

## THE WHIRLING MOUNTAIN OF THE NAVAJOS

Where did you come out from  
my Children?  
From yonder, where the  
Whirling Mountain stands.  
Navajo Shooting Chant

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### Introduction

The Navajos are the most populous of all surviving Indian nations in the USA. They comprise about 100,000 individuals, and inhabit New Mexico, Arizona and Utah. The Navajo Indians are close of kin to the Apaches and were, as these, deeply influenced by the more civilized, agrarian Pueblo Indians. Under this influence, the Navajos adopted a sedentary existence, based on agriculture and, later, in the herding of goats, sheep and cattle.

The Pueblo Indians instructed the Navajos and the Apaches not only in agriculture, but also in the arts, crafts and religion. Navajo pottery and their famous rugs derive their design from that of the Pueblos. So do their silver smithing and, above all, their remarkable sand paintings, which we will be discussing in depth.

In the present chapter we analyze, to a certain detail, one of the main myths of the Navajo Indians, that of the Twins. We show its unequivocal connection with certain myths of the Old World, particularly those of India and Indonesia. Moreover, we interpret this myth in detail, showing that it is indeed an allegorical exposition of the myth of Paradise and its secret whereabouts. This Paradise is no other thing than Eden or Atlantis, the original homeland of Mankind and Civilization, as will become clear from the present discussion.

We are of the opinion — after having researched the matter for quite along time now — that the real reason behind the theory that holds the autochthonism of the Amerinds was, and perhaps still is, part of a concerted effort to deny them their humanity and the divine origin that the whites claim for themselves. With this the *Conquistadores* and the *Bandeirantes* — as well as their counterparts elsewhere — were justified in plundering the land and the possessions of the natives, as they did, and in enslaving them.

So, while the white missionaries thumped the Bible, attempting to convert the Amerinds forcefully, with the menace of all too real bonfires, they opened the way for the soldier and the colonists who would rob the natives of everything, inclusive their very humanity. Of course, this missionary and civilizatory influence would not be needed if the natives partook of the very same Tradition, the Primordial Religion and culture

that came to us from Paradise, brought by the angels themselves, in the dawn of times. So, the modern anthropologists who cling to this view are but the legitimate heirs of this ancient tradition, which they defend irrationally, despite all sorts of compelling contrary evidence.

### **The Religion of the Navajos**

The Navajo religious system is intricate. Like most Amerindian nations, they claim to have come from a subterranean world through caves or vents that connect with this upper world. Theirs is a Mystery Religion based on Drug Cults (Peyotism), on shamanism, and on amuletic songs, dances, design and rituals.

But the idea of a subterranean Creation — one in which Mankind somehow originated underground and later ascended to this earth in some manner — is peculiar not only to the Navajos, but to most Indian nations of the three Americas. As a matter of fact, this conception of a subterranean Paradise whence Mankind sprung into the present era coming from a former one was also widespread in the Ancient World as well. For instance, Civilizing Heroes such as Osiris, Serapis, Mithras and several others originally rose from a cave or a subterranean abode, more or less in the way that Christ too rose from among the dead.

This cave or tomb is the Primordial Cave, the Cave of Archetypes of which Plato tells us in his dialogues. It is the Pacari-tambu of the Incas, and the Cave of Illusion so masterfully described in the *Ramayana*. In fact, this cave is no other than the sunken, submarine realm of Atlantis-Eden. Again, the Polynesians also claim to have come originally from a sunken island or continent which they called by names such as Hawaiki (or Javaiki), which mean something like "Sunken Grove", that is, the same as the sunken Garden of Eden. And, as we argue elsewhere, the Polynesian Paradise, just as all others indeed lay in the submerged portion of primordial Indonesia.

### **The Dual Creations**

Throughout the whole world, traditions tell of two basic types of Creation Myths. In one, the Ancestors fall down from Heaven above, and civilize the semi-bestial humans, with whom they breed the new humanity. In the other, as with the Amerinds, the Ancestors come from the Netherworld, and effect what amounts to a second Creation which is in all respects the dual of the former one.

This dual Creation and, indeed, Dualism in general, derives from Hinduism and seems to form the base and essence of the *Urreligion* ("Primordial Religion") postulated by certain anthropologists of note. We encounter this Dual Creation even in the *Book of Genesis*. There, the first Creation — attributed to Elohim — is told in chapter 1 of that book, whereas the second one, attributed to Jahveh, is narrated in chapter 2, as

the reader can verify for himself.

The language in both passages is (purposefully) obscure, but is unmistakably dual. The god of *Gen.1*, Elohim is clearly Celestial. But the one of *Gen.2*, Jahveh, starts his Creation from below, as "the mist that came up from under the earth". In other words, the spirit ("mist") of God ascends from below, together with the subterranean waters and, certainly, followed by his hosts (or people), much in the manner of the Indians.

### **The Earth-Diver**

In several Cosmogonies, we have the so called "Earth-Diver" fetching the earth from under the seas, in contrast to the Fallen Sun that drops from the skies down to earth, as an avatar of the Celestial God. The archetype of the Earth Diver is Vishnu, in his Boar avatar (*Varaha*). The one of the Fallen Sun is, again, derived from a Hindu archetype; that of Vishvasvat, the Sun, and his many aliases. Both of these Cosmogonic motifs date from Vedic times in India, and there can be no question of Hindu precedence.

As we said above, the Navajos learnt their Mystery Religion from Pueblo Indians such as the Zuñi of New Mexico. The Zuñi in turn relate to the Aztecs and the Mayas of Mexico, whose advanced civilization is well-known. This diffusion of civilization can be traced further back to the Incas of Peru and, across the Pacific Ocean, all the way to Indonesia and to India.

### **The Pueblos and the Architecture of Çatal Huyuk**

It is sufficient to compare the unique *pueblo* constructions of the Pueblo Indians with those of Çatal Huyuk, in Anatolia, or those of Harappa and Mohenjo-daro, to conclude that they were undoubtedly built (or designed) by the one and same people (see Fig.1 below). The *pueblos* are, like their Old World counterparts, a sort of human "beehive" in which the individual apartments form "cells" destitute of doors and windows.

The only access is through the roof, by means of a manhole and ladder. In case of attack, the ladders could be withdrawn, and the "city" became an impregnable fortress. Çatal Huyuk has been dated at 9,000 years ago, and is one of the oldest known cities. Burial methods, the advanced agriculture, bull-worship and the cult of the Great Mother, and several other similarities further testify to an ancient connection among these distant sites.

Indeed, the sun-dried mud bricks — fired when firewood was available — lead us to think of Adam, made of the same stuff. Zuñi mythology depicts their ancestors actually emerging from the underground mud in Paradise and immigrating to their present location.



Fig. 1(a) - A Comparison of (a) the North American Pueblos and (b) Çatal Huyuk



Fig. 1(b) - A Comparison of (a) the North American Pueblos and (b) Çatal Huyuk

## Atlantis, Eden and the Seven Golden Cities of Cibola

The Pueblos were early associated by the Spaniards with the Seven Golden Cities of Cibola and with the legend of the Eldorado. And these are, as we argue elsewhere, the same as the Seven Islands of the Blest, which are no other than the sunken Eden of the Judeo-Christians. The name Cities of Cibola very obviously Dravida *civ-pola*, meaning "golden city" or, yet, "city of the reds". It is interesting to note that "Reds" or "Golden" are usual epithets of the Atlanteans. Adam too was a "Red", that is, a Chamite, as his name (means "red") unequivocally indicates.

of the Golden came from the

Moreover, the number seven attached to the cities of Cibola is also the one of the Isles of the Blest and similar sunken realms of the ancients. In fact, the number alludes to the seven great islands of Indonesia: Java, Sumatra, Borneo, Celebes, Philippines, New Guinea and the Malay Peninsula, which the ancients counted as an island.

