LINKING ANCIENT PYGMY COSMOLOGY TO ENDURING MYTHS, SYMBOLS & RITUALS OF AFRICA, AUSTRALIA AND THE AMERICAS

by Judith Mann

©2018 All Rights Reserved



Abstract

Ancient Pygmy myths and codes contain important truths, but we cannot experience those truths if to us they are 'just' stories or mores of the endangered 'first people', who still exist. They need to be felt as real. **This calls for a view of the Pygmy descendents[1] as stewards of healing wisdom. African Pygmy ancestors prefigured environmental activism in their codes and their direct descendents as identified by DNA, are actually the surviving roots of humanity's racial, religious and linguistic origins, to be acknowledged and treated with respect for their great contributions.**

This paper examines the influence of millenniums-old[2] Pygmy cosmology and moral directives, foundations of cosmic serpent myths and rituals found among indigenous cultures spanning the world. These myths and rituals also emphasize the significance of a parallel underground world from which animals and humans emerged after a deluge. The Pygmy cultural inheritance is also the basis for multiple Egyptian myths, which in turn, influenced many biblical stories accepted in the West.

---

1 **Contemporary Pygmy groups are identified by many names depending upon locale, including: *Bushmen, San,!Kung, Twa, Baka, Mbutu, Sua, Aka, Efe, Khoi, Tjapukai, T'rung, Derung, Andamanese, Batak, Aeta, Ati ~JM***

2 **Garden of Eden originally a Pygmy myth?**
http://freethoughtnation.com/garden-of-eden-originally-a-pygmy-myth/

Acknowledgements

I am deeply grateful to those who have contributed and supported the unfolding of this paper over the course of months that it took to write it.

Heartfelt thanks to Yosef Abebe, Dr. Claudette A. Anderson, Nenad M. Djurdjevic, Nancy Herzberg, Marion Kaselle, Roger Kukes, Julia Lincoln, Ndubuisi A. Nze, Vicki Schmall and Diana Welch.

The Serpent-Creator of the Ancient Pygmy Ancestors



Fig 1 70,000-year-old Stone Python, Botswana

If we travel to the remote Tsodilo Hills in northwestern Botswana, the only uplifted area for miles around, we find a stone python, six feet high and twenty feet long emerging from a cave in the side of a holy mountain. It is known to modern San pygmies as the "Rock That Whispers" and still revered by them in an unbroken continuum for 70,000 years. "*Ancestors of Botswana's San people apparently ground away at a natural outcrop to heighten its similarity to a python's head and body*," said Dr. Sheila Coulson, a visiting authority on Stone Age tools from Oslo University.[3]

We can look to early San mythology for the first creation myth, orally transmitted from generation to generation in faithful detail. The myth has it that mankind descended from the python, and the ancient, arid stream beds that surround the hills are said to have been created by the python in its ceaseless search for water. The San believe the python represents *Kaang*, the 'Great Master' and 'Lord of All Life'. So, according to the very ancient San creation legend, people did not always live on the surface of the earth.

At one time people and animals lived underneath the earth with Kaang, the cosmic serpent. In this place of light without a sun, people and animals lived together peacefully, understanding each other. Here in this underground Eden, Kaang began to plan the wonders he would exhibit in the world above.

First, Kaang manifested a wondrous tree, with branches stretching over the entire country. At its base, he dug a hole that reached all the way down into the realm where the people and animals lived. After he had finished furnishing the world as he pleased, he led the first man and woman up the hole. Soon all the people were gathered at the foot of the tree, awed by the world they had just entered. Next, Kaang helped the animals race out of the world beneath until all were out.

3 **Reuters interview with Dr. Sheila Coulson 11/30/2006**

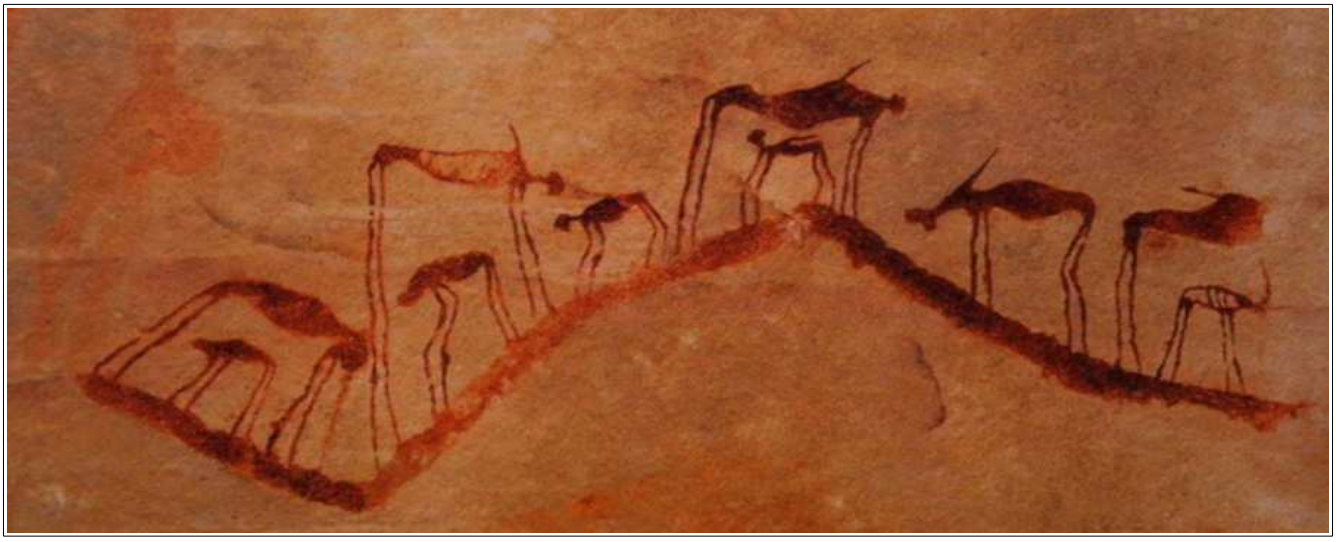


Fig 2 San Pictograph of Mythic Territory and Crouching Hunters

Kaang instructed the people and animals to live together peacefully. Then he warned the men and women not to build any fires or a great evil would befall them. They gave their word and Kaang left to where he could watch his world secretly.

As evening approached the sun disappeared and fear entered the hearts of the people. They could no longer see each other as they lacked the eyes of the animals which were capable of seeing in the dark. They lacked the warm fur of the animals also and soon grew cold. In desperation one man suggested that they build a fire to keep warm. Forgetting Kaang's warning, they disobeyed him. They soon grew warm and were once again able to see each other.

However, the fire frightened the animals. They fled to the caves and mountains and ever since the people broke Kaang's command people have not been able to communicate with animals. Fear has replaced the friendship once held between the two groups.

If we examine this San myth from a Nigerian Igbo perspective, we can agree with independent scholar, Ndubuisi A. Nze, that there are many similarities between the beliefs of the San people and the Igbos of Nigeria as revealed through linguistics. One of the names of God for the Igbos is "*Chi-n-eke*". "*Chi* "relates to the "spirit", the universal energy or "God", while the "*n*" has a suppressed "*a*"

that would make it "*na*" meaning "and". "*Eke*"in Igbo has the double meaning of "creation/python", so fully translated "*Chineke*" means "The God/Spirit that creates through the python"[4].

Nze points out another similarity in the San journey to the upper world In the Igbo word for the visible world, "*Eluwa"*. "*Elu*" means "top" while "Uwa" is the world. so we live on the "top/above" the world that is underground – the Egyptian underworld, the *duat*. It becomes clear that the ancient Igbos' view of this upper world we live in as a place of temporary passage, while the "*Uwa*", the world underground, is the home to which one returns.

Igbo linguistics defines *Kaang's* wondrous tree by the name "*Osisi*". "*Osi*" means "coming from" while "*Isi*" means "head". As trees occupy a primary position in the world, and appearing on the surface of the earth before humans, they must be treated with the utmost respect.[5]



Fig 3 San Hunter, Kalahari Desert

And who are these myth-makers and venerators of the stone serpent, the python? The anatomical, linguistic and genetic distinctiveness of southern African Pygmy groups suggest they are the world's first or oldest people, confirmed by oral traditions.[6]

4 **N.A. Nze, private correspondence 3/12/18**
5 **N.A. Nze, private correspondence 3/12/18**
6 ***Written in the Sand*, http://www.san.org.za/**

About 140,000 years ago, human populations from East or Central Africa migrated south to “colonize” southwestern Africa. They were met by aboriginal Twa peoples, descendents of those who lived in the region long before the arrival of taller black or white people. “Twa” means 'just” or “only”, in the sense that you say: “It was just the wind.” or “It was only me.”[7]

The Twa “first-people” status is based on their retained genetic DNA markers of the most ancient *Homo sapiens;* evidence garnered from mitochondrial haploid or specific DNA sequences analysis to be one of the oldest races on earth.

