

Evidence of Vedic Cosmology and Harmonic Science in the Pyramid Civilization of Ancient Bosnia

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Fig. 1. Bosnian Pyramid of the Sun

Abstract:

Concerning the pyramids near the town of Visoka in Bosnia and Herzegovina, this paper seeks to explain the symbolisms associated with several artifacts discovered in this region, some carbon dated as old as 10,000 years. The three pyramids, Sun, Moon and Dragon, were named from the emblem of the medieval Bosnian King Tvrtko. This symbolism descends from a sacred mountain named Meru described in the Rigveda, believed to originate in pre-Vedic Indo-Iranian culture. Evidence is presented here to establish a link to this pre-Vedic civilization, founded on astrotheological fertility symbolisms and harmonic physics.

To begin with, the trinity symbolism on the emblem of King Tvrtko of Bosnia probably refers to the Babylonian and Akkadian gods Ba'al, Asherah and Lilith (Fig. 2). Ba'al was the male solar serpent god while Asherah was his wife and mother goddess associated with the planet Venus. Lilith was then the goddess of the night, associated with the Moon and death, who was oft depicted with serpents. In this way, Asherah and Lilith were a feminine duo for the birth and resurrection of sun god Ba'al.

However, this astrotheological trinity is much older, having perhaps originated in the Indus Valley civilization. In the Hindu Vedas, the same trinity is found as the sun god Indra, the Venusian pair Vena-Shukra and Earth-Moon goddesses Kali-Candi. These and other Vedic deities were likely brought to Babylonia by a pre-Vedic culture extending from North Africa to China, establishing colonies while spreading their beliefs.

Carried along with this trinity was the Vedic legend of a transcendental mountain named Meru, the model for all other sacred mountains and prime catalyst for pyramid temple building. Meru was believed to be a transcendental mountain extending from the deepest ocean up into space. Paved with gold and populated by dancing gods, the summit of Meru was believed to be near the stationary North Star or Polaris, presumably because all other stars appeared to rotate around it. This is our earliest concept of heaven.

The mountain was also described as being filled with serpent deities called *asuras* who hid Lord Kubera's gold, the Regent of the North associated with Polaris. Above this danced the Venus deities Vena and Shukra who commanded the asuras and protected the gold in Mount Meru. Traveling above the summit of Meru were then the male Sun and female Earth-Moon deities Indra and Kali-Candi - thus, completing the Vedic Trinity.*

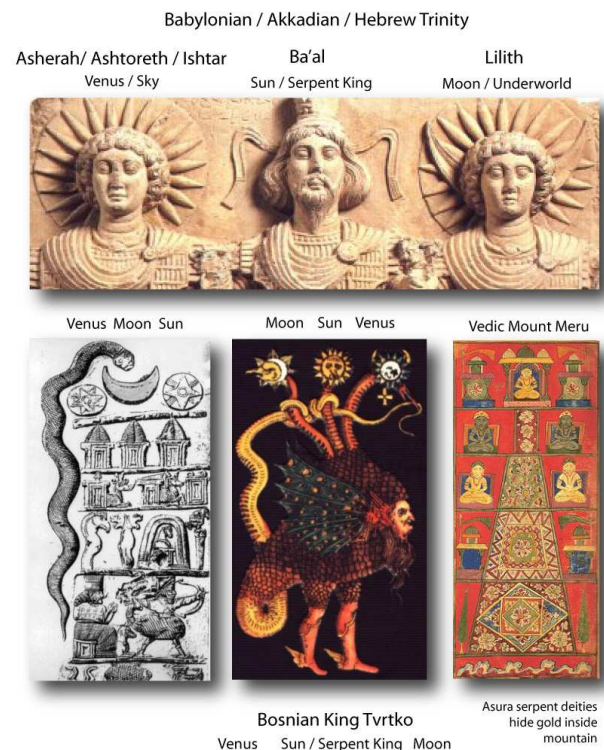


Fig. 2. Babylonian / Bosnian astrotheological symbolism.

It is important to note that Indian author Pingala (4th-2nd century BCE) described Mount Meru as a pyramid of numbers that can be added together diagonally into the well-known Fibonacci series $\{1, 1, 2, 3, 5, 8, 13, 21 \dots \infty\}$ found throughout nature as proportions of growth. Taken as a numerological symbolism, the Fibonacci series forms a spiral resembling a coiled serpent ending at the center or top of Mount Meru. Thus, the numerical pyramid or mountain of *Mer* has at its summit the solar serpent deity Indra.

Furthermore, adjacent ratios of Fibonacci numbers, such as $8/5 = 1.6$, $13/8 = 1.625$ and $21/13 = 1.61538$, converge toward the infinite golden mean constant of about 1.618033. In this way, the sacred pyramidal mountain of Meru could be said to have gold at its center. Through this numerical symbolism, the Sun, serpents, spirals and gold are all interrelated through the Vedic cosmology of Mount Meru. With all of this in mind, we can now begin to interpret some of the artifacts associated with the Bosnian pyramids.

The Votive Pyramids

An article on the website www.bosnian-pyramid.com describes several votive pyramids dating around 4800 BC found in Western Bulgaria and Northern Greece. These are evidence of Vedic cosmology being brought into Old Europe and theological motivation behind the pyramids near Visoko (Fig. 3).



Fig. 3. Pyramid votives (4800 BC).



Credit: Nenad Djurdjevic

Such votive pyramids are symbolic of Mount Meru and other sacred mountains, such as Sumeru, Moriah, Olympus, Zion and others. Greek key decorations, called *greco*s, are found on these votives as are layered zigzag patterns. The spiraling key patterns are proto-swastika symbols used to mark sacred sites and temples on Hindu maps. This corresponds to the diagonal Fibonacci spiral associated with the golden mean inside Meru. Similarly, the zigzag patterns are symbols of water and are carved such that the votive pyramid is divided into five layers. This is a common theme in ancient pyramid building, found in the 5-tier organization of Babylonian ziggurats, 5-tiers above the Kings Chamber in the Great Pyramid of Giza and 5-tier Hindu funeral pyres. As a sacred symbol of ascension to the heavenly summit of Meru in the afterlife, these votive pyramids are proof positive that Vedic cosmology and astrotheological concepts were present in Old Europe well *before* the Great Pyramid of Giza was built in Egypt around 2560 BC.

* As point of reference, the Biblical astrotheological equivalents would be Jesus Christ as the solar serpent deity, Mother Mary as the Venusian goddess of fertility and birth and Mary Magdalene as the Moon goddess of death and resurrection. The name Mary, Meri or Meriam is etymologically related to Meru, the supposed bridge to heaven. Likewise, the word “mer” refers to the sea, another reference to Meru emerging from the sea and described as being ringed by seven seas and mountain ranges.

As this astrotheological symbolism was adopted into the Abrahamic religions, Jesus (the solar serpent of the Sun) was born from Mother Mary (an immaculate birth from the sea) in the same way the planet Venus gives birth to the Sun as it rises first from the eastern waters. Inversely, Mary Magdalene (the lunar goddess of resurrection) follows Jesus into death just as the Moon follows the Sun into the night at sunset. In this way, the two Marys are celestial birth and resurrection symbols for the serpentine son of the Sun.

The Bosnian Stećaks

Near the pyramids, a number of tombstones, called *stećaks*, have been unearthed. These are large carved rocks in the shape of elongated pentagons or kite-like trapazoids. On each end are often found two opposing spirals, a motif repeated in other cultures such as the Greeks.

Credit: Nenad Djurdjevic



Fig. 4. Bosnian stećaks

National Archaeological Museum, Athens



Fig. 5. Greek gold jewelry

In fact, the dual spiral designs found in Bosnia resemble those found on ancient Greek jewelry. Here again we find a connection to swastikas, Fibonacci spirals and Meru. Only here the spiral is presented as a counterbalanced pair in opposition. Some Buddhist descriptions of Meru, or Sumeru, are of an hourglass design rather than a single pyramid, suggesting an interlocking and opposing pair of pyramids with counter-rotating Fibonacci spirals. This is a model not dissimilar to the dipole vortices of star systems and galaxies and even found in miniature in the opposing helicities of human ears. Since the Vedas are believed to be a divine message of *sruiti*, meaning “that which is heard,” the tombstones offer further evidence for a Bosnian culture founded on principles of sound, rhythm and vibration.

The pentagonal shape of the stećaks might also be numerologically symbolic of Vena, the fertility goddess and protector of Meru. This may be because Meru gets its five tiers from the orbit of Venus as it traces out a pentagonal rosette in the Earth’s sky over an 8-year period. This orbital cycle was well known in ancient Babylonia and symbolized in the Star of Ishtar, originally an 8-point star. But because of its five retrogrades and conjunctions with Earth, Venus was also represented as a pentagram or pentagonal geometry. The Pythagoreans considered the pentagram sacred and associated it with Aphrodite (Venus) while in India and across the Orient it was associated with the five levels of Meru. The symbolisms of Mount Meru and the Venus pentacle always go hand in hand.

“The Venus symbolism is a dominant symbol throughout Bosnian history. The kite-shaped or pentagonal form of Bosnian stećaks (tombstones) is not coincidental, and of course it is closely related with the belief of resurrection. Please be informed that the pentagonal orb appeared nearby a tripple-stepped-burial, a small pyramid we’ve discovered in Visoko area.”

- Nenad Djurdjevic, Independent Researcher

In these stećaks we can now see strong evidence that the same Vedic Meru symbolism and principles of celestial harmony were brought into Bosnia, creating a society steeped in pyramid culture.

Evidence for an Ancient Harmonic Science

When a guitar string is plucked, it naturally forms a standing wave of higher overtones called the harmonic series. Such harmonic formation is caused by the natural damping action of the fifth wave partial in the series, which when represented inside a circle creates the shape of a pentagon. This fifth partial is what keeps the string from resonating apart (exploding) and instead causes it to naturally die out (Fig. 6).

Of course, every intersection of a pentagram creates a golden section, so the golden ratio constant represents a damping proportion in nature that acts to “contain” resonance. And, as this pentagonal interference pattern applies pressure on the standing wave resonance to slowly kill it, a double spiral of opposing Fibonacci vortices form around two opposing golden ratio damping locations.

You will notice from this simple explanation of coherent vibration the words “pentagon,” “die” or “kill” and “double spiral.” All of these ideas are symbolized in the Bosnian tombstone. These are symbols of Meru and Venus that indicate the departed has joined the gods on the heavenly summit.

But this Vedic symbolism reveals a deeper knowledge of harmonic principles in nature. For instance, unfolding the pentagonal rock around its vertical line of symmetry would mark five equal line segments along the ground. Rolling it along this line would simulate a harmonic wave equivalent to Partial 5 in the harmonic series. And as a stationary pentagon tombstone, its double spirals converge to the infinite golden ratios resident inside the harmonic series of any resonating standing wave. Each of these stećaks properties are evidence of harmonic principles in nature and the probable existence of a pre-Vedic astrotheological harmonic model not unlike the one in Fig. 6.

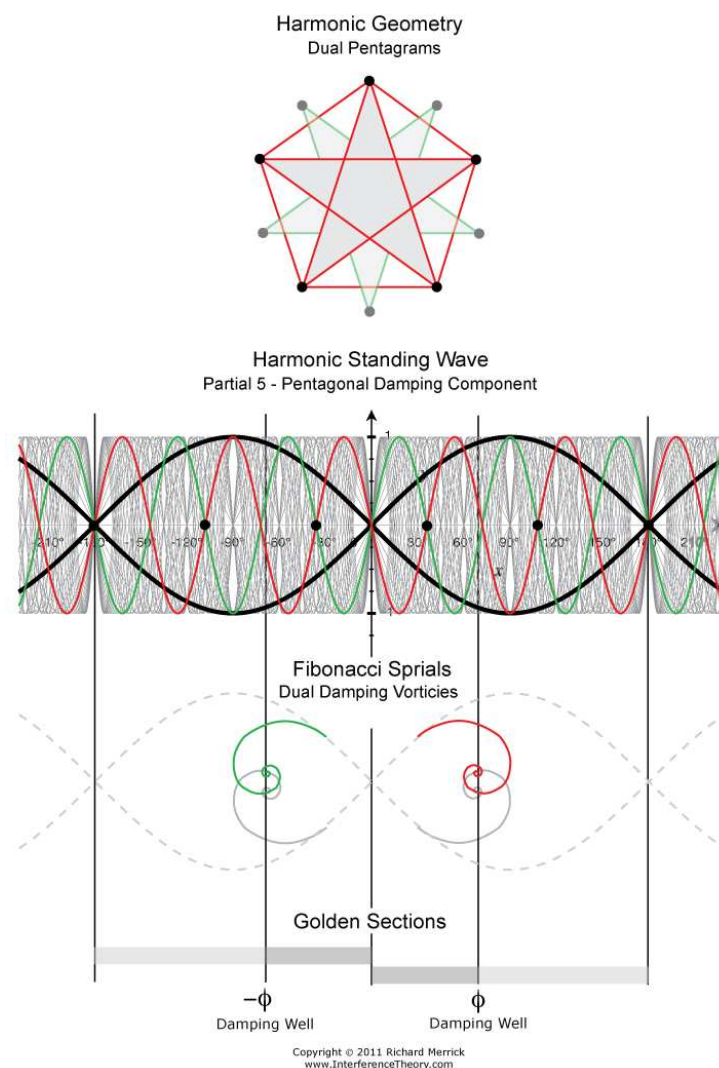


Fig. 6. Harmonic Geometry, Waves and Fibonacci Spirals.

The ancient Indo-Iranians could have developed a similar model from careful astronomical observations of Venus over several pentagonal cycles ending in about the same place. Since the 8-year pentagonal orbit of Venus is isomorphic to the harmonic model described above, it is my hypothesis that the orbital resonance between Earth and Venus was caused by a golden mean damping vortex forming between the the two planets in the Sun’s early plasma heliosphere. This would easily explain the 13:8 orbital resonance between the two planets.

It was this relatively calm damping region in the standing wave vibration of the Sun’s plasma heliosphere that brought stability to Earth, enabling life to evolve. From this perspective, the golden ring inside the orbit of Venus could be interpreted as a celestial fertility symbol and personified into feminine deities.

In this way, the dual nature of Fibonacci spirals and golden ratios represent a duality of feminine fertility, first unto Earth and then into the afterlife. Taken together with other instances of pentagonal damping in nature - the beautiful rose, seed patterns in fruit and the 5-fold human anatomy - it's easy to see how the Venus pentacle would become the most sacred religious symbol in ancient times.

The Bosnian pyramids and surrounding artifacts give testament to an Old European civilization based on Vedic cosmology and a spiritual harmonic science. It was a society that believed in a transcendental mountain bridging the sea and sky, harmonizing the entire Cosmos with its people.

Bosnia: Colony of the Vedic Empire?

The Rigveda was once the foundation for a global culture of harmony. It emerged from what appears to be a most ancient spiritual science based on the physics and symbols of musical resonance. It began as astronomical observations, becoming a sacred study of geometry in nature, resonant patterns of vibration and eventually the patterns of proportion between numbers. This was the foundation of worldwide Vedic Empire colonized by pyramid temples.

Colonies of this empire can be identified through five theological principles intrinsic to Vedic cosmology.

1. Mount Meru as a sacred geometric bridge (or tree) to a golden heaven in the sky,
2. The Sun, Moon, Venus and Earth deities (principle among the sky deities) who live as a hierarchy on Meru,
3. Serpent and Egg as harmonic symbols for energetic resonance and damping in all things - Cosmos, World and Life,
4. Entheogenic plants used in wine mixtures to resonate the serpent within, ascend Meru and meet the gods, and
5. Pyramid temples where people took communion to resonate the serpent energy and ascend to the heavenly summit.

It is likely that Visoka, Bosnia was one of these pre-Vedic colonies, settled in parallel with others in North Africa, Mesopotamia, China and later the Americas. To bridge the Bosnian culture with these other civilizations, artifacts might first be interpreted within the theoretical context of harmonic physics to establish a common context in Vedic cosmology. Within this context, a timeline and route of missionary migration can then be more easily established.

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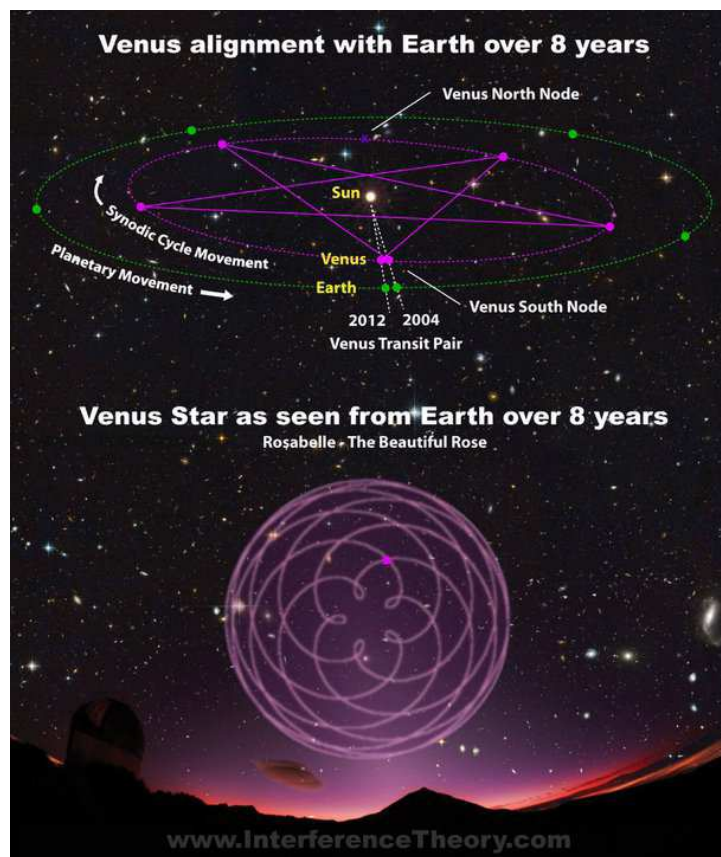


Fig. 7. The Vedic / Veda / Vena / Venus Star