra (Venus).

Cf. Daityendra (‘Indra among the daityas’) denotes Pātāla-Ketu (infernal eclipse or eclipse of the sun).

319 विरुपाक्ष Virupākṣa (‘Ludicrous Eyed’) is the name of three-eyed Śiva or Rudra, whose eyes are Sūrya, Candra and Agni, meaning three nights of the full moon or new moon, and also a synodic month depicted as a face with three eyes – Candra (first quarter of the Moon), Agni (the Full Moon or the Sun) and Sūrya (the last quarter).

Virupākṣa is a descendant of Bhṛgu or Aṅgiras, and also a Dānava, one of the 34 sons of Kaśyapa and Danu, who fought on the side of Vṛtra (or 99 Vṛtras) against Indra. He is also depicted as a yakṣa or rakṣas from the environment of Rāvaṇa or one of his commanders-in-chief, who fought with Sugrīva (the Sun). Virupākṣa is also called rakṣas Naraka (‘Hell’), who was the commander-in-chief of the asuras killed by Kṛṣṇa. He was the adviser to the great priest Mahiṣāsura (‘great, powerful buffalo-asura’) considered to be the emblem of Yama and personification of the Sun, killed by Durgā.

320 उत्साह्य utsāhya (‘enduring’) – in the Bombay edition: उत्पाद्य utpādy (‘having created’). Here we adhere to a more transparent version of the Bombay edition.

321 विघ्नः vighna (‘obstacle’) is a demon, the son of the rakṣas Vadhi (‘Murder’). The master vighnas is Vighneśa (Gaṇeśa), from which it appears that the

vighnas and gaṇas (symbols of the new moon) are one and the same.

322 The calendar priesthood and the corresponding time count can begin with a light or dark half of the lunar month, from a full moon or a new moon. The protest of the Daityas against the beginning of the play with the victory of their adversaries devas can be interpreted as an objection to the countdown of calendar time from the full moon, when the banner of Indra (the full moon) is erected.

323 माया Māyā (‘measure’ of space and time) means ‘measurement’ (from the Sanskr̥t root ‘ma’, ‘to measure’). But usually the term is interpreted as ‘distorted perception of reality’, which is caused by strong overstrains inside or outside the observer (compare the teaching of W. H. Bates concerning the improvement of eyesight by relaxation); or a phantom vision or illusion.

324 The struggle between the suras and the asuras is the leitmotif of the Vedic calendar mythology, reflecting the struggle of light and darkness, the contradictions of the solar-lunar calendar, as well as the difficulties and incongruities of the coordination of the 8-year cycle of Venus and the 12-year cycle of Jupiter.

325 सूत्रधार sūtradhāra (‘thread holder’ of the narrative) is an entertainer, leading performer or main actor; director; architect; a carpenter; a rule.

326 देवराट् devarāt (‘the ruler of the devas’) is the main director, the ‘dance choreographer’ of the stars and other luminaries; Śiva; Indra (the Full Moon); main time reckoner.

327 The full moon swept the dark forces in all directions.

328 रङ्गपीठ raṅgapīṭha (‘temple; scene; bosom of the scene’) is the inner part of the theatre; the most sacred place; decorated bosom; the night sky, adorned with constellations and planets.

329 जर्जर jarjara (‘old, ground into powder, wounded, holey, torn to pieces, empty’) is the name of the Indra’s banner. The full moon dissipates the darkness of the night, and also ‘cuts’ the months into fortnights, quarters, days and lunar hours (muhūrtas). Its circular movement grinds to dust all the creations of Time, like a pestle in a mortar or as a millstone grinding grain.

330 त्रास trāsa (‘fear’) – vighnas (the new moons) caused horror among the actors which represented the light lunar phases on the celestial scene.

331 ‘sacred action’ is a dance of the lunar phases accompanied by planets around the stars of the Zodiac.

332 ‘when the great Indra came forward’ – that is, when the disc of the full moon appeared in the east, as if the director had appeared before the actors.

333 पुरः (पुरा) puraḥ (‘before; east’) means ‘in the east’, where Indra (the Moon on the second day of the full moon) acquires perfect fullness.

334 सफीत sphīta (‘big; golden; lucky; increased in volume; to open; to crumble; to become visible; to manifest’).