We recall that the fundamental rule of the science of symbolism is that a symbol or a convention cannot be invoked to explain the origin of another symbol, for this just transfers the problem. So, the sacredness of the number seven — the holiest number of the Hindus — can only derive from their seven Dvipas or Paradises, that is, from precisely the above islands. Can you think of another sacred seven that is not purely conventional in origin?

The Spaniards mistook the Americas — which they later called West Indies — for the East Indies, which they knew to be the site of Paradise and, hence, of the fabled Seven Golden Cities of Cibola. Cibola, "the Golden City", is just one of the many names of Lemurian Atlantis. The name of "Seven Golden Cities" or "Seven Golden Islands" was applied by the ancients to the Indonesian islands, and to no other place. This name is indeed a translation of the Sanskrit *Suvarna-dvipa*, which gave the Greek *Chryse Chersonesos* and the Latin *Aurea Chersonesus*, all meaning the same thing as "Golden City" or "Golden Island".

## The Twins and the Great Mother

The Navajos trace descent through the mother, and their families centers around the grandmother. This is another evidence of their cult of the Great Mother, which is a feature of Dravidian Hinduism. The Navajo rites, chants and dances are based entirely on the characters, incidents and places of their mythology and ritual designs. The dancers wear masks

and dresses according to exacting standards, and impersonate the gods and heroes (*Kachina*) of their mythology.

Foremost among these ancestral heroes of the Navajos are the Twins, the sons of Sun and Earth-Mother. These Twins are also called "Little War-Gods", a name which closely evokes that of the Hindu Ashvin Twins and, more exactly, the two brothers Skanda and Ganesha, respectively the generalissimos of the gods and of the devils in Hindu mythology.

The Twins free the earth from all sorts of monsters, creating order out of the prevalent chaos. The Navajo Twins closely correspond to the ones of the Pueblo Indians and those of the Mayas and even the ones of the Indians of South America. Indeed, the Navajo Twins are the counterparts of those of the Old World, pairs like Castor and Pollux, Atlas and Gadeiros, as well as the Ashvin Twins of Vedic India. In all cases the function of these Twins was ridding the world of monsters and pests, including diseases and vermin. This is true on both sides of the world. Hence, it is naive to think that such perfect correspondences can be the result of chancy coincidences.

A close comparison of these and other mythological personages discloses the fact that Amerindian religion is very much the same all over the three Americas, particularly insofar as their Cosmogony is implied. However, as is so often the case with the oppressed races, the Indians disguise their true religion under a heavy veil of allegories and symbolisms that have to be deciphered before the underlying unity and purpose become evident. Even in this regards, the religion of the Amerindians closely parallels the Mystery Religions of the Old World, whose secret contents was never divulged to the profanes, particularly if these belong to the despicable white races.

### **Djos y Ley, the Archetypal Twins**

Frequently, the Navajo own gods are syncretized to the alien deities and saints, despite the fact that they are indeed their duals. For instance, the Pueblo Indians disguised their Twins, during Spanish dominion, under the characters of Djos and Ley. These two are characters akin to the Trickster, and figure in vulgar tales tending to the fescenine.

In fact, their names are corruptions of the Spanish *Dios* and *Rey* ("God" and "King") and embody the two types of divine authority that we encounter the world over. These two types correspond to the powers the Hindu impersonated in Mitra and Varuna, as so amply discussed by Prof. G. Dumézil. Mitra ("twin") is the Solar Twin, and personifies Royalty (*Ley*), much as Varuna is the Lunar Twin who corresponds to Magic and Religion (*Djos*).

The Twins personify, everywhere, the two races of Man, from

which all humans arose. The junior (or lesser) twin is often likened to a woman, and is dominated by his elder twin. Sometimes they are made into a Male and a Female and their role is switched as the eras alternate. The Twins are often likened to the Sun (or Sky) and the Earth (or Hell), which are esteemed to be their parents.

With the Barasana Indians of the Brazilian Amazon jungle, the Twins are substituted by the Primordial Couple. These two consist of Jurupari and Romi Kumu. Romi Kumu somehow lost his/her phallus, and became the Great Mother, just as Jurupari, the Great Father, also lost his own, in a later occasion. But in many other South American nations, the male (or androgynous) character of the Twins is preserved, with one of them dominant, and the other one dominated and effeminate.

These two Primordial Castrates closely evoke the ones of Greek mythology (Ouranos and Kronos), themselves copied from Brahma and Shiva, their Hindu archetypes. When one pauses to reflect, it is difficult not to realize their common origin somewhere. And when one thinks even harder, it is easy to see that this origin can only have been in the Indies, whence we all came from, in the dawn of times.

### **The Twins as Fire and Water**

More exactly, the Navajo Twins are, respectively, like their Hindu counterparts, the children of the Sun and Water by the Earth Mother. Again this dualism is of Hindu origin, and the Sun is, indeed, Agni (the Fiery Principle), whereas the Water corresponds to Indra (the Watery Principle).

Vedic mythology is extremely difficult to penetrate. But it is possible to show that Mitra ("twin") is really an epithet of Indra (*ind* = "water"), whereas Varuna is really the Celestial (or Sun) god fallen down into the Ocean. When this reversal of roles happened, Varuna was degraded and descended to the bottom of the seas, trading role with his Twin (Mitra), that ascended to Heaven.

The Navajos and the Apache express their religion in the ritual dances and chants of the whole community. These ceremonies are intended to reestablish Cosmic Order and, hence, bring back health to the sick; rains to the crops; game to the hunters, etc.. They also drive away the evil spirits that disturb Cosmic Harmony, and invite in the good ones that foster it.

All their arts are combined in the rituals: the elaborate poetry of the chants; the mythical geography; the beautiful masks and feather head-dresses; the deep symbolism of the intricate sand paintings and, finally, the spectacular dancing of the characters who wear the godly regalia.

Both the Apache and the Navajos call the Twins by names such as

"Killer-of-Enemy Gods" and "Child-of-the-Waters". These names are shared by the other Athabascan-speaking peoples. The enemy gods are the monsters that inhabited primordial earth, and which rendered it unfit for human occupation before they were exterminated by the Twins.

Most such monsters are cannibals like Big Owl and Kicker-off-the-rocks. Child-of-the-Waters is the junior twin; the helper of his elder bother. His name is a direct translation of that of the Hindu Apam-Napat, himself an alias of Skanda, the Hindu War-god. These two should be compared to the Twin War Gods of the Pueblo Indians, as commented above.

### **The Exploits of the Twins**

Navajo mythology hinges on the exploits of the Twins in their quest of the mythical Center of Origin, the Paradise they identify with the Whirling Mountain at the Center of the World. In certain versions, this Paradise was reached by a man who went down the Colorado River inside a hollow log. This myth can be understood in the light of similar South American Indian myths.

The hollow log is really a giant serpent (*Anaconda*) which is a sort of submarine, inside which they came out from the underwater primordial abode. In other words, the hollow log is an alias of the Ark, which is often likened to a giant serpent both in the New and the Old Worlds.

South American Indian mythology is presently far more complete than that of the North American Indians, for down here many tribes still survive in their pristine state, and have not yet been acculturated by the missionaries and other white influences. But an in depth study of south American mythology clearly shows a fundamental identity with that of their northern brothers, particularly insofar as the myths of origin are concerned.

### **The Death and Resurrection of Wiyot**

The Pueblo Indians and the Luiseños turned migrants in imitation of the Twins. They thus attempted to reach the Center of the Earth where their god, Wiyot, had hidden himself after he died. Wiyot was the first of all men to die, and his death taught his people the example. In fact, Wiyot later resurrected as the New Moon, and became immortal.