7 ***The Harmless People*** **pg 23**

Forest Pygmy Links to Ancient Egyptian & West African Igbo Origin Legends

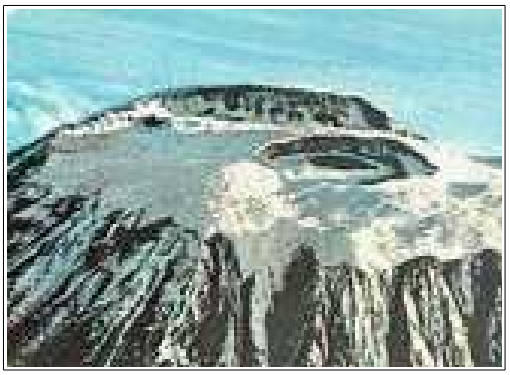


Fig 4 Volcanic Cones, Mountains of the Moon

Creation myths seem adjusted to specific locales and the perceptions of their authors. Efé Pygmies of the Ituri rainforests, cousins to the San, trace their point of origin back to the holy mountain of *Baba Tibi,* one of eight giant volcanic cones soaring above hundreds of smaller cones, and known collectively as the 'Mountains of the Moon' in Uganda. As the 'center of the earth' for the Efé, they sit directly on the equator over the historical source of the north-flowing Nile, rising from what was the heart of an equatorial forest stretching from the east coast to west coast of Africa.[8] Egyptians too, placed their homeland at the source of the southern Nile.

Ancestor Pygmy legend has it that after the Deluge and humanity swallowed up by a monster snake associated with water, the first man, Efé arrived on the surface of the earth from the underworld by cutting a path through his mother's toe, the "Great Mother", *Matu,* in the form of a "Mountain of the Moon". In his hand he carried three "divine iron" spears with which he came equipped to handle. In later universal myths, the three holy spears morph into a trident.



Fig 5 Efé Pygmy with Three Spears & Crescent Pendant

Efé pursues the giant serpent through the dense forest, killing the monster with a spear thrust through its open mouth. Efé then rips opens the snake's belly with a spear blade and all of the Pygmies, now resurrected, crawl out through the slit and march back into the forest[9]. Pygmy belief in the reincarnation of the spirit, rests also on the snake yearly shedding its skin, releasing a "new" serpent. When Pygmies die now, it is thought that the spirit enters a python which visits the camp for a short time, then goes away[10]

8 ***Pygmy Kitabu* pg 42**
9 **ibid pg 191**
10 **ibid pg 147**

The 'Pygmy *Code*' given by Efé to the Pygmies guides their wise approach towards nature, prefiguring environmental activism in their behavior and demonstrating the same causal and ethical thinking that typifies their views on human behavior and society. These are echoed in the *42 Negative Commandments* of ancient Egypt, the *Negative Commandments* of the Igbo and the *Hebrew 10 Commandments*[11]. If we are to help stem the tide of current destructive collective behavior, we need to raise our consciousness, and return to this lived advice.

The Pygmy Code:

1. Wanton or unnecessary killing of animals is forbidden.
2. Wasteful destruction of trees and plants is regarded as a crime.
3. Wasting food is a great sin.
4. Trapping is forbidden.
5. Fouling streams and rivers with refuse or excrement is a sin.
6. Cruelty to children and old people is a major sin.
7. Murder is a sin.
8. Disrespect towards parents or elders is a sin.
9. Failure to help a wounded or stray Pygmy from another territory is a sin.
10. Sorcery is a sin.
11. Adultery is a sin.
12. Cowardly behavior during the hunt is a sin.
13. Wife-beating is a sin.
14. Husband-beating is a sin.
15. Blasphemy is a sin.
16. Slander is a sin.
17. Theft is a sin.
18. Eating fertilized eggs, the 'seeds of life' is a sin.

Let us turn now to the ancient Egyptian adaptation of the 'Cosmic Snake in the Underworld' myth and the profound connection of the Pygmies as first ancestors of the pre- and early Dynastic Egyptians.

11 **The Influence of the Egyptian Feather of Ma'at on Amerind Spirituality as an Outcome of Ancient Transoceanic Voyages pg 3 https://www.academia.edu/35604841/ pg**

We meet *Tem,* the first Egyptian version of the cosmic serpent, on pyramid walls as a benevolent sun god pushed aside when *Ra* came on stage. The serpent was not worshipped, but represented an attribute. As a result of the constant tension between *Tem and Ra*, *Tem* was morphed into evil *Apophis,* the serpent who does not want *Ra* to succeed in his task of bringing the dawn each day. Egyptians believed that the sun god *Ra* is reborn into a new day only after he had been drawn through the serpent body of *Apophis* in the *Duat*[12]*. Tem/Apophis* carries the twelve gates of the Zodiac through which, likewise, the human soul has to pass before returning purified to the Source.



Fig 6 Tem As Serpent Of The Sun With Twelve Loops of The Zodiac



Fig 7 Set Spearing Apophis with Trident as Enemy of Ra

Pygmies were present in Egypt/Khem since pre-Dynasty times, documented by the discovery of a San Bushman skeleton dated between 14,000 and 12,000 BC found in the Nile Valley.[13] Ancient deities such as the pygmy *Bes*, originally hailing from Nubia, was revered as the oldest of all Egyptian deities, a protector of households, mothers, and children. Statues of nurturing *Bes* appear to be modeled on the features of Nubian dwarfs retained as entertainers. Ancient Egyptians had no words or symbols to differentiate dwarf from pygmy. So it is to "*Bes the* Pygmy *of Khui",* to which Egyptians attributed their ancestry, rather than to dwarfs. *Khui, "*The Land of Spirits and Gods" was first envisioned as in heaven, next seen as part of the underworld *Amenta,* and finally, manifested on earth at the head of the Nile from which the first people sprang and where souls would return.



Fig 8 Bes The Pygmy Protector Deity

12 **Signs & Symbols of Primordial Man pg 361**
13 ***Spirit of the Rocks pg 91***

Perhaps surprisingly, another Pygmy attribute to examine, is technological skill. Oral tradition among the Pygmy tribes of the Congo rainforest belt emphasize that in ancient times, the Ancestor Pygmies became so technologically advanced they almost destroyed the entire forest. The Pygmies realized they needed the forest to survive, so decided that the highest form of technology, the highest form of wisdom, would be to learn how to live in harmony with nature, and so, have lived voluntarily, what modern people see as a primitive life in the forest. Efé Pygmy elders say "*Our society will die if the forest dies. The forest is our great house. We live in the great house and sleep in our little huts. The trees are the great house of God. The tall trees belong to God. Efé told us that the trees must never be cut."*[14]

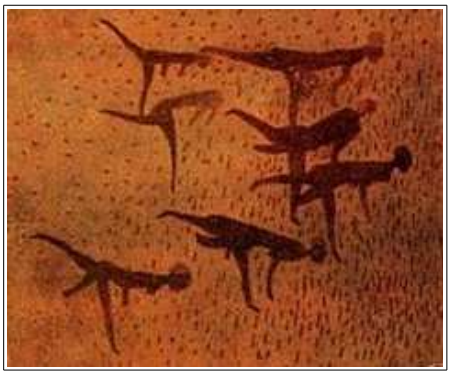


Fig 9 'Flying Pygmies' Tassil N Ajjev Pictograph



Fig 10 Tellem Pygmy Cliff Dwellings in Bandiagara Escarpment

African Pygmies had the ability to craft and create any tool or technology they needed for their survival and well-being. Examples of former Pygmy technology can be found in the Dogon of *Mali* tribal legends of red-skinned pygmies called *Toloy* as the first to live and settle in the Bandiagara Escarpment of northern Mali bordering the Mahgreb during the 3rd to 2nd centuries BCE.These Pygmies appear to have spread their influence from the central African rainforest belt as far as the once-verdant North African Saharan plains or vice-versa. It is believed by the Dogon people, that the *Toloy* must have been "aero-pygmies" gifted with the ability to fly, so as to reach their dwellings and granaries 2,000 feet up on the sheer sides of the cliffs. Rock paintings in the Sahara I interpret as "flying" Pygmies, seem to support the legends. It is all the more plausible if we take their earlier

14 ***Pygmy Kitabu* pg 410**

sophisticated technical abilities into consideration. Later, during 14 to 15 BCE, Pygmies called Tellem[15], also built homes and granaries in the escarpment, the remains of which can still be seen.

Ancient Pygmy technological expertise extended to iron smelting and forging. Lejja in Enugu State, Nigeria, substantiates prehistoric iron smelting up to industrial proportions in the form of ancient furnaces and far-flung used charcoal and iron slag heaps. According to Igbo historian, Catherine Acholonu, the meaning of *Lejja* or *Ele Jaa is* 'Where *Ele* Hid Himself'. *Ele* is equated with *Amun*, the Sun God as serpent in the pre-*Ra* Egyptian tradition. So, *Lejja* is the 'Sanctum of the Hidden God *Amun*'. [16] And the iron smelted in Lejja is "divine" iron, similar to *Alor*, the divine metal staff of *Eri* and the iron forged into the three spears of *Efé,* carried when born from under his mother's toe.

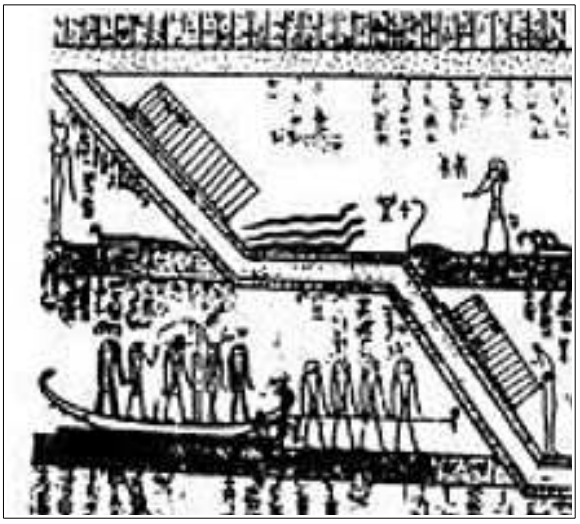


Fig 11 Halls of Amenta in the *Duat*

In *Eden in Sumer on Niger*, Acholonu ponders the question, "*Where did all the smelted iron go*?" She posits that huge heaps of smelted iron and alloys were used to construct *Obu Oshuru*, the underground halls and palaces known by ancient Egyptians as the "Halls of Amenta" in the *Duat.* Images from the Egyptian *Pyramid Texts* show that the *Duat* was a huge tunnel-like construction with several floors leading to various sections and inhabited by animal-headed deities and snakebeings. Parallel-dimension-bridging ancestor-smiths of Lejja could have played a strong role in its construction.[17]

Otobo Dunu Oka Shrine, in the center of Oka Village, Lejja, is the location of an 82-foot crescent-shaped pile of slag. This crescent moon symbol and sun disc are reminders of the far-away moon-mountain, *Baba Tibi* and a doorway to the tunneled realm at its base. At the crescent's inner

15 ***Tellem* in Hebrew means *"near a cliff"* or *"furrow"* - N. M. Durdjevic**
16 ***Eden in Sumer on Niger*, pg 121**
17 **Ibid pg 122**

midpoint, the Sun Disc of slag hides the hole said to be a portal to the underworld[18,] *Onu*, the 'Mouth of the Earth' which opens to *Amana*, the 'Land of the Living-Dead', a heaven not located in the sky, but under the earth, akin to the Pygmy pit at the base of *Baba Tibi* and *Amenta,* the Egyptian *Duat*.



Fig 12 Otobo Dunu Oka Shrine Sun/Crescent Moon Slag Symbols

Once a year, Oka Village priests feed the living-dead occupants of *Amana* with boiled yams and palm oil during their annual festival of *d Oriri Ndi Ushi,* 'Communion of the Dead with the Living'. Ndubuisi A. Nze notes that the Igbo word for "worship" is *Efe*. [19] Might *Efé* equate with *Ele* based on this observation?

Linguistic research by Catherine Acholonu, reveals that *Ush*i means "The Primeval Living Dead Ancestors" and related to *Nshi,* the Igbo name for 'dwarfs', but more likely for the ancient Pygmies called *Twa, t*he cultural and linguistic pro-genitors of the Igbo people. *Ushi* were the Immortals who never died, because in their time, death had not yet come. [20]



Fig 13 Odegwoo Cone at Dunu Oka Shrine

18 ***Eden in Sumer* on Niger pg.108**
19 **Private conversation with N.A. Nze 5/18**
20 ***The Origin of the Igbo,* 2008**

There is a time-battered model of the Egyptian *Benben* in Lejja called *Odegwoo*, a conical mud edifice, similar to a termite hill in form, with slag boulders piled around its graded step-pyramid style base. On the mythic level, the ancient edifice also represents the *Baba Tibi cone* at the center of the earth. *Odegwoo* is associated with fertility and procreation, matching two traits of the Pygmy God *Bes* .[21]

Okiti Akpuriagedege, 'the House of Fire' in Oka Village, is a structure located to the immediate right of the *Oshuru* Shrine. It is conical in shape with a tiny door and no window, the traditional shape of an Igbo furnace. A narrow conical house with a conical roof, one door and no window is frequently seen in images of the Underworld, the Duat, and also referred to as the "House of Fire".[22]. No coincidence.

As a shrine house for the ancestral Iron Smelters of Lejja, it is where the village *masquerades*[23] or spirits of the ancestors, issue forth to join annual ceremonies for the dead. *Masquerades* are a key component of Igbo culture that survived Western influences. It is generally believed that the *masquerade* is a spirit which springs from the underworld.



Fig 14 House of Fire, Oshuru Shrine, Oka Village



Fig 15 Egyptian 'Opening of the Mouth Ceremony ' With House of Fire

The spiritual development of the ancient Egyptians and Igbos ultimately traces back to the guidance of Pygmy mores formed by thousands of years of clearly observing cause and effect. *Proto-Kwa* was the language of indigenous Pygmies at the Niger-Benue confluence, a concept put forward by Acholunu, though her dating is questionable. It was first a language of symbols, before it developed into words and transferred to later settlers, the Igbo and their kin, the Igala, Yoruba, Edo, Idoma, Ijaw

21 **Ibid pg 109**
22 ***The Origin of the Igbo,* 2008 pg 113**
23 **http://www.umunna.org/masquerade.htm**

tribes in South Nigeria, and the Ashanti and Akan tribes in Ghana.[24] Acholunu observed, "The separation of the Igbo language from the rest of the Kwa languages took place around 6,000 BC, the Igbo sub-culture itself, well defined by this period. What we see is that the Igbo culture was molded by the race of Pygmies called *Nwa-nchi, "*Sons of Dwarfs", who were still functioning as civilizers, oral historians and priests; shaping and sustaining the religious and ethical world of the Igbo[25]."

24 ***Ibid pg 59***

25 ***The Origin of the Igbo,* 2008 pg. 59**

The Rainbow Snake and Dreamtime of Australian First Peoples

More than 40,000 years ago, the first wave of migrants from Africa, Pygmies, arrived on what is now the north coast of Australia. Sea levels then were much lower and Australia, New Guinea and Tasmania comprised one landmass called Sahul[26]. Possibly, the nomads were prompted on this journey by channeling the directives of the serpent-creator [27]. The Pygmies brought their devotion to the cosmic snake, song and correlated movement across the deserts of Australia that translated into "Song lines". They were supplanted by two later waves of larger humans from Africa via Southeast Asia, who acquired the Pygmy world-view, "The Way of the Law", that includes creation myths and "Dreamtime".

"Dreamtime", or *Tjukurrpa* stories tell of the great spirits and totems during creation in animal and human form that moulded a barren and featureless earth. The renowned Bruce Chatwin, wrote this poetic rendition of "Dreamtime" in his travel memoir, *Songlines*[28]:

"In the Beginning the Earth was an infinite and murky plain, separated form the sky and from the grey salt sea and smothered in shadowy twilight. There were neither Sun nor Moon nor Stars. Yet, faraway, lied the Sky-Dwellers: youthfully indifferent beings, human in form but with the feet of eus, their golden hair glittering like spiders' webs in the sunset, ageless and unaging, having existed forever in their green, well-watered Paradise beyond the Western clouds.

On the surface of the Earth, the only features were certain hollows which would, one day, be waterholes. There were no animals and no plants, yet clustered round the waterholes there were pulpy masses of matter lumps of primordial soup – soundless, sightless, breathing, unawake and unsleeping, each containing the essence of life, or the possibility of becoming human.

Beneath the Earth's crust, however, the constellations glimmered, the Sun shone, the Moon waxed and waned, and all forms of life lay sleeping.

On the morning of the First Day, the Sun felt the urge to be born. The Sun burst through the surface,

---

26 ***The Extinction of the Australian Pygmy http://www.sydneyline.com/Pygmies Extinction.htm***

27 ***Migration to Australia*, https://genographic.nationalgeographic.com/migration-to-australia/**

28 ***The Songlines,*** pg 72

flooding the land with golden light, warming the hollows under which each Ancestor lay sleeping. That evening the Stars and Moon would follow.

Unlike the Sky-dwellers, these Ancients had never been young. They were lame, exhausted graybeards with knotted limbs, and they slept in isolation through the ages.

So it was, on this First Morning, that each drowsing Ancestor felt the Sun's warmth pressing on his eyelids, and felt his body giving birth to children. The Snake Man felt snakes slithering out of his navel … Every one of the 'living things', each at its own separate birthplace, reached up for the light of day.

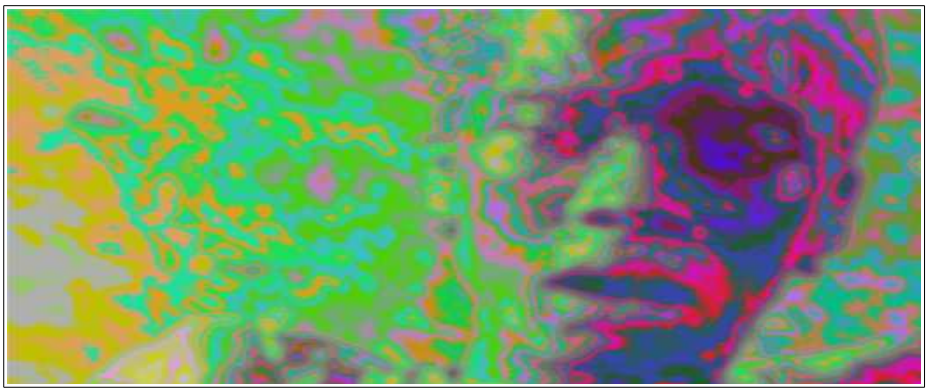


Fig 16 Energy Scan 'Arising From The Mud'

In the bottom of their hollows, now filling up with water, the Ancients shifted one leg, then another leg. They shook their shoulders and flexed their arms They heaved their bodies upward through the mud. Their eyelids cracked open. They saw their children at play in the sunshine.

The mud fell from their thighs, like placenta from a baby. Then, like the baby's first cry, each Ancestor opened his mouth and called out "I AM! I am Snake … And this first 'I am!", this primordial act of naming, was held, then and forever after, as the most secret and sacred couplet of the Ancestor's song.

Each of the Ancients put his left foot forward and called out a second name. He put his right foot forward and called out a third name. He named the waterhole, the reed beds, the gum trees – calling to right and left, calling all things into being and weaving their names into couplets.

The Ancients sang their way all over the world. They sang the rivers and ranges, salt-pans and sand

dunes. They hunted, ate, made love, danced, killed; wherever their tracks led they left a trail of music.

They wrapped the whole world in a web of song; and at last, when the Earth was sung, they felt tired. Again in their limbs they felt the frozen immobility of Ages. Some sank into the ground where they stood. Some crawled into caves. Some crept away to their "Eternal Homes", to the ancestral waterholes that bore them. All of them went 'back In'."

The rainbow aspect of the Australian Serpent connects it to the *Nommo* myths of the Dogon people of Mali. The *Nommos,* amphibious ancestral spirits, had scaly green skin covering their fish-like bottom halves. But similar to the chameleon, this skin sometimes changed into bands of many colors. Akin to the *Nommo,* the Australian Rainbow Serpent inhabited permanent waterholes and said to be in control of life's most precious resource, water. As water was also the essence of the *Nommo*, the words "water" and *Nommo* were used interchangeably by the Dogon and regarded as the life-force of the world.[29]

The main "Songlines" enter Australia from across the Timor Sea or the Torres Strait in the north and weave their way southwards. A Northern Territory version of the creation myth tells of how a great mother arrives from the sea, traveling across Australia and giving birth to various Aboriginal tribes as she moves along. She is accompanied by the immense Rainbow Serpent, which burst from the lit underworld, creating huge ridges, mountains, and gorges as it pushed upward.

Consistent with most of these tribes is the theme of the Rainbow Serpent as creator of the world and all beings, as well as controller of life's most precious resource, water. And while the Rainbow Serpent can bestow fertility by creating rain, it can also let loose blindness and disease during the wet season. During dry season, the Rainbow Serpent retreats to deep waterholes and awaits the singer and song.

According to the *Warramunga clan,* the great snake, *Wollunqua*, still lives in the *Thapauerlu* water hole in an isolated valley of the Murchison Range, and so large, that if it were to stand up on its tail, its head would reach far into the heavens.

---

29 ***The Australian Rainbow Serpent and the Nummo http://www.shannondorey.com/articles/published/dreamtimeDogon.html***



To ensure that tribal members will not be consumed by *Wollunqua*, elders build a mound representing a holy mountain, then ritually stroke it is to please the snake. The final step occurs when the elders hear growling sounds in the distance and cover the mound over.

Fig 17 Preparation of Ritual *Wollunqua* Snake Mound by *Warramunga* Clan



Fig 18 Ceremonial Tracing of a Song Line Map in the Sand

When tracing a "Songline" in the sand, Aborigines will draw a series of lines with circles in between. The line represents the Great Snake, and each circle, a "stop", "waterhole", or one of the Ancestor's campsites, a stage in the Ancestor's journey, usually a days march.[30] Each "Stop" had been sung into position by a Dreamtime Ancestor, its place on the song-map, unchangeable. But as each was the work of a different ancestor, there was no way of linking them sideways to form a modern political frontier. A "Stop" was the "handover point" where the song passed out of one person's ownership,

30 ***The Songlines,* pg 154**

where it was no longer his to look after and to lend. The owner would sing to the end of his verses and there lay the boundary.

What is called a “walkabout”, is in practice, a “bush-telegraph”, spreading messages and symmetrical trading ties between peoples who never saw each other, who even might be unaware of each other.

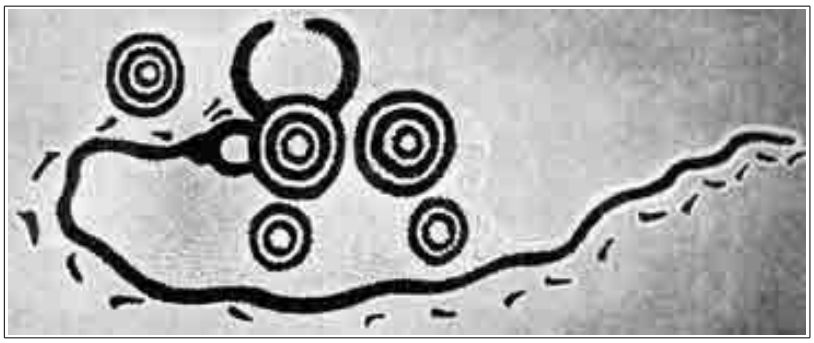


Fig 19 Song Line Map Showing Stops and Serpent Trail Accompanied by Footsteps of the Ancestor

Before the whites invaded, no one in Australia was landless. Everyone inherited, as his or her private property, a stretch of the Ancestor's song and the stretch of country over which the song passed. A man's verses were his title deeds to territory. They could be lent to others and he could borrow other verses in return. The one thing taboo was to sell or get rid of them.[31] The trade route is the “Songline” because songs, not things, are the principal medium of exchange. Trading “things” is the secondary consequence of trading in song.

According to Arkady Volchok, independent anthropologist, “*Certain phrases, certain combinations of musical notes, are thought to describe the action of the Ancestor's feet. One phrase would say 'Salt-pan', another 'Creek-bed', 'Sand-hill' and so forth. By listening to their order of succession, a song-man would count how many times the Ancestor crossed a river or scaled a ridge, and so be able to calculate where and how far along a Songline he was. Music is a memory bank for finding one's way about the world. By spending his whole life walking and singing his Ancestor's Songline, a man eventually became the track, the Ancestor and the song.”*[32]

31 ***The Songlines*, 56-60**
32 ***The Songlines,* pg 108**

The *tjuringa* is a sacred board, the 'soul' of an aboriginal. It is usually an oval-ended plaque carved of stone or wood, covered with symbols representing the mythological wanderings of its owner's Dreamtime Ancestor as well as the code of a musical score.[33]. The melodic contour of the song describes the nature of the land over which the song passes.



Fig 20 Walking the *Tjuringa* Home

Territory is not imagined as a block of land with frontiers, but rather as an interlocking network of "lines"or "ways through". All their words for 'country' are the same as words for 'lines'. The reason for this is that most of Outback Australia is arid scrub or desert where rainfall was always patchy and where a year of plenty might be followed by seven years of lean. To move in such a landscape was survival, to stay in the same place, suicide. Every tribe, like it or not, had to cultivate relations with its neighbors.' Thus, formal rules for exchanging commodities and formal routes along which to walk and trade were created. Specific rules for singing your way to where you belong, to your conception site, where your *Turinga* is stored, are set. Only then can you merge with the Ancestor[34]

The personal totem of an individual from a specific tribe claiming common descent in the male or female line, plays a vital role in the maintenance of the "Footprints of the Ancestor's" tradition.

An Aboriginal family of full brothers might each belong to a different totemic clan; each with different allegiances inside and outside the tribe, precluding territorial invasion. The genius of maintaining the system lies in the check and balance of *kirda* and *kutungurlu.*



Fig 21 Clan Totem with Stops

Kirda represents the "owner", the person responsible for his section of sacred land, for making sure its songs are sung and its rituals performed on time. The *kutungurlu* belongs to a different totemic

33 **Ibid, pp 43,286**
34 **Ibid, pg 292**

clan, a real or constructed 'nephew' of maternal lineage. The ultimate responsibility for the land lies with the member of the neighboring clan, not with the 'owner' and vice versa. Each enjoys reciprocal rights in each other's country, including hunting, and work as a team to maintain the rights, which makes war with neighbors unlikely.

It seems apparent that the Songlines of Dreamtime, a period on a continuum of past, present and future, represent a Pygmy worldview, in which a human is a co-creator on the level of the divine, yet an integral part of nature, not distinct from other natural species.



Fig 22 Aboriginal Dreamtime

African Pygmy-Olmec-Maya-Aztec-Hopi Correlations



Fig 23 Mayan Dwarf Figurine c.600-900 CE

With its African features, the Mayan dwarf figurine seems a continuum of *Bes* the ancient Egyptian/Nubian god of nurturing and protection, (Fig 8) and may have shared similar benevolent traits. The concept of the sacred nature of the dwarf /pygmy was passed on from the Olmec culture to the Maya, as among the artifacts of the former, are depictions of small humans engaging in service to the elites and royal court.

The Olmec culture, considered the "mother civilization" of ancient Mexico, flourished in the area of the Gulf Coast from around 1600 BC to 300 BC. Although the Olmecs had no written record, they left evidence of their high culture in the form of sculpture, pottery and monumental architecture.



Fig 24 Ten-Foot High Olmec Head

According to independent researcher, Robert Bitto, "*Some investigators believe these cultural remnants illustrate actual human dwarves who held special status in Olmec society. Others see depictions of smaller humans (Pygmies), as proof of belief in a mythical race of little people dating back thousands of years*."[35]



Fig 25 Olmec Statue of Pygmy Woman

35 ***Mexico Explained.com***

Did Ancestor Pygmies reach the Americas from Africa in their pre-deluge sea travels? The answer is probably 'yes', based on the evidence of a ceremonial burial in a cave near Tulum, Mexico, of a grown woman measuring four feet, seven inches, whose 'normal' skeleton was carbon-dated to be about 13,500 years old [36].

Add to this indisputable evidence the Mayan legends of direct ancestry found in *An Analysis of the Deluge Myth in Mesoamerica:* The *Puzob,* an industrious pygmy people, were the first inhabitants of the earth. God destroyed them with a flood because of their carelessness in their observation of custom. They heard that a terrible storm was coming, so they put some stones in a pond and sat on them, but the pygmies were all destroyed[37].

Another Mayan creation myth: In the first cycle of the world lived the *Saiyamkoob,* "the Adjusters," a pygmy race which built cities now in ruins. They worked in darkness, as the sun had not yet appeared. When it did, they turned to stone, and their images can be found in the ruins. Food for the workers was lowered by rope from the sky, but the rope was cut, blood ran out of it, and the earth and sky separated. This age ended with water over the earth. The *Tsolob,* "the Offenders," lived in the second cycle. These, too were destroyed by a flood. The Maya reigned during the third cycle, but their cycle was also ended by flood. The fourth and present age is peopled by a mixture of all previous races[38].

The Maya, who may have acted as a cultural bridge between the Olmec and the Anasazi-Hopi of Arizona and New Mexico, describe ant-like people, *Anu Sinom* in Hopi dialect, building stone roads and cities during the First Creation.[39] The ant-beings possessed 'magical' powers and could summon stones into proper architectural positions just by whistling. The Hopi celebrate skills learned from the Anu such as sprouting beans in darkness and storing food, with a Bean Dance Ceremony every February. Did the *Anu* exist side-by-side with the *Saiyamkoob* or were they one-and-the-same?

---

36 ***Journey of the Serpent People,*** **pg 272**

37 ***An Analysis of the Deluge Myth in Mesoamerica*** **pg 194**

38 ***Latin-america*** **pg 153**

39 ***Popul Vuh***

The Maya also retained the memory of their Pygmy ancestors as *Aluxo'ob*, the 'little people' infused into their legends. Conceived of as being only about knee-high, in appearance they resemble miniature traditionally dressed Maya people. Mexican folklore holds that *Aluxo'ob* are generally invisible but are able to assume physical form for purposes of communicating with humans.



Figs 26-28 Figurines of 'Aluxo'ob' Emerging From Four-Petaled Lotus Flowers c. 600-900 C.E.

Exquisite images of small human beings emerging from lotus flowers represent a special class of Maya figurines found primarily on the funerary island of Jaina, just off Mexico's Campeche coast. The *Aluxo'ob* rise in serenity from the sacred lotus associated with the underworld in Maya cosmology. It would seem that these figurines were intended to symbolize the renewal of life after death, a Pygmy tenet. The lotus closes and sinks to the bottom of muddy waters at night, only to rise and bloom again at dawn. This natural sedative plant was also sacred to Egyptians and associated with the sun-god *Ra*, the bringer of light, after his sojourn through the serpent of the underworld.

Throughout human history, mankind has often turned to myths and religion to make sense of the world around them. Concepts of the sacred snake and the underworld brought from Africa, deeply penetrate the cosmologies of the Maya, Aztec, and Hopi, spanning Mesoamerica and North America. In Arizona and New Mexico, this influence extends to the Navaho and Pima whose territories border Hopi pueblo.

In Mesoamerica, the revered book *Popol Vuh,* recounts the cosmology, mythology, traditions, and history of ancient Mayan peoples of the Guatemala highlands, called the K'iche' or Quiché. The *Popol Vuh,* based on an original Mayan codex in hieroglyphic script, was poetically authored by K'iche'-Mayans in 1554 and 1558 C.E., using the Latin alphabet and Spanish spelling to typify K'iche' sounds.
In the *Popol Vuh,* we have a variation on the Forest Pygmy myths of *Efé*, the savior-hero while in the Underworld. The significance of the *Popol Vuh* is enormous as the mythology of the Quiché is believed to correspond quite closely to that of the Pre-Classic Maya of the Yucatan and Chiapas[40]



Fig 29 Mayan Hero Twins Hunahpu and Xbalanque

The book focuses on the trials of *Hunahpu* and *Xbalanque, heroic twin sons of a twin, One Hunahpu.* battling "The Lords of Death" of *Xibalba*, "the Underworld", after the creation and destruction of several worlds by two prime gods, *Gucumatz*, "Heart of Sky" and *Tepeu*, "Sovereign Plumed Serpent". It is of interest to note that in Nahuatl, the language spoken by the Aztecs, the word *coatl* means both "twin" and "serpent".

The twinned snake can be viewed as the structural aspect of a DNA molecule, indeed, as the double twists of DNA within us at one level of awareness, and the Kundalini that can climb our spine on another. The double nature of the serpent leads to a universal myth of its capacity to bridge heaven and earth.[41]

40 **http://ancientmayalife.blogspot.com/2012/04/popol-vuh.html**
41 ***Snakes in Myth, Magic and History* pg 8**

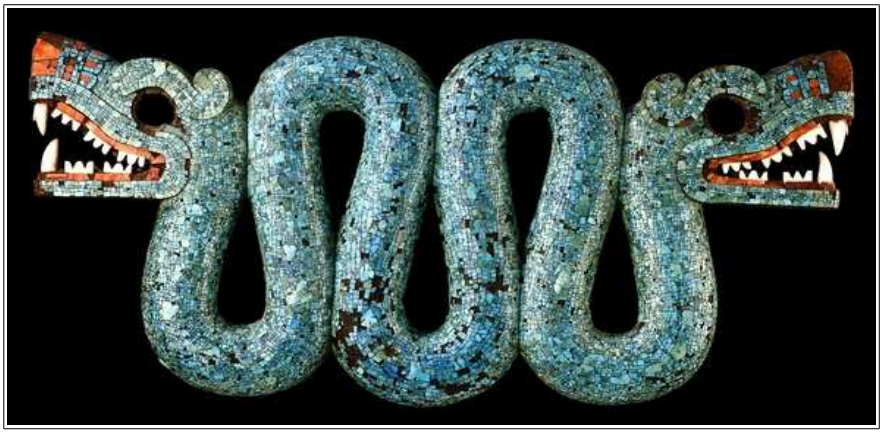


Fig 30 Aztec Double-Headed Mosaic Serpent c 1400-1500 CE

Representing the point where sky and earth meet, is the Aztec deity-hero*, Quetzalcoatl, "*Plumed Serpent". Known as *Kukulkan* by the Maya, he grew up in an underworld cave until finally, he became so big that he broke through the surface of the earth with a mighty earthquake. This parallels the Forest Pygmy myth of Efé's emergence from the underworld.

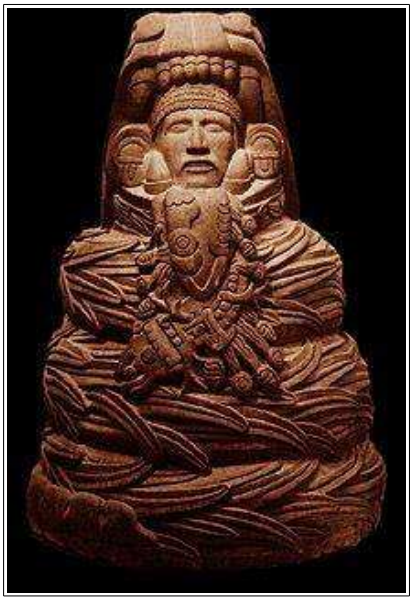


Fig 31 *Quetzalcoatl/ Kukulkan*

The "Plumed Serpent" was seen as the One that the other gods went to when the creation of this universe was to begin. Among other roles, *Quetzalcoatl/ Kukulkan* was regarded as the bringer of civilization and the calendar. We can view him as the benign aspect of the Cosmic Serpent-creator. His twin is the chaos-oriented *Tezcatlipoca, m*eaning "Smoking Mirror" in Nahuatl. This name alludes to his connection to obsidian, the black volcanic glass from which mirrors were fashioned to be used for shamanic rituals and prophecy.[42] A central figure of the *Popol Vuh* was the Mayan god *Tohil,* whose name means "obsidian" and is associated with the sacrificial knife of obsidian, thus carrying a meaning similar to that of the Aztec.

Karl Taube and Mary Miller, specialists in Mesoamerican Studies, write that, "*More than anything Tezcatlipoca appears to be the embodiment of change through conflict*."[43]

42 ***See and Be Seen: ('Smoking') Mirrors.*** **Mexicolore.co.uk. 2013-04-16. Retrieved 2015-06-23**.

43 ***The Gods and Symbols of Ancient Mexico and the Maya*** **pg 164**



Fig 32 *Tezcatlipoka* Inlaid Turquoise Mask

Sometimes, such disruptions could also be a source of creative energy and positive change. *Tezcatlipoca played* an ultimate trick by introducing *Quetzalcoatl* to excessive drinking and other vices. He used his mirror to reveal to his twin just how weak and degraded he had become. The shame was overpowering and the "Plumed Serpent" fled the world with a promise to return, temporarily leaving it to *Tezcatlipoca*.

It might be precisely this intense spiritual rivalry between the creator-gods and their followers that forced a migration of the Anasazi from the south to the lands now known as the "Four Corners" of Arizona and New Mexico where their descendents are known as Hopi, which means "peaceful". This meaning appears ironic at first view, as the influence of *Tezcatlipoka* seems to have pursued the followers of *Quezalcoatl* northward to continue a fierce struggle. There Is evidence of prehistoric and historic cannibalism in the American Southwest directly related to the Anasazi.

For twenty-five years, dental anthropologist, Christy G.Turner II, amassed some three dozen separate instances of Anasazi cannibalism, comprising more than three hundred victims. His claim is based on an assessment of human bone assemblages recovered from scattered floor deposits or charnel pits throughout the region, both from the prehistoric Anasazi cultures and from historic-era sites on the Polacca Wash of the Hopi reservation in Arizona, which dates to 1580 CE, plus or minus seventy years.[44]. in 1993, the anthropologist, plotted the three dozen cannibalism sites on a large map. Nearly every pre-historic site lay close to a Chaco Canyon outlier, dated between 900 and 1200 CE.[45]. Warriors dedicated to the cult of *Tezcatlipoca*, with its human sacrifice and cannibalism, entered the Chaco Canyon area around 900 CE, and terrorized the population that had migrated north about 100

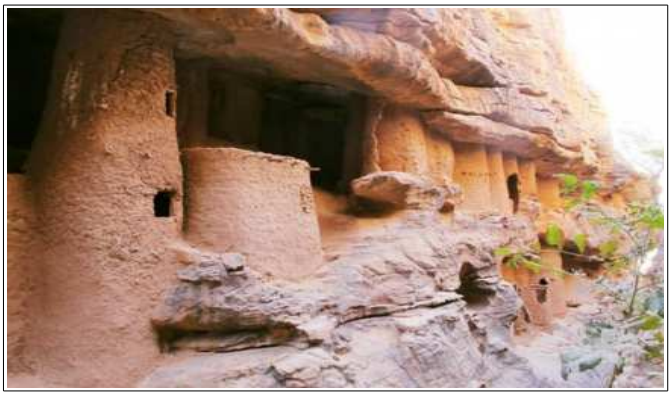
44 ***People of Chaco*, pp 237-238**

45 ***Search of the Old Ones* pp 159-160**

CE, into reproducing the theocratic lifestyle they had fled in Mesoamerica. [46] Was this dark side of Anasazi life intimately linked to the rise of Chaco, a two-hundred-year aberration in stark contrast to to the prior centuries when the Anasazi co-existed in harmony?

Author Jeff Posey commented*, "The Chacoan Anasazi were extremely hierarchical, much like the ancient Maya and Toltec in the Mexican and Central American south, and yet modern Puebloans are fanatically egalitarian, meaning without much hierarchy or social classification at all. That, I believe, was a visceral response to the horror and abuse endured or perpetrated by the Anasazi (perhaps at the hands of invaders from the hyper-violent southern Maya and Toltec nations, which were roiling in collapse about the time the Anasazi rose in Chaco), a modern expression of a vow to never let that happen again."* I posit that *t*he injunctions of the Pygmies were ultimately remembered and prevailed.

Chaco Canyon is the crossroads of all Hopi clan migrations as evidenced by hundreds of artifacts discovered at its eighteen major ruins. Examples are tropical feathers and macaw skeletons from the south indicate the route of the Flute clan, and seashells from the west, that of the Snake clan. `



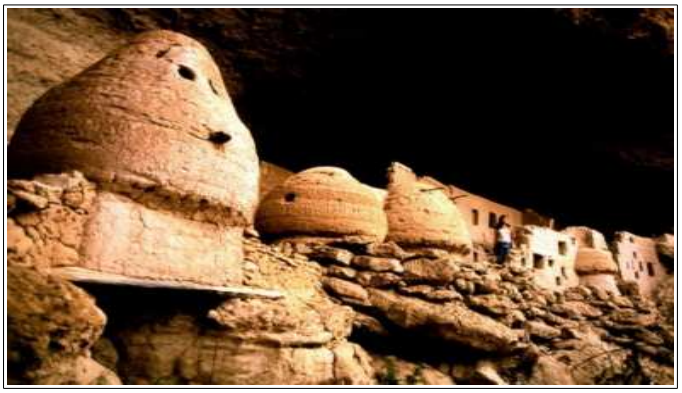


Fig 33 Tolloy & Tellum Cliff Granaries, Bandiagara Escarpment, Mali ***Fig 34 Anasazi-Paquime Cliff Granaries, Mesa Verde Arizons***

A Hopi legend of origin[47] of their pre-Anasazi ancestors points to the Mahgreb of North Africa and the adjoining border country of Mali. These ancestors may have had contact with Amazigh-Berbers, Dogon and Tellum pygmies in the Mahgreb. Similarities between Anasazi and the Tolloy-Tellum cliff dwellings and granaries above Dogon villages in the Bandiagara, reinforces this startling information.

46 ***Man Corn*** **pp 482-483**
47 ***The Kivas of Heaven*** pg 29

Further similarities between the Amazigh or Berber ethnic group, as they are now called, indigenous pre-Arab inhabitants of the Mahgreb and the Hopi are pointed out by author, Gary A. David. "*A number of symbols from the Berber and Hopi cultures show a strong congruence in both image and message. In the case of the Berbers, they are manifested in woven carpets, ceramics and tattoos; in the case of Hopis, they find expression in blankets and pottery.*"[48]

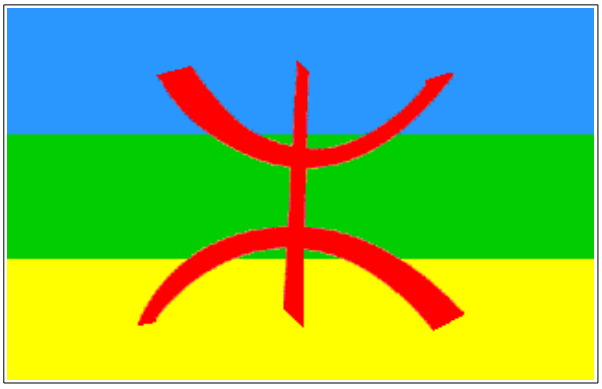


Fig 35 *Yaz* Symbol on Berber Flag

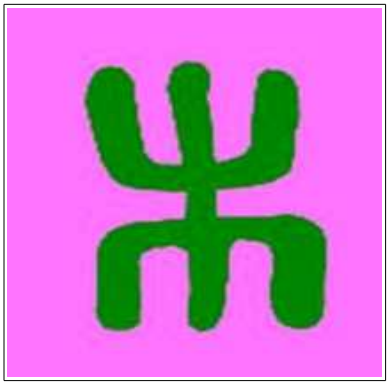


Fig 36 Dogon *Kanaga* Symbol

Of particular significance is the shared symbol, Berbers call *Yaz*, found on pottery and flags, and the Dogon call *Kanaga*, "The Hand of God", which appear on ceremonial headdresses of Dogon dancers. In the Americas, we find a variation of the *Kanaga* on northern Mexican rock pictographs, perhaps influencing the Anasazi-Hopi on their north-bound migrations, which in turn, influenced Navaho and Apache dance headdresses.



Fig 37 Anthromorphic *Kanaga* Symbols of Huichol Tribe, Northern Mexico



Fig 38 Navaho Dancer with *Kanaga*

48 ***The Kivas of Heaven* pg 30**



Fig 3 9 *Sigui* Masked Dancers Wearing Kanaga

Every sixty years, its timing based on the orbit of the star Digitaria around Sirius B, the Dogon hold a ceremony called the *Sigui.* Its purpose is the renovation of the world, based on a primordial blunder of *Amma* on the earth-mother, whose generative organ is the ant hill and whose clitoris is the termite hill.

This cycle is signaled in the year preceding the ceremony by a red glow coming from a fault in a rock situated at the centre of the Dogon village of Yougo Dogorou at the base of the Bandiagara ridge. This fault contains a number of altars supporting images of the Tellum, the small people who formerly lived in the cliffs and a rock painting called *Amma Bara*, "God helps"[49].

A K*anaga* symbol is painted in ochre on the cliff itself, representing the dual nature of A*mma*, both static and kinetic. The cyclical descent to the earth to re-order the world's chaos is manifested In the *Sigui* dance, when *Kanaga-topped* masks are tipped dramatically low to graze the earth. *Amma* could very well be a permutation of creator-god *Amun* of ancient Upper Egypt, alluded to in this ritual.



Fig 40 Androgynous Tellum Icon

49 ***A Sudanese Sirius System*** **https://www.bibliotecapleyades.net/universo/siriusmystery/siriusmystery02.htm**

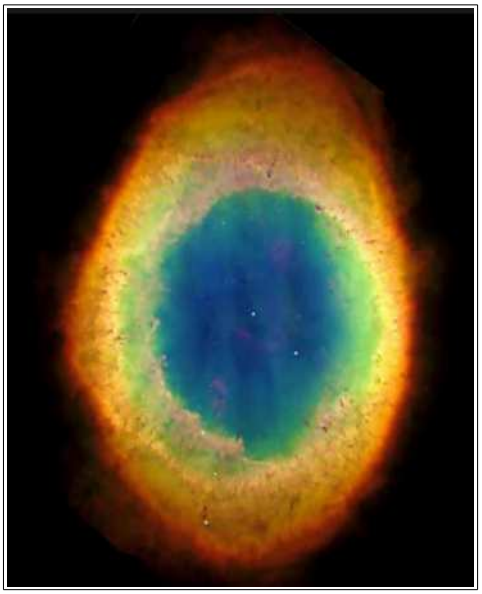


Fig 41 Cosmic Egg

A section of the *Sigui* ceremony incorporates the "Cosmic Egg" in the form of a rounded cone, akin to the Egyptian *Benben,* the Igbo *Odegwoo* cone at Lleja. Nigeria, and the inverted ant hills of the Hopi and Maya underworlds[50].

According to the Dogon creation myth told by the blind Dogon elder, Ogotemmeli, though twins were desired from the first union of *Amma* and the earth-mother, this was blocked by her termite hill, resulting in the singular birth of Jackal, a creature capable of cunning thievery. *Amma* then excised the offending organ which also had the effect of damming the water of the earth.

A second union took place, to successfully birth the first pair of divine water spirits, the *Nommo*, who had developed normally in the womb of the earth as half human amphibians, the very life-force of water. In fact, the name *Nommo.* is interchangeable with "water" in *Wazouba,* the Dogon language.

The twins' destiny took them to the heavens above, where they received instructions from Amma. While there, they looked down and saw their mother earth, naked and speechless. Resolved to end this appalling state, the Twins descended with fibers pulled from heavenly plants, plaited into two intertwined strands, a spiraling helix akin to DNA. The mother was then covered with a skirt woven of these fibers that fell into coils, channels of moisture, the essence of Nommo.



Fig 42 Helix

When Nommo speak, what issues forth is vapor which conveys and is, speech that dies away in a helical line. The coiled fringes were the chosen vehicle for the words revealed to the earth. Manifested was the first act of ordering in the universe and the revelation of the helix sign. The earth now had a language; an elementary syntax, few verbs and a vocabulary without elegance. But this crude speech sufficed for the great works of the beginning of all things.[51]

50 ***Journey of the Serpent People*** **pp 160-161**
51 ***Conversations with Ogotemmeli*** **pp 16-20**



Fig 43 Nuu-chah-nulth Wolf Mask, 1778 CE

The function of speech is organization, but from the start, chaos is also identified with the faculty.

This is because the jackal, desiring to possess speech, laid his paws on his mother's skirt, the fibers of which, language was embodied. The earth resisted this incestuous act by burying herself in her own womb, the ant hill, disguised as an ant. The jackal followed, and as the hole she made in the ant hill was never deep enough, the jackal was able to steal the power of speech. Forever after, he has been able to reveal the news and future of the people on earth through divination. The jackal has been identified as fox, dog, wolf or coyote in myths of the Americas by author, Shannon Dorey.[52]

The very name “Coyote” is a Spanish corruption of the Aztec name “Coyotl', whose character is primarily that of the trickster. The Hopi version of Coyote, *Isngyam,* carries the same trait, either benevolent or malicious depending upon the mythic account.

Hundreds of dogs were ritually buried between 400 BC and 1100 CE in Northern New Mexico and along the Arizona border. These naturally mummified grave dogs functioned as escorts for souls in the afterlife journey through the underworld, *Kuskurza*, performing much like the Egyptian god, jackal-headed *Anubis* and the Aztec dog-headed *Xolotl*. God of Death[53]

Though Coyote plays an important role in the pantheon of Hopi totems, greater weight is given to the Snake and its underworld origins in Hopi creation myths, which parallel those of the Maya and the San Pygmies.

52 **http://www.thenummo.com/NorthAmericanMythsandtheNummo.html**
53 ***The Kivas of Heaven* pg 229**



Fig 44 Mayan Snake Dancer

The Snake Dance is part of the heritage of Pygmy spiritual guidance translated into Mayan rituals. A Snake Dance paralleling the Hopi version is still performed in certain Guatemalan Highland villages.[54] Mayan sculptures and friezes at the sacred sites of Palenque and Copan, Indicate that the style of dancing with snakes is exactly the same as those seen on the Hopi mesas.

The Hopi say "*"To watch us dance is to hear our hearts speak."* Their Antelope-Snake ceremony is both great and subtle, cutting through the past to the ever-lasting now, its stage the subjective cosmos of the human psyche.[55]

The Hopi place great significance on *Sipapuni,* "The Place of Emergence", a horizontal underground tunnel which leads from east to west to the afterlife, and vertically from the Third to the Fourth World, climbed up from below through a natural limestone dome, emerging at the Little Colorado River in the Grand Canyon. Exactly in the center of the dome is the hole from which the Hopi exited. *Sipapuni* represents the point where the Hopi, when they united as a people, began their journey of the four directions, to find their homeland[56].

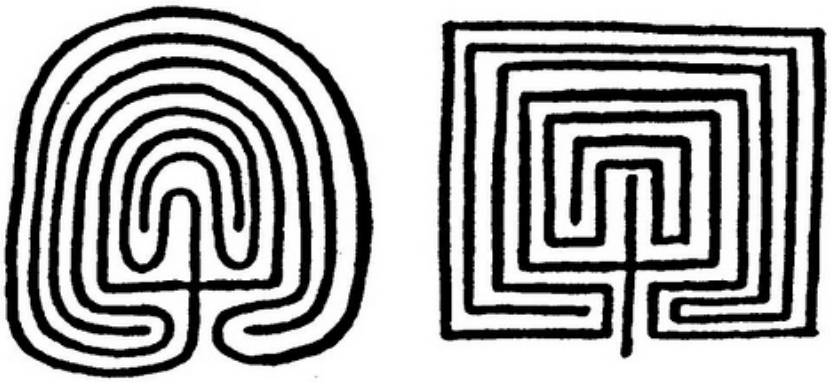


Fig 45 Circular & Square Hopi *Tapu'at* Symbols

Tapu'at in the Hopi language means "Mother and Child". The central line of the circular symbol is directly connected to the maze with the center of the cross representing the Sun Father, the giver of

54 ***The Rise and Fall of Maya Civilization* pp 295-96**
55 ***Book of the Hopi pg 239***
56 ***Journey of the Serpent People pp 1118-119, 370***

life. Within the maze, the lines end at four points, the cardinal directions. The lines and passages of the maze form "The Road of Life" that all humans must follow. This universal plan can be found throughout the world, including the ancient Egyptian Osireion of Menes, water labyrinths entered by boat and serving as burial sites. They are the maps of the wanderings of the soul in the afterlife until it finds rest and rebirth at the central Tree of Life.

The square symbol represents spiritual rebirth from one world to the succeeding one, the Emergence itself. As you can see, the straight line emerging from the entrance is not connected to the maze. Its two ends symbolize the unborn child within the womb of Mother Earth and the child after birth; the line itself represents both the umbilical cord and "The Path of Emergence". The inside lines represent the membranes enfolding the fetus, the outside lines the protective waiting arms of the mother.[57]



Fig 46 Interior of a reconstructed kiva at Mesa Verde National Park

According to author, Frank Waters, "*A structural parallel to this "Mother and Child" symbol Is the Kiva, itself the Earth Mother*."[58] The Kiva is an underground, windowless room entered by a ladder through a hole that also serves as a smoke vent for a fire in the center**.** The *Sipapuni*, a small hole in the floor, represents the womb, the cosmic Place of Emergence from the preceding world; and the ladder leading out through the roof for another Emergence to the succeeding world is the umbilical cord.

"Enactment of the Emergence" is given during *Wuwuchim*, the first Hopi festival of winter, the beginning of the new Hopi ceremonial year, usually held in November. During this time, initiates undergo spiritual rebirth with eight days for preparation and eight days of sacred rituals in

57 ***Book of the Hopi*** **pp 23-25**
58 ***Book of the Hopi*** **pg 24**

the Kiva before the public dancing ceremony begins. *Wuwuchim* also marks the time to to invite dead ancestors to return to the pueblo.

The Kiva can be either circular or rectangular in form, mirroring the cosmos. The more contemporary rectangular kiva is generally aligned on a north-south axis, with a slightly raised platform for spectators to watch dancing around a sacred fire below. Its four corners reflect the four summer and winter solstice sunrise and sunset points on the horizon, inter-cardinal points of northeast, southeast, northwest, and southwest.[59]

It is in the Kiva with its profound symbolic features that Hopi secret ceremonies take place, such as the bi-annual Snake Ceremony culminating in the spectacular, public Antelope-Snake Dance. This is one of nine great ceremonies in a cycle that dramatizes the universal laws of life. The purpose of the Snake Ceremony is to bring rain for the final maturity of crops in an arid environment.



Fig 47 Hopi Snake Ceremony Preparations in Kiva

In this extraordinary photo taken inside a kiva, H.R. Voth[60] captured Snake priests in front of a sand painting constructing *pahos*, eagle feather votives attached to a string of native cotton, used to carry prayers to the Creator. The *pahos* are placed in small pottery containers representing earthly vibrations and the snake's close relationship to the underworld and moisture.[61]

Chu'tiva, literally "snake dance", the ceremony takes place over sixteen days. On the twelfth day, the

59 ***The Kivas of Heaven*** **pg 19**

60 **Rev. Voth is believed to be the only person ever to have photographed inside kivas. Photography was banned soon after in the first decade of the twentieth century, even in public places.**

61 ***Book of the Hopi*** **photo section pg 90**

Snake members begin four days of gathering snakes in the desert, their most important preparation. The days follow the four directions, starting with the west and ending with the north.

Large buckskin-topped jars on the floor of the kiva are filled each night with the gathered snakes who are fed sacred corn pollen. At midnight of the fifteenth day, the snakes are let out onto the now sand-strewn kiva floor. The members, sitting in a circle, sing in low tones and the snakes respond by moving in different directions, looking over all of the men and slowly choosing to rest on the bodies of those who have the purest thoughts. Before dawn the singing stops and the snakes returned to their jars. The Snake Clan members leave the kiva, wash, eat and prepare for the Snake Race.



Fig 48 Hopi Snake Clan Dancers Holding Snakes in Their Mouths

At sunrise of the sixteenth day of *Chu'tiva,* members of the Snake Clan run the race that sets a pattern for the public Snake dance held in the plaza in front of the Snake Clan Kiva where a small *sipapuni,* 'Place of Emergence', has been dug. Over this hole is placed a resonating cottonwood board, the *pochta*. Behind, a shade house, the *kisi*, has been constructed, where all the snakes from the kiva are brought in the early afternoon.

Frank Waters observed the ceremony and reported, "*Then suddenly they file into the plaza, two rows of twelve men each like a pair of prayer sticks for each of the six directions, the Antelopes ash-grey and white, the Snakes, reddish-brown and black."* He continues, *"Silently they encircle the plaza four*

times, a strange silence accented by the slight rattle of gourds and seashells. As each passes in front of the kisi he bends forward and with the right foot, stomps powerfully on the pochta, the sounding board over the sipapuni. In the thick, somber silence, the dull, resonant stamp sounds like a faint rumble from underground, echoed a moment later like thunder from the distant storm clouds.

This is the supreme moment of mystery in the Snake Dance, the thaumaturgical climax of the whole Antelope-Snake Ceremony. Never elsewhere does one hear such a sound, so deep and powerful it is. ***It assures those below that those above are dutifully carrying on the ceremony. It awakens the vibratory centers deep within the earth to resound along the world axis the same vibration****."*[62]

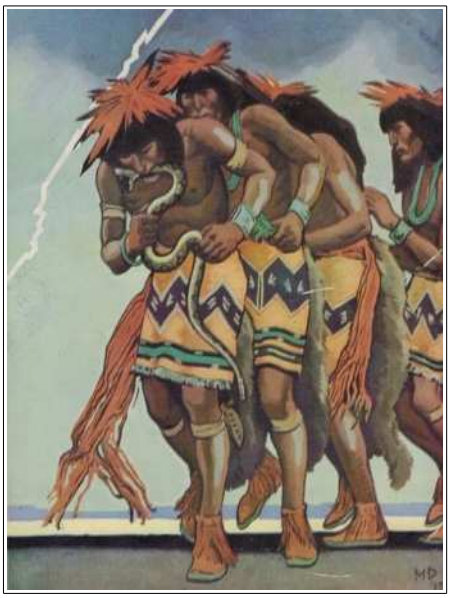


Fig 49 Snake Clan Dancers

Then the Snake Clan chief stoops before the *kisi*, straightening up with a snake in his mouth. He holds it gently in the manner proper to the dance (Fig 49). Immediately, a second priest holding a feathered whip to stroke the snake into a relaxed state, steps up behind him. He also acts as the guide to conduct the first dancer around the circle. These acts are repeated by all of the Snake Clan participants, until the entire group is involved.

After dancing around the plaza, the snake is deposited on the ground where a snake-gatherer picks it up cautiously and hands it to a singing Antelope priest. The priest soothes the undulating snake as he continues to sing.

The Antelope song describes the clouds coming from the four directions and the release of mystic rain that renews the stream of life in humans and earth alike. [63] When the dance is over at dusk, the Antelopes bring armfuls of snakes to a circle of cornmeal near the *kisi.* Then the Snake priests carry the snakes out to the desert, where they are blessed and released to the four directions.

62 ***Book of the Hopi*** **pp 228-9**

63 **I had the privilege of witnessing a dark cloud in an otherwise clear sky come sailing in at a NM pueblo ceremonial years ago. -JM**

Conclusion

What I have presented in this paper is only a small fraction of the cultures across continents that have been affected by Pygmy spiritual teachings.

In the words of mythologist, Michael Meadem,:*"Ancient people relied on myth and ritual to heal the wounds of culture and draw upon the renewing energies of nature. Myth and ritual touch the entire person, spirit and mind, body and soul."*

There may be no better time to reclaim and relearn the ancient wisdom of the Pygmies through the arts of myth and ritual, so as to assist with the healing of nature and the renewal of culture.



Fig 50 Entrance to the 5th World

Bibliography

Acholonu, Catherine, *Eden in Sumer on the Niger* 2010 CARC Publications

Acholonu, Catherine, *The Origin of the Igbo,* 2008 paper presented at 6th annual Igbo Conference, Howard University, Washington D.C.

Alexander, Hartley Burr, *Latin-America*, 1920, Gray v. XI

Chatwin, Bruce, *The Song Lines*, 1987 Penguin Classics

Churchward, Albert, *The Signs and Symbols of Primordial Man* 1913/78 Greenwood Press

Crowe, Tim**,** https://theconversation.com/how-the-origin-of-the-khoisan-tells-us-that-race-has-no-place-in-human-ancestry-53594

David, Gary A. *Journey of the Serpent People*, 2017, CreateSpace Independent Publishers Platform

David, Gary A., *The Kivas of Heaven*, 2010, Adventures Unlimited Press

Davis, Wade, *The Serpent and the Rainbow,* 1985 Simon & Schuster

Davis, Wade, *One River* 2014 Vintage Books

Dorey, Shannon, *The Australian Rainbow Serpent and the Nummo 2010*

http://www.shannondorey.com/articles/published/dreamtimeDogon.html

Dornan, S. S., *Pygmies and Bushmen of the Kalahari, 1925 Seeley Ltd*

Frazier, Kendrick*, People of Chaco: A Canyon and Its Culture* Hot Water Press

Goodman, Jeffrey*, Psychic Archaeology,* 1977 Berkeley Publishing Corporation

Griaule, Marcel*, Conversations with Ogotemmeli,* 1965 Oxford University Press

Griaule, Marcel and Dieterlen, G., *A Sudanese Sirius System* 1965 Institute of Ethnology

Hallet, Jean-Pierre *Pygmy Kitabu,* 1973 Random House

Horcasitas, Fernando*, An Analysis of the Deluge Myth in Mesoamerica 1953* Dundes

https://en.wikipedia.org/wiki/Dwarfs_and_pygmies_in_Ancient_Egypt

Jenkins, Orville Boyd, *Genetics Out of Africa*, http://orvillejenkins.com/ethnicity/geneticsoutofafrica.html

Lichtheim, Miriam, *Ancient Egyptian Literature Volume 1* 1973 University of California Press

Miller, Mary *&* Taube, Karl *Gods and Symbols of Ancient Mexico and the Maya,1993* Thames&Hudson

Monroe, A. J., *Australia, The Land Where Time Began*

http://austhrutime.com/aboriginal_totemism.htm

Morgan, Diane, *Snakes in Myth, Magic and History*, 2008 Praeger

http://www.touregypt.net/featurestories/dwarfs.htm

Mullins, G.W., *Native American Legends*: *Stories Of The Hopi Indians Vol 2* 2015 Light of the Moon

Murdock, D. M./Acharya S., *Garden of Eden Originally a Pygmy Myth?*

http://freethoughtnation.com/garden-of-eden-originally-a-pygmy-myth/

Posey, Jeff *Were the Anasazi Cannibals?* 2015 http://www.jeffposey.net/2015/08/18/were-the-anasazi-cannibals/

Posey, Jeff, *Anasazi North Towns: Aztec and Salmon* 2015
http://www.jeffposey.net/2016/01/15/anasazi-north-towns-aztec-salmon/

Roberts, David *In Search of the Old Ones* 1997 Simon & Schuster Paperbacks

Sifton, Elizabeth *Primordial Man*, 1913 Greenwood Press

Suzman, James, *Affluence Without Abundance* 2017 Bloomsbury

Thomas, Elizabeth Marshall, *The Harmless People,* 1989 Vintage Books

Thompson, Eric, *The Rise and Fall of Maya Civilization* 1966 University of Oklahoma Press

Turner, Christy G. II, *Man Corn: Cannibalism and Violence in the Prehistoric American Southwest*

Van Der Post, Laurens & Taylor, Jane, *Testament to the Bushmen,* 1985 Penguin Books

Washburn, Dorothy K., *Hopi Kachina Spirit of Life,* 1980 Californa Academy of Sciences

Waters, Frank, *Book of The Hopi*, 1963 Viking Press

Waters, Frank, *Masked Gods* 1950 Ballentine Books

Wells, Spencer, *Migration to Australia*, https://genographic.nationalgeographic.com/migration-to-australia/

Windshuttle, Keith & Gillen, Tim, *The Extinction of the Australian Pygmy* 2002 *Quadrant*

http://www.sydneyline.com/Pygmies Extinction.htm

Written in the Sand, http://www.san.org.za/

Photo Credits

1. Dr. Sheila Coulson
2. Dr. Sheila Coulson
3. Dr. Sheila Coulson
4. Pinterest
5. Pinterest
6. Wikipedia - Apep
7. Wikipedia – Apep & Set
8. F. Snarfel
9. Pinterest
10. R. Sweatman
11. Pinterest
12. Dr. Catherine Acholonu
13. Dr. Catherine Acholonu
14. Dr. Catherine Acholonu
15. Pinterest
16. Judith Mann
17. Albert Churchward
18. Albert Churchward
19. Albert Churchward
20. Albert Churchward
21. Wiradjuri Clan
22. Eddie Blitner
23. Pinterest
24. Artur Rogi
25. Pinterest
26. Dumbarton Oaks Research Library
27. Dumbarton Oaks Research Library
28. Dumbarton Oaks Research Library
29. Popul Vuh Manuscript
30. British Museum
31. Pinterest
32. British Museum
33. R. Sweatman
34. Richard D. Fisher
35. Wikipedia – Berber Flag
36. Pinterest
37. Curt Mekemson
38. Pinterest
39. Voyages Photo
40. Pinterest
41. Pinterest
42. Pinterest
43. Shannon Dorey
44. Collections Lamca
45. Frank Waters
46. Stephen Bay
47. H.R. Voth
48. H.R. Voth
49. Standard Oil
50. Pinterest