335 विश्वकर्म Viśvakarma (‘the All Creator’) is the architect of the devas; the year sanvatsara; Brahmā, Sūrya, Agni, Vāyu. Viśvakarma symbolizes a thousand-year meeting Viśvajit (‘All-conquering’). Indra, after killing Vṛtra, became Viśvakarma and created all beings.

336 That sky that is ‘created’ by Indra during the full moon at the autumnal equinox, is also a temple of art, a room for sacred action and acting.

337 at the meeting of the devas.

338 द्रुहिणः Druhiṇaḥ, Droha (‘hunter; hypocrite; lying man’) is the name of Brahmā (as also of Śiva and Viṣṇu).

339 द्रष्टुम् draṣṭum (‘to see, to survey’) means ‘to examine’ the temple, that is, the universe, the solar system, as it was created by Brahmā himself in the guise of Viśvakarma, the All-Maker.

340 नाट्यमण्डप nātyamaṇḍapa (‘temple for nāṭya’) signifies the night sky.

341 अंशभागैर् amśabhāgair (‘degree by degree’) – the suras (devas) should be set at right angles measured in degrees of the circumference of the Zodiac. In the Eternal Calendar, each phase of the moon travels during the year around the entire Zodiac degree by degree and as a consequence is conjugated with each degree of the circumference. Accordingly, for each important phase (first of all, for the full moon and the new moon), there are 360 related names. For the three full-moon days and the three new moon days there should be 1080 names. This is in line with the lists of the names of Śiva and Viṣṇu, each consisting of 108 or 1008 names.

342 दिश् diś (in complex words दिक् dik means ‘side of the world’) – in the spherical theatre, respectively, there will be four main, four intermediate sides of the world, zenith and nadir.

343 मारुताः Mārutāḥ (‘Tornadoes, Winds’) form the retinue of Indra, consisting of the full moons, splendid as Indra himself (that is, the synodic months). Their

quantity (7, 180, 49) indicates that they belong to the Metonic cycle and the 8-year ‘Golden Throne’ of Venus. In the Metonic cycle, there are 235 synodic months: 12 years of 12 months and 7 years of 13 months:  $12 * 12 + 7 * 13 = 144 + 91$ . The Metonic cycle can also be represented as the sum of 180 months of 30 days and 55 of 28. Being combined into groups that include 3 months of 30 and a month of 28 days, they strictly correspond to the cycle consisting of average months of 29.5 days. Such 30-days and 28-days months are easily divided into weeks. A group of 49 months of 30 days is found in the 8-year cycle of Venus, in which its 5 synodic periods are equal to 2920 days:

$$49 * 30 + 50 * 29 = 2920.$$

344 विदिश् vidiś (‘intermediate sides of the world’) – they are 8, 16, 32 ... 360, 720.

345 मित्र Mitra (‘friend’, ‘contract’) is the leader of the just; Brahmā; the state; Agni, who becomes Mitra; sunrise; bright half of the month. Sūrya and Mitra are connected with the east and the right side, while Varuṇa with the west and the left side. That half of the month that is being filled is Mitra; he is given 9 cups. Mitra is the breath, Varuṇa is the exhalation, Mitra is the day, Varuṇa is the night, Mitra is the sky, and Varuṇa is the earth.

346 नेपथ्य nepathya (‘makeup room’) symbolises Night; new moon; winter; the costume of an actor.

347 वरुणः Varuṇa is the lord of the Western ‘Ocean’ (sky), the young sickle Moon; evening; Night; the dark half of the month. See note 286.

348 वह्निः Vahni (‘carrier’) is Agni, who was put to guard the eastern horizon. Agni, flushing from the libations of oil, ‘carries’ the prayers to the gods.

349 वेदिका vedikā (‘scientific platform, pavilion’) is a square courtyard of the temple under a canopy for Vedic astronomical observations and rituals.

Cf. Vedi (the ‘master Agni’, the ‘science of Agni’) is a scientist, a teacher; a square or a circular platform for performing Vedic rituals, and for the construction of a collapsible altar-pyramid from burned bricks, used as a calendar-astronomical computing device (see the ‘Key to the Vedas’). Vedi (‘Leader’) stands for Sarasvatī, the wife of Brahmā.

350 भाण्डः bhāṇḍaḥ (‘treasury, jug, musical instrument, ornaments’) means ‘decorations’.