The example of Wiyot is literally copied from the Hindu one of Yama ("twin"). Yama is an alias of Varuna as the lesser of the two Twins. Indeed, the stories of both Wiyot and Yama anticipate that of Christ, who died and resurrected in order to teach his worshippers that it can be done in practice. The death and resurrection of Wiyot is an instance of those of the so-called Vegetation Gods of the Old World. To this famous confrary also belong gods and heroes such as Tammuz, Attis, Adonis, Agdistis,

King Arthur, Hercules, and, of course, Jesus Christ, Osiris and Dionysos.

What the story of Wiyot is indeed telling is that the elder, the Solar Twin, dies and resurrects as the lesser one, the Lunar Twin. In other words, what we have here is the alternance of the eras and that of the ruling and ruled races with the passage of time.

Even Plato seemed to believe in this concept, as he held that we are sequentially born as males and females (i.e. Solar and Lunar) in successive metempsychoses. Apparently, victims and oppressors also change places. As one philosophical Indian once said, "when we were on top, we stepped on the necks of the whites. Now they're on top, and step on ours."

### **The Primordial Migration**

The migrations of the Luiseños, the Apaches and the Pueblos recall the identical ones of the Tupi-Guarani Indians of Brazil. Even before the Portuguese arrived here, they knew their world was doomed. So, they started migrating to the coast, awaiting for the Saviour that would lead them safely across the Ocean, just as Moses, Christ, and other such Tirthankaras ("Ford-makers" or, rather, "Saviours") had done in Primordial times.

This mass migration precipitated the downfall of the once mighty Tupi-Guarani nation. Out of their own bases, these Indians became an easy prey for the Portuguese invaders, who cornered them against the seas, and killed them off through starvation and purposefully spread diseases such as smallpox and syphilis. More or less as happened in North America, except that in a far larger scale, for the genocide there was conducted by the government itself.

The pungent story of the Tupi-Guarani migrations in quest of their Paradise, Yvymaraney (or "evil-less land"), is one of the most touching dramas of the Amerindian saga in the three Americas. We have told this sad story elsewhere, and will not return to it here. Suffice it to say that the pilgrimages in quest of Paradise and the Holy Land are perhaps the most prevalent of religious rituals in the world.

Pilgrimages are done by the Hindus and the Arabs, as well as by the Jews and the Christians alike. Pilgrimages are a sort of ritual return to Paradise. Phony heroes seek to return to phony, purely spiritual Paradises, whereas true Heroes like Alexander, Ulysses, Osiris, Dionysos and Gilgamesh seek for the true site of the Terrestrial Paradise. And this they invariably do, just as their New World counterparts, by crossing into the Indies, as we can read in the ancient sagas.

The first Europeans in America emphasized the differences and the "savagery" of the Amerinds as an excuse to force them into



submission and slavery, and in order to be granted royal and papal permission to steal their land and property and to disorganize their nations and their religion. Thus deprived of their values, the acculturated Indians became an easy prey of the far more bestial *Conquistadores* and *Bandeirantes* who inevitably follow the missionaries everywhere they show up among the primitives.

You know how it is: send the missionaries first. If they fail in the task of destroying the social structures of the natives and in "converting" them — a sure sign of their pact with the Devil — send in the soldiers to butt in, and to punish the savages, and to force them into complying. Once their culture and their religion and social structure are disrupted, send in the colonists to take away their land, their property and even their very humanity, through enslavement and sheer genocide. Look into History, and you will see that this sad reality is the rule rather than the exception everywhere in this world of ours.

### **The Meaning of Drug Cults**

Like the Luiseños and the Mescalero Apaches, the Pueblos and the Navajos often adhere to Drug Cults. These are based on hallucinogens such as the sacred mushroom, the *peyote* and the *mescal*. Indeed, most Indians use one type or another of drug-induced ecstasy, in order to enhance their mystical union with God.

Such was also the original purpose of the Holy Communion of the Christians, where wine (a hallucinogen) substitutes for other drugs. All such rituals ultimately derive from the Soma rituals of the Hindus, as many specialists have recognized. Soma was prepared from many plants such as hemp, mushrooms, asclepias, etc., as well as from animal poisons obtained from toads and snakes.

Drug cults were generalized in the whole ancient world as well, as archaeological research is unequivocally uncovering. Even the Egyptians were apparently addicted to such rituals. A recent study of several Egyptian mummies by the meticulous Germans unmistakably revealed that the Egyptian pharaohs routinely used drugs such as hemp, opium, tobacco and coca.

Now, hemp is an Indian plant, whereas tobacco and coca are of South American origin, and opium was usually produced in the Near East. So, what this remarkable research unequivocally discloses is the existence of an ancient international naval trade in drugs (and other goods as well) throughout the world, and encompassing principally the Indies and the Americas in its routes.

Another often-used hallucinogenic drug is datura or jimson. This is also called loco-weed or thorn-apple (*Datura stramonium*). The datura is common to both the Old and the New World, and is also widely used in

India for the same ritual purposes as in the Americas. Jimsonweed is particularly popular among the Chungichmich of Southern California, and is much used in initiatic rituals involving nagualism and shamanism.

Peyotism is based on the peyote (or mescal) cactus (*Lophophora Williamsii*), native to Mexico. In the US, Peyote is eaten in a communal meal that closely resembles the Holy Communion of the Christians, which it apparently parallels. Indeed, modern Peyote religion actually claims that Christ instituted the "White Communion" to Whites and the Peyote (or "Red") Communion to the Reds. Interestingly enough, the ancient Hindus also spoke of two similar types of Soma Communion, one "red" (or "golden" or "Solar"), and the other "white" (or "silvery" or "Lunar").

Peyotism has been forbidden or, at least, persecuted, since early times in the Americas. In 1620, the *Inquisidor General* of New Spain forbid the use of peyote by all Christians, a fact that meant that those caught in the practice were not Christians and, hence, liable to prosecution and burning-at-stake for heresy or witchcraft or both. As recently as the late 1960s, Peyotism was still outlawed in several regions of the United States of America.

The name of the peyote derives from the Nahuatl *peyotl* meaning "divine messenger", which is more or less synonymous with "Angel (or Envoy) of the Lord". In other words, Peyotl is the "Christ", the Messiah (or Emissary) sent down to the Indians as the Celestial Messenger, the bearer of the Good News of the Gospels. More exactly, Peyotl is the Third Coming of the Saviour so ardently expected by the Gnostics and the Mystics everywhere. When he comes, shortly, he shall bring the Celestial Bread to all humans, the white one to the Whites, and the red one to the Reds, in fair, equal shares to all of us humans.<sup>1</sup>

### **The Great Mother, Venus and Nagualism**

In Navajo mythology, the Great Mother is called Changing Woman. Changing Woman represents the Earth. And her name refers to the idea that our planet periodically sloughs off its old skin (the crust) like a serpent, being reborn as fresh and virginal as a young bride. This motif is ritually enacted in Navajo dances and chants of an initiatic character.

This periodic renewal of the world is connected not only with the daily or the yearly ones, but with the eras of humanity dictated by the Precession of the Equinoxes. In other words, Changing Woman is the same as the Nagis ("Serpent Women") of the Hindus, and her myriad counterparts such as Mélusine, Kokilan, Ganga, the Queen of Sheba, Echidna, etc. who, all, symbolize the renewed earth.

More exactly, Changing Woman is Venus, reborn afresh from the froth and blood of the castrated phallus of Ouranos thrown down into the Ocean's waters by Kronos. Indeed, Venus is the alias or replica of the

Hindu goddess Lakshmi (also called Shri). Shri was born, exactly like Aphrodite-Venus, from the froth engendered at the occasion of the Churning of the Ocean of Milk, in consequence of the dispute between the gods and the devils (*devas* and *asuras*) for possession of the Elixir of Life, the Soma.

### **The Primordial Castration and the Universal Twins**

Again, this churning is a clever allegory of the destruction of Paradise by the giant volcanism that changed Mt. Atlas from a volcanic peak into a giant submarine caldera, as we explain next. This event is also allegorized, again in beautiful images, the Primordial Castration of the Holy Mountain of Paradise and its fall into the Ocean, and the rebirth of the renewed Paradise of the subsequent era.

Another similar allegory is the one we mentioned further above, concerning the myth of the Fallen Sun, who is also the Primordial Castrate. The former Sun (male) falls down into the seas, and is reborn as the New Moon (female) that is the alias of Venus or, yet, of the renewed Earth and the rejuvenated Great Mother that is her daughter, the Virgin. Interestingly enough, the birth of the Twins is also attended by foam which, as we will see below, has a deep esoteric significance.

According to the *Male Shooting Chant* of the Navajos, the Twins were born from Changing Woman, and were fathered, sequentially, by Dripping Water and Sun. Most mythical Twins are born likewise, fathered by two different fathers. A well-known case is that of Hercules and Iphicles, successively fathered by Zeus and Amphitryon.

Likewise, Cain and Abel were also born of Eve, fathered, respectively, by both God and Adam (*Gen. 4:1-2*). Indeed, even Jesus Christ and his Twin (Thomas Didymus) may have been bred this way. As usual, this double impregnation scheme is of Hindu origin, and is instanced, f. i., in the miraculous conception of Krishna and Balarama and that of the Ashvin Twins. Several apocryphal gospels tell, often in allegoric but unequivocal terms, of the dual paternity of Christ and his many-named Twin. The two fathers are either Joseph and the Angel, the Holy Ghost and the Father or even Joseph and a mysterious Roman legionary called Panthera.

### **The Regaining of Youth**

In one Navajo sacred dance, Changing Woman, old, decrepit and feeble, is led through the four different stations of a ritual sand paintings and regains her youth, finally coming out as fresh and as virginal as the Earth in springtime. Apparently, she is reborn as a male, the Junior Twin or as his twin sister, the Virgin. Junior is far more than just a companion and mate to the Elder Twin. He/she also seems to be his lover as well. This is evidenced, for instance, when Changing Woman completes the

change, and sings:

Changing Woman's child I have become,  
With him I go, being restored to youth,  
According to beauty I walk.

All is in accord again,  
All is in accord again,  
All is in accord again  
All is in accord again.

### **The Navajo Twins and Their Old World Counterparts**

The Navajo Twins also evoke Amphion and Zethos, the builders of the walls of Thebes, in Greek mythology. Amphion was rough and brutal and gigantic like Slayer-of-alien-gods, whereas Zethos was slight, gentle and charming like Child-of-the-waters. The elder twin was born "somewhat precipitately, to the sound of thunder", whereas the younger one was born "mildly to the accompaniment of gentle thunder".

Their exploits are also treated in far more detail in those of their counterparts among the South American Indians. There, the twins are called Nanderikey and Tiviry by the Apapocuva Guarani, names that mean, respectively "Our Lord" and "Twin". The Twins are also worshipped by the other South American Indians, who call them by equivalent names.

As we said above, some tribes make the second Twin a female, as is the case of Jurupari and Romi Kumu. These two are, respectively, the Great Father and the Great Mother of the Barasana Indians. Among other Brazilian tribes, for instance the Ava-Katu-Etê and the Aché, the Twins are identified to the Sun and the Moon, and are actually called Kuaray ("Sun") and Yacy ("Moon").

The Primordial Couple of the Barasana Indians of Brazil also closely recalls Yama and Yami, their Hindu equivalents and archetypes. These names mean, respectively, "Male Twin" and "Female Twin", and their myth and role is highly complex in Indian mythology. An even closer parallel with the Barasana Twins is afforded by Shiva and Brahma. Both gods end up by being castrated, like Romi Kumu and Jurupari. This event takes place repeatedly in different occasions, during which, in alternation, one of the Twins plays the female to the other Twin. In this way they engender Humanity and, indeed the whole of Creation.

Even in Christianity, things apparently accord to this scheme. The figure of Christ's twin is often the one of the Beloved Disciple. This personage is often confused with St. John the Baptist, with St. John the Evangelist, with Thomas Dydimus ("twin Twin") or even Judas and Mary the Magdalene. For instance, in Gnostic figurations such as the famous one of Leonardo da Vinci, St. John the Baptist is traditionally painted as

an androgynous personage, charming and effeminate.

As we point out elsewhere, the "twin" figures of John and Christ, and the peculiar circumstances attending their engendering, their birth and their childhood were copied verbatim from the Hindu Gospels of Krishna and Balarama. Even the puzzling detail which the Hindus call *samkarshana* — the mysterious trading of wombs from one Virgin Mother to the other — is not lacking in the Christian version. Actually, these mysterious events are allegories of the Paradisial events having to do with the Mass (*Missa*) and the Messiah, as discussed [in the previous footnote](#). But this theme cannot be treated in more detail here, for certain things may not yet be disclosed.

### **The Six Veils of Amerindian Myths**

The Navajo Twins were born in a mysterious spot, covered by six successive veils: darkness; the blues skies; dusk, dawn, mirage and heat. They were reared by the doorkeepers of Changing Woman, Bear Man and Rattlesnake Man. These two doorkeepers apparently correspond to the Polar Constellations of the Lesser Bear and Draco, whereas Changing Woman herself corresponds to Lyra, the third Polar Constellation, which is the female counterpart of the other two, both males.

But we should never forget that the Celestial constellations, just as the personifications of the Heroes and Gods are no more than allegories, symbols and metaphors that stand for an ulterior Reality. This is a complex subject, whose discussion does not fit here, and which has been examined by us elsewhere. It has to do with the alternation of the Eras of Mankind and the sharing of the single phallus between the two deities, who trade roles and sex this way.

Of course, the stellar images are just allegorical, as indeed are the personifications and the luni-solar avatars of both Gods and Heroes. All such, are indeed personifications of nations, races and peoples that fashioned human history and are considered to be our mythical Ancestors. More exactly still, the Twins personify the twin Atlantises, the two Paradises where humanity originally arose and evolved, becoming civilized, and reaching a spiritual and technical development that we are still, despite all our arrogance, incapable of even dreaming about. When we grow up as much as they did, we can perhaps become gods and angels, as Pythagoras said we could.

### **The Mysterious Exploits of the Navajo Twins**

Navajo Twins are usually referred to as Firstborn and Secondborn, a standard designation of the Twins everywhere. Soon after their birth — they grew up in a few days — the Twins set out to search for their father, the Sun, in order to be granted powers. Their way is long and difficult, and fraught with dangers posed by all sorts of monsters and perils, which they

conquer.

This tale closely resembles the one of the Mayan Twins, told in the *Popol Vuh*, concerning their return to Xibalba, the mysterious Land of the Dead. The Land of the Dead is indeed Paradise Destroyed and, more exactly still, sunken Atlantis, the former Island of the Sun. In order to get there, the Twins rode a rainbow, which magically transported them across the skies.

Successively, the Twins meet Spider Woman, Clashing Rocks, Cutting Reeds, Burying-sand-dune, and finally reach the Sun's house. There they are resisted by the Four Guardians: Bear, Rattlesnake, Wind, and Thunder, who are appeased when they state their respective names. The Sun, at first, fails to acknowledge the Twins as his own children, and attempts to kill them. But after several unsuccessful attempts, the Sun finally recognizes his children in the two valiant boys. He renders them invisible and immortal, "after his own image", rendering them "holy forever".

### **The Twins as Monster-Killing Heroes**

The Sun also gives his sons lightning bolts for weapons. These were capable of killing all sorts of monsters, former children of his own. The Twins then return to earth, falling from the skies "like lightning bolts". The place where the first twin landed became known as "Like-zigzag-lightning-he-came-down", whereas that of the second twin was named "Let-down-on-a-sunbeam". These "descents from heaven" in the shape of lightning bolts are avatars, a Sanskrit word meaning "falling star" and, more exactly, implying the fall of the *vajra*.

The fall of the Navajo Twins is quaintly reminiscent of those of Christ and of Lucifer, the Twins of Judeo-Christian traditions, to which we return further below. Upon their return, the Twins start killing off all sorts of terrible monsters: Giant Monster, Burrowing Monster, Kicker-off-the-Rocks, Tracking Bear, Kills-with-the-eye, Walking Rock, etc.. Next, the Twins set out again from their mother's house, leaving behind their own counterparts in the persons of Holy Man and Holy Boy.

The Twins successively go to Trembling Mountain, Whirling Mountain, Mountain-fallen-away, Striped Mountain and Coiled Mountain, where they learn the magic chants and the magic diagrams (sandpainted) from various local deities. These five mountains are all holy. They closely correspond to Mt. Meru and its four flanking mountains, which are the sites of the Hindu Paradises, as we shall see further below. As such, the five mountains — which form a quincunx like the Hindu and the Pythagorean ones — are endlessly portrayed in the Navajo sandpainted mandalas which we will be discussing further below.

### **The Conquest of the Elixir and its Old World Parallels**

Finally, the Twins are given the Elixir, called "Old-age-restored-in-beauty". This they give to their mother, Changing Woman, in order to make her young again. After her change, Changing Woman is made to move out to a place "near Canyon de Chelly" (the Navajo Indian Reservation in Arizona), forced out of her pristine home by the Twins and other gods.

As is clear, Changing Woman represents the Indians (Navajos) chased out of the Primordial Paradise by encroaching nations, including their own offspring. Most of the features in the Navajo myth of the Twins can be traced back to the Old World, as well as to South America and other places. For instance the Clashing Rocks are the same as the Symplegades of the *Odyssey* and the *Argonautica*, and also have counterparts in South America, in the *Yvymomó* of the Apopocuva Guaranis, not to mention the other Indians.

It is impossible to read the relation of the adventures of the Navajo Twins without noticing the fundamental parallelism with the similar deeds of Old World Twins and Giant-Killers. In particular the adventures of the Amerindian Twins closely correspond to those of Krishna and Balarama of Hindu traditions, of Gilgamesh and Enkidu of Sumerian myths, or the ones of Horus and Seth in Egyptian mythology or, yet, those of Atlas (or Orion) and Hercules in Greece or of Thor and Odin among the Scandinavians.

In fact, all these myths derive from a single (Atlantean) source, which was endlessly copied and adapted by each nation along the centuries, and came to form the base of their religion, again of Atlantean origin. It was also thus that the myth of the Twins entered Christianity in the dual figures of Christ and the Anti-Christ (Lucifer), that we mentioned above.

The White Island, which turned into a mountain at night and grew up into the skies, is visibly the same as the Scylla of the *Odyssey*, described in identical terms by Homer. Here, the myth of this island-mountain has been blended with the ones of the Leukades ("White Islands") and of Shveta-dvipa (idem) of the Hindus.

In reality, this lofty mountain is Mt. Atlas or Meru, called Mt. Cassius (that is, *Kachi* or "White") in some traditions such as the Greco-Roman and Phoenician ones reported by Avienus. The dual of the Cosmic Mountain (Linga) is the Cosmic Chasm (Yoni), figured in Homer as the terrifying Charybdis faced by Odysseus in his trip to Phaeacia, which is no other thing than the sunken paradise of Atlantis. In fact, Scylla and Charybdis—one a giant volcanic peak, the other the enormous caldera of a submarine volcano—are allegories of the impassable barrier of the Pillars of Hercules, as we explain elsewhere in detail.

The Cutting Reeds that reach out to grab and cut up people is another traditional motif of supreme importance. This legend is connected

with the one of the Sargasso Sea of the ancients which, allegedly, did the same. Ultimately, the (Phoenician) legend of the Sea of Sargassos derives from the Hindu one of Nalanala ("Sea of Weeds") and that of Kushadvipa ("the Island of Kusha Grass"), whose reeds also retained passing ships and dragged them to the bottom, just as Columbus and his men feared would happen to them in the Caribbean region they mistook for the one of the Indies, which they indeed intended to reach.

In fact, the above legends refer to the islands and seas of Indonesia, in reality full of such sandbars and muddy shoals, spiny reeds and weeds, as we comment in detail elsewhere. And it is indeed in Indonesia that we find the huge chasm which the Greeks called Symplegades, and which the Hindus call by the name of Vadava-mukha ("the Mare's Mouth"). The Vadava-mukha is actually the site of the Krakatoa volcano, which turned into a immense caldera after the catastrophic explosive eruption that devastated paradisial Atlantis.

This giant explosion spit huge amounts of pumice-stone which formed enormous floating banks that presented a terrible threat to navigation in those seas. This happens even today, when the local volcanoes, including the Krakatoa itself, erupt explosively, spewing out cinders and volcanic bombs composed of pumice-stone which forms enormous banks that hamper navigation in the local seas. From the magnitude of the banks of pumice formed by such relatively minor eruptions, we can imagine the huge size of the colossal explosion that razed Paradisial Atlantis.

### **The Hindu Archetypes**

The magical rainbow that carries the Twins across the skies relates to motifs such as the Flying Carpets of Arab legends and the Rainbow Bridges that access Paradise in Germanic mythology. More exactly, they correspond to the Rainbow Nagas of Angkor, which serve a similar purpose or, yet, the well-known Vimanas (or Flying Chariots) of the Hindus. One such is Pushpaka, the giant airship that transported Rama and his immense armies on their way back from Lanka, the Paradise they had conquered and destroyed in Indonesia. Lanka is the true archetype of Atlantis, and it is interesting to find in that war — the War of Atlantis — the super-weapons such as Pushpaka and others such mentioned in the beautiful Hindu saga, the *Ramayana*.

Pushpaka was the size of a full city, and was covered with many palaces gardens and fountains, all fully bedecked with precious metals and gemstones of many colors. Like its Amerindian counterparts, Pushpaka left a track on the skies with resembled a rainbow or a meteor's track. True or fictional, such flying chariots — called *vimanas* or *vahanas* in Sanskrit — permeate Hindu Holy Books such as the *Ramayana* and the *Mahabharata*, and have clearly inspired the other similar traditions like those of the Celts, the Germans, the Indonesians and the Navajos.



## The Meaning of the Fallen Angels

The idea of the Twins falling from the skies like twin thunderbolts also derives from Hindu traditions. The thunderbolt is really the *vajra*, and represents a falling star or, more exactly, a meteoritic fall. We encounter, as we already said, the same motif in the Bible, where both Christ and Lucifer "fall from the skies like lightning". In Indonesian traditions, illustrated in stone in the majestic portals of Borobudur, it is the Celestial *Nagas* that do so, and that serve as the magic rainbow bridge that links heaven and earth. In Vedic India, it is the decapitated head of Dadhyanch (or Angiras) that falls from the skies thus.

Dadhyanch is the archetype of the Fallen Angels (*Angiras* = *Angelos* = "Angel") and their many aliases we encounter in all mythologies. In Celtic mythology — or, more exactly, in the Arthurian Cycle — we find this skull, which becomes the *vajra*, as the emerald that fell off Lucifer's crown during his Fall. And, as we showed, the avatars of Vishnu are really allegories of such "star-falls" (*ava-taras*). Indeed, the fall of Lucifer and even the descent of Christ down to earth is described, in the Bible, as "similar to the fall of a thunderbolt", an image obviously gotten from the Hindu archetypes just mentioned.

This falling skull is the *vajra*. When it falls down into the ocean, it forms the First Land, the same as the Primordial Hill that rises out of the abyss in Egyptian traditions. It is also the holy Mountain (Meru) at the Center of the World, the one variously called by names such as Golgotha, Calvary, Kailasha, Qaf, Alborj, Bereshaiti, and others such that mean something like "Skull Mountain". In Judeo-Christian traditions, it is the skull of Adam that falls from the skies thus, and that becomes Mt. Calvary (or Golgotha = "Skull"), as we explain further below.

This type of myth is also allegorized as the Fall of the Sun or that of his Son (Phaeton, Apollo, Lucifer, etc.). The events hidden under such allegories are the periodic giant meteoritic falls that destroy the world, just as they did in the dinosaurs or lifted off the Moon from the Earth. Conversely, they also allegorize the huge volcanic bombs thrown from under the earth into the skies by the giant volcanic explosions such as that of Mt. Atlas, the very one which destroyed Paradise.

In the Navajo legend we have the twin Sons of the Sun falling down from Heaven just as we had the fall of Phaeton (son of Helios) in Greece, or that of Solar Varuna in India. But, if we look closer, such falls are always dual and often consist of the fall of the Celestial (or Solar) Twin and of the ascension of his chthonic dual into Heaven.

The Twins of the Navajos are armed with the thunderbolt (likewise dual), just as are Zeus and Poseidon (the Thunderbolt and the Trident) or Indra and Shiva (*idem*). The gods and heroes of the Navajos, Pueblos and Apaches are called *Kachina*. This word seems to be related to the

Dravidian *Kattiyam* = "clever", "dexterous", "heroic", which implies the idea of a Hero, that is, of the male engenderer (Skt. *gandha*).

In other words, the *Kachina* are the Fallen Angels or Celestial Messengers (= Peyote) who taught the humans all arts and skills and freed the world from the monsters. Moreover, they also loved and inseminated the daughters of such monsters, engendering humanity from the semi-bestial apish creatures that then peopled the earth.

These Fallen Angels are no other than the Atlantean Sons of God, the Civilizing Heroes that we encounter in essentially all mythologies of the ancient nations, both in the Old and in the New World. Why would our forefathers invent such a myth and build their religions around them if they were just a lie, an invention of some sort? Saviors such as Christ, Mani, Buddha and Krishna among others, are deemed real, historical personages.

The Saviors of all religions are indeed replicas, real or not, of the Heroes of old, they too Sons of God by a mortal, and combining both natures, like Christ and Krishna. When we go back in time, this endless succession of Saviours ultimately end in Flood heroes such as Manu and Noah, the very ones who founded the present era. And the Flood is indeed no other thing than the cataclysm that foundered Atlantis, in the dawn of times. Hence, we see that, in fact, the Civilizing Heroes are personifications of the *Missae* (or Messias), the Celestial Messengers that came out from Atlantis, that is, from the sunken Paradise turned into the Land of the Dead of the ancient traditions.

### **The Island of Fire and the Island of the Sun**

The Civilizing Heroes of both the Old and the New World were the luciferine Dravidas of South India, Burma and pristine Indonesia, the true site of Eden. As we said above, the "indigenism" of the Amerindians was, like their "savagery" and their incorrigible "irreligion", merely a contrivance of the Whites in order to justify the genocide of their elder brothers of America, whose land and wealth they burningly coveted. These pristine Dravidas were the Atlantean "Reds", called by precisely that epithet in nearly all traditions.

Eden, the Terrestrial Paradise, was indeed Indonesia and, more exactly, the sunken portion of it which we identify with Lemurian Atlantis. In fact, Indonesia is precisely the "Island of Fire" that is associated with Atlantis in the ancient Gnostic traditions. Indonesia derives its name from the Greek *Indos-nesos*, meaning "Indian island". But the word "India" derives, like the name of Eden, from a Sanskrit radix *indh* (or *endh* or *edh*) meaning "fire".

So, the true etym (or etymon or etymology) of the name of Indonesia is "Island of Fire", as we just said. But the above radix is also

associated with the idea of "sun" (Drav. *endi, eddi*), so that "Indonesia" is also the "Island of the Sun", another frequent name of Atlantis in esoteric traditions. Eden, the Terrestrial Paradise, was indeed the Lemurian Atlantis that was the Great Mother of gods and men. Her wonderful "Son" (or "Twin" or "Lover") was the second Paradise, the Indian Atlantis, built in the Indus

### **The Meaning of the Navajo Sandpaintings**

We finally reach a position where we can usefully interpret the Navajo sandpaintings. This sophisticated form of artistic expression they learnt from the Pueblo Indians, along with the arts and techniques, as we detailed above.

We hope that, by now, the dear reader who followed us patiently up to here, is at least half convinced that the Amerindian myths and religions are essentially the same as those of the Old World, particularly insofar as the esoteric message is concerned. And, if he bears with us to the end of the present chapter he will, we are sure, be as fully convinced as we were ourselves when we first discovered the true meaning of Hindu and Amerindian mythology and their intimate connection with the secret history of Atlantis.

Of course, the underlying meaning of the Amerindian myths is very difficult to penetrate. It is perhaps even more difficult than their Old World mythical counterparts. After all, the Amerindian myths are, like the ones of the Old World, part of the secret of the Mysteries. So, if they were easy to pierce, they would be no Mysteries, and would require no Initiation at all.

But, even without fully understanding the inner meaning of the ancient myths and religious traditions, it is readily apparent that they all derive from a single, unique source of diffusion. The agreement in form, in detail and in significance transcends all possibility of a random coincidence. And the forms are so sophisticate, so close in all details, and so transcendental as to preclude all sorts of collective archetypes possibly engraved in the human unconscious, in the way proposed by Jung and Eliade and, a little bit less fancifully, by Freud and his school.

The question is indeed one of diffusion, as is visible in the transferal from the Pueblos to the Athabascans (Apaches and Navajos) and in the other ones mentioned above. In turn, the Pueblo Indians were instructed by the Mayas and Aztecs; these by the Incas, and the Incas by the Civilizing Heroes that came all the way from Indonesia, across Polynesia and Melanesia, as their own legends and traditions tell in detail.

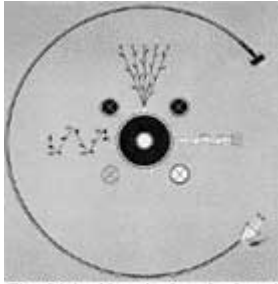


Fig. 2(a) - Navajo Sandpainted Mandalas



Fig. 2(c) - Navajo Sandpainted Mandalas

## The Hindu Mandalas as Archetypes of the Navajo Ones

In the figures below we reproduce a few of the



Fig. 3(a) - Some Traditional Hindu Mandalas

lavishly colored sandpainted *mandalas* of the Navajos, as well as the even more perfect ones of the Hindus and the Tibetans. For reasons of space, we are limited to presenting only a couple of such *mandalas*. But the interested reader is recommended to pursue the comparison in the



Fig. 3(b) - Some Traditional Hindu Mandalas

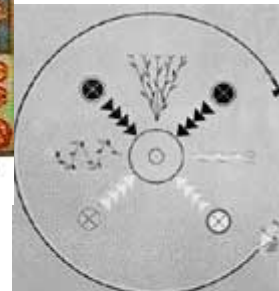


Fig. 2(b) - Navajo Sandpainted Mandalas

references listed below, or in any others that he may find for himself in the abundant literature on the subject.<sup>2</sup>

Fig. 2 (a and b) shows the Emergence as the Central Mountain surrounded by the Four Subsidiary Centers (also consisting of mountains or islands). These five mountains are the same as those visited by the Twins, as described further above. The four piled up triangles at the four corners represent the succession of the Four Eras of Humanity, with the fifth being the central one; the Age of the Heroes of Hesiod, the one which corresponds to Atlantis.

Place of

The Hesiodic theme of the Four (or Five) Eras (or Ages) of Humanity again derives from the Hindu *Yugas* (Eras). But the motif is also widespread all over the Americas, as we show in other works on the subject. The staggered triangles of the Navajo mandala represent the same symbolism as those of the famous Shri Yantra mandala of the Hindus. They represent, as shown in Fig. 3, the sequential Creations of the successive eras emanating like waves from the Primordial Center.

In Navajo sandpaintings, the four subsidiary Holy Mountains placed at the Four Cardinal Directions are often substituted by their Four Guardians. These four are often figured as snakes or birds, their symbolic equivalents. These Guardians are usually colored, and the respective heraldic colors are White, Yellow, Blue and Black, with the fifth, Pink, included at times. The four colors are those of the Sun's House, which is the Central Mountain and combines all four colors in either stripes,

dottings or superimpositions.

The four snaky Guardians are the exact counterparts of what the Hindus call the Four *Nagas* ("Snake Guardians" or "Dragons"). In India too these guardians are often symbolized by their four mountain peaks, completing the quincunx centered around Mt. Meru. Anyone who pauses to ponder on such exact coincidences cannot, we believe, come to a different conclusion than that they indeed originated in India and Indonesia and, more exactly, in Atlantis and Lemuria.

### **The Secret Meaning of the Hindu Mandalas and Yantras**

The Holy Mountain of the Hindu Paradise is often represented in even more subtle allegories than the ones above. One such is a famous fretwork of Hindu origin consisting of a four-pronged star encircled by an octagon. The four-pronged star is indeed a pyramid (Mt. Meru) seen from above, in plan. The four faces of it are indented, like in the Great Pyramid and in that of Mykerinos, so that the pyramid becomes a four-pronged star. The encircling octagon represents the circular Oceanus which surrounded Atlantis. The endless succession of such encircled pyramids represents the infinite succession of the eras along time.

A very similar motif is the so-called dogtooth fretwork. It consists of a repeated series of four-sided pyramids in relief, each having the faces indented like those of Mt. Meru and the Great Pyramid. The idea is, again, identical to the above one. Other similar decorative motifs are used by the Amazonian and other Indians from South America in their sieves and other basketry. The colors they use are usually the ones of the Hindu four *varnas* (red, black, white, yellow), obtained by using fibers of different colors.

Again, their preferred motifs are those of pyramidal Mt. Meru seen in plan as a four-sided star or a cruciform mountain. These clever Amazonian designs date from an immense antiquity, as attested by the ceramics found in the island of Marajó and elsewhere. Moreover, they closely correspond to similar vase decorations found elsewhere in the Americas and, indeed, all over the world, as we illustrate in detail elsewhere.

There can be little doubt that this decorative motif represents one and the same thing and, hence, derives from a single source. In fact, they are all variants of the mandalic representation of Mt. Meru, the Holy Mountain of Paradise. And, when we pause to reflect on their meaning, we see the reason why they are called mandalas or yantras.

The word *yantra* means "device for thinking" in Sanskrit, whereas *mandala* ("wheel ") is indeed related to the radix *manas* ("mind"), and implying the idea of "device for reminding". In other words, the mandalas or yantras such as those under discussion are devices for meditation on

the Paradisical events and, more exactly, on the destruction and sinking of Atlantis by the memorable explosion of its Holy Mountain.

### **The Serpentine Rainbow Goddess and the Ouroboros**

Encircled all around the Central Mountain and the four subsidiary peaks of the Navajo *mandala* we have the Rainbow Goddess, here figured as a snake. This Rainbow Snake that encircles the whole Earth is indeed the Circular Ocean. It is sometimes made double — as all things are dual. The earth-encircling ocean has its double (or microcosmic replica) in the River Oceanus that encircled Atlantis, as well as its many counterparts all over the world.

The great circle of the Ocean is represented as a giant snake (the Ouroboros). It opens towards the Orient, in an obvious reference to the Gates of Paradise, which lies towards that conventional direction. The Circular Ocean is also shown explicitly in the Hindu mandalas of Fig. 3, one of which is the famous Shri Yantra, in a stylized rendering. The lotus on top the Holy Mountain of the Hindu mandala of Fig. 3 is indeed the Golden Lotus whose esoteric meaning we examine elsewhere in detail. The Golden Lotus is indeed the "atomic mushroom" of the giant volcanic explosion that destroyed the site of Paradise and ultimately caused its sinking away. This "lotus" is the Pillar of Fire and Smoke that guided the Israelites on their flight from the site of Sinai, precisely the same mountain that the Hindus call Meru and the Greeks called Mt. Atlas.

The Circular Ocean is, in reality, the same as the River Oceanus that encircled Atlantis, according to the description of Plato and others. This circular river (or canal, rather) is a classical feature of the traditional descriptions of the Hindu Dvipas (Paradises). It was, just as in Greece, also the circular river of Hades which the Greeks equated with the Styx and the Hindus with the infernal Vaitarani, for sunken Atlantis veritably turned from Paradise into Hell.

### **Mt. Meru and the Whirling Mountain**

Anyone familiar with Hindu mythology will immediately recognize that the above Four Colors — Red, White, Yellow, Black — are those of the Hindu *varnas* (or "castes"). And, in fact, these four colors represent the Four Races of Mankind, which originated in Paradise, at least, according to tradition. The arrangement of the Central (or Whirling) Mountain surrounded by four subsidiary peaks in the Navajo sandpainted mandalas also corresponds to that of Mt. Meru, flanked by its Four Guardians and their corresponding four subsidiary mountain peaks. In India, as with the Navajos, the Four Guardians are also represented as either gods (Lokapalas), mountains, snakes (Nagas) or birds (Garudas), which are frequent animal shapes assumed by them.

Moreover, each of the Four Hindu Guardians is also associated

with a heraldic colour, in exact correspondence to the Navajo ones: White, Yellow, Black and Red. Red is the color of death and bloodshed, representing the warrior caste. This is symbolically equivalent to purple or blue, the color associated with death by asphyxia (drowning, hanging, etc.). This "death" is the drowning of Atlantis-Paradise turned into Hades, into the Realm of the Dead, by the cataclysm.

The other three colors also correspond to the other three castes of Vedic India. So it is visible that the Hindu tradition somehow passed into the Americas, where it was universally utilized. As can be seen in Fig. 3, the four sides of Mt. Meru are also similarly colored with the Four Varnas. The Four Subsidiary Centers (or Guardians) are sometimes represented by the Four Trees shown in Fig. 2 or by buffaloes (not shown) or, yet by Winds, Suns, Moons, Bats (Vampires), Thunderbolts, as well as by Coiled or by Standing Serpents resembling zigzag lightning and ball lightning.

The Central Mountain is sometimes shown as a sort of rosacea (or four-leafed clover), with each leaf of one of the above four colors. This rosacea shape of the Holy Mountain is also frequent in India, where it was often identified to the Lotus or Rose, another allegory of Creation. More exactly, the Lotus allegorizes, as we just said, the "atomic mushroom" of the colossal explosion of Mt. Atlas, the one that destroyed Paradise. It was this explosion that drove the survivors out, and triggered the process of Creation everywhere, in a worldwide scale.

The rosacea of the Navajos (and other related forms) really represents a pyramid of four sides terminated by a round base. This is an exact replica of Mt. Meru of the Hindus, which is the true archetype of all such four-sided pyramids or mountains from all over the world. Mt. Meru is also the Polar (or Whirling) Mountain, turning at the Center and supporting the skies, just as is the case with Mt. Atlas, the Pillar of the Skies, in Greek myths.

In other words, what the Whirling Mountain of the Navajo Indians indeed represents is Mt. Atlas, the Pillar of the World. And this "pillar", the Pillar of Heaven, is, as we just said, the same as the Pillar of Fire and Smoke topping Mt. Sinai during the Exodus. Mt. Atlas is just the name given by the Greeks to Mt. Meru, the Holy Mountain of Vedic Traditions. It was from this hymnary and the associated Hindu myths that the Greeks copied their traditions on Atlantis, already old in India and Indonesia when the Greek nation not even existed as such.

The Greeks translated as "Atlas" the Hindu name of Atalas, another name of Mt. Meru, the Mountain of Paradise. This Sanskrit word means something like "sunken down", and was rendered it into the Greek language as Atlas, a word they likewise derived from *a-tla*, meaning "the one that did not (*a*) bear out (*tla*)", which is approximately the same etym. As is clear, the Greeks copied their myths on Atlas and Atlantis from the Hindu/Indonesian ones, which are not only far older, but indeed conformal

to the local geography and factual traditions.

So, the coincidence is not only of the actual traditions, but also of the very names between Greek myths and Hindu ones. And the region where the terrible event indeed took place was Indonesia, the true site of the former Hindu Paradise (Atala) turned Hell. What else can we conclude but that the tradition of Atlantis indeed derives from the Indies and that it is there that we must search Atlantis-Eden and the origin of Mankind and Civilization?

### **The Four Guardians and the Lokapalas**

Alternatively, in other Navajo mandalas, the Four Guardians are represented as Four Suns, Four Moons (identical) or as two pairs of Suns and Moons. These four figures are called Sky People, and are equated to Dawn, Blue Sky, Yellow Evening Light (Dusk), and Darkness. These are indeed the Four Cardinal Directions: Orient (or East), Occident (or West), Noon (or South) and Darkness (North). More exactly, they correspond to the Four Corners of the World.<sup>3</sup>

The Four Trees are the Trees of Life represented by four domesticated plants springing from the Central Paradise. Sometimes, all four are corn trees (maize), the Sacred Tree of most Amerinds. We note that, in Fig. 2, the subsidiary mountains are crossed by two perpendicular diameters. This emblem corresponds to the traditional symbol of the planet Earth, as well as to the so called Cross of Atlantis, as it corresponds to the shape of the capital city of the empire described by Plato.

The "Trees of Life" springing from the Navajo Paradise vividly portray the fact that agriculture and the domesticated plants and animals — whose mysterious origins are one of the greatest riddles of Mankind — indeed originated in Lemurian Atlantis, in Eden or Paradise. From there the Navajos came, in the dawn of times, from the Primordial Cave buried under the Holy Mountain and turned the Realm of the Dead, the Paradisial Hades or Amenti or Xibalba or such, which the Judeo-Christians later turned into a hellish Sheol.

More exactly, the figure portrayed in the mandala in question represents the same shape mentioned above, that of a four-sided pyramid with a round base which is the peculiar form of Mt. Meru. Apparently, this form was an idealized rendition of Mt. Everest, which has approximately the pyramidal form.

At the symbolic level, this round-based pyramid represents the "squaring of the circle", here allegorized by the serendipitous reunion of the two incongruous geometries, the circular base and the square top. This odd shape matching incongruities is also found in the Indies, for instance, in certain olden pagodas illustrating the Golden Mountain of



Paradise (Mt. Meru), precisely as with the Whirling Mountain of the Navajo Indians.

### **The Whirling Mountain of Paradise**

The Central Mountain in Fig. 2 has a central circle representing a flat-topped cone or, rather, a volcanic crater. This flat-top is also a feature of Mt. Meru (the lotus") and represents the "decapitation of Paradise" that is commemorated in the world's mythologies. Sometimes, this central flat-top is represented by an actual bonfire at the center of the diagram. Alternatively, it is conventionally represented by a red cross at the exact Center of the World, that is, at the top of the Whirling Mountain of Paradise.

As in India, the idea is that the Whirling Mountain represents the Polar Mountain, placed at the exact center of the world, directly under the Pole Star. In fact, this universal allegory — which makes sense nowhere but in India — is an esoteric reference to the *Tara-milas* (the Dravidas or Tamils), a name that means "People of the Pole Star". The reason for that name derives from the fact that the Dravidas identified their Supreme God — Shiva *Sthanu*, the Pillar of the World — with the Pole Star (Canopus), which they utilized in their Celestial navigations in Atlantean times.

### **The Pole Star and the Whirling Mountain of Paradise**

The Pole Star in question was the Southern Pole Star of the epoch, Canopus, which the Greeks identified with Atlas and the Egyptians with Osiris as the *Djed*, the "Pillar of the World". The placement of the Holy Mountain of Paradise — Mt. Atlas or Meru or the Whirling Mountain, etc. — directly under the Pole Star is, we repeat, a mere allegory, a purely symbolic representation of its association with the *Tara-milas* or Dravidas, and with their great god, the alias of the Pole Star.

The researchers who insist in placing Atlantis and/or Lemuria in the Polar Regions of Antarctica and the Arctic — against common sense and against the massive scientific evidence contrary to the idea of Pole Shift — commit a most grievous mistake. We heard that the main proponent of the idea of Pole Shift, John White (*Pole Shift*, Berkley Books, New York, 1980) has discarded that preposterous, anti-scientific notion. Perhaps his followers, who obtained the harebrained idea from the late Charles Hapgood, should also follow the example of their precursors. The serious reader is urged to discard such a farfetched nonsense, that can only harm the cause of Atlantis, and bring discredit to it. After all, "you cannot fool the whole people the whole time", can you?

The Pole Star was often equated with the Morning Star. More exactly, we then had Twin Pole Stars, one the North Star (Vega) and the other the Southern Star (Canopus). These were represented as the Twins of all mythologies and, in particular the Twins of Navajo traditions. In

Egypt, for instance, the Twin Pole Stars of Atlantean times, Vega and Canopus, were identified to Hathor and Horus (the Elder), or, also, though more confusedly, with Isis and Osiris.

In later times, after the fall of Atlantis, these twin gods were also equated to Sirius and Orion. In Greece, the Twins were often identified to Atlas and Hesperus, themselves identified to the Morning and the Evening Stars and, more exactly, to the Twin Pole Stars of Atlantean times, Vega and Canopus. These Twins, as those of the Navajos and other nations, personified the two primordial, destroyed Paradises, Atlantis and Lemuria.<sup>4</sup>

### **The Whirling Mountain Is Indeed a Volcano**

The Fiery Mountain (or Hogan) is actually a volcanic peak with its central crater. It is also a conventional representation of Mt. Meru as the Hollow Mountain that connects Heaven to Hell below. As in Indian symbolism, we see that the Navajo Sun-god is really Agni, the Principle of Fire, embodied not only in ordinary fire, but in underground fire (volcanic magma). Alternatively, Agni is also represented as Celestial Fire (thunderbolts, meteorites, the Sun). These three modalities of Fire are the Three Forms of Agni of Hindu mysticism. They also correspond to Shiva Trikaya ("Three-Bodied") and, in Greek myths, to the three-bodied giant Geryon, an alias of Atlas.

Thus, when the Navajos affirm that they came out from the Sun House or from within a cave representing Hell below, they are indeed saying that they came from Indonesia, the true site of Eden, placed at the very Center (or "Navel") of the Earth. This Paradise Destroyed turned into a veritable inferno, plague-ridden and sterile, after it was devastated by the volcanic explosion far fiercer than the one of the Krakatoa in 1893.

This explosive eruption we already discussed above in connection with the "foam" or "seafroth" (