



# **Rig Vedic Annapurna**

**A Research Monograph in Visual Anthropology**

# Was the Rig Vedic Mandala 5 Sukta 19 Hymn Composed on Panchassee Mountain in Nepal?



A Research Monograph in Visual Anthropology

Panchassee's Past: Part One

# Was The Rig Vedic Mandala 5 Sukta 19 Hymn Composed on Panchassee Mountain in Nepal?

by Gary Millar

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## Research Prologue

That Vedic Hymns were composed in the Himalayas is perhaps self evident, but the location of where a Vedic hymn was composed has never been discovered. Thus the following pages are uncharted territory. This book is a tribute to the incredible openness and living participation of all Nepali's in their ancient culture. Without the willing co-operation from local peoples, Hindu, Buddhist, and Indigenous, this research would not have been possible. Hail Mother-Himalaya!

The fact that Mendel discovered the basics of modern genetics while raising peas in his garden is one example of the hidden things that the experience of nature can produce. The following pages describe something of the mystic element that Mother Nature brings when her divinity and inner world are accepted. It is Sri Aurobindo's statement about yoga practice being required for Vedic studies that unlocked the research door.

Vedic hymns give hints about Vedic yoga practices. That there is a physical element and symbolism involved, is another secret this research exposes. Physical breath, sound and nature image practices have produced the inner parallels to the mental framework of this research. Here is revealed a new direction in Vedic studies that passes beyond only thinking about it.

# Trek Panchassee for Vedic Secrets

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This book is dedicated  
to  
Santosh Krinsky

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## Five Aspects of this Vedic Research

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How does someone discover where a Vedic hymn was composed? A combination of things are involved as there are no books on the subject. For example, my living on this holy mountain, upon which rays descend as in the photo, is only one aspect of a complex influence; thus five strands of experience are presented in this research process.

# Visual Anthropology and Rig Vedic Research

## Research into the Nature Symbols of the Rig Vedic Mandala 5 Sukta 19 hymn

This is exploratory research in Visual Anthropology because there are no books to support the discovery of where any Vedic hymn was composed. Thus this research is more of a dharmic presentation, laying the foundation for future research. The nature symbols in Vedic hymns translated by Sri Aurobindo are photographable, and so a nature experience is fundamental to this research. Elements of a Vedic nature experience are also discernable in associated hymns, that, with the Mandala 5 Sukta 19 hymn, provide a framework and approach in terms of ancient yoga practices. This research presents a visual nature experience with different levels of interpretation, an outer as well as inner one. This research focuses on local and living Vedic nature symbols in the Panchassee mountain region of the Annapurna massif. The annual Panchassee Mela and pilgrimage is the basis for interpreting local Vedic nature symbols. In this research the classical meaning of the word yoga is used, so it is used as a verb and not as a noun.



## Aspect 1: The Panchassee Mountain Tradition

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In the Nepal Himalayas this trekking lodge sits on a Vedic meditation site whose yoga tradition comes to life on the Mela day of Panchassee. This research is based in the Happy Heart Hotel shown in the photo. Panchassee is the mountain in the upper left, the south edge of the Annapurna mountain-massif is visible on the upper right in white.

## Aspect 2: Indigenous Mongolian Culture

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These sisters operate the Happy Heart Hotel trekking lodge near the meditation hut ruins upon which this research is based. After ten years of visits the elder sister and I married. Of the Indigenous Gurung peoples, they keep the Vedic nature symbol of a Mystic Fire alive.

# Secrets of Rig Vedic Nature Experience

## Research into the Nature Symbols of the Rig Vedic Mandala 5 Sukta 19 hymn

This research is based on two books by Sri Aurobindo: Hymns to the Mystic Fire and Secret of the Veda. He states that the Vedic hymns were an expression of the Age of Mysteries. There were inner secrets that only adepts and disciples knew. Probably one example of this ancient secrecy is how the holiest peak in Nepal ( sitting in the center of Annapurna's "lap") is now named Machhaputtre (meaning fishtail), while in Sanskrit it is Mataputra. or "son of the mother" (in Rig Vedic Sanskrit "son" also means something in the center). This research discloses some of these inner secrets in terms of the Annapurna and Panchassee Mother-Mountain traditions. The Rig Vedic nature experience is also an inner experience of Mother Nature at the yoga level of interpretation. Modern nature experience lacks a self-discovery framework that can be developed as a parallel from the annual Panchassee pilgrimage. Rig Vedic nature symbols have levels of interpretation from the physical to the spiritual that this research attempts to present.

## Aspect 3: Himalayan Nature Experience

11



This research is conducted on Panchassee mountain directly in front of the southern edge of the Annapurna mountain-massif. Himalayan nature experience has an association in Vedic hymns to this Annapurna view as a yoga tradition. Annapurna is described in mystic terms as nature symbols in Mandala 5 Sukta 19 of the Rig Veda. This tiny grassland named Panchassee Banjyang is surrounded by jungle and home to meditation hut ruins as well as 5 small trekking lodges. In this photo the spectacle of the Annapurna view fills the horizon. This is the view from meditation hut ruins near the lodges.

The upward pointing peak sitting in the center of this enchanting mountain outline has a secret this research unveils. Centers **in nature** are Vedic mystic symbols with inner and outer associations.

## Aspect 4: Vedic Divine Feminine Symbolism

12



The first stop for everyone on the Panchassee Mela or pilgrimage day is Panchassee lake. Water is a Vedic symbol for the divine Mother who gives us life. Her lake water blesses everyone on Mela day. She is garlanded with grass rope and flowers. Fire is also lit on this day.

## Aspect5: Vedic Yoga Practice

13



*"We must take seriously the hint of, Yaska, accept ... the Veda's contents as "seer-wisdoms", "secret words" ... grammarians, etymologists, scholastic conjectures will not open this sealed chamber".*

[Hymns to the Mystic Fire p.5].

The chanting of the research hymn on the mountain where it was composed and in the view it describes, is a final aspect to this research process. This hymn is a call to the Mystic Fire, whose Vedic symbolism is shared with physical fires. The chanting of a hymn to a wood fire is described in the Veda: [8-102-20]

*"What we place for thee, a few chance logs, them accept, O ever-young fire."*

[8-102-20]

This is a doorway to the "secret words".

## Quotations in this Research

### Research into the Nature Symbols of the Rig Vedic Mandala 5 Sukta 19 hymn

In this research, quotations from Rig Vedic hymns translated by Sri Aurobindo are italicized and use the standard Vedic numerical system. A quotation in the research hymn will appear thus: [5-19-01]. The first number is the Mandala, the second number is the Sukta, and the third number represents the verse: Rig Veda Chapter 5, Hymn 19, Verse 01 is the notation for the example given. However, all quotations from Hymns to the Mystic Fire and Secret of the Veda can be found using the free search engine that comes with these books from the Sri Aurobindo Ashram website: [www.sriurobindoashram.org](http://www.sriurobindoashram.org)

# Research Hymn: Rig Veda, Mandala 5 Sukta 19

15

BOOK..... HYMNS TO THE MYSTIC FIRE

AUTHOR..... Sri Aurobindo

VEDA..... Mandala Five, Sukta 19

SEER..... VAVRI

अव्यक्तः स ज्ञानो स अज्ञानात्मकः ।  
उपको मण्डि को ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

सुप्ते सि ज्ञानवर्धनस्य पुत्रं वसिः ।  
सः सुप्तं पुं शक्तिम् ॥२॥

2. Awaking to an entire knowledge; they have called and guard a sleepless strength, they have entered the strong fortified city.

सः सर्वेषां ज्ञानो सुप्तं ज्ञेयं कृणुतः ।  
सिन्धुको सुप्तुव एतः सता सः सप्तम् ॥३॥

3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the secker of the plenitude.

सिन्धुं सुप्तं सः सप्तमस्य ज्ञानो सताः ।  
सः सः सप्तमस्यः सप्तो एतः सता ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invisible and the all-conqueror.

शेजन् नो सप्तः सः सप्तः सः सप्तः सप्तः सप्तः ।  
सः सप्तः सप्तः सः सप्तः सप्तः सप्तः ॥५॥

5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.

## Question:

Do Vedic nature symbols as translated by Sri Aurobindo, have a physical layer of interpretation as well as the psychological layer of interpretation from the Vedic Yoga tradition?

Can this Sukta 19 hymn describe the topography of the southern face of the Annapurna mountain-massif in the Nepal Himalayas, as well as a lost Vedic Yoga?

## Answer:

If the nature images in this hymn can be photographed from meditation but ruins on Panchaseer mountain, there is a possibility that this hymn was inspired by the topography of the Annapurna mountain-massif visible from these ruins.

These photographs can show a relationship between Vedic Age nature symbols and the living Mountain-Mother yoga culture around Annapurna. These symbols are then the physical layer of interpreting a hierarchical Vedic culture and nature symbolism.

In this hymn can be described abstract Vedic yoga symbols with a physical parallel. Mountain-Mother Annapurna is known throughout the the Indian subcontinent also as a goddess. The yoga symbols in Sukta 19 can have a physical reality in Annapurna topography, as well as being psychological symbols in the Vedic yoga and Mountain-Mother tradition.



## Forword: Nature Experience and Research in Rig Vedic Hymns <sup>16</sup>

The Vedic Age, somewhere around 5000 years ago, lived only in nature, and so holy nature symbols would be an integral part of it's expression. According to Sri Aurobindo, research into Vedic hymns follows the same procedures as that of the physical sciences except its field of study, the nature symbols and yoga practices for example, includes a psychological and spiritual component. Vedic nature symbols and yoga practice have multiple layers of experience, both inner and outer (physical and psychological). Vedic Sanskrit is an expression of the Age of Mysteries, with all levels of symbolism being true. This research provides the outer nature symbols first, and then proceeds to identify the associations described in the Mandala 5 Sukta 19 hymn (and others): for example the outer symbols of a wood fire are presented with the inner Mystic Fire associations in Vedic hymns. This is a research project in Visual Anthropology in which associations are photographed. The title on each page gives the aspect of association to the research, and then in a few lines below the photo, details of that interpretation are described. Nature experience is not mental, therefore some associations may require a visit to the nearest forest. The Vedic Age ended thousands of years ago, but that nature experience remains basically the same today. Thus Vedic hymns record a nature symbolism that we can experience still today. This research focuses on the yoga level of interpretation of the Mandala 5 Sukta 19 hymn. The Panchassee mountain tradition is based in the Himalayan nature experience of pilgrimage, symbolising also inner yoga practices on Panchassee Mela day. In this pilgrimage the nature experience develops a relationship with aspects of this divine Feminine mountain as well as with a male Mystic Fire in the heart-center of ancient yoga traditions.

## INTRODUCTION: ASPECT ONE

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The first aspect of this research into the nature symbols of the Rig Vedic Mandala 5 Sukta 19 hymn is the  
**Panchasse Mountain-Mother Tradition  
and her divine Feminine gender**

The Mountain-Motherhood symbolism of Panchassee in this research has been found also in Asia, North America and Europe. There are a variety of shapes and outlines that describe and distinguish their divine Feminine status, but a fluted peak is a most regular aspect.

*"... praying for right-thinking from the Beyond the Rivers flowed wide over the Mountain."* [1-073-06]

In this Vedic hymn the Mountain is a divine nature symbol, an aspect of our divine Mother Earth.

## Fluted Peaks are a divine Feminine Symbol

18



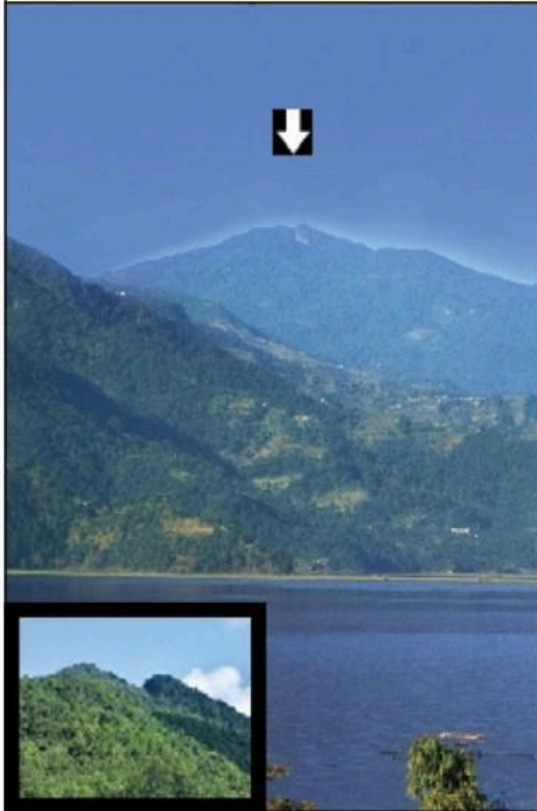
Panchassee is a Mother because she feeds the villages on her slopes



In the bottom left photo is holy Mount Shasta's fluted peak. She is a USA Mountain-Mother like Panchassee. Holy mountains with doubled peaks are part of a pre-historic nature worship that still lives in Himalayan villages.

## Panchassee's Fluted Motherhood Nature Symbol

19

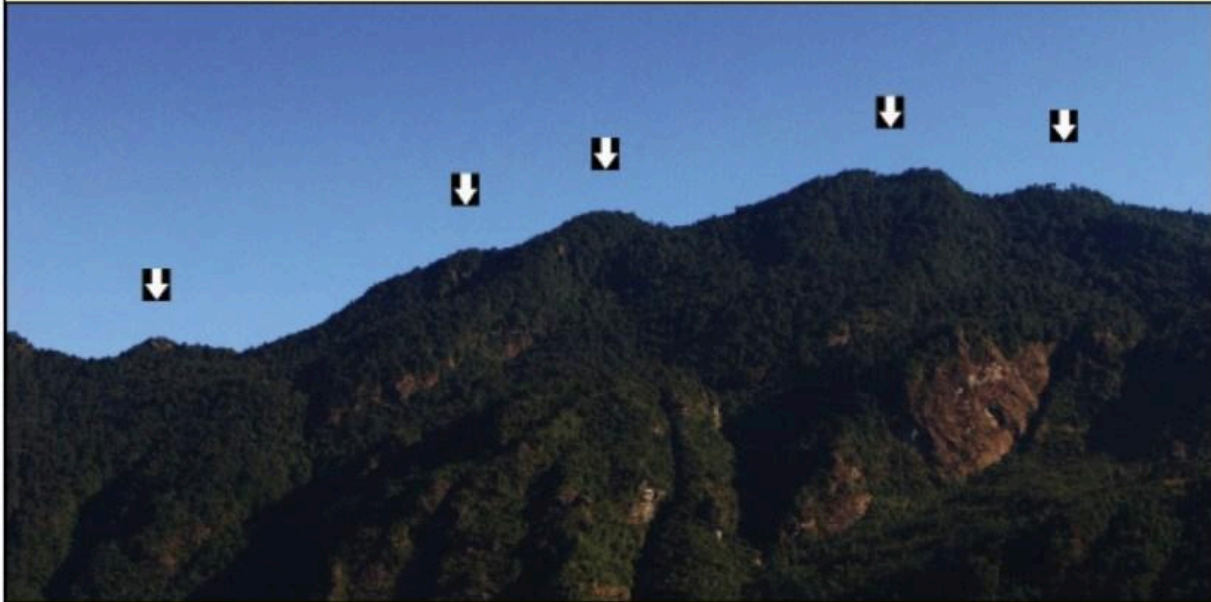


This photo is of Panchassee from Fewa Lake, Pokhara, Nepal. The living Feminine divinity of Panchassee has an association to the Annapurna “mother” symbolism in the research hymn. It also has an association to the anthropologically established divinity of Mount Juktas in Crete during the Minoan civilization. Mt. Juktas is a Mountain-Mother with a fluted peak. Panchassee's fluted peak symbol is a Yantra for meditation: sitting in meditation hut ruins at Panchassee Banjyang, her peak-flute is framed by the hut entrance as if a photograph.

*“The Angirasas surrounded by the mountains in the cavern darkness drove up out of the cleft ...”*  
[p 212, Secret of the Veda]

## Panchassee's Name = Divine Mountain-Mother

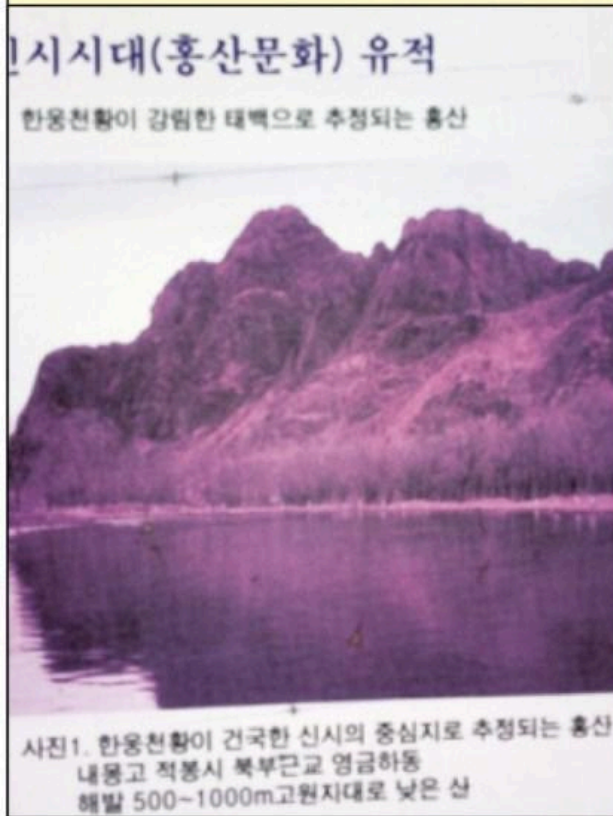
20



This is the south-western view of Panchassee. **Panch**=5; **as** is from Asana, the yoga science of postures or Seats (holy places of consciousness); and the double **ee** vowel sound at the end signifies the female gender in Sanskrit. Just as there are five Panchassee peaks, so are there five aspects to the Vedic divine Feminine, Panchassee representing the mother aspect.

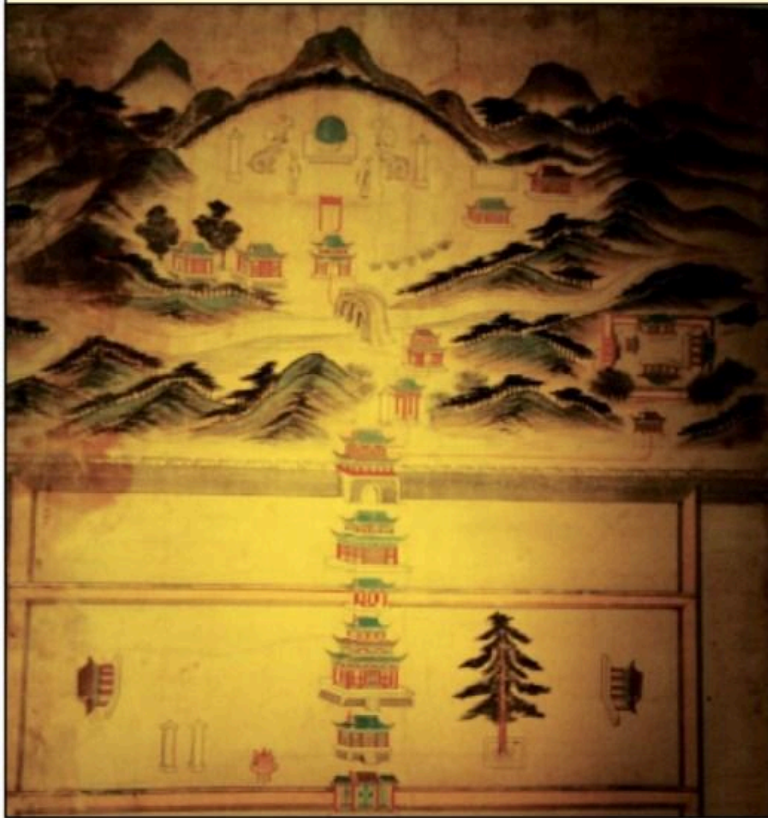
## Mountain Motherhood in Korean Prehistory

21



On a huge public notice board at the entrance to the holy Moak San Mountain-Mother in South Korea, this picture is portrayed. It is of a mountain with a fluted peak like Panchassee. In the Korean language this board explains that their original home is in the area of this peak in Mongolia. This early Korean period falls into the time-frame of the Vedic Age. Koreans still worship their holy mountains from prehistory with a female gender. This research includes photos of Mountain-Mothers from Greece, Nepal, India, Canada, USA, China and Sri Lanka to support the idea of a divine status for Panchassee and Annapurna.

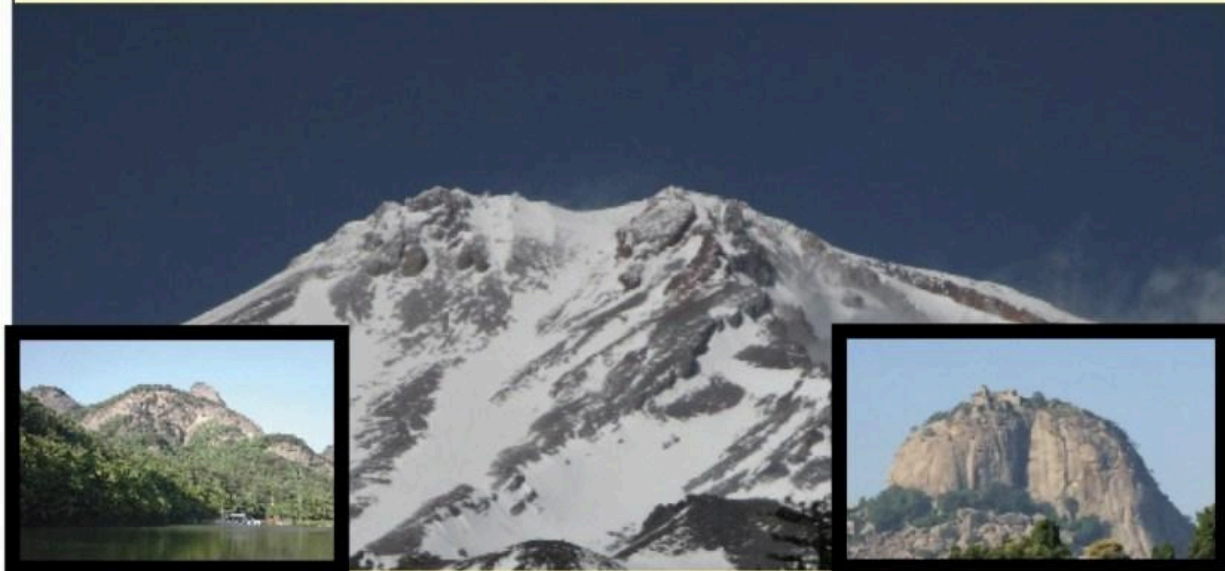
## Holy Korean Mountains Have Inner Symbolism 22



This is a photo of a painting inside a small municipal museum in South Korea. It exhibits the idea of an inner pilgrimage inside and up a fluted peaked mountain. Symbolised are entrances to an ascending level of inner experience, culminating in the reaching of the final and circular entrance into this mountain. The Panchasree Mela has a parallel symbolism with Vedic yoga practice a part of the inner pilgrimage.

## The Varied Outline of Mountain-Mothers

23



The bottom left photo is of Mai-San in South Korea; the bottom right is of Gingeer mountain in South India; the large central mountain is Mount Shasta in northern California USA. Each has a different fluted shape, but all are holy and Feminine in their cultures. This flute shape is also a Divine Two symbol from prehistory that includes a sexual level of interpretation.



# The Universality of Mountain-Motherhood

24



The upper photo is from the bridge at the entrance to the South Korean Buddhist Silsanga Monastery. The Mountain-Mother symbol is the group of mountains under the arrow named Chung Wang Bong.

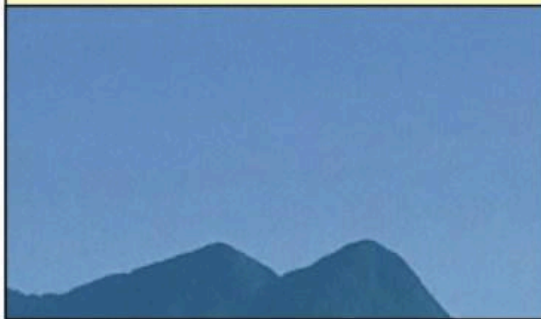
The photo on the left is taken from a lookout point for Chung Wang Bong on the highway in the next valley. The script describes this statue as a symbol for Chung Wang Bong in a divine Woman-Sage aspect. Mountain-Mothers in Asia still live the pilgrimage and yoga associations of Panchassee. She is a Yantra view from the altar of the monastery in the upper photo, like Panchassee and Annapurna views.

## Mountain-Mother Flute Parallels to Panchassee

25



From the main courtyard at the Silsanga Zen Buddhist Monastery, a fluted mountain outline can be seen. The symbol of fluted peaks can be composed in many ways. As with the previous photo, this view is from the altar entrance, suggesting this Mountain-Motherhood flute has sacred associations. Their water comes through this flute.



In Sri Lanka, the flute of Mountain-Mother Detanagala exhibits a resemblance to the feminine gender in our species. She is an archaeological site with remains of 40,000 year old devotees found at her base. The female associations to this Vedic nature symbol are obvious.

## Mukerti in India: a Parallel Vedic Fluted Tradition

26



A pilgrimage to Mountain-Mother Mukerti on the Nilgiri plateau can include a pilgrimage to her sister mountain's fluted peak like Panchassee, under the arrow. The indigenous Toda peoples see this as a physical symbol for their divine Mother. Like the indigenous Gurungs of Panchassee mountain, the Todas worship nature as a divine Feminine. Another Toda pilgrimage to Mukerti mountain with a breast-shaped peak like Detanagala, worships the Vedic symbol of Daughter-Dawn.

# Mukerti Pilgrimage: Devotees Chant En Route

27



## INTRODUCTION: ASPECT TWO

28

The second aspect of this research into the nature symbols of the Rig Vedic Mandala 5 Sukta 19 hymn is the  
**The Panchassee Mela Tradition**

The association of the Panchassee nature symbols on Mela day to the research and other Rig Vedic hymns, shows this Panchassee tradition to be of a Vedic heritage. This Mela supports the holiness of Vedic nature symbols and suggests that Panchassee and Annapurna share the same Vedic tradition, thus this research combines the traditions of both. As a goddess, meditation image and mountain-massif, Annapurna represents a multi-dimensional Vedic symbolism that can be applied to Panchassee. Both have living pilgrimage traditions with the ascent an outer parallel to an inner self-discovery ascension. As the Korean painting on page 22 symbolises, this ascension is through different levels of our psychological being. On Panchassee Mela day we climb a Vedic mountain symbol and find the "house" that contains the Mystic Fire consciousness that all inwardly possess.

*"Thou hast conquered the riches of the plains and the riches  
of the mountain ...." [10-069-06]*

## Panchassee Mela: a Vedic “Rite of the Path”

29

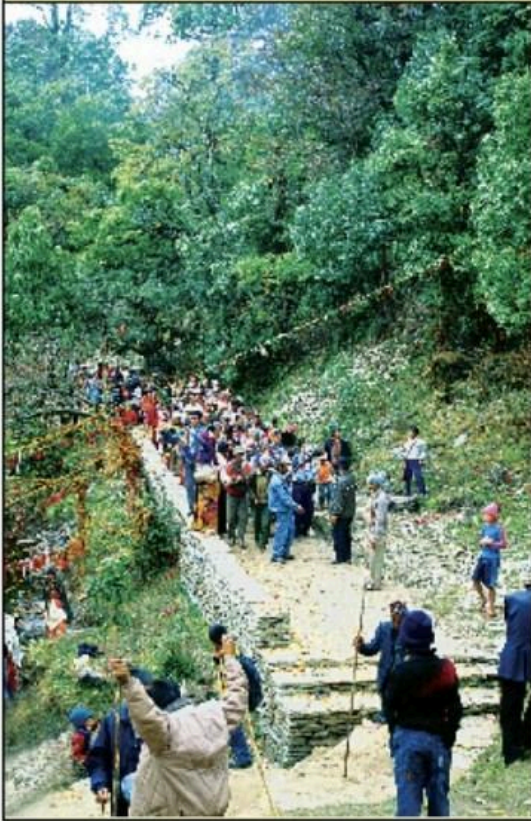


The Panchassee Mela is a pilgrimage probably from the Vedic Age, as a Vedic hymn was composed on this mountain. On this day most everyone does the same things, starting with a long hike to the holy Panchassee lake: this is the first part of the "Rite of the Path".

*“Let the mortal who would serve with his works the God in the advent, aspire bringing his offering to the Fire in the Rite of the Path....”*[6-016-46]

## The Vedic Pilgrimage of Panchassee

30



In this photo the Panchassee village of Ramja arrives after a two hour climb, led by a brass band. This lake is the first stop for everyone on Mela day, no matter from which direction they come. Water is a Vedic symbol for the divine Mother, giving this lake a holy gender and status.

*"... thou art very bright and pleasant in the pilgrimage and the sacrifice. Very wide and far-extending is the peace of thy beatitudes; may that be the home of our abiding."* [1-094-13]

In the lunar Nepali calendar, this Mela day is named Bala Chauterdasi. As there are no roads on this mountain, it is a full day hike with the requirement to be home by dark as there are no lights in the jungle.

## Panchassee Lake on Mela Day

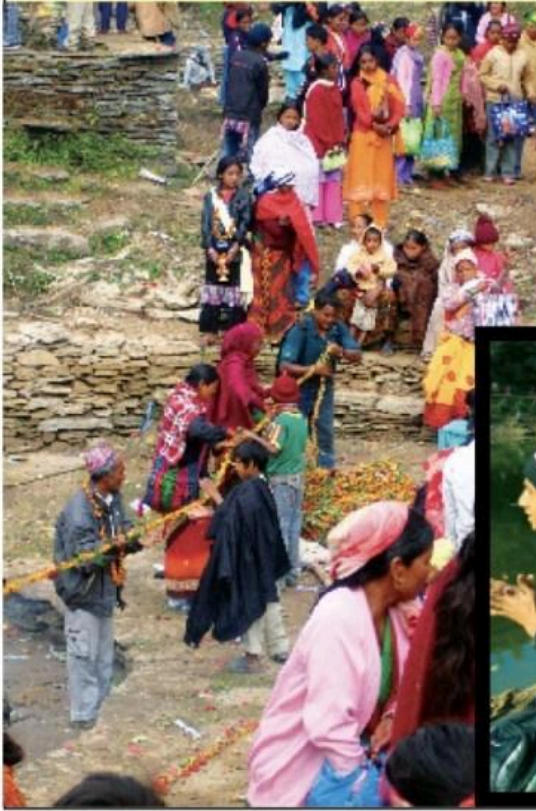
31



Water is a holy Vedic nature symbol because it gives us life, and so is seen as a divine Mother. Devotees walk around this tiny lake and then touch the water, leaving offerings at the waters edge and on its encircling pathway rock wall.

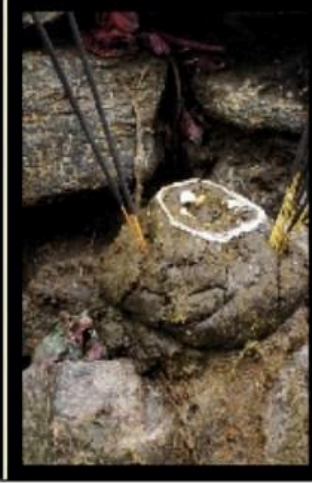


## Garlanding Panchassee Lake: a Vedic “lap” Symbol <sup>32</sup>



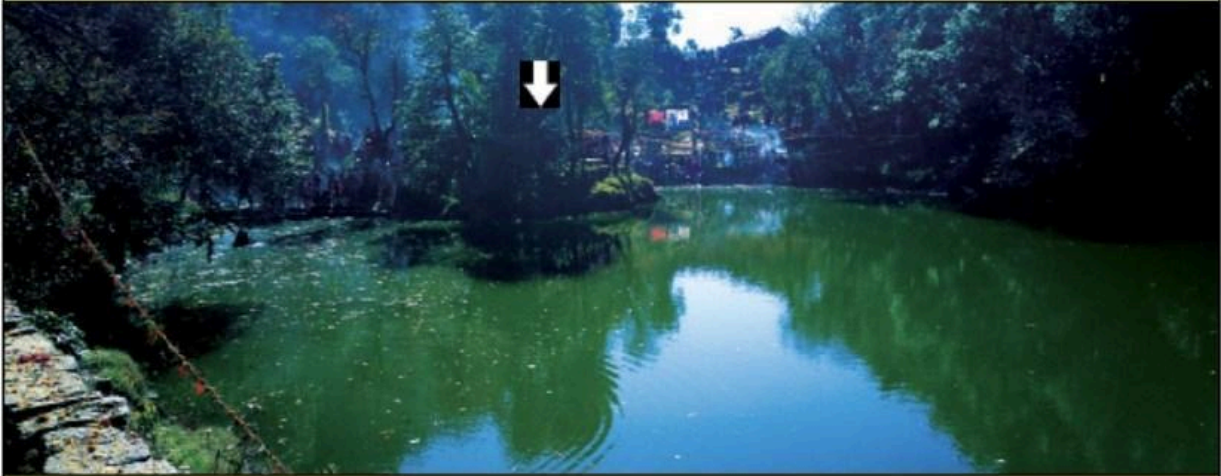
The hand made grass rope with a flower in each twist, is passed hand over hand around the lake.

As in the bottom right photo, this creates an encircling garland around a symbol of holiness, here white rice. This encircling is part of the Annapurna “lap” symbolism in verse one. The photo in the center is a symbol for the Mystic Fire in the center of Annapurna’s “lap”.



## Panchassee's “lap of the waters” has a Center

33



A Vedic nature image with many associations in this research is found in the last phrase of the first verse: “in the lap of the mother he sees”. A Vedic “lap” is something that surrounds or encircles. Rig Vedic hymns describe a variety of “laps”, one of which is a “lap of the waters”. Panchassee lake has a center, a tiny peninsula that juts into the lake water. In Vedic symbols, something with a center is holy because it is a parallel to our inner psychological centers. This is how the Panchassee Mela begins: a circumnambulation of a “lap” with a center that has a parallel to Annapurna’s “lap”.

## Vedic Divine Feminine Symbolism on Mela Day

34



In this photo a woman is dancing at the lake on Mela day. This woman is part of the gender symbolism of the research hymn that in verse four describes the “two companions”. In a footnote Sri Aurobindo explains that these “companions” are Daughter-Dawn and Sister-Night. If we add the Growth-Mother, Daytime-Wife and Vastness-Yogini, or Woman-Sage, a nature experience of womanhood with five aspects is formed. The Himalayan culture still worships Daughter-Dawn as the Kumari Goddess in Kathmandu. The middle name of many women in surrounding villages is Kumari; for example, my wife’s name is Buddhi Kumari Gurung. This female gender element of the research hymn is detailed more completely in Part Two, a separate book of this research.

## Offerings Around Panchassee Lake

35



Grains and other village produce are offered to this Lake-Mother in the circumambulation, to thank her for the year's bounty. Half way around, as shown in the right photo, is the rock outcrop that symbolises another aspect of Panchassee's divinity: at the top of this rock Annapurna can be seen.

## The Vedic Nature Symbol of Fire on Mela Day

36



This is a fire-pit beside the Rock-Mother (Siddha Baba's Cave) on Peak #2. For an offering of rice the priest will chant to the Mystic Fire symbol as a wood fire, burning at the bottom of the pit. This same sanctity of fire is found in local village life in the kitchen, where food offerings are made at meal time to the fire; similarly in the Happy Heart Hotel. The process of this research includes a chanting as this priest does. The research hymn will have been perhaps originally chanted publically here in the Vedic Age.

## Panchassee's Pilgrimage Vedic Chanting Tradition <sup>37</sup>



On Mela day chanting is still done at this Rock-Mother's meditation cave ( in modern Puranic symbolism, this cave is called Siddha Baba's Cave) on peak #2, the fourth summit up from the lake.

*"To the divine Flame, the seer, him whose law of being is the Truth, the shining one, the destroyer of all evils, approach and chant the hymn of praise." [1-012-07]*

The research hymn of Mandala 5 Sukta 19 describes the view of Annapurna just on the other side of this cut-out rock cave. Rock has a divine Feminine gender in shrines around Panchassee mountain as shown in later photographs.

## INTRODUCTION: ASPECT THREE

38

The third aspect of this research into the nature symbols of the Rig Vedic Mandala 5 Sukta 19 hymn is **Himalayan Nature Experience**

Vedic hymns composed in the Himalayas reflect the immensity and depth of prehistoric nature experience.

This research is proof that the “secret-words” of Vavri (the yogi-author of this research hymn) still live. Nothing has been lost, but it requires yoga practice to rediscover some fundamental elements that are not of the mind. Thus Himalayan nature experience opens us into areas outside the mind in this unusual research process. This experience is available to everyone in this region but also in parallel ways virtually everywhere: however, some extra work may be required to uncover it elsewhere, Nature experience and nature symbols in prehistory, around the world, had a commonality because nature is all they had. No machines.

## Himalayan Nature Experience: Vastness

39



Himalayan views are vast, naturally opening us to our inner parallel of vastness. These mountains are a Vedic symbol for a divine Mother of beauty and vastness who brings to birth our spiritual pilgrimage.



## Himalayan Nature Experience Brings Light

40



The experience of Mother Himalaya is based in strength and force. But she brings knowledge through all of her attributes. After years of looking, the upper photo becomes the Annapurna Yantra, not found in books. This Vedic secret comes into the mind through an integral nature experience.



Himalayan Nature Experience is **NOT** of the Mind <sup>41</sup>



## Panchassee Nature Experience: at Cloud Level

42



Nature experience is not a mental experience. Living at cloud level on Panchassee brings our psychological makeup into focus beside a set of surrounding Vedic nature symbols. Mountains, clouds, forest and sky are our daily companions. Everything is so large all around that it is not easy to stay occupied with the littleness of modern mental development. From the Happy Heart Hotel, in half an hour we can sit in the clouds of this photo. The trail is through a high altitude rain forest under whose canopy we feel tiny. The noise of the mind seems insignificant, and we naturally look around and outside of thought at inspiration. We cross a stream. On the other side something in its sound catches the attention.

Compelled to stop, we stand still, looking at the rushing water while this sound enters the mind. Alone and half an hour from anywhere my mind translates something that the stream-sound has brought. "Nothing Vedic is lost. The secrets are living in nature experience".

## Panchassee Nature Experience in the Forest

43



*"... thou art born from the waters and around the stone, thou art born from the forests and born from the plants of the earth...." [2-001-01]*

Walking in the forest is a pilgrimage. Vedic repetitions keep the mind occupied while the breath concentrates the focus in an inner center.

## Panchassee and Annapurna Nature experience

44



The sight of Annapurna is never far away, no matter where in the forest. Life at Panchassee Banjyang is completely surrounded by forest. This sort of complete nature experience will have its effect on the research.

*“This is ...the Priest of the call, most strong for sacrifice, to be prayed in the pilgrim-rites, he whom the doer of works and the flame-seers (Yogis) set shining wide in the forests ....” [4-007-01]*

These “pilgrim-rites” are the yoga practices of the Vedic yogis named Apnayan and Bhrigu, who composed this quoted hymn. Himalayan forests hold the secrets of these ancient seers, who, like Vavri of the research hymn, did their yoga practices in Himalayan nature.

## Himalayan “Woodlands of our Pleasure”

45

“The Doors Of The Treasure”



अपिष्ठ किं देव्यो अरे अद्भुतं किंनो विदेवस्यो वनेषु।  
वनेषुने वपु रत्ना इभ्यस्तोऽङ्गिराणां नि पत्तया वनीषाम् ॥५॥

He was born victorious in front of the days, established in  
established things, ruddy-bright in the  
woodlands of our pleasure...

Vedic hymns describe nature experience in a profound manner. All of nature is a holy symbol that is as much an evolutionary part of our lives as anything is. But we need to do something inside to bring a yoga element to this experience.

As an example, because the forest canopy encircles us we can visualize this as a "lap" of the Forest-Mother. With the pleasure of her company we usually end up in the heart-center.

An inner relationship develops. This is Himalayan nature experience.

## A Himalayan Relationship with Nature

46



Himalayan nature has physical symbols and psychological symbols, a relationship can include both. She is a Lady who serves us tea in the middle of nowhere (left photo), a mountain, river or stream, or our own sister: She is so ancient that virtually any association brings her to life. In general this is true of nature everywhere, but here nature symbols are alive.

## Himalayan Holy Resting Places

47



Under the arrow in the left photo is the place of a Nepali stone-stepped resting platform named Chautari. The step is so that a head-load or sack of grain, for example, can be easily set down for a rest. The photo on the right shows that this resting place is also worshipped. Usually placed within views of vastness and beauty, the two trees symbolize spiritual harmony. Local Himalayan culture lives this sacred nature experience.

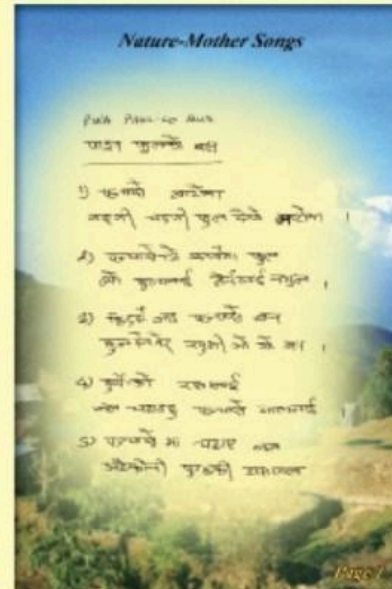
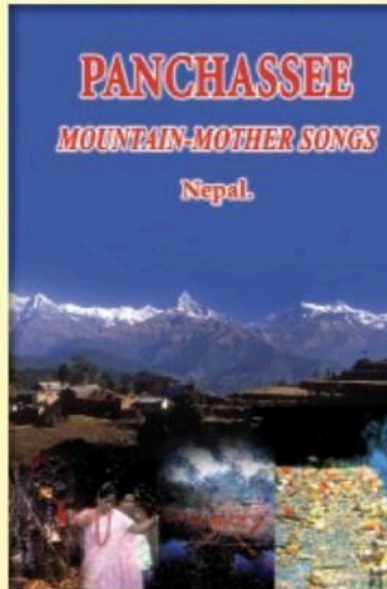
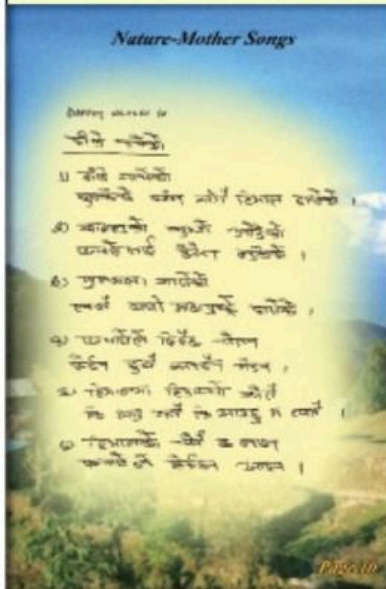


## INTRODUCTION: ASPECT FOUR

48

### The forth aspect of this research into the nature symbols of the Rig Vedic Mandala 5 Sukta 19 hymn is **The INDIGENOUS Culture of the Panchassee and Annapurna Region**

The association of the Mela activities to the local Indigenous culture is to distinguish the Vedic from the Puranic symbolism. Shiva is not in the Rig Veda, but is worshipped by many local Hindus as Panchassee mountain. The Mongolian inhabitants of Panchassee worship this mountain as a Vedic Mother, with trees, rocks and water as examples of her divine feminine manifestation. In Vedic culture both are synthesized. However the female gender in Panchassee culture seems to bring a balance between the inner fire and the outer divine Mother Nature manifestation that Puranic symbolism does not usually see as a goal. In Himalayan culture these two groups live together in harmony on Panchassee, even as their synthetic cultures integrate very different perspectives. Because this research is based on Vedic nature symbols, this distinction wants to be made. There exists thousands of years of integration between both groups.



It was some years after seeing the meditation hut ruins near the Happy Heart Hotel that when listening to village songs I recognized yoga associations in their content. Slowly the local indigenous culture began to explain and influence my view of things, until ultimately I married into it.

## Indigenous Evenings Worship Nature in Song

50

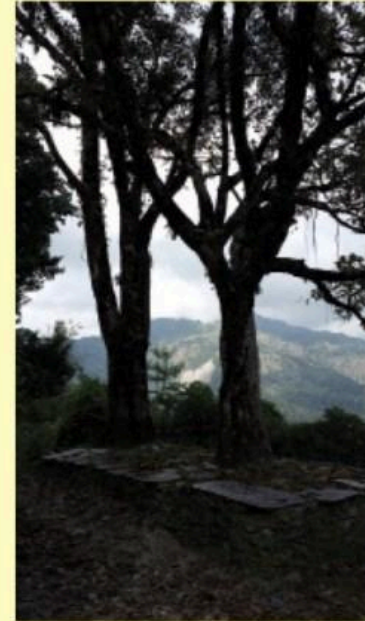


Village culture sings of a spiritual relationship with nature. Here they sing of a wonderful day on a Panchassee pilgrimage.



## Panchassee Indigenous Himalayan Culture

51



It must have been fated that I marry into the indigenous culture of the Gurungs, as they have no script and worship nature symbols as described in Vedic texts. My wife and I represent a portion of the nature symbol of two trees on the right photo, as a manifestation of gender harmony.

## Indigenous Family Life

52



The relatively higher status of women among indigenous peoples is a living association to the Vedic divine Feminine symbol. The research hymn describes gender relationships in a yoga context. My experience in the family is part of the research process. It is a broad cultural experience based in harmony and nature.



Every year there is a family party that includes a number of villages. The purpose is to meet at least once in the year. I am invited to these parties. They express a calm and harmony that is good to be a part of: this calm and harmony has an ancient yoga basis.

## Himalayan Divine Two Symbol in Chola Statuary <sup>53</sup>



The “two companions” in verse four of the research hymn is related as a symbol in both photos. The Divine Two symbol has all pairs bringing a harmony. The photo on the left is a half man and woman statue that is a modern parallel to the Indigenous two tree symbol in the right photo. This is above Sidane village on Panchassee.

The Vedic nature symbols of Panchassee are perhaps among the earliest symbols of divinity as they are all based in nature.

## The Indigenous Relationship with Fire

54



Mountain-Mother Annapurna has a Fire-Son in the research hymn. His inner and outer symbol is the wood fire. He always sits in the center both physically and psychologically. My marital family still respects him.

## Panchassee's Indigenous Vedic Life

55



The vastness of Panchassee nature experience enlarges all aspects of life.



Village kitchens on Panchassee are the center of life in the family. The kitchen of the Happy Heart Hotel in the left photo is also the center of lodge life. The fire symbolism of Mataputra (Machhaputtre in Nepali), under the arrow in the upper photo, in the center of Annapurna's "lap", is reproduced everywhere in village life.



## Panchassee's Indigenous Culture Worships in Nature <sup>56</sup>



The Indigenous peoples keep alive Vedic nature symbols. The above photo could be called a first temple design. This chatauri place of worship is on a slim grass-land slope surrounded by jungle. The village is about an hour down. There is a water source here that will be its earliest sacred association.



The offering to their Earth-Mother is placed inside her body, so to speak, inside the opening dug for this purpose.

## Gurung Offerings to the Tree-Mother and Fire

57



In Vedic hymns the relationship between trees and fire is described.

*"... Let the tree and the divine accomplisher of the work and the Fire take the taste of the offering with the sweetness and the light." [10-110-10]*

Trees are worshipped for their association to the fire as the above quotation reveals. The tree is holy like the kitchen wood fire because it is required for the creating of physical fire, a Vedic mystic symbol. In the middle photo is a Gurung offering of dhal to the kitchen fire before it is served at mealtime.

## Vedic Tree Symbolism: “the radiant cord”

58



वनस्थो रात्रया निपुत्रा देवानां पाप उप यज्ञि विद्वान्।  
स्वदाति देवः कृणवद्दरीभ्यवतां ज्ञानापुषिषी इवं वे ॥ १० ॥

O Tree, knowing the goal of the journeying of the gods, bear us  
to it binding with the radiant cord. May the godhead  
fashion the offerings in which he takes pleasure:  
may heaven and earth protect our call.

Sri Aurobindo

Hymns to the Mystic Fire



Trees are divine Mother symbols with the “radiant cord” (the wrapped string in the above photo) being a symbol of our physical connection at birth to our human mother, and our psychological connection to the spiritual Feminine and Motherhood of the Vedas.

## Himalayan Indigenous Culture

59



Living with local people brings incredible findings, for example, originally it was natural rock that was a nature symbol for divinity. In modern ages, it is a sculpting out of rock that brings divine shapes of goddesses etc. Here is a worship of the divine Mother as rock, or Rock-Mother. It is rocks with a cave or doorway inside Mother-Earth that are here divine symbols.



In all the villages around Panchassee is the Vedic Rock-Mother symbol still worshiped. Usually very large in size, these huge rocks stand out in the view while passing by. In Makanpur village a cement temple sits right beside the original large holy rock as a divine Mother. The cement temple still worships this same Mother. But only on Panchassee has this holy rock been cut out for a meditation chamber.

## The Indigenous Worship in Nature

60



Vedic nature symbols are from an age when the mind was synthetic, supple in association, and open in character. As holy mountains are made of rock, to worship them in smaller sizes seems natural. Down the east Panchassee slopes stands a Rock-Mother with a pregnant belly, in the left photo. The middle photo is from Panchassee's north summit.

On the right is a Rock-Mother atop Mountain-Mother Ramchay, a sister-mountain near Panchassee.

## Buddhism is also Indigenous on Panchassee

61



In the lodge next to the Happy Heart Hotel, a Lama chants. Many ghee candles symbolize the Vedic fire, in the right photo, which is what they are looking at in the large photo. These Indigenous peoples integrate many things in their synthetic cultural nature basis.



## INTRODUCTION: ASPECT FIVE

62

The fifth aspect of this research into the nature symbols of the Rig Vedic Mandala 5 Sukta 19 hymn is the **Panchassee Himalayan Yoga Culture**

The association of Mela activities to Vedic yoga practices is based on the inner and outer parallels in Vedic symbolism as translated by Sri Aurobindo. These activities are directed towards the lighting of the Mystic Fire of the Vedic yoga tradition and as is described in Vedic hymns. For example Annapurna's "son" sitting in the center of her "lap" is a Vedic mountain symbol for the parallel inner Mystic Fire in our inner center.

Deep breathing, chanting and Annapurna views occur on Panchassee Mela day, with Pranayama, Japa and Yantra-meditation producing their yoga parallels, described in the research and other associated Vedic hymns.

## The Living Vedic Yoga Culture of Panchassee

63



The Vedic nature symbol of fire lives in the village kitchens as well as in ancient meditation huts on Panchassee and in the Annapurna region. A wood fire burns at many auspicious ceremonies everywhere.



Here is the meditation hut ruin that opened the door for this visual anthropology research. There are physical associations to Vedic nature symbols found when sitting in these huts, because the location has a purpose, most usually in terms of the view for Yantra meditation.



## Rig Vedic Mandala 5 Sukta 19 Annapurna Yantra

64



It is the combination of the Panchassee Mela, that ends with this view, and the other elements of the Mandala 5 Sukta 19 hymn that produces yoga associations. This photo is a winter view of Annapurna from just above the Happy Heart Hotel. This view naturally brings the mind to the central upward pointing peak of Mataputra (Machhaputrrre). Closing the eyes for an inner image reproduction of this view brings our focus to the Third-Eye yoga center (between the eyes) just as naturally as the outer physical nature view does. This Vedic Yantra is described in the first verse as a "lap of he mother". This yantra is the final yoga symbol for practice on Mela day with chanting and deep breathing the earlier parts of the Mela day yoga-practice sequence.



Just outside the Happy Heart Hotel, above the trail that leads to the next valley, sits a mound with the shape of a pregnant belly. Under the arrow is the dugout remains of a meditation hut ruin in that mound. The hut rocks have been taken away most probably for use in the building of a stone wall. There is an unobstructed view of the Annapurna Yantra from here. The Vedic culture sees nature as also a Teacher. It is not the view itself that is the goal, but what happens as a result of holding the view of it's center. Our inner parallel to this outer center appears between the eyes.

## Himalayan Nature Experience and Yoga

66



Guests from the lodge on their own impulses have always gone to sit on the pregnant hill, beside the meditation hut ruin of the previous page, to look at Annapurna. This is a Himalayan nature experience with a yoga association.

## Makanpur Village's “Hill of Being” Symbol

67

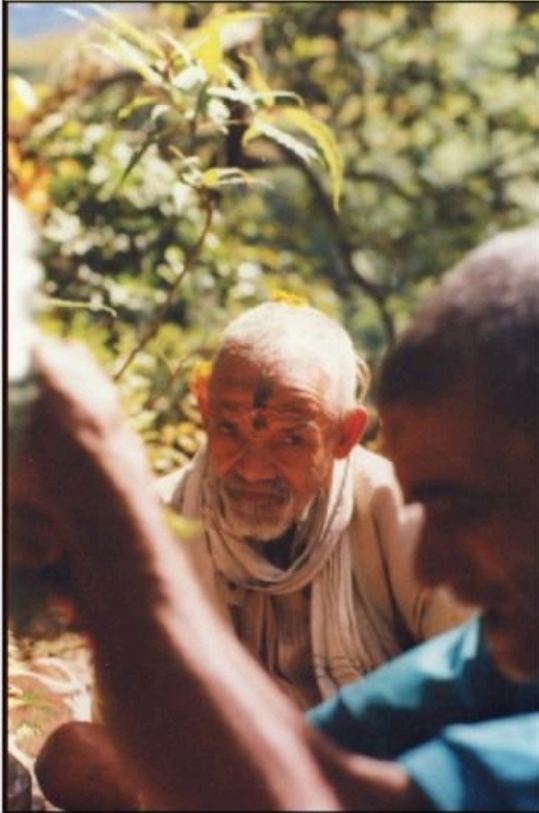


This photo shows another nearby holy pregnant-looking hill with a Tree-Mother shrine in the trees. On page 22 the concept of this "hill of Being" is pictured.

From this hill also the Annapurna Yantra is seen.

*“...this truth-consciousness of the Vedic Rishis is a supra-mental plane, a level of the hill of being ... which is beyond our ordinary reach and to which we have to climb ....”*. [Secret p. 101]

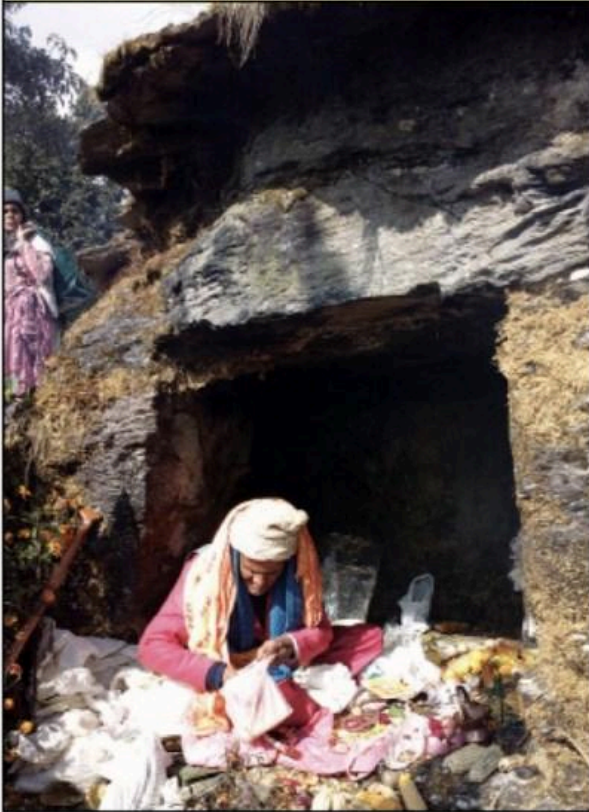
## Makanpur's “Hill-of-Being” Symbol Yoga Culture <sup>68</sup>



There are a variety of yoga practices in the Panchassee region. This photo is of the occult yoga practice through possession, a most common kind locally. The priest goes into trance so that the goddess speaks through him. He is one of seven local priests who do this during the annual divine Mother harvest festival. Yoga culture has always been associated with the Himalayas. Therefore the various aspects and symbols of Panchassee and Annapurna are part of a living Yoga culture. Basically, Indigenous Mongolian, Buddhist and Hindu have their own set of yogas. But there are many overlapping and shared symbols. This is to point out that the yoga aspect cannot be separated from Himalayan culture and nature symbols.

## Panchassee's Pilgrimage Chanting Tradition

69



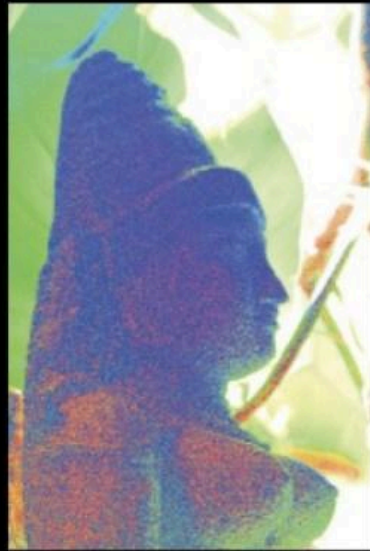
On Mela day chanting is still done at The Rock-Mother's cave (Siddha Baba's cave) on summit #4, as well as at the fire-pit shown on page 36.

*"To the divine Flame, the seer, him whose law of being is the Truth, the shining one, the destroyer of all evils, approach and chant the hymn of praise." [1-012-07]*

Mandala 5 Sukta 19 of the Rig Veda was probably chanted here, This chanting is still today in a living tradition.

## Panchassee's Pilgrimage Meditation Tradition

70



On the left is a granite statue of Annapurna, computer-colored. She is a mountain, goddess, yoga-mother and woman all in the same symbol. She has a family, social, cultural and yoga level of interpretation and experience.

In the Panchassee Vedic tradition she is a Yantra for meditation according to the research hymn.

There are other Yantras visible from other meditation hut ruins at Panchassee Banjyang, notably the Panchassee Yantra.

## Panchassee's Yantra

71

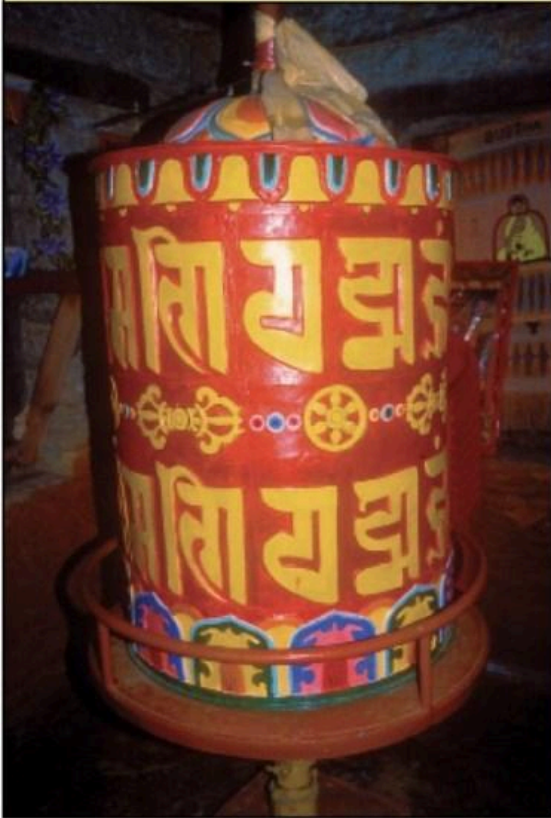


The bottom photo shows the view from inside meditation hut ruins at Panchassee Banjyang. These two frontal peaks are seen framed by the hut's front opening. This divine Two symbol can also be seen as breasts that supports the female gender of Panchassee. The upper photo isolates this as a Yantra image. The center is at the meeting point of her descending triangle symbol. The lines are computer generated to suggest a goal of this yantra yoga-practice: the descent of Shakti.



## Panchassee's Tibetan Buddhism

72



The Panchassee tradition also includes a village Gompa about two hours away from the Happy Heart Hotel, down the western slopes. It can be concluded that yoga associations are everywhere on Mountain-Mother Panchassee.



## Parallel Mystic Fire Symbols

73



The center of Annapurna's "lap" points upwards like flames do. Sri Aurobindo in footnotes associates a center, son and fire to the Mystic Fire symbol ("those flames of him" in verse five). In the Annapurna Yantra this peak is in the center of the view from Panchassee. From Panchassee the view of Annapurna also sees the Mystic Fire in front as is described "in front" in Vedic hymns. The bottom photo shows the village kitchen parallel. This is one reason why this Vedic nature symbolism never died out, because the symbols have a physical layer of interpretation and experience. Chanting to either a physical wood fire or to an upward pointing mountain carries the same association. This kitchen fire is in the center of the room just as Mataputra sits in the center of Annapurna's "lap".

## Mystic Fire Yoga Symbols of the Pilgrimage

74



In the left photo a physical fire is a symbol for the Mystic Fire. In the middle photo its upward pointing shape has an obvious association to the Mystic Fire symbol. On the right is the Tree-Mother on peak #1, where the offerings are placed inside her trunk-center or "lap".

*"These are the utterances, O creator, O Fire, we have spoken to thee the seer; in them take pleasure. Flame upwards, make us move full of possessions; O thou of many boons, give us the Great Riches."*[4-002-20]

## Panchassee's Original Vedic Fire Symbolism

75



This photo shows the original temple at Panchassee lake with a wood fire burning in front outside the little rock wall. A faint smoke can be seen. Similarly a wood fire burns outside a nearby famous divine Feminine shrine and all local village pujas. Fire is always a Vedic symbol and associates the local tradition with Vedic Himalayan roots.

## Panchassee's New Puranic Symbolism

76



The original temple has been dismantled and the Vedic wood fire symbolism ended. A new Shiva temple has replaced it, with the opening facing south. The smoke seen now is from incense. The Vedic associations still live, but now with a secondary role: this is the present movement all over the Himalayas, the home of the Vedas.

# CHAPTER ONE

77

## Research into VERSE ONE of the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for

- 1) “state upon state is born”
- 2) “covering upon covering”
- 3) “the lap of the mother”

When the last Panchassee peak is reached on Mela day, the Annapurna mountain-massif is directly in front. About sixty-five kilometers wide, this sothern edge of Annapurna fills the sky. The view is described in the above three nature symbols from verse one. This view is a nature experience from prehistory that contains elements of Vedic yoga concepts and practice. The psychological experience follows from the nature experience. The above three nature symbols provide an understanding of nature experience in terms of Vedic self discovery that can be attempted anywhere.

## Verse One and Panchassee Meditation Hut Views

78

अभ्यसयाः प्र जायते प्र सर्वव्यतिथयेन ।  
उत्सवे मातुमि कटे ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

बुद्धे नि विद्याभ्योक्तिमिषं वृणं चरित ।  
आ दुग्धां दुग् विविद् ॥२॥

2. Awaking to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city.

जा श्वेतेवस्य जलपी दुग्धं वषेण कृतयः ।  
निजयोरो बुधुदुस्य दगा कथा न वाक्यु ॥३॥

3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the seeker of the plenitude.

मिषं दुग्धं न काम्यमवतिम जलपीः स्या ।  
समी न काजकरोरुभ्यः सारथो वदः ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

वीर्यं नो राम जा भूयः सं जस्यस्य वामुना देविसलः ।  
सा जस्य सन् भुषयो न विद्याः मुक्तिता वयो वसयोः ॥५॥

5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.



This is a stone meditation hut beside the Happy Heart Hotel. Yoga associations are visible when inside and looking out. All of the nature symbols in the research hymn are visible from meditation hut ruins.

## The Vedic Sight of Mandala 5 Sukta 19 Verse One <sup>79</sup>



*“O Fire, with all thy divine fires greaten in our sacrifices the word  
that has sight.” [3-024-04]*

*“... he has created by the self-laws of his nature the supreme cstasy  
and his sight has embraced earth and heaven.” [3-026-08]*

The summits of Panchassee are dry and cold, with views covered in jungle: these places are not easily suitable for habitation. This photo shows Panchassee Banjyang, a tiny grassland below the summits, with spring water and an unobstructed view of Annapurna. The meditation hut ruin of this research is under the arrow, near the Happy Heart Hotel.



## Rig Veda, Mandala 5 Sukta 19 Verse One

80



*“State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.” [05-19-01]*

This is the view of Annapurna from meditation hut ruins at Panchassee Banjyang (grassland). The view is dominated by the upward pointing peak in the center. Because “he” sits in the center he is her “son” as well as a symbol for the Mystic Fire (the “he” who “sees”). At present this holiest mountain in Nepal is named Fishtail or Machhaputtre. But **Mataputra**, meaning “son of the mother” is probably the original name in Sanskrit because here “son” means something in the center. **Mata** = mother and **putra** = son, center, Mystic Fire and this upward pointing (like fire) mountain.

## Does Mataputra Looks like a Fishtail in the View? <sup>81</sup>



The present and modern name for the upward pointing peak in the center of this view is Machhaputtre, meaning Fishtail. But it does not look like a fishtail from meditation hut ruins on Panchassee, from where this photo was taken. This central mountain looks like a fishtail when trekking the Machhaputtre Base Camp pilgrimage. On this pilgrimage from the west and behind this upward pointing peak, a side view of this “son” of Annapurna produces the outline of a fishtail. But that side view also looks like a flute, as a variation of the Panchassee style of peak. In Vedic nature symbols there is no fishtail association. This holiest of peaks in Nepal, sits in Annapurna’s center, a Vedic association.

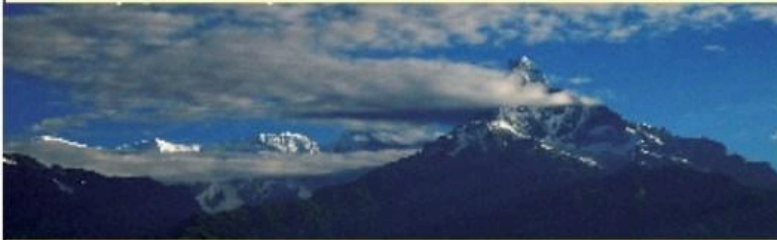


## Three Nature Symbols Complete the First Verse

83



*"State upon state is born"*  
parallels our different psychological states in the day, to those that happen in nature, for example sunset.



*"covering upon covering"*  
parallels how clouds cover Mataputra with how our personal clouds and darkness covers our inner center, with anger for example.

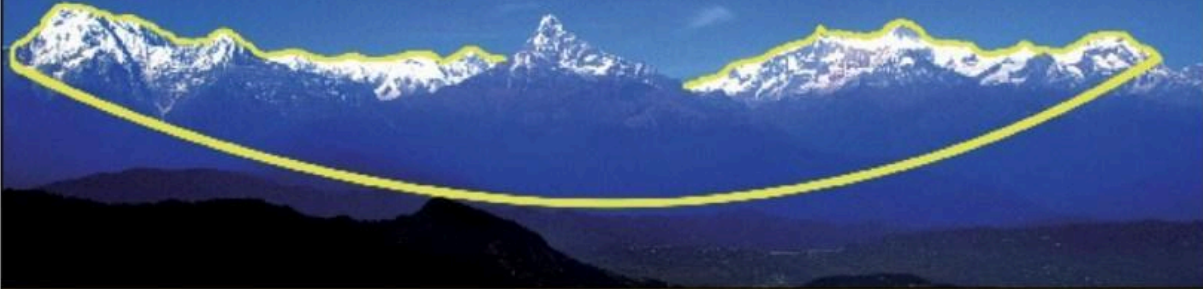


*"in the lap of the mother he sees"* shows the Fire-Mountain, Annapurna's "son", is encircled by her "lap", and is a parallel to how we can inwardly sit in the "lap" of this divine Feminine symbol.

## Annapurna's Vedic "lap of the mother" Lives

84

YANTRA and MANTRA ... "in the lap of the mother he sees"



In a nearby village her symbol "lap" is reproduced as a holy site with a central rock, a Vedic symbol for the Mystic Fire. This encircling or surrounding of a center is what constitutes this "lap". It is experienced in a yoga context when the mind is encircled and held. This holding quietens us so that we can "see" spiritually.

## Annapurna's "lap" Encircles the Male-Center

85



The physical memory we have of being held in the lap of our human mother is a part of this early yoga symbolism. When the Annapurna Yantra becomes yoga practice this encircling becomes psychological, ultimately encircling us as in the photo. But evolution has replaced the original rock symbol with a defined stone shape as a statue, keeping the primal symbol alive in a new statue-shape.



The snake statue is not easily seen, but it is under the arrow. This Vedic center symbol as a snake keeps the male gender as the center, as Mataputra does in the Annapurna Yantra. The Vedic Age worshipped nature. The Puranic Age mentalised Vedic nature symbols, in this example to a snake from the fire.

## Annapurna's "lap of the mother" Symbol Lives

86



The early Mongolian immigration into North America occurred during the Vedic Age, and so they brought Vedic nature symbols with them, as found in other Asian cultures of that period. These photos are of West Coast Canadian Indian totem poles, with a Vedic "son" being held in the center and "lap" of his mother. Generally the bottom figure on totem poles is of the mother, often holding a nature symbol (eg. frog) as her "son".



## Panchassee “Laps” Symbolize Encircling

87



The rock meditation hut in the left photo encircles whoever sits inside, physically and psychologically. This could be named a Panchassee “lap” of this Rock-Mother. The center photo is a tiny rock “lap” filled with offerings, photographed beside the pilgrimage steps on the way up from the lake on Mela day. The right photo is a multi-circular design on the side of a rock on Peak #2. Circles also encircle, and so this could be called a Vedic related “lap” design and Yantra.



## Lap of the Rice-Mother / Lap of the Waters

88



These encircling hills define a “lap” of a Rice-Mother.

The photo on the left shows a “lap of the waters” that is atop this valley, below the arrow. This water spring, large enough to provide water for the fields below, has the name Dhor Barahee. The Panchassee lake is also a Barahee, a Puranic concept associated to the Vedic “lap” symbol: encircling as a consciousness.

## The Lap of Guadalupe-Ma in Texas USA

89



*“ ... he takes his rapture in the lap of the Father [sky] and Mother [earth] and earth and heaven fill him full .... ” [3-026-09]*

Vedic “lap” symbolism is found everywhere where prehistoric nature symbols have not been lost. Here the pilgrimage trail up is below the arrow, following the ridge of her “valley-lap” (as a box-canyon) up to the summit.

## The Vedic Nature Symbol “lap of the waters”

90



*“The great priest of the call has been born; the knower of the heavens,  
he who is seated in man, may he take his seat in the lap of the waters:  
he who upholds us and is held in us ....” [10-046-01]*

There are a variety of laps, and some have the Mystic Fire symbol seated in the center, which makes them Yantras. The sky-light in this photo of Fewa Lake, Pokhara, Nepal, sits in this "lap" center at sunset,

## Panchassee Lake: a “lap of the waters”

91



The Panchassee Mela traditionally begins at this tiny round lake on her western slopes. This lake is a “lap of the waters” and because it has a center, it could have Yantra associations.

*“... the waters become the mothers of that fire who gave him birth, he is the common child with whom the pleasure woods and the plants of earth are pregnant ...” [10-091-06]*

## Modern “Laps” in Modern India

92



The room for worship can be seen as a “lap”, as it encircles the centered offering-fire.

This is an association to the Himalayan Vedic symbol of Annapurna’s “lap” which is found living everywhere, inside and outside in India and Nepal.

The Vedic symbol of fire remains as a center of worship in modern India. This fire appears in the physical center, just as Mataputra.

## CHAPTER TWO

93

### Research into VERSE TWO of the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for

- 1) “awakening to an entire knowledge”
- 2) “a sleepless strength”
- 3) “the strong fortified city”

Vedic nature symbols contain associations from the physical world to the spiritual realms. The Vedic hymns describe the world as a divine manifestation, and so all aspects of that divine manifestation are also divine. A physical dawn and a psychological dawn or inner awakening, share the same symbol. The physical dawn brings an entire knowledge of the day, while a psychological dawn brings an entire inner knowledge.

## Verse Two and Sacred Seats of Panchassee

94

अव्यसत्याः स जायते स बभवेतिचिन्तेन ।  
उत्सवे मातुषि कष्टे ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

बुद्धे वि चित्तजगतेऽविमं नृपं सति ।  
आ दुष्टान् दुर् विमिष्टः ॥२॥

2. Awaking to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city.

जा इवेवस्य जगती शुभं बभेन इत्ययः ।  
निलकरोषो बहुदुःख एता सत्या न शब्दः ॥३॥

3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the seeker of the plenitude.

मिषं दुग्धं न काम्यमवशिष्य जायतेः सत्य ।  
सर्वो न काम्यकरोऽस्यः सख्यो वचः ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

पीडन् नो राम जा भूयः सं शक्यता वायुता वेविसाः ।  
सा जल्प कन् भूयसी न शिष्याः पुर्वसिता सत्यो वसयोऽथा ॥५॥

5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.

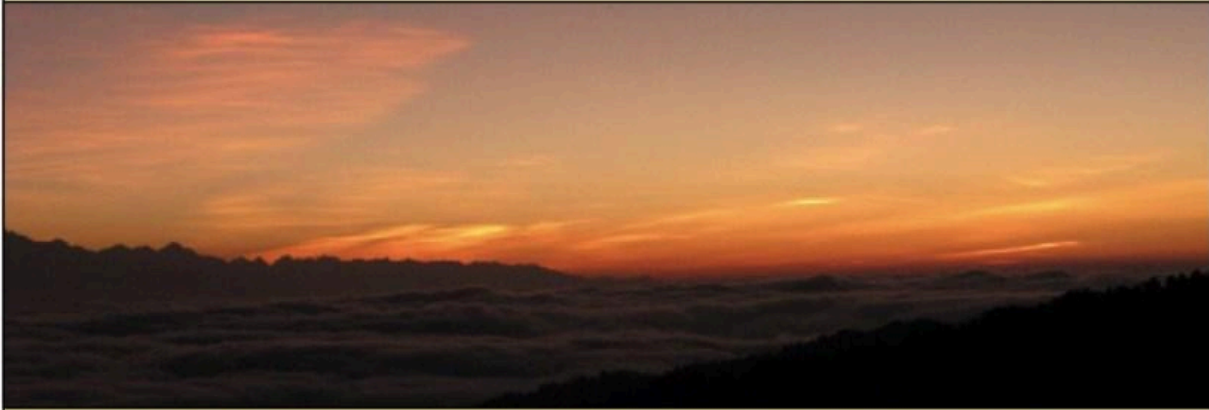


Meditation huts are of the Feminine gender in Nepali.

The association of yoga practices to these meditation huts is living as shown on page 63. The “awakening” in verse two is also an inner one, and the result of yoga practices, perhaps in one of these huts.

## Rig Veda, Mandala 5 Sukta 19 Verse Two

95



*“Awakening to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city”.*

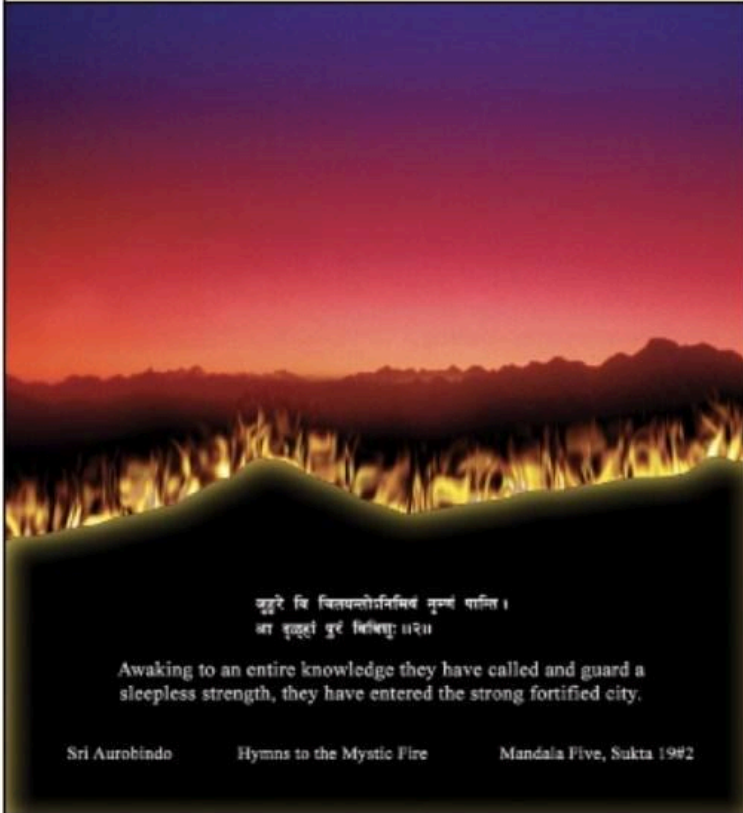


Dawn from Panchassee shows the Vedic symbol of “awakening”. This “awakening” has been called by the inner fire, symbolised as a wood fire. Fire is associated to the dawn because it has parallel colors. This new light of the day symbolically brings the spiritual as well as physical knowledge.



## Verse Two: “an entire knowledge”

96



It is the vastnesses of Himalayan nature that are associated to a divine knowledge. It is Daughter-Dawn who brings the light from the unmanifest Mother to the manifest Mother as Annapurna. She brought the light in response to a call from the Mystic Fire, just as a wood fire is lit in the village houses before the dawn comes, as if calling it. The completeness of that knowledge includes the Vedic secrets held in the nature symbols, originally to be passed on. The gender switch of the Puranic Age helped this knowledge to stay lost!

## Daughter-Dawn “Kumari” Symbolism Today

97



All four images have the same feminine symbolism in Vedic hymns. These daughters bring an “awakening to an entire knowledge” in human experience just as in nature experience. The Kumari Goddess as a pre-pubescent girl is worshipped in Kathmandu in the central city square.

The middle name of indigenous Gurung girls in the local villages is Kumari: they will feel some association to this Kumari goddess. I expect that the European fairy symbol comes from this prehistoric conception that young girls are symbols of the coming of spiritual light.

## Holy Mongolian Womanhood is Vedic

98



There are five aspects to Vedic symbols for a divine Womanhood as nature experience. There is Daughter-Dawn, Sister-Night, Day-Wife, Growths-Mother and the Vastness-Yogini or Woman-Sage. On the left is a symbol for the Vastness-Yogini in the image of a young woman. The Mongolian culture in the Himalayas sees this image as divine Mother Tara.

Thus, in a general way, this divine Mongolian Womanhood is lived in the village life. There is a large degree of difference between Puranic Hindu womanhood symbols that live today, and this living Mongolian womanhood symbol. The Gurungs of Panchassee keep alive Vedic female symbols based in a divine Feminine Kumari symbolism. Their daughters bring the light.

## Dawn, the Daughter of Heaven

99

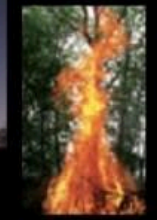


"...Lo, how brilliant is her body when she is found and known! How she stands on high as if bathing in light that we may have vision! Driving away all enemies and darkneses Dawn, the daughter of Heaven, has come with the Light."

This quotation is from the Second Hymn to Dawn in Secret of the Veda. This photo is of the Greek island of Kassos with the face and sun added on the computer. Feminine symbols in Vedic culture are based on a similarity and parallel in outline with human womanhood, and found the world over.

## The Rig Vedic Personality of Dawn

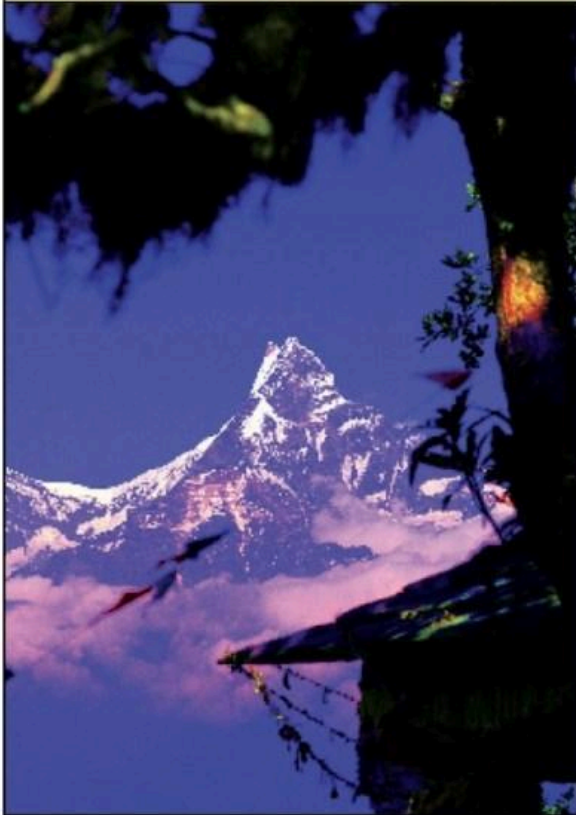
100



In Vedic hymns the nature experience of dawn has the personality of a young girl. In this parallel, girls bring a psychological light like the physical light brought by dawn. In English, “It dawned on me”, is an ancient memory of some association to “awakening to an entire knowledge” in the second verse. One spiritual association to dawn is found in a hymn where the Mystic Fire is the lover of dawn.

## Verse Two: “a sleepless strength”

101



On the left is Mataputra, the “son”, Center, and Fire-Mountain Vedic symbol of the research hymn. In the above photo are the local clarified butter-offering-flames that carry the prayers to Mountain-Mother Annapurna, a symbol for the universal divine Mother. Mataputra “sits” in her “lap” eternally, as rock is the seemingly eternal substance in nature and so is an apt symbol for a strength that is sleepless. This Vedic fire personality has an inner parallel to being lit, and held through yoga practice, as a “sleepless strength”.

## Verse Two: “the strong fortified city”

102



The above photo shows the eastern edge of the Annapurna massif. It is probably one of the highest volcanic craters in the world. It looks like a “fortified city” whose walls are seen on the left. This is a symbol for the mind, where one of the Vedic spiritual battles take place.

## Verse Two: “the strong fortified city”

103



Below the lower arrow are the cliffs shown in the previous page. From that lower arrow to the higher and right arrow are the east and western edges of the Annapurna volcanic crater that form the eastern edge of this mountain-massif. This crater is egg shaped. That crater has a defined outline that looks like a fortified wall for a “strong fortified city”. From a break in the crater wall, visible about halfway between both arrows, is the White River that flows through Pokhara. The coloring of the water in this river is from the sediment that washes down with its flow, that in the research hymn is described as the “milk of the mother”.



### Research into VERSE THREE of the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for

- 1) “son of the white mother”
- 2) “the golden necklace”
- 3) “the utterance of the vast”
- 4) “honey-wine”
- 5) “the plenitude”

The “golden necklace” was the last of the Vedic nature images to see. It took two years of looking and came by accident one winter afternoon. Like with most of the other nature images in this research that are secrets from the Vedic Age, it was the nature experience and not a logical procedure that produced them.

## Verse Three and Sacred Seats of Panchassee

105

समसाम्याः स सासने स सर्वैर्भ्रित्तिविकेत ।  
उपसने मातुमि सदे ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

वृष्टे वि विज्ञानयोर्निमित्तं कृष्णं चानिल ।  
आ वृष्टां वुर विविष्टः ॥२॥

2. Awaking to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city.

जा स्वैवेवस्य जलसो वृषन् वषेण कृष्टयः ।  
निष्करीसो वृष्टुस्तप एता साया न सायम् ॥३॥

3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the seeker of the plenitude.

मिषं दुग्धं न काम्यवसति प्राण्योः सया ।  
ससो न सायसदरीस्यः सायसो वयः ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is uncompanioned abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

वीरान् नो राम जा पूयः सं भस्वस वायुना देविसलः ।  
सा जस्य सन् वृषसो न विष्वाः सुर्विष्वा वसयो वसयोऽप्याः ॥५॥

5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.



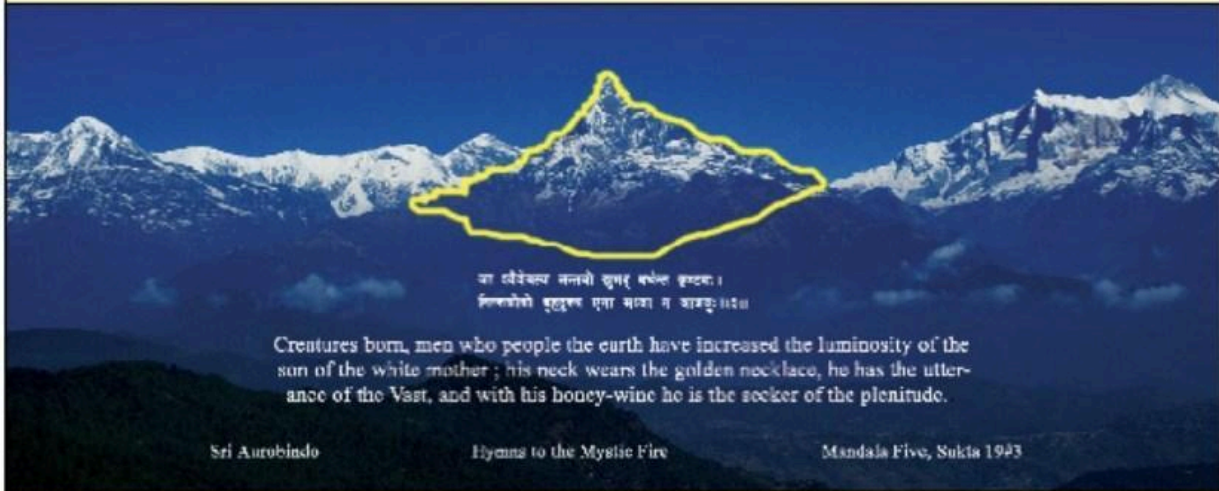
This tiny hillock has the dugout Kootee ruins from where all the research photographs were taken. Holy Vedic sites are living and so even with nothing visible to suggest sanctity, seekers find their way there, suggesting that it is the Earth-Mother herself who holds the sacredness, as Vedic hymns describe.

## The Research Kootee Ruin is no More

106



The local Sharadhi village priest who explained the ruin as a Kootee (meditation hut in Nepali) is named Bhoomi Lal. His photo is on the left. He has also done the Banjyang Kootee ritual that this research has photographed. This holy hillock is where lodge guests would sit for meditation, on their own. This pregnant hill is an ancient divine Feminine symbol of Motherhood. On the right a photo shows how it has been flattened for development.

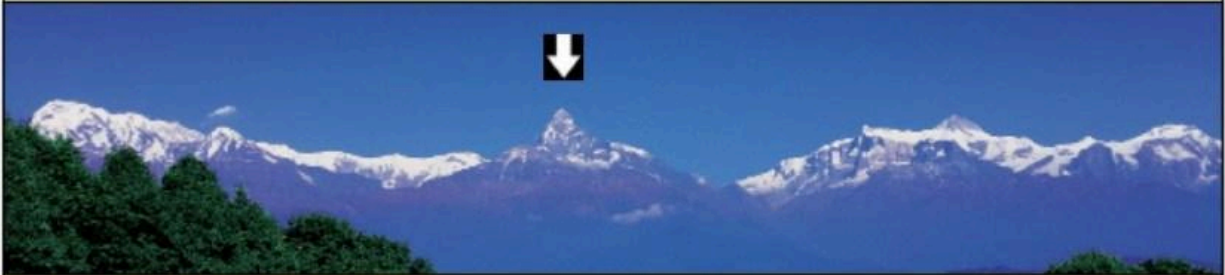


*“Creatures born, men who people the earth have increased the luminosity of the son of the white mother, his neck wears the golden necklace, he has the utterance of the vast, and with his honey-wine he is the seeker of the plenitude.”*

The yellow outlined mountain, Mataputra, is a symbol for the Vedic Mystic Fire and is described as a “seeker of the plenitude”. Other upward pointing shapes can also be spiritual symbols like this Fire-Mountain, symbolised by the upward triangle in modern Yantras.

## Verse Three: “son of the white-mother ”

108



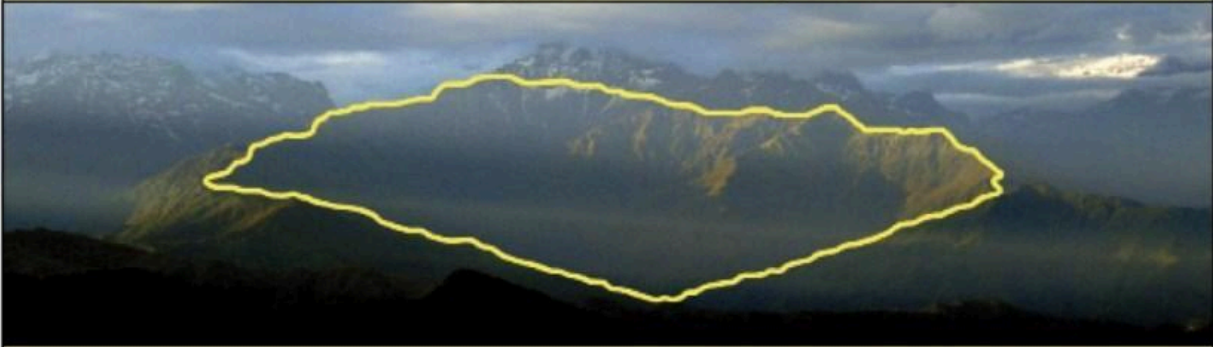
According to Sri Aurobindo’s footnotes, things in the center, wood fires and a son share the same Vedic symbol. Above is Annapurna’s “son” sitting in the center. On the left is a local kitchen wood fire burning in the center of the room. This is a living association between the holiest of mountains in Nepal and the kitchen fires in village life.

## Verse Three: “the golden necklace ”

109



The upper rim of the volcanic crater at the base of Mataputra mountain is sunlit at sunset in the winter. It looks like a golden necklace.



## Verse Three: “the utterance of the vast”

110



Thunder is one example of an “utterance of the vast”. This is a view from 2000 meters, the elevation of Panchassee Banjyang. At this elevation we are eye level with these “utterances” that often shake the mountain with their power.

## Verse Three: “honey-wine”

111

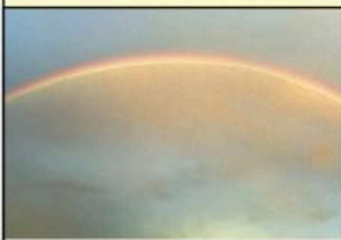


This is Buddhi changing the water in the village distillation process that produces the organic grain-alcohol called roxi in the local language. As it has a neutral taste many things are added for flavor, one of them being local honey. “Honey-wine” is a winter beverage that is taken everywhere in the Annapurna region, mostly in the Indigenous communities. It is these indigenous communities all over the world that keep alive many Vedic nature symbols found in Vedic hymns.



## Verse Three: “the plenitude”

112



One of the reasons the Himalayas are sacred is a constant stream of spectacular images. Here the nature experience of a Vedic “plenitude” is regular to the point of feeling inspired just by living in these mountains. Vedic nature symbols are accurate descriptions of Himalayan nature experience.

## CHAPTER FOUR

113

### Research into VERSE FOUR of the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for

- 1) “milk of the mother”
- 2) “the two companions”
- 3) “the blaze of the light”
- 4) “the belly of the plenitude”
- 5) “the eternal invincible”

Vedic nature symbols provide a basis of self-discovery  
for a new relationship with nature in the modern age.

This relationship needs to have a spiritual respect  
like the Vedic Feminine symbol provides.

The Vedic culture did not draw a scientific  
distinction between human womanhood  
and nature.

## Verse Four and Sacred Seats of Panchassee

114

अव्यसथाः स जायते स स्वर्गसिद्धयेन ।  
उत्सवे मातुषि सते ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

सुदुरे वि विद्वान्मोदिसिधं वृषं वरिण ।  
आ दृष्ट्वां द्रुं विविदुः ॥२॥

2. Awaking to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city.

आ स्वर्गस्य जलसी वृषन् वपेन हृदयः ।  
निष्करीषी सुपुत्रस्य पुना सत्त्वा न सारम् ॥३॥

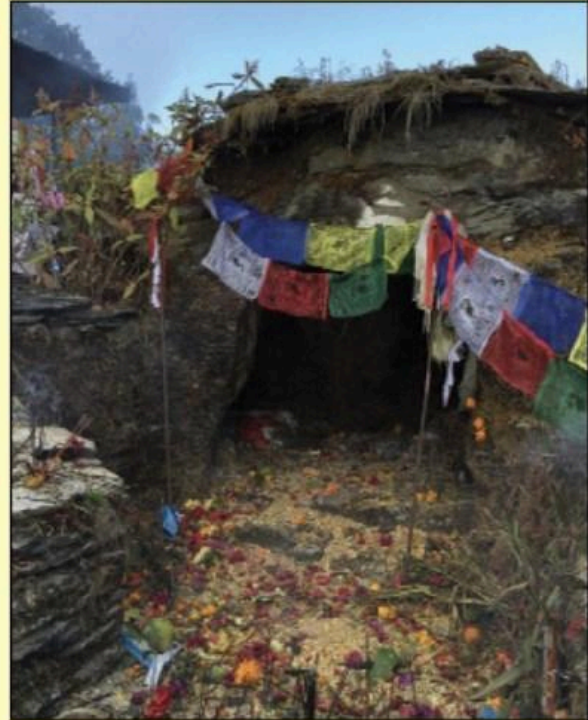
3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the seeker of the plenitude.

सिधं दूषं न कायस्यसिधि जायतेः सत्त्वा ।  
सर्वो न सारस्यस्योऽस्यः सारस्यो सः ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

श्रीरुद्रो यो रस्य आ गुरुं सं सारस्य सद्गुरुं मेविसाः ।  
आ जस्य सन् पुत्रस्यो न सिध्वाः सुविदिता सत्यो सारस्येऽप्याः ॥५॥

5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.



Sitting inside brings a sense of being in the center.

## Rig Vedic Mandala 5 Sukta 19 Verse Four

115

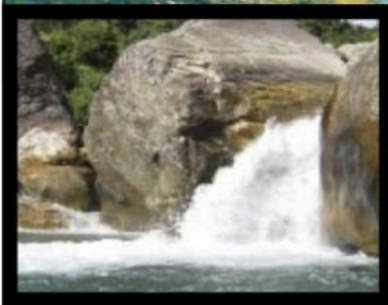


*“He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.”*

This hymn is about a relationship with the eternal and invincible Mystic Fire, symbolized by Mataputra, who sits in Annapurna’s lap. The “he” refers to this mountain. Rock in general and this Himalayan mountain in particular lasts forever, compared to other things in nature: thus the “eternal invincible” association for this mountain with the Mystic Fire.

## Verse Four: “the milk of the mother”

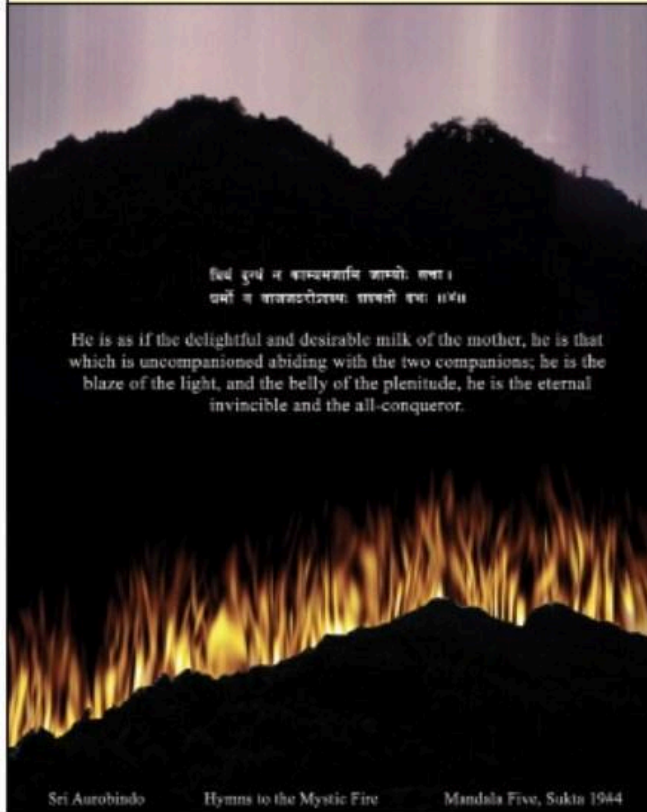
116



It is the white color that associates this river with milk symbolism. It flows from Annapurna through Pokhara and is named the White (Seti in Nepali) River. The “mother” is Annapurna and this river is her “milk”. It is “delightful and desirable” as in the hymn.

## Verse Four: “the two companions”

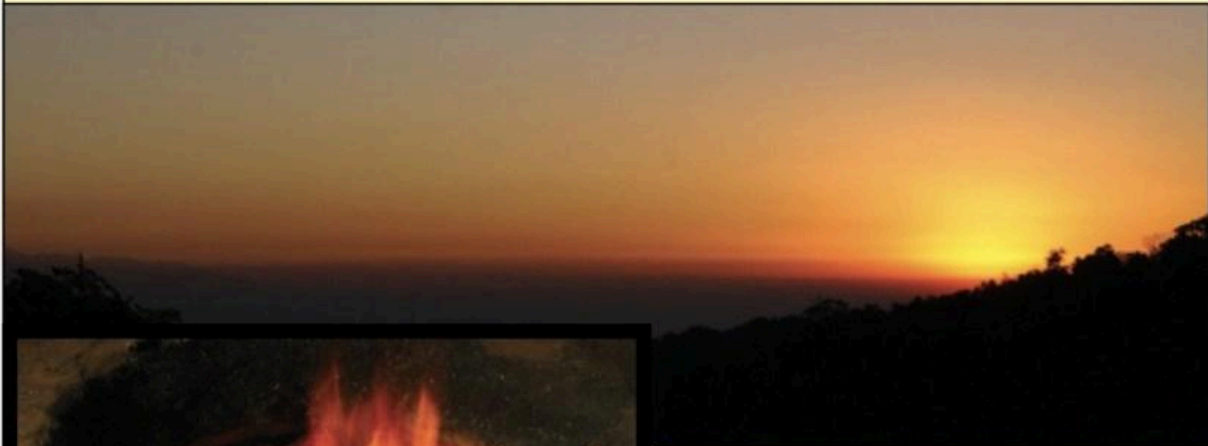
117



It is the front two peaks that are seen from meditation hut ruins at Panchassee Banjyang, that bring the association with the “two companions”. Daughter-Dawn and Sister-Night are the “two companions” according to Sri Aurobindo. There is described in Vedic hymns a “lap of the two companions”: it is the point when they meet and encircle our world. The Mystic Fire sits in that “lap”, perhaps symbolised by the red colors of daybreak and dusk. He is alone, “unaccompanied” with them, perhaps symbolised when red is the dominant color and therefor distinct from both of them. In the next phrase he is the “blaze of the light”, associating his distinct coloring.

## Verse Four: “the blaze of the light”

118



The association of colors is clear in these two photos. The Vedic Mystic Fire symbol is based on the light of fire, probably more than other attributes. Everything about this fire has inner and outer parallels, and we can learn from the outer correspondences to find the inner parallels.

## Verse Four: “the belly of the plenitude”

119



Mataputra sits atop a circular crater. On the left side of the upper photo, the western side of it's rim is visible. The bottom photo shows its depth. In this way it looks like the “belly” of the mountain.



## Verse Four: “the eternal invincible”

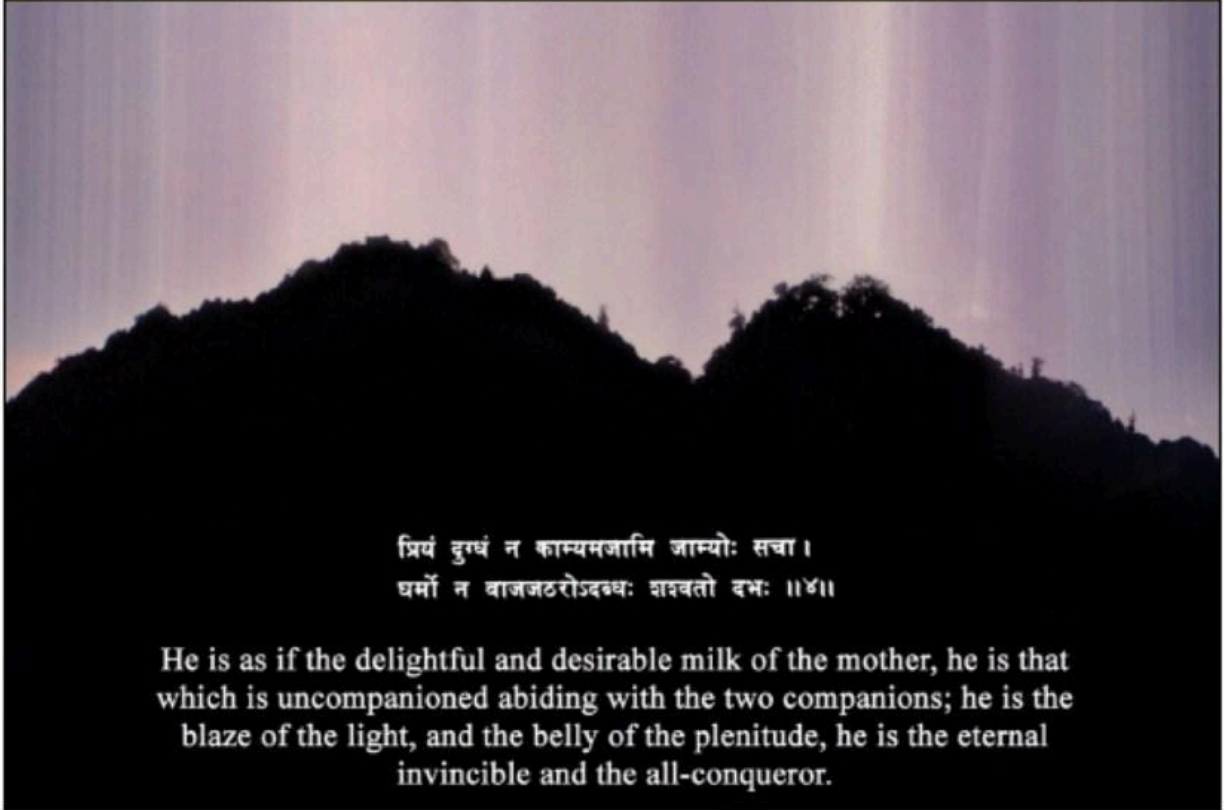
120



This Vedic hymn is a prayer to the Mystic Fire who also lives in nature. For example, the upward pointing peak in the center of Annapurna’s “lap” has an obvious association because it points up sharply like flames do. A mountain of solid rock is an ancient symbol for divinity. This physical material that seems to last forever is the “eternal invincible”.

## Verse Four: the Eternal Divine Two Symbol

121



प्रियं दुग्धं न काम्यमजामि जाम्योः सचा ।  
घर्मो न वाजजठरोऽद्वयः शश्वतो दभः ॥४॥

He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

## Vedic Nature Symbol: Divine Two

122



This is one of the Kootees at PanchasseeBanjyang. A local priest said that one of these two standing stones inside was a symbol of the holiness of the Kootee itself, and the other of the holiness of the tiny hill it sits on top of.



*“The knower of all births [Fire] is set in the two tinders, like an unborn child well-placed in the womb of the mothers ....” [3-029-02]*

The “two companions” in the research hymn are associated to the many divine two symbols around Panchassee and Annapurna, seen here as two rocks.

## The Vedic Divine Two Symbol

123



*“Mighty, he is seated steadfast in the world  
of his session, rejoicing between the two  
mightinesses of earth and heaven ....”*

[3-006-04]

The “two companions” nature symbol of verse four is a portion of a very large family of prehistoric nature symbols that represent a harmony and unity between many doubles. For example in the above quotation, the femaleness of mother earth and the maleness of father heaven have the Mystic Fire between them. The two trees of the photo are usually the female Pippal tree and the male Banyan tree. But the Pippal and Banyan trees are not healthy at the Panchassee altitude, so other trees are used.

## Vedic Nature Symbol Divine Two

124



*“The Bhrigus worshipping in the session of the Waters set him a twofold Light in the peoples of Man. May he master all planes prevailing vastly, Fire the traveller of the Gods ....”[2-004-02]*

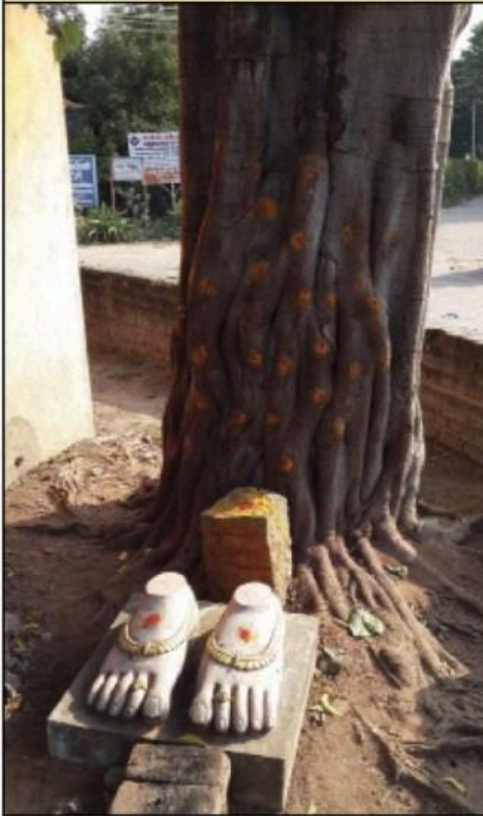
The “twofold light” is the inner and outer manifestation of the Mystic Fire as suggested in verse one of the research hymn. The priest from Sharadi village who conducted this puja named the two pointed rocks under the left arrow as Zonkri and Zonkrini, both female names. This is a rock cliff temple on Panchassee peak #1 that opens to the view of Annapurna. Under the right arrow is a separate shrine of a single pointed rock. These two separate shrines under the large rock are associated to Annapurna and Mataputra of verse one, also as a Divine Two.



This is a local priest from Saradhi village, about one hour down the south western slope of Panchassee from Banjyang. He is the village Hindu who does local pujas in the area, and when I asked him where he learned the Sanskrit he chants, he replied “Atman” (soul). It is his arrangement of things in this ritual, also shown on the previous page, that is a parallel to the Divine Two symbol in the research hymn.

## Vedic Nature Symbol Divine Two

126



The variety of divine Two symbols is endless. So also the mixture of genders in this symbol. The above two cobra statues are male and female. The Tree-Mother's feet in the left photo have a single gender. But all have Vedic roots and yoga associations as in the research hymn.

## Vedic Nature Symbol Divine Two

127



*“When he joins himself in his seat and home to the rays of the Truth and to its streams, when he makes for himself that higher flaming form of his, then as the seer and thinker he delivers into a bright clearness that divine foundation. In our forming of the godheads, it is he that is their union and coming together.” [1-095-08]*

Where two streams meet is a holy place everywhere in Nepal and India, another aspect of the Divine Two symbol.



## Vedic Nature Symbol Divine Two

128



The holiness of this Divine Two symbol can be seen in the building of the little temple that is standing beside the two trees. On the left are grass symbols of this Two.

## Panchassee Divine Two Symbolism

129



On Panchassee the Indigenous and Hindu communities both have Divine Two symbolism. Himalayan culture has a Vedic yoga basis, and so the root of this symbol is set in Vedic lore, the texts upon which Indian yoga is based. The Divine Two symbolism we see everywhere in Himalayan Nepal is associated to the Purusha and Prakriti in Yoga culture. The harmony at the basis of village life and relationship on Panchassee is related to the balance between these two yoga symbols. Two sticks and not one stick of incense is lit every day in the Happy Heart Hotel.

## Vedic Divine Two Symbolism in Asia

130



The divine Two symbol is also found in Korea. The Koreans and the Indigenous Mongolian peoples around Annapurna share many parallel nature symbols. In this research is shown that the Koreans, even though being a highly developed country in the south, still worship Vedic nature symbols. The same divine Two symbolism is found with dragon nature motifs. In the center photograph the two Korean dragons are passing a round rock crystal between them. Rock crystals are associated with spiritual powers in Asian cultures.

## CHAPTER FIVE

131

### Research into VERSE FIVE of the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for

- 1) “O Ray”
- 2) “the shining breath of life”
- 3) “ those flames of him”
- 4) “settled in the breast”

When Vavri sums up the Vedic content of his chant, he leaves no confusion about it's yoga practice. He even describes which of the yoga centers he prefers, that of the heart. He has the Mystic Fire burning inside himself and it is “settled in the breast”.

अव्यवस्थाः स जायते स सर्ववैश्विभवेन ।  
उपसने मातुनि ऋते ॥१॥

1. State upon state is born, covering upon covering has become conscious and aware, in the lap of the mother he sees.

बुद्धे वि विद्वान्मोहनिमित्तं कृण्वन् वारितः ।  
आ दृष्ट्वा दूरं विविद्युः ॥२॥

2. Awaking to an entire knowledge they have called and guard a sleepless strength, they have entered the strong fortified city.

जा सर्ववैश्वस्य जननी सुभ्यं सर्वेभ्य हृष्यतः ।  
निष्करोषो ब्रह्मबुधस्य एषा जन्मा न वासवः ॥३॥

3. Creatures born, men who people the earth have increased the luminosity of the son of the white mother; his neck wears the golden necklace, he has the utterance of the Vast, and with his honey-wine he is the seeker of the plenitude.

विश्वं दुग्धं न काम्यव्रतमि प्राग्धीः सखा ।  
वर्धो न वासवस्तपोव्रतः सारथो वचः ॥४॥

4. He is as if the delightful and desirable milk of the mother, he is that which is unaccompanied abiding with the two companions; he is the blaze of the light, and the belly of the plenitude, he is the eternal invincible and the all-conqueror.

वीजान् नो ददम जा भूयः सं शम्भवा सवृणा वैश्विभवाः ।  
सा जल्प सन् ध्रुवको न तिम्याः सुर्विजाता वच्यो वसवोऽप्याः ॥५॥

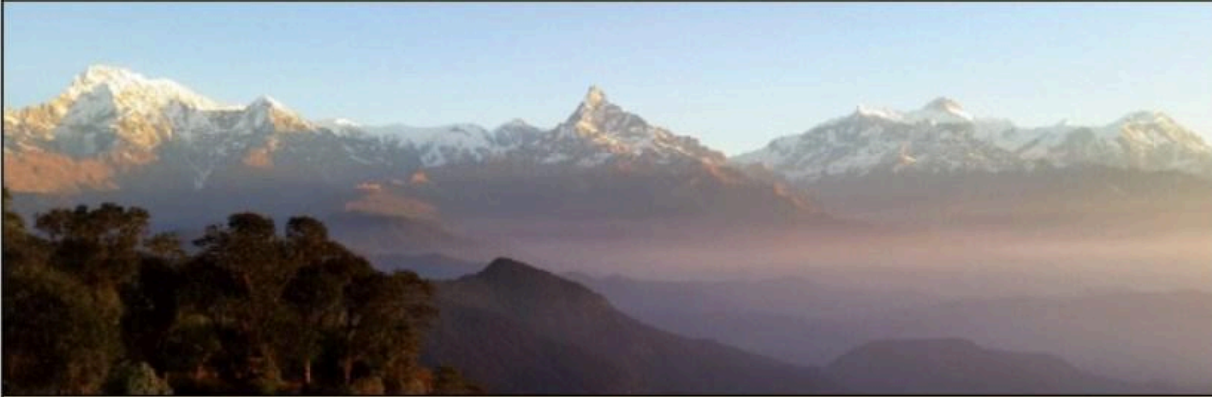
5. O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.



On the tiny plateau at Aihole in India, an original meditation hut is found. This design still exists on Panchassee, named Kootee. This photo is at a place of ancient yoga practice, probably Vedic, because flint stones are found here.

## Rig Veda, Mandala 5 Sukta 19 Verse Five

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*“O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining breath of life; may those flames of him be for us violent and intense, keenly whetted, strong to carry and settled in the breast”.*

This Ray is visible from the same meditation hut (Kootee) as the symbols from the other verses. Vavri associates this morning ray of sunlight with the Center and Mystic Fire in the symbol of the “son” of Annapurna. Then he calls for a psychological fire that is to be placed in the heart-center (breast). When the nature symbols of this hymn are used in a context of yogva practice, their directions are clear.

## Verse Five: “O Ray”

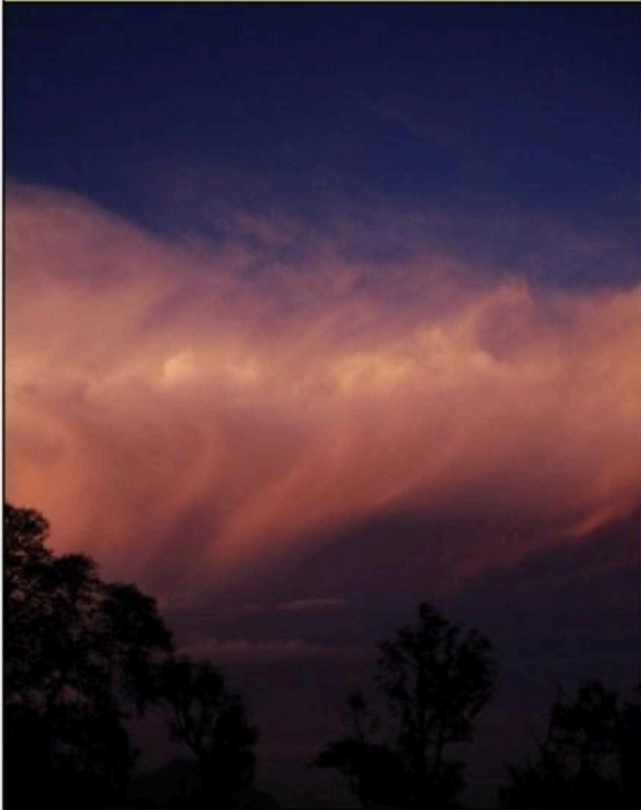
134

श्रीरुद्रं नो रश्मि जा भुक् सं भस्वना वायुना वैश्विदागः ।  
सा अस्य सन् पृथग्भो न सिन्धोः सुनिशिता वरुणो वरुणमेत्याः ॥१५॥

O Ray, mayst thou be with us and play with us, unifying thy knowledge with the shining of the breath of life; may those flames of him be for us violent and intense and keenly whetted, strong to carry and settled in the breast.

## Verse Five: “the shining breath of life”

135

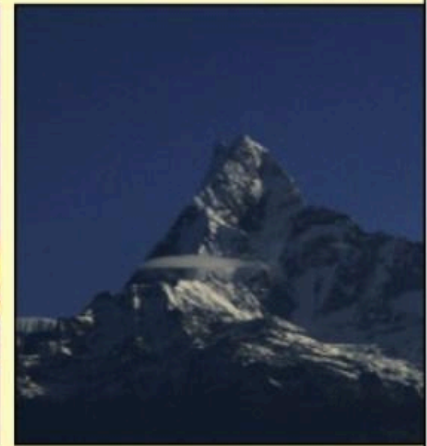


From Panchassee, shafts of wind regularly pass by as this Mother-Mountain straddles two large valleys. In the monsoon they bring the moisture that touches Annapurna in clouds, and then fall as Vedic “rains of heaven”. The highest rainfall in the country falls directly on Panchassee. These various winds that are the “shining breath of life” have a scent, even a taste, so much do they possess personality. As they roar through this tiny Panchassee topographical-saddle, nearby trees bow in response. And all of this scene shines in vastness, as if a living “shining breath of life”.



## Verse Five: “those flames of him”

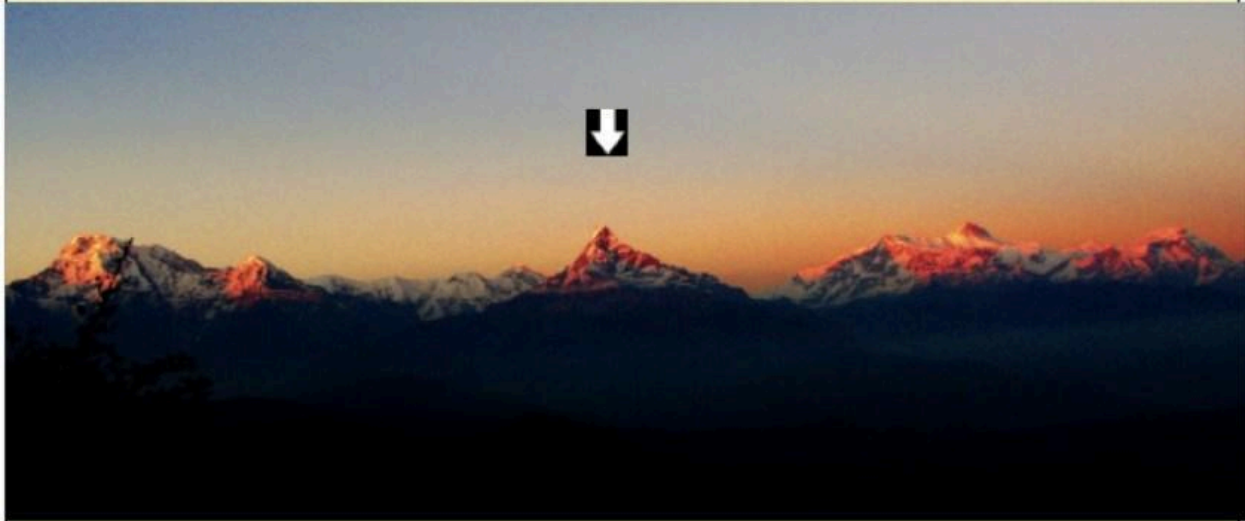
136



A kitchen wood fire and Mataputra share the same Mystic Fire symbol. Fire has a masculine gender like the sun because it is considered to be not in manifestation. Fire has a peculiar characteristic inasmuch as even though it burns in the manifest world, it leaves manifestation if we don't give it fuel. This is also an acknowledged characteristic of the inner Mystic Fire. The inner parallel is a unique feature of Vedic nature symbols and so our nature experience of this symbol we can learn from. We can use an outer fire as a teacher in the way it is described in Vedic hymns.

## Verse Five: “settled in the breast”

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“The “breast” is our psychological center of the feelings, the heart-center in yoga terminology. As Vedic nature symbolism has inner and outer parallels, the research hymn was probably composed in this view. The most striking feature of this view is that the upward pointing peak is sitting dead center. This sense experience leads to our inner center or “breast”. This view is a yantra that calls to the inner fire in our “breast”, a Vedic visualization yoga practice.

### Research into the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for a **Center**

It is in the center of the Annapurna Yantra that Mataputra, the holiest mountain in Himalayan Nepal, sits. This view is at the last part of the Panchasheel Mela. When this view is held, an inner parallel opens. There are other ancient examples of the focus on a center, also suggesting a sanctity in the symbol and view. Establishing the importance of a center in nature symbols will suggest that there is a Vedic purpose and meaning to the center of the Annapurna Yantra that has practical applications in self-discovery.

*O Fire, thou art the ray of intuition in creatures, most dear,  
most glorious, seated in the centre. I Awake, founding his expansion  
who lauds thee. [10-156-05]*

## The Center-Fire-Symbol is Everywhere

139

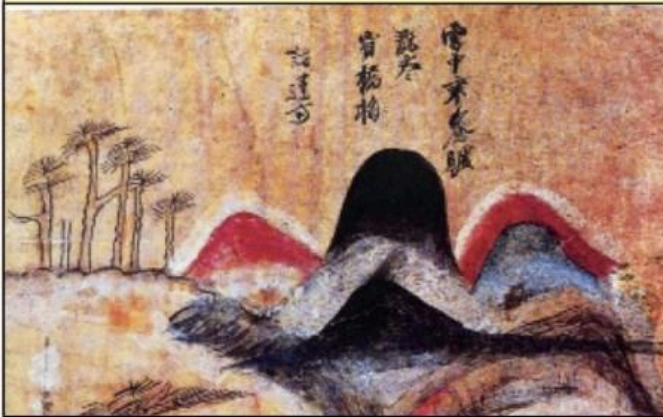


In Vedic hymns, a center also means "in the lap of the mother".

*"O Fire, auspicious may be all our friendship and brotherhood with you .... That is our centre, where is our home...." [4-010-08]*

## The Center-Fire-Symbol in Korea and USA

140



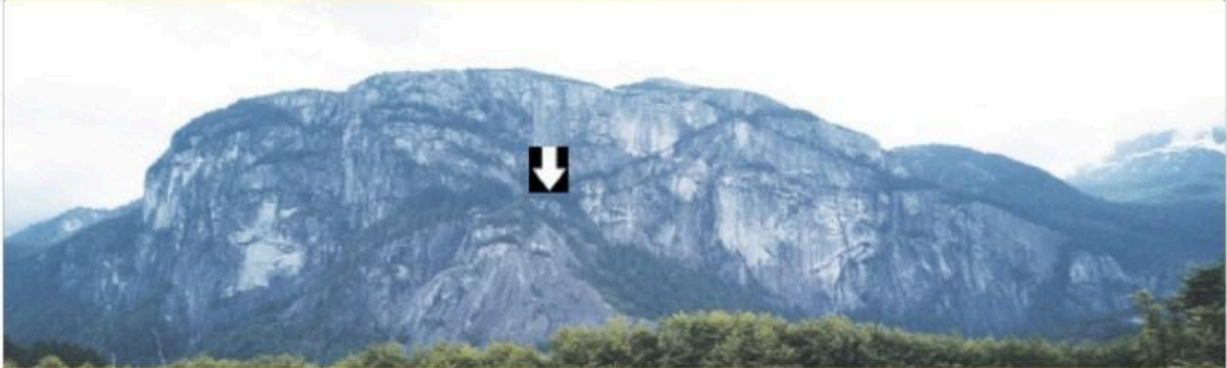
This is South Korean folk-art with a center that sits in front, as Mataputra does with Annapurna. Red is the female color symbol, so that which is behind the center in this painting has a female gender like Annapurna, sitting behind Mataputra. This Korean center is a parallel Mystic Fire symbol.



In the southern United States, a mystic rock formation sits in front of a "mother" plateau. During the Vedic age there were only nature symbols, and so yoga practices had nature "seats", centers where they were performed.

## Vedic Center Symbol and Yantra in Canada

141



One of the ten holiest places in North America for Native peoples who immigrated there perhaps 15,000 years ago, is one hour north of Vancouver, British Columbia, Canada. It is a solid granite rock pushed up from the inside of the earth. In the center of it is an upward pointing rock triangle, seen below the arrow. This was not a good day for photography. Up close on the highway this central element is not seen. It requires a drive to the back of the small village of Squamish, meaning "Place of the Mother of the Wind". Driving along the road to the port entrance, roughly where the river and salt water inlet of the Pacific Ocean meet, this photo was taken. With a parallel to the Yantra of Annapurna, many holy associations to Vedic **centers** can be drawn.

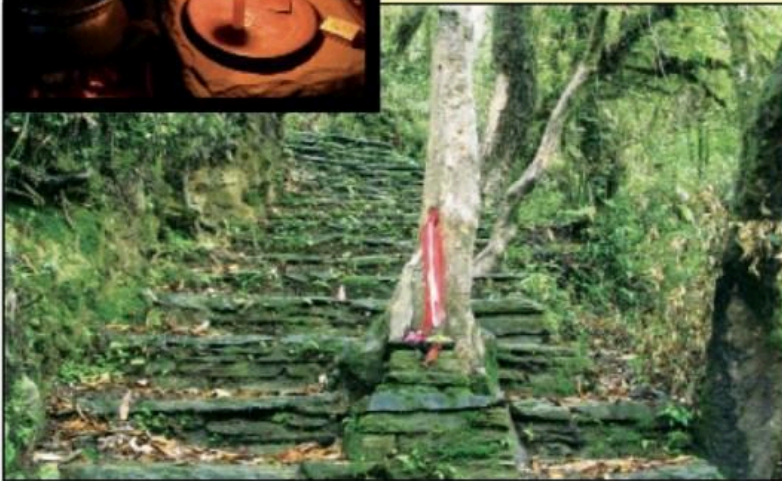
## The Fire Symbol Looks Always in the Center

142



*"We in the seat of the Word of revelation on the navel-center of the earth, set thee within, O knower of all things born, for the carrying of the oblations." [3-029-04]*

The "navel-centre" is a symbol of our physical connection to the Vedic divine Mother-Earth, in the way that we are connected to our physical mother at birth. We possess a number of centers, named Chakras in yoga terminology.



In the bottom left photo the tree is holy because it also sits in the center, like the fire. In the upper left photo the fire appears as a center even though it is not. The eye is drawn to the center as with fire. Concentrating on a center is an element in Vedic yoga.

## The Center in the Forbidden City of Beijing.

143



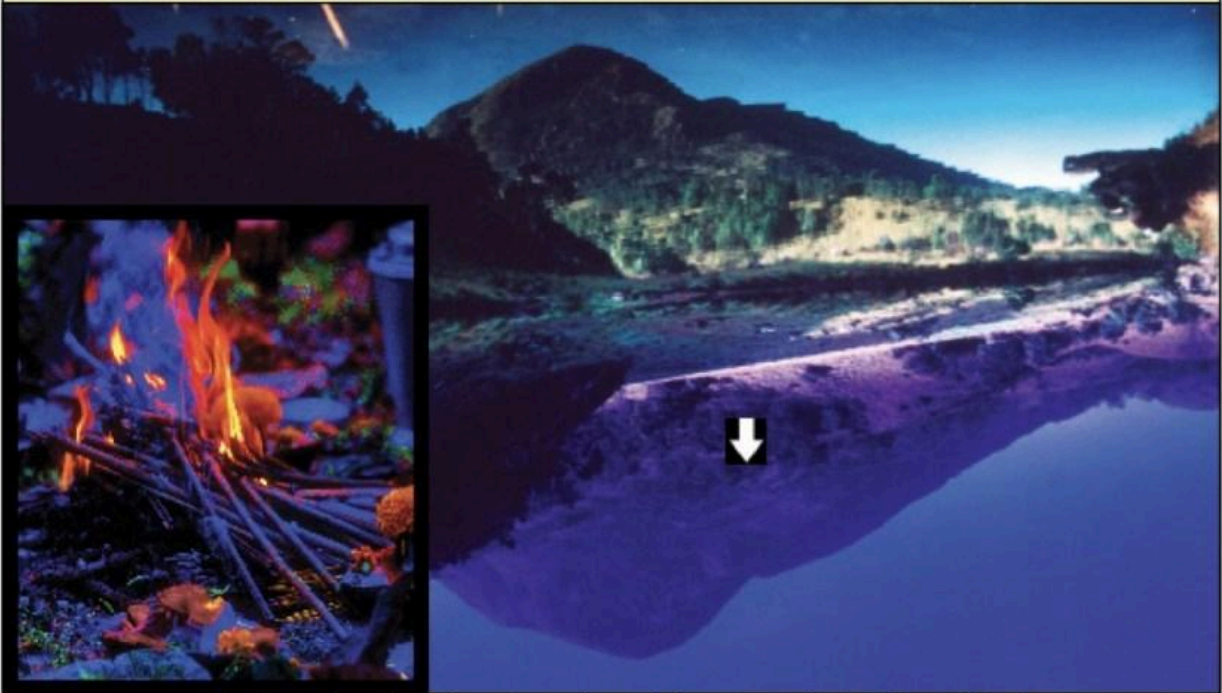
China is an ancient civilization with a yoga level of symbolism. Self discovery symbols like those of the Vedas are present in Beijing. The peaked center symbol, under the arrow, sits inside a circle, a divine Feminine symbol. This Chinese yoga symbol can be associated to the Taoism of Chinese Mountain-Mother Tai. Taoism has Vedic parallels.

In this photo Chinese tourists shout with joy at having arrived at the center of the universe in Chinese culture. The one meter round marble slab at their feet marks this place. Like the Vedic, there are different levels of experience for Chinese yoga symbols, the one here pictured is a cultural experience of a center.



## Vedic Symbol's Inner/Outer Parallels and Purpose

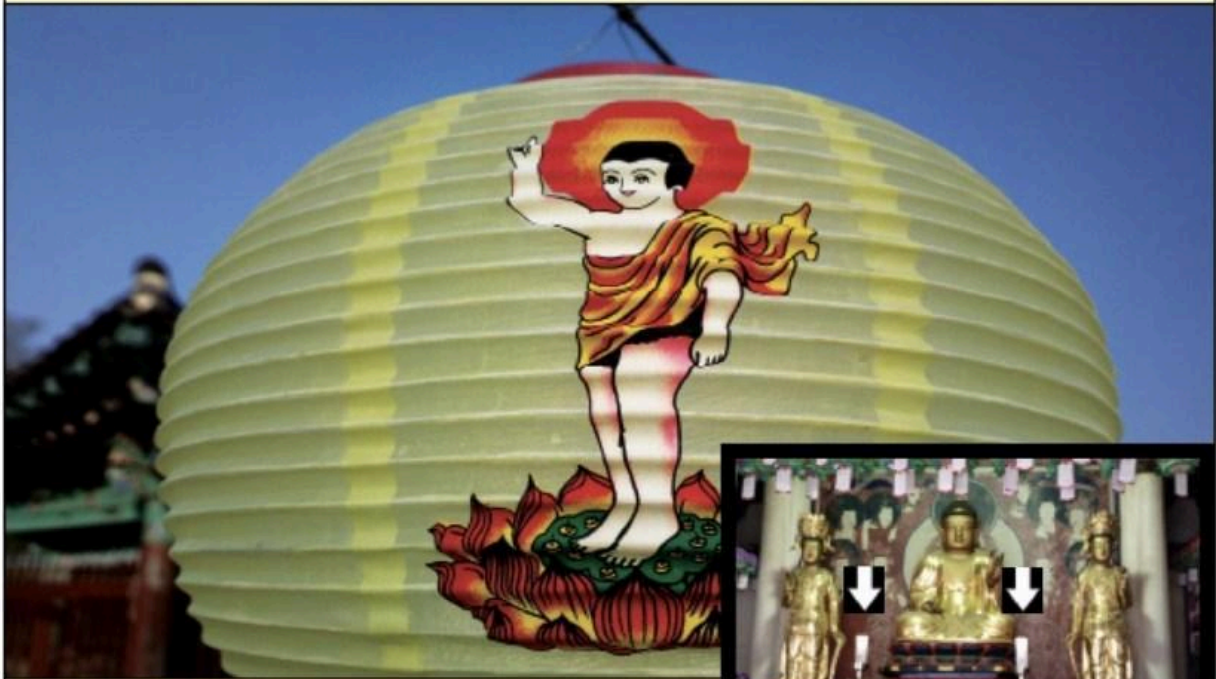
144



The lake visualizes the mountain, and the mountain is reflected back into the lake. The purpose when we visualize a center, or fire, is of its being reflected back inside to our inner (arrow) center: this is Vedic.

# Korean Zen Buddhist Fire-Centered Mind

145



The Silsanga Monastery keeps Vedic Fire/Center symbolism alive like that of Annapurna.

## Panchassee Rock-Fire Symbol in Front and Centered <sup>146</sup>



The above photo has had the trees and other details removed by computer to show that the Fire-Rock on peak #2 is in front as well as centered with the Rock-Mother cave. This is why the cave does not open to the view of Annapurna behind, but rather in the direction of this rock.

*"I desire from the Fire ,... they speak of him as the living son of the stone (rock or peak)". [10-020-07].*

*"... O Fire, he founds thy guesthood within him and in front". [5-028-02]*

## Vedic Fire Symbol in Front of a Mother-Temple

147



In the south Indian temple town associated to Sri Ramanamaharishi, the entrance has a fire burning in front, and so probably is from the Vedic Age a holy place. The fire symbol is found all over India.

## Panchassee's Vedic Fire Symbolism in China

148



市，嶺越 采至越風 。迅古帝土  
多在此燔柴祭天。

The temple was called Taiqing Palace or Jade Emperor Taoist Temple. It is unknown when it was built. The Jade Emperor is enshrined here. The four Chinese characters of "Chai Wang Yi Feng" was written on the top of the lintel. Most of emperors of the ancient times made bonfires to worship heaven.

玉皇廟 昔は太清宮・玉帝観と言われ、創建年代は不詳。玉皇大帝が祀ら

Mount Tai has a divine Mother symbolism with black-robed Taoist monks still chanting to her. On the peak just above this Chinese Mother Goddess's temple are the above two photos. The "bonfires" mentioned in the sign will have an association to the Veda. The rock writings attest to the antiquity of this holy mountain. It is still a pilgrimage climb with its ancient yoga practices.

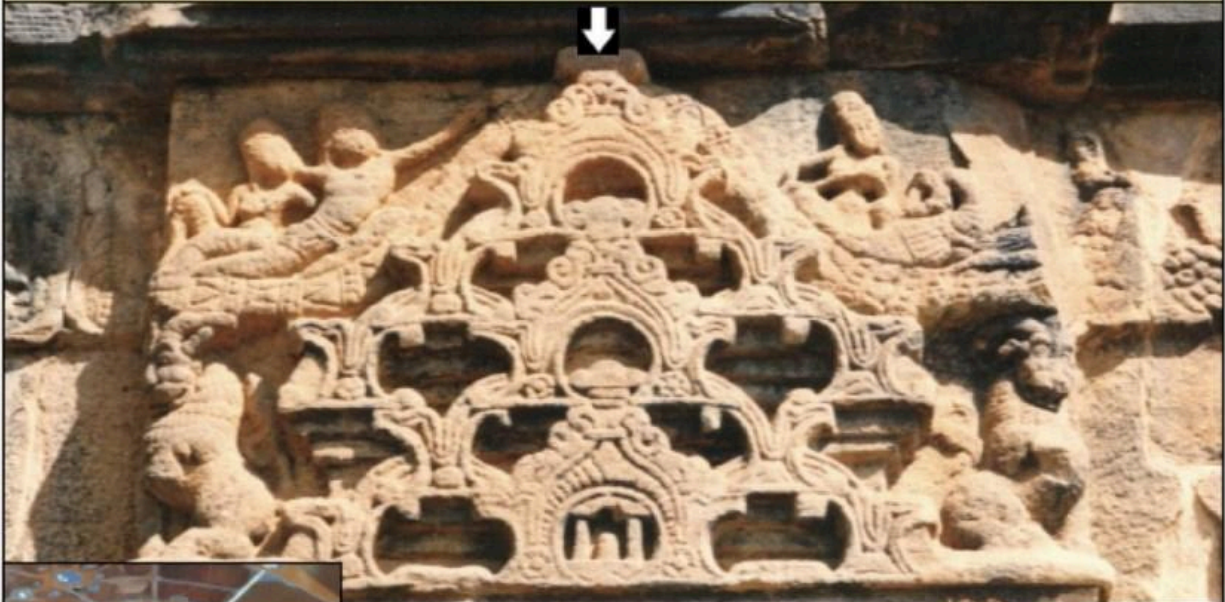
## Panchassee's Sacred Center and Mystic Fire Seat 149



On Panchassee Mela day the sacred seat on peak #2 (under the arrow) is adorned with flowers. Sitting inside one feels encircled and centered.

*"O Godhead, strewn is the seat on this altar, the hero-guarded seat that ever grows, the seat well-packed for the riches ..."* [2-003-04]

## Traditional and Modern Centers and Sacred Seats 150



Near Aihole in South India, a temple motif shows the Vedic center and sacred seat symbolism under the arrow. On the left the Matrimandir of Auroville also in South India, expresses the same center symbolism in a modern construction.

### Research into the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for **Pilgrimage** and associated yoga practices

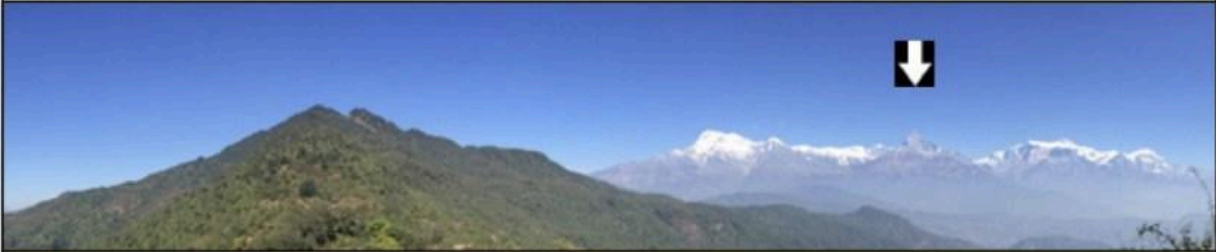
In the annual Mountain-Mother Pilgrimage of Panchasheel, Vedic self-discovery associations can be drawn, as with other Asian pilgrimages. Mountains have always been pilgrimage symbols because their peaks are the closest to the heavens that we mortals can physically reach. Pilgrimages take us to holy summits, or holy places, or “Seats” in Vedic nature symbology.

*“One has set thee in the supreme seat of the earth, in the seat of the Word of Revelation, in the happy brightness of the days:  
O Fire, opulently shine in the human being ....” [3-023-04]*



## Panchassee's Vedic Pilgrimage and "Seats"

152



The Vedic associations to Panchassee's pilgrimage are based on the Vedic conception of sacred "Seats", also found in Panchassee's name. One goal of this pilgrimage is to cross her five sacred "Seats" and to view Annapurna's center and sacred "Seat", her son named Mataputra.

*"...for thou [Fire] art very bright and pleasant in the pilgrimage and the sacrifice. Very wide and far-extending is the peace of thy beatitude; may that be the home of our abiding!" [1-094-14]*

*"He guards from hurt the beloved summit-seat of the being ...." [3-005-05]*

Panchassee's "Seats" also mean levels or planes of existence. Thinking, feeling and sensing are three; everything above the mind and below the feet are the other two that together describe her five sacred "Seats".

## 香亭

明萬曆四十一年(1613年)于此處鑄建銅亭，名曰“天仙金闕”。后金闕輾轉移至山下，現存于岱廟。清同治年間于原處建此香亭，頂覆黃琉璃瓦，周環十二立柱，重檐八角，方正宏偉。亭內供奉“碧霞元君”銅像，古為專供百姓香客朝拜之處。

### PILGRIMING PAVILION

The bronze pavilion was built in 41 year of Wan Li in Ming Danasty (AD.1613), called "Golden Temple". Later it was moved toward the foot of the mountain, now existing in the Dai Temple. During the reign of Emperor Tong Zhi of Qing Dynasty, "Pilgriming Pavillion" was built at the place where the "Golden Temple" once exited. The magnificent "Pilgriming Pavillion" has its roof covered by yellow glazed tiles, supported by twelve pillars and is octagonal and double-eaves. A bronze statue of "The Goddess of Azure Cloud" is consecrated inside for worship of pilgrims in the ancient times.

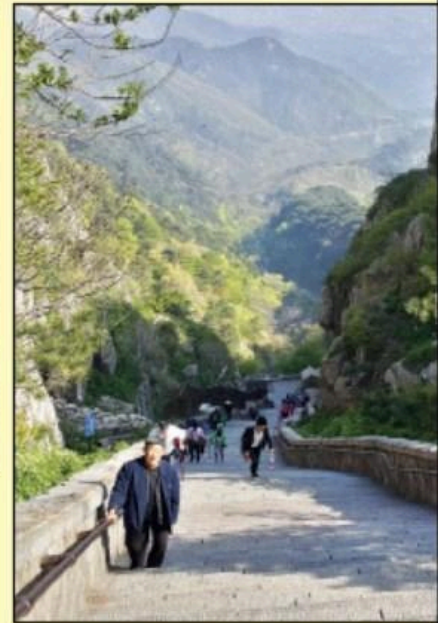
This sign says a statue of the Goddess of the Azur Cloud was consecrated inside the Pilgrimage Pavillion. This Chinese tradition also has the divine Feminine in a pilgrimage tradition like Panchassee.

## Panchassee's Pilgrimage Tradition is Found in Asia

154



The author and guide  
atop Chung Wang Bong  
in South Korea



The same pilgrimage traditions are living in China (right photo), Korea (center photo), Panchassee (left photo), India, Sri Lanka, Japan and even modern Greece. As the first aspect of Mountain-Mother pilgrimages is the climb, breathing is a first element in self-discovery as yoga practice.

## Mukerti in India: a Parallel Vedic Pilgrimage

155



The white dots below the arrow are pilgrims.

## Mukerti in India: a Parallel Vedic Pilgrimage

156



From Mukerti lake (left photo) the pilgrimage begins, just like on the Panchassee Mela day. On this summit, the shape of a breast, there is a tiny House of the divine Mother, from where her Arabian Sea “lap” is seen.

## Panchassee's Divine Feminine Tradition and Water

157



This photo shows Mountain-Mother Mukerti with her lake. Just like on Panchassee we climb in a pilgrimage from her “lap of the waters” up to her holy summit. The offering is made atop the nipple of this mountain of rock.

*“He of the god-mind kindled thee ..., in the teat (arrow) of heaven; ... in the lap of the waters.” [10-045-03]*

The pilgrimage of Mountain-Mother Mai San in South Korea also begins from her “lap of the waters” to the summit.

*O Fire, thou goest towards ... the waters that abide above in the luminous world ... and the waters that are below. [3-022-03]*

Nature associations in Vedic hymns still live all over Asia.

## Mukerti: a Vedic Pilgrimage House Symbol

158



येदग्ने अस्तु सुभ्यः सुदानुर्षम्या विभवेन हविषा य उक्त्वैः।  
पिप्रोषति स्व आपुषि दग्नेने विस्वेदस्मै च्चिदा सामरिद्धिः ॥५॥

May he, O Fire, be fortunate and munificent who with the  
eternal offering, who with his utterances, seeks to  
satisfy thee in his own life, in his gated house:...



The upper right photo shows a  
Vedic “house” of Panchassee, on  
the left is Mukerti’s “house”.

*“O Fire, thou comest a priest of  
the call into the house of men  
that do the Rite of the Path....”*

[6-002-10]

## Three Fluted Mountains have Meditation Caves

159



Above is the Panchassee outcrop of rock from within Panchassee's depths. Here there is a sense of being in the center of this Mountain-Mother. A meditation cave has been cut into this outcrop so as to have the experience of sitting in the rock "lap" of this Mother symbol.



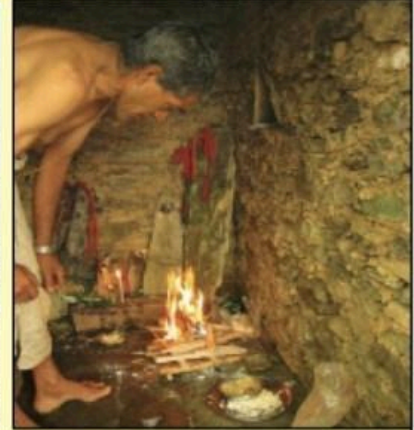
Mai San in South Korea has a yogi figure in her cave. Tai Shan in China, the center photo, also has a meditation place. These meditation "Seats" are where yoga practices were done. All three of these Mountain-Mothers share Vedic nature symbols.





## Vedic “Seats” of Pilgrimage Vary Greatly

160



In the left photo is a pilgrimage trail to Mountain-Mother Ramchay, three hours from Panchassee, whose “summit-seat” is visible. The center photo is of a pilgrimage trail to Langtang mountain. According to Sri Aurobindo, the Mystic Fire exists on each level of existence. A physical fire is lit on holy seats, as shown in the right photo, to help find the inner parallel.

*“By the Fire is the fire perfectly kindled, the seer, the lord of the house....” [1-012-06]*

## Panchassee “Seats” have Vedic “House” Symbols <sup>161</sup>



Our physical body is a “house” symbol because inside it the Mystic Fire dwells. These little rock houses on peak #4 symbolise this.

*“Thou, O Fire, art the master of the house, thou art the priest of the call in our pilgrim-sacrifice ....” [7-016-05]*

## CHAPTER EIGHT

162

### Research into the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for **Breath** and associated yoga practices

In Panchasheel's Mountain-Mother Pilgrimage one of the first things to be noticed is how the breathing is affected by the ascent. The deeper the breathing becomes the more does its' cycle occupy the mental space usually filled with thought. Ultimately the thinking is cast into the background and breath becomes the focus.

*"The Lord of Life who breathes in the Mother ... comes in a moment to the object of his journey." [3-005-09]*

It is the Vedic Fire who "breathes in the Mother" (manifestation), thus breath is used as an inner practice to light the Mystic Fire.

## Panchassee's Pilgrimage forces Deep Breathing

163



Panchassee's pilgrimage has yoga associations due to the Rig Vedic hymn of Mandala 5 Sukta 19 having been composed on her slopes. One aspect of this pilgrimage will be yoga practices of the Vedic Age as described in this and associated Vedic hymns.

*"When the Life-Breath borne pervadingly within has churned him out in house and house he becomes white and a conqueror: Then, indeed, he becomes the Flaming Seer ...." [1-071-04]*

"Churning" has something to do with the divine breath that lights a "Flaming" Mystic Fire of the Vedic yoga traditions. Inwardly lit he is white, not red; this white color comes when ghee is poured on wood flames.

## “Churning” the Breath

164



A pilgrimage is one way to attempt Vedic yoga practices in the living Himalayan tradition. “Churning” butter continues in village life on Panchassee. The left photo shows churning butter in the Happy Heart Hotel. The strokes are even whether fast or slow. As a parallel, the breaths are to be made even. Matching the breaths to the steps helps keep the in and out breaths measured evenly. In any hike or trek this can be practiced as in the right photo. Panchassee Vedic yoga symbols are simple.

## Nature Experience and Pilgrimage Breathing

165



As if breathing with Mother-Earth, devotees even out the breath cycle and observe its pulling of the concentration away from the normal thinking process. The in and out-breath are then observed at the front of the mind.



## Breaths Meet as the Wind Blows

166

**" ... the vehement power of... the Wind,  
the Breath, ... overthrow the  
established things... "**



The in and out-breaths are symbolized as wind in the Rig Veda. They can be viewed from the yoga center behind the solar plexus. The breaths deepen with the climb and are seen to rub in this heart-center.

*"...When driven by the breath of the wind he ranges around  
the forests..., "[1-065-04]*

## The Panchassee Mela: Kindling Through Breath

167



The in and out breaths seem to fan the center where they meet and rub.

*"The purifier he is rubbed bright and pure, he who is proclaimed  
by the seers, one who is the dweller in his own house .... "[5-001-08]*



## A Relationship to the Vedic Fire Through Breath

168



Climbing pushes the breath deeper and deeper. Looking at the breathing process as we climb can be seen in a recognizable yoga perspective, as a relationship with breath develops. Watching the breaths rub produces an inner heat, a concentration that is the beginning of a Vedic Fire kindling experience, as described in hymns.

Around the Annapurna region the villages sit below forests and burn firewood for cooking. Fire has to be lit every day in the kitchens.

*“He who labours and brings to thee thy fuel serving the flame-force of thy greatness, O Fire, he kindling thee every day and night ever grows and cleaves to the Treasure ....”*[4-012-02]

## CHAPTER NINE

169

Research into the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for **Chanting** and associated yoga practices.

Upon reaching a summit we feel to make a sound to express our joy of arrival. In a Mountain-Mother pilgrimage this sound becomes a chant, part of the self-discovery practices found in Vedic hymns.

*I chant the Fire that is kindled with the word for fuel, the Fire that is pure and makes pure; Fire that is steadfast for ever and marches in front in the Rite of the Path.... [6-015-07]*

*“...the traveller, most divine, shines wide-pervading with his ancient ruddy chanting fires.” [10-003-06]*

## The Living Chanting Tradition on Panchassee

170



At Panchassee Banjyang are ancient huts for yoga practices



The Panchassee tradition keeps alive a Vedic aspect of chanting to fire on Mela day. Panchassee culture remembers it's mantra for use in chanting: **Panchakoshee**. "Panch" means five; "Koshee" means rivers or streams and the long "ee" vowel ending gives it a female gender. Thus a translation could be: Fives Streams (of consciousness) of the divine Mother Mountain.

## Trees, Wood, Chanting and Fire

171



*“Thee, O Fire, the Angiras sought and found hidden in the secrecy lodging in tree and tree; by our pressure on thee thou art born a mighty force ....[5-011-06]*

One of the associations of holiness that trees are given is because they provide the fuel for a wood fire, the physical level of symbolism for the Mystic Fire. Throughout the Nepal Himalayas trees are worshipped as nature symbols of the divine Mother whose son is fire.

The relationship with fire to be developed is described in Vedic texts. While fire occurs in different ways in the physical world, it is to a wood fire that the above hymn is directed, The chant is directed to both a physical and supra-physical fire that the Vedic symbolism integrates. This research chants to a wood fire.

## Mataputra was Chanted to as The Mystic Fire

172



*"Spread wide, O seat, soft as wool the songs of illuminations sound high; O bright one, be with us for the conquest." [5-005-04]*

The chant begins. The sound of the chant brings a will into focus for the mind, outside of the personality so to speak. The breath is male and the sound female in this tradition. When closing the eyes, after images of fire stay in the front of the mind. Fire is chanted to physically and psychologically, as nature images as well as inner images.

## The Sound of Chanting to Fire Fans Inner Flames

173



Part of this research is to chant the Sanskrit of this research hymn at the place of its composition, in the view it describes from Panchassee mountain. Sri Aurobindo suggests that chanting is one way of opening to Vedic knowledge, closed as it is to intellectual approaches. In the photo a priest chants to physical flames in the way that sound fans the inner flames. As the outer fire can be seen to flame more strongly, our physical breath can be felt to increase the inner kindling of flames.

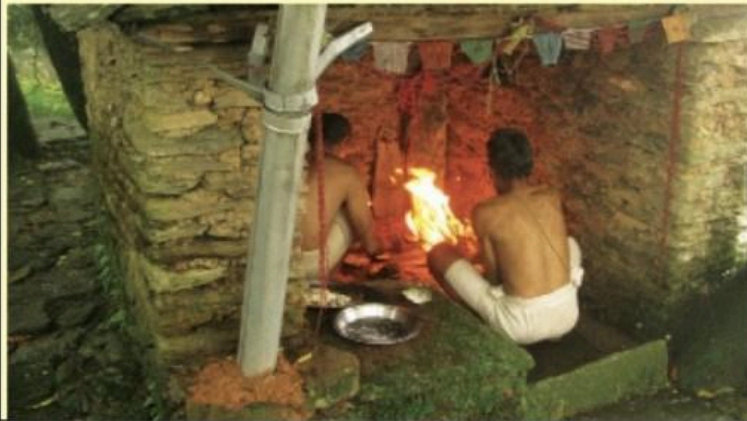
## Chanting to Fire at Panchassee Banjyang

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In the fire kindling ritual, special dry wood is cut into short lengths and stacked on top of each other. Ghee is lit on a piece of charcoal and the flames of the bottom photo ensue.

*Kindling the Fire let mortal man cleave with his  
mind to the Thought; by things luminous  
(Or, by the shining ones)  
I kindle the Fire. [8-102-22]*



Two local priests chant as in Vedic days. The Vedic Age has not gone away here.

*"Fire is our all-seeing  
Priest of the call, our  
vicar set in front in the  
pilgrim-rite; he knows  
the uninterrupted course  
of the sacrifice." [3-011-01]*

## CHAPTER TEN

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Research into the Rig Vedic Mandala 5 Sukta 19 hymn through Vedic Nature Symbols for “**lap**” meditation in associated hymns and elsewhere in Asia.

The last part of the Panchasree Mela is the reaching of peak #1 and the view of Annapurna from there. This view is a Vedic Yantra (because it has a center) for use in meditation and other visualization practices.

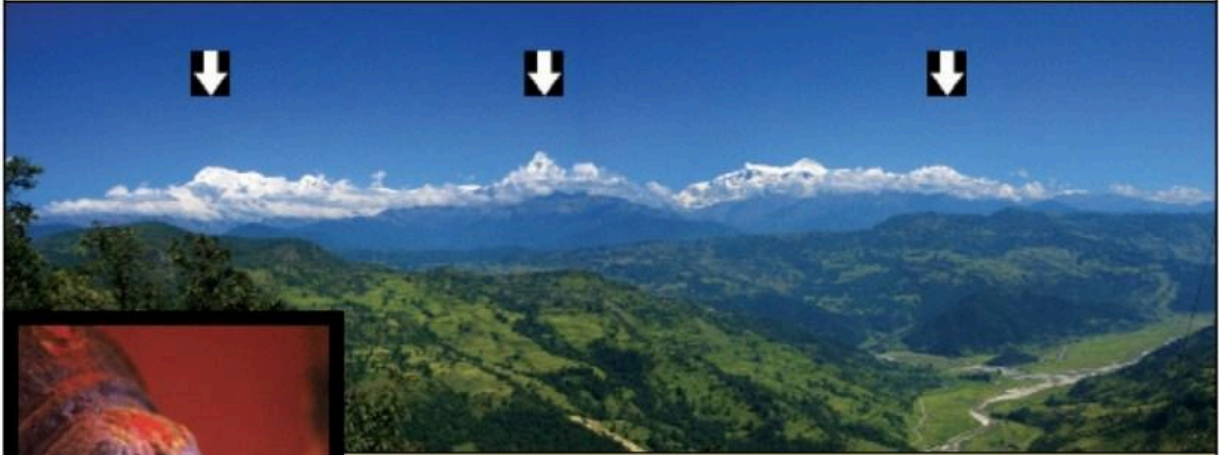
*The Rishis, ... were seers ...men of vision who saw things in their meditation in images, often symbolic images which ...[were] put ... in a concrete form ...so it would be quite possible for him to see at once the inner experience and in image its symbolic happening.*

[Hymns, Foreword,p. 12]

*Men have brought to birth from the two tinders by the hands' fall the Fire voiced by the light of their meditations ... [7-001-01]*



## Meditation on a Vedic Nature Symbol with a Center <sup>176</sup>



This is a view of the Annapurna Yantra. The arrows mark the measurement of the center. The centered mountain sits in the yoga third-eye center in the middle of the forehead when visualized with eyes closed. The left photo shows this center. This central “Seat” and “lap” of Annapurna brings about a chain of psychological events that were secret in the Vedic Age.

## Mountain-Mother Annapurna and Her Stone Statues <sup>177</sup>



Annapurna is a Vedic nature symbol as a mountain massif, but now also she is symbolised in a goddess-stature form. Her modern statues hold a cup of rice as her distinctive characteristic. Both symbolize her fundamental sustenance at every level of existence, not only as food. They are both divine Mother symbols in stone. Here is a Vedic and modern Stone-Mother with the same attributes from nature experience.

## Annapurna's Vedic Yantra Symbol in China

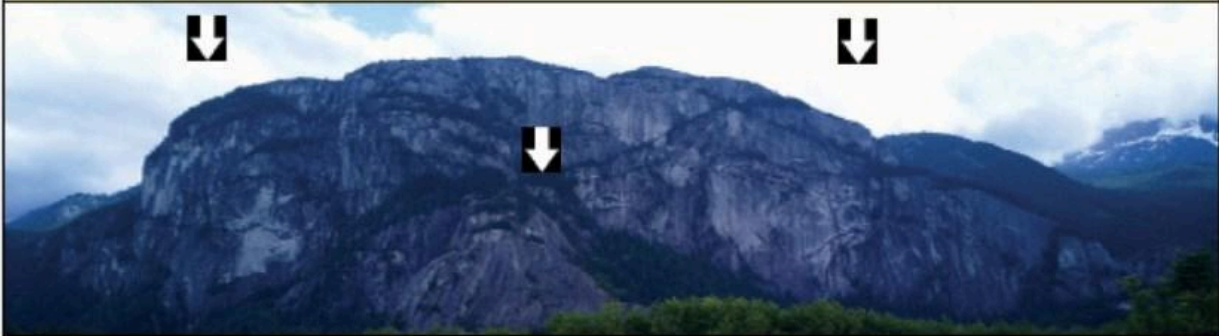
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This photo is inside the Chinese Mother Goddess's temple on Tai mountain. The red circle with a center is a parallel to the Annapurna Yantra. The same with the Korean mountain image on the right. Both symbolize a divine Male in the center and an encircling divine Feminine gender, as in Mandala 5 Sukta 19 of the Rig Veda.

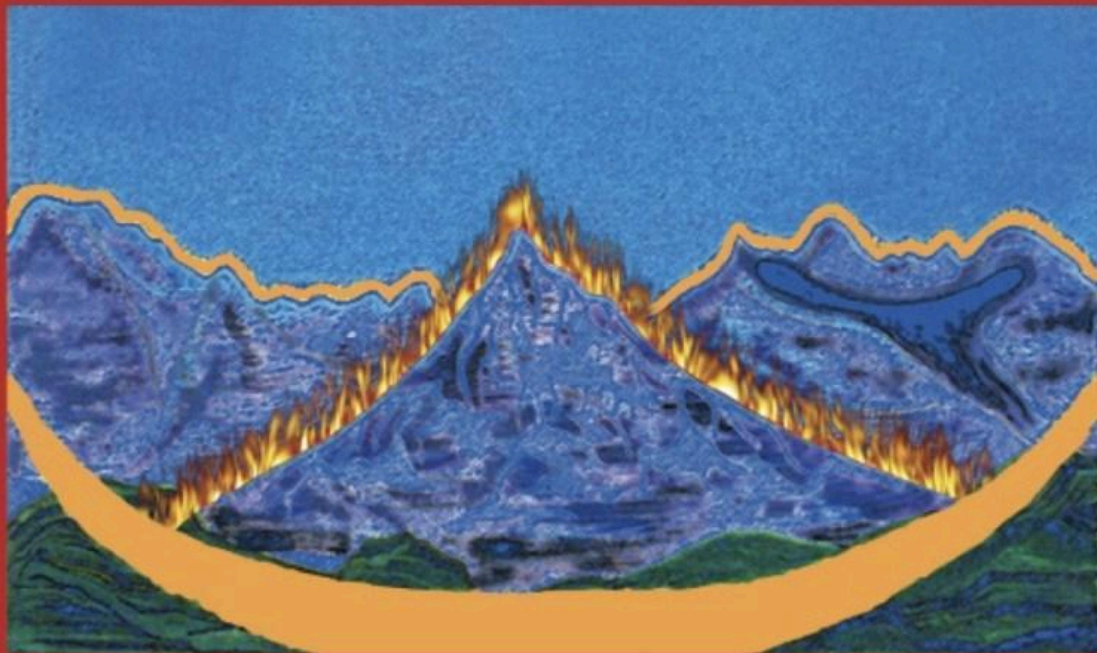


## Meditation on a Vedic Nature Symbol with a Center 179



The upper photo shows the Yantra of the native Indians at Squamish, B.C., Canada, with a center. These natives are cultural Canadian relatives of the local Indigenous peoples of Panchassee shown on the left. Their celebration on Panchassee has the fire in the center. They decorate the ritual's four corners with nature symbols of the divine Mother Earth. These variations of the “lap of the mother” are also visualizations.

Meditation on a Vedic Nature Symbol with a Center 180



The Son in the Lap of the Mother

## Conclusions

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- 1) Vedic studies require a multi-dimensional approach because the Vedic Age was not a one dimensional mental age like our modern one.
- 2) Vedic nature symbols are photographable with various layers of interpretation, including the yogic layer of experience.
- 3) The nature experience of Panchassee's Pilgrimage includes three inner (psychological) and outer practices of Pranayama, Japa and Yantra Meditation.
- 4) The Himalayan Vedic nature symbols are living and so can serve as examples for the interpreting of parallel nature symbols found anywhere in the world. Sacred nature settings like Panchassee and Annapurna have secrets from prehistory that are available through self discovery practices. For example the "lap of the mother" Annapurna Yantra.
- 5) It is believable that the Mandala 5 Sukta 19 Rig Vedic hymn by Vavri was composed on Panchassee mountain.

## Vedic Center Symbolism: Parallels with Practice

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Sacred places anywhere in the world with Vedic nature symbols and associated centers like Annapurna has, probably will have had self discovery practices in their prehistory. It wants to be experienced that hallowed spaces in Nature are different to secular or mundane spaces. Visualization of nature images as compared to those created by the mind brings a different consciousness into the experience: an element of divinity from the physical consciousness of nature. Vedic hymns give a divine status to all of nature, but gives specific self-discovery associations to sacred spaces in terrestrial geography.

The Annapurna Yantra has parallels to the South Korean Chung Wang Bong and the holy Rock-Mother at Squamish, B.C. Canada. Both have centers like Annapurna and so were probably yantras for concentration and meditation during the Vedic Age timeline. Both of them have pilgrimage traditions that probably had included the Vedic breath and chanting associations.

The Panchassee Mela contains three self discovery practices that are held in the sequence of that days activities. First breath finds the heart-center, then sound is added to this concentration and is poured there as a fuel, and finally the visualization of Annapurna's view completes the Mela practices. This experience and symbolism is based in the Vedic culture's acceptance of the center as a divinity in terrestrial geography.

Contact: [gmillar99@gmail.com](mailto:gmillar99@gmail.com)

Rig Vedic Annapurna

Author (C) Gary Millar

gmillar99@gmail.com

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Pokhara-9 Nepal

niranjanbaji@gmail.com