351 वर्णः varṇa (‘colour’) – the symbolism of four colours was used to des-

ignite the four phases of the lunar month, four seasons, four estates and four temperaments:

white – spring, first quarter, Brāhmaṇa, sanguine temperament;

red – full moon, summer, kṣatriyas, choleric persons;

yellow – autumn, third quarter, vaiśyas, phlegmatic people;

black – winter, new moon, śudra, melancholic individuals.

352 स्तम्भ stambha (‘pillar’) stands for a gnomon, or a symbol of the signs of the lunar (monthly) and solar (annual) Zodiacs.

353 आदित्य Āditya (‘the son of Aditi’) is the Full Moon personified, or the synodic month.

354 रुद्र Rudra (‘Sobbing’, ‘formidable’, ‘Red, Shining’) is the epithet of Aśvins, Agni, Indra, Kāla (Time), Śiva, Mitra, Varuṇa and Spaśa (‘warrior, spies’); father and leader of the 11 or 33 Rudras and Maruts, who are sometimes identified. Rudra emerged from the Brahmā’s head as a half-man-half-woman, from which the Rudras arose. As one of the eight images of Śiva, he is the guardian of the north-eastern side.

(In astronomy) this is the name of the first muhūrta; month of the draconic solar year.

(In music) is a kind of lute (rudra-vīṇā).

(In phonetics) the name of the letter ‘e’ (ए).

355 भूतानि bhūtāni (the ‘foundations of being’) are 5 aggregate states of matter. Bhūtas are servants of Śiva, symbolizing the 14<sup>th</sup> day of the dark half of the month and the new moon.

Bhūta is any manifestation of being, a living being (celestial, human, animal, vegetable).

356 धारण dhāraṇa (‘holding’, ‘support’) means ‘attention’; ‘retention in memory’; ‘hardness, stability’; ‘a firm commandment’; ‘understanding’; ‘mind’; ‘decoration’; ‘scenery’.

(In astronomy) it is the name of the period from the 8<sup>th</sup> to the 11<sup>th</sup> day of the bright half of the month of Jyaiṣṭha (May-June).

Cf. dhāriṇī ('supporting', 'state, power') symbolises 'the land', as universal support and foundation; 'the Night' as the superpower of the celestials (stars and planets).

357 अप्सरस् Apsaras is the name of water nymphs, nakṣatras, segments of the Zodiac (see note 227).

358 यक्षिणी yakṣiṇī ('sylvan woman') stand for 'forest maidens'; wife of Kubera; maid of Durgā, who often converges with the 'mortals' (with the phases of the Moon); constellation or star.

359 Prṣṭhe ('behind') means 'beyond the edge' (of the earth), 'beyond the horizon'.

360 मही Mahī ('Great, Spacious') is the name of the Earth; and the Night.

361 महोदधि Mahodadhi ('The Great Pond of Waters') is the 'Sea' symbolising the night sky, the sky or the sublunary world.

362 Kāla ('time', 'death') means the 'end' (of the day, month or year) and is identical to Yama, the god of death. See note 366.

363 नाग nāga ('snake') symbolises two paths of the Sun and the Moon along the Celestial Equator.

364 महेन्द्रः Mahendraḥ ('Great Indra') is the Full Moon, the beginning of the year. Option: '...at the threshold, a rod or reed stick was placed'. Yama 'punishes' with his wand the Waning Moon of the dark half of the month.

365 नियति niyati ('fate') means 'the law of retribution'.

366 मृत्यु mrtyu ('death') symbolises the night and darkness; Yama; Viṣṇu; the son of Adharma from Nirṛti (निरृति), the nakṣatra of the eclipse; Brahmā; Kālī; Māya; Kāma-deva (the god of love); one of the 11 Rudras; Vyāsa in the sixth Dvāpara-yuga (about yugas and the 'Life of Brahmā', see the 'Key to the Vedas').

(In astronomy) the 8<sup>th</sup> house or the 17<sup>th</sup> yoga (a combination of planets).

367 रङ्गपीठ raṅgapīṭha ('decorated temple') means 'a scene'.

A pīṭha is a tantric temple in honour of Śakti; seat of kuśa grass; the rising of the moon and the stars; the location of the planet, or its 'seat'; the luminous sunrise; eastern horizon.

368 महेन्द्रः Mahendra – see note 364.



369 मत्तवारणि mattavāraṇi (‘elephant in oestrus’) is a royal bed, a tower, pavilion or pagoda on the roof of the royal palace; a fence around a large building.

370 विद्युत् vidyut (‘light’) is lightning; vajra or the light-bearing mace of Indra (the light of the Full Moon); a chandelier that dissipates the darkness created by the Daityas. The text can be read also as follows: ‘a large light chandelier was installed under the dome’ (there is, as some think, a hint at electricity).

371 See above note 354.

372 पिशाच piśāca (a class of demons, possibly so called either from their fondness for flesh or from their yellowish appearance; twilights).

गुह्यक guhyaka (‘cave dweller’) are keepers of secret knowledge, moonless nights, which are portrayed as servants of Kubera.

373 जर्जर jarjara (‘old; broken; separated; erased; ground; weak’) is the name of the banner of Indra, symbolizing the Full Moon and the synodic month from the full moon to the full moon (see note 329).

374 वज्र vajra (‘light’) stands for ‘diamond’; ‘iron’ or ‘steel’; ‘light-bearing mace’ of Indra, made from the bones of Dadhichi; son of Aniruddha, Viśvāmitra or Manu. Vajra has a round or a cross shape. It symbolises the moon’s light, or summer heat.

(In astronomy) vajra is the form of the moon; the 15<sup>th</sup> yoga (combination of planets); one day (एकाह); the rite of Soma (Moon); diameter, connecting the full moon and the new moon; a special arrangement of the planets, in which favourable planets are in the 1<sup>st</sup> and 7<sup>th</sup> houses, and the unfavourable planets are in the 4<sup>th</sup> and 10<sup>th</sup> houses. The geometrical basis of the architecture of the Vedic space theatre is the circle and diameter.

Vajra is a ‘loud accusation’; also it is ‘yoni-liṅgam’ (male and female sexual organs) and a special ‘āsana’ in haṭha-yoga.

375 तत्पर्वासु tat-parvasu (‘in his joints’) means ‘in the first days of quarters of the lunar month’. Parva is the new moon and the full moon, the first and the last quarters. The banner symbolises here the synodic month, which is divided by parvas into the lunar quarters.

376 सुरेन्द्र Surendra (‘king of suras or heavenly luminaries’) is the name of Indra (see notes 49, 282, etc.).

377 शिरस् śiras (‘brow, head, skull’; ‘peak, top’ of a mountain, tree; ‘front’,

‘head, chief;’ ‘bed;’ ‘big snake’) is a hymn of the ‘Sāma-Veda’ in honour of Indra.

378 **ब्रह्म** (‘Great’) is the Sun (see note 3).

379 **शंकर** *Shaṅkara* (‘Appeaser’) is the name of the moon; the name of Śiva or Rudra (see note 4); son of Kaśyapa and Danu; Skanda; Cakravartin (‘Rotator of the wheel of the universe’, i.e. Zodiac; an emperor); the name of some authors.

380 **विष्णु** *Viṣṇu* (‘Omnipresent’) is Indra’s assistant, who created the circle of 4 \* 90 degrees; the solar-lunar year (see the Preface).

381 **स्कन्द** *Skanda* (‘Jumper’) is the name of Śiva and of Kārttikeya (son of Śiva or of Agni from the nakṣatra Kṛttikā); the Moon born in Kṛttikā (Pleiades, the beginning of Taurus); he is called a god of war, a commander of the army of Śiva’s hosts against the asuras, enemies of the gods; also a god of burglars and thieves; he is also the leader of the demons of illness that attack children; the beginning of the cycle of solar-lunar years.

382 **शेष** *Śeṣa* (‘remainder’) means the end; death; the same as Ananta (‘endless, boundless, eternal, infinite’); the name of Viṣṇu, Śiva, Rudra, Viśvadevas; the lunar asterism Śravaṇa; the great ‘snake’ of a thousand heads or ‘elephant’, the symbol of the infinite path of the stars, the Zodiac, which ‘supports’ the Earth (i.e. the Night, the Zodiac). In the ‘Viṣṇu-Purāṇa’, Śeṣa, together with Vāsuki and Takṣaka, are called the sons of Kadru. Sometimes he is called the king of nāgas (‘snakes’), living in Pātāla-loka or the Underworld. Śeṣa is represented as the bed of Viṣṇu or the foundation of the seven Pātālas and the seven worlds above them, that is, the entire Solar Universe consisting of the seven planets. He taught the astronomy to Garga, the author of the ‘Garga-saṃhitā’. In the ‘Mahā-Bhārata’, his incarnation is Bala-Rāma. Śeṣa is one of the Prājapatis and Munis (‘silent monks’).

(In the metrics) this is a kind of syllabic metre.

383 **वासुकि** *Vāsuki* (‘a divine being’) is a serpent-king (one of the three chief kings of the Nāgas, the other two being Śeṣa and Takṣaka. The gods and demons used the serpent Vāsuki as a rope for twisting round the mountain Mandara when they churned the Ocean of Milk (Lunar month).

**वसु** *Vasu* (‘eight’, ‘supreme’, ‘excellent’, ‘light’, ‘wealth’, ‘water’, ‘horse’, ‘salt’, ‘gold’) is the name of one of the nine gaṇadevatā consisting of eight ‘gods’ 1. Āpa (pervading) or Ahan (Day) 2. Dhruva (the Polar Star) 3. Soma (Moon) 4. Dhava or Dhara (Night) 5 Anila or Pāvaka (Fire, Sun) 7. Pratyuṣa (Dawn) 8. Prabhāsa (Light). Their leader is Indra, Agni or Viṣṇu. 8 Vasu, together with the 11

Rudras and the 12 Ādityas, and Day (Dyau) and Night (Pṛthivī) or the two Aśvins form an assembly of 33 devas. Vasu is one of the seven ṛṣis of the Bhāradvāja's clan and a Vedic singer (RV. IX, 80-82). Vasu is the name of many mythological characters: a son of Manu; a son of Uttānapāda; a son of Īlina; a son of Kuśa; a son of Kṛṣṇa or Vasu-Deva; a son of Vatsara; a son of Hiranya-Retas ('Golden Seed') and the ruler of varṣa (year); a son of Bhūta-Jyotis; son of Naraka; the king of Kaśmīra (the 'Sea of Light'), now identified with the valley of Kashmir.

Vasu is the name of Agni's wife; the name of a daughter of Dakṣa and the mother of eight Vasus, as well as the name of the Heavenly Gaṅgā and one of the sacred places of bathing, which indicates the connection of this term with the Lunar Zodiac.

384 तक्षक Takṣaka ('carpenter, fabricator, weaver') is the architect of the devas, the Creator; entertainer (sūtradhāra, director or lead actor); son of the 'snake' of the 'underworld' (eclipses). He had to be burned, but he slipped away.

385 Jarjara is the flag of Indra, divided into parts, obviously means the lunar month (see note 329).

386 रङ्गपीठ raṅgapīṭha ('decorated temple') is a stage for a theatrical performance.

रङ्ग raṅga ('colour') means 'scene', 'arena', 'theatre', 'meeting place', 'meeting', 'spectators, audience', 'battlefield.'

पीठ pīṭha ('sitting, throne') is Sūrya; asura and counsellor of Kansa; the king's throne; sacred seat from the kuśa grass: Śakti temple. The 52 Śakti tantric temples are founded in the places where the body parts of Pārvatī (a 'mountain stream', also name of Draupadī), the spouse of Śiva (the Moon), were dropped being cut off by the discus of Viṣṇu (the Sun). Obviously, this is a symbol of the division of the lunar-solar year into weeks of 7 days or nakṣatras:  $52 * 7 = 364$ .

(In geometry) pīṭha is the complement of a segment.

Cf. pīṭhanaikā is a girl of 14 years before the beginning of menstruation, personifying Durgā (the night sky of the new moon period, or the lunar Zodiac).

387 Option: इष्ट्यर्थं iṣṭyartham ('for the sake of the desired object or the rite').

388 पुष्प puṣpa ('flower') is the Sun or the Full Moon; the constellation of Cancer, the full moon in which marked the winter solstice around 2000 years ago. Puṣpa denotes also Kubera (the northern sun), the keeper of all the riches (the

stars). Puṣpa is the light of the stars.

389 ‘inhabitants of the underworld’ are the luminaries that have gone underground, under the ‘scene’ of the space theatre, into the world of Pātāla or into the underworld.

390 पाताल Pātāla (‘Cellar’, the underworld) is the daytime sky when the planets and stars become invisible.

391 नायक nāyaka (‘master’) is the main actor, i.e. the Full Moon.

392 सरस्वती Sarasvatī is the lunar Zodiac, consisting of 27-28 nakṣatras (see note 299).

393 विदूषक vidūṣaka is a jester, accompanying the protagonist, his friend.

394 ओङ्कारः Ōṅkāraḥ (‘sound AUM’) is the designation of the Three Worlds; three devas; three guṇas; past, present and future and many other triple concepts.

395 प्रकृति Prakṛti (‘primary set, nature’) is a class of deities under Manu Raibhya; (in politics) a king’s ministers, the body of ministers or counsellors, ministry; the subjects of a king, citizens, artisans etc.; the constituent elements or powers of the state (of which are usually enumerated, viz. king, minister, allies, treasure, army, territory, fortresses; the various sovereigns to be considered in case of war (viz. the madhyama, vijigīṣu, udāsīna and śatru; to which should be added 8 remoter princes, viz. the mitra, arimitra, mitra-mitra, arimitra-mitra; pārṣṇi-graha, ākranda, pārṣṇi-grahāsāra, ākrandāsāsa. Each of these 12 kings has 5 prakṛtis in the form of minister, territory, fortresses, treasure and army, so that the total number of prakṛtis may be 72). (In the Sāṅkhya philosophy) Prakṛti is the original producer of the material world (consisting of 3 constituent essences or guṇas called sattva, rājas and tamas), or Nature (distinguished from Puruṣa, Spirit, – as Māyā is distinguished from Brahman in the Vedānta). Prakṛti is the first natural element from which the great manifestations of being, mahābhūtas, and all other elements are born. (In mythology) Prakṛti is a goddess, the personified will of the Supreme (the śakti or personified energy or wife of a deity, as Lakṣmī, Durgā etc.).

396 अधिदेवः adhideva (‘supreme deity’) is the god-guardian responsible for a particular cause. For example, each sense organ has its own symbolical guardian devata: ear is protected by Dik (side of the world); skin by Vāta (Wind); eye by Arka (Bright Sun); tongue by Varuṇa (the god of the sea); nose by Aśvins (pair of Horsemen); speech by Vahni (Agni); hand by Indra; foot by Upendra (assistant of Indra, i.e. Viṣṇu); stomach by Mitra (Light); reproductive organs by Prājapati (Father of the people); mind by Candra (‘Luminary’, the Moon).

397 साम्ना Sāmnā (by Sāmans – ‘by calm, pacification, reconciliation’) is the first of the methods of foreign policy.

398 भावानुकीर्तनम् bhāvānukīrtanaṃ (‘chanting praise to the experiences of being’).

399 त्रैलोक्य trailokya (‘three worlds’) designates three positions of the Sun: on the equator and on two tropics.

400 धर्म dharma (‘power’, ‘support’) is a key concept of Sanskrit culture: ‘There is nothing higher than dharma’ (Śbh, 14.4.2.23). See note 59.

In the ‘Mānava-dharma-śāstra,’ dharma appears as a teaching of the Vedic calendar, social structure, law, morality and religion.

The focus of dharma textbooks was ethics, a description of the ideal structure of society and the rules of conduct for representatives of different classes (varṇas) and stages of life (āśramas).

In Sanskrit texts, the Earth, the symbolic designation of the starry sky, is called Dhāriṇī or Dharaṇī (the ‘Holder’ of the five elements of nature or the eight sides of the world). This circumstance undoubtedly makes it possible to compare the Russian ‘derzhava’ in the meaning of ‘country’, ‘state’, ‘empire’ and Dhāriṇī (‘Earth’ and ‘Star Universe’).

In ancient India, the universal emperor, the cakravartin (‘wheel rotator’), was depicted with a circle, or standing on a ball, indicating its solar or lunar origin and power over the universe. Yudhiṣṭhira, who is the incarnation of Dharma in the ‘Mahā-Bhārata’, after the victory of the Pāṇḍavas becomes the ruler of the whole ‘Earth’ (Dhāriṇī, or Pṛthivī, ‘Spacious’ cosmos), that is, the Great Universe. All the Indian kings of antiquity and of the Middle Ages considered themselves the offspring of the Sun and the Moon. Rāma is the brightest representative of the generation of kings, leading their ancestry from Sūrya, the Sun or the Full Moon. Therefore, he is dharmavit (master of dharma), dharmavan (sovereign, autocrat), dharmātma (the ‘soul of establishment’).

Moreover, the personified Dharma appears in mythology in the form of a just Dharma-rāja, the ‘ruler of dharma’, the king of the ‘Kingdom of the Dead’ (Months) and the embodiment of Saturn.

According to the ‘Yajur-Veda’ (38.14), ‘Dharma is this Sūrya’. ‘He heats (warms) all this’. ‘All this held domain (dhṛtam) is held (dharayti) by him’.

Sūrya is Dharma, the Almighty; the basis (āyatanam) of everything; the Cre-

ator (Dhātṛ), the All-Creator (Viśvakarman); Indra (the core of the lunar month, i.e. the Full Moon), the king of the devas and ruler of all things; Death; Year; Time; the priest sitting on the altar; Supporter (Bharṭṛ, Bharata); the light (Vasu) sitting in the inner space (antarikṣa) or the sky (vyoma); Varuṇa, when he is in the Waters (in the night sky among the constellations); Agni (Fire, Full Moon, Sun); bosom of Agni; Arka (Bright Sun); Jyotiḥ (Light); Śukrah (Venus); Vājapeya; Āditya (the Sun or the Full Moon); the essence of all lunar deities (devatās); a candle that powers the lunar constellations of the nakṣatras (see the remarkable dictionary of the Vedic terms by Bhagavaddatta evam Haṃsarāja, ‘Vaidika-Koṣah’, Varanasi, 1992. pp. 602-607).

The mention of the position of Sūrya among the lunar constellations, as well as his identification with Agni (the first day of the full moon) and Indra (the second day of the full moon), along with the observation of the ‘Gopatha-Brāhmaṇa’ (5.14) that Soma (Moon), becoming Sūrya, illuminates this world, indicates its lunar nature. Sūrya is also the ‘world of light’ (dyu-lokaḥ) or ‘the site of light’ (dyu-sthanah).

Thus, the Dharma, the Establishment or the Superpower, appears as the all-empowering Light, the state of light, and the chronological order of this universal state, combining all the meanings of the Slavic word ‘derzhava’: state, possession, legal contract, sign of royal power.

401 Aristotle also explains the meaning of poetry and drama by their ability to reflect life (‘Poetics’).

402 सप्तद्वीपा Saptadvīpā (‘Seven Islands’) symbolise seven planets of observational astronomy (the Sun, the Moon, Mercury, Venus, Mars, Jupiter and Saturn). In accordance with the astronomic mythology of the Purāṇas, the world was divided into seven ‘islands’ (see Preface). Each of these ‘islands’ in turn was divided into nine regions. Bhārata-varṣa (the Sublunary World), mistakenly correlated with the modern postcolonial India, is located on the island of Jambu (‘Pink Apple Tree’). The idea of the seven planets as the primordial homeland of mankind is also reflected in the European culture. On one Byzantine coin, it is written: ‘The emperor of the seven planets’.

403 ब्रह्मर्षीणः Brahmarṣīṇaḥ (‘Brahmanical wise men’) are wise men who know the Vedantist doctrine of Brahmā (the soul of the Great Time), set forth in the Upaniṣads.

‘Rṣi’ in the Vedas is the personification of the solar years.

‘Brahmā’ is the designation of the Sun.

404 Abhinaya includes gestures, facial expressions, speech, as well as costumes, scenery and mise-en-scenes.

405 विधि vidhi ('rule') is the order of calendar ceremonies in observational astronomy.

406 मन्त्रः mantra ('guardian of thoughts, prayer') is a mathematical-astronomical formula in binary code that encrypts about a dozen numbers.

407 होम homa ('invocation' of Agni) is offering of food in the form of melted butter, thrown into the sacred fire to the luminaries (devas).

408 बलि bali ('sacrifice') is one of the five Great Sacrifices, consisting in scattering food around the house for animals and birds.

409 पूजा pūjā ('veneration') means 'honour', 'worship, respect, reverence, veneration', 'homage' to superiors or 'adoration' and 'worship' of deities with the offering of flowers, incenses, murmuring of prayers and refreshments with snacks and drinks.

410 तिर्यग्योनि tiryag-yoni ('through the wombs') means 'will be born again and again.'

411 नर्तक nartaka ('dancer, singer, actor') is a dancing-master, a bard, herald; an elephant; a peacock.

412 अर्थपति arthapati ('lord of wealth') is a rich man; a king; Kubera.

413 यथाविधि yathāvidhi ('as prescribed by the rules') means 'in accordance with calendar and other rules'.

414 स्वर्गलोक Svarga-loka ('The World of Perfection') stands for 'the starry world' of Indra (the Full Moon).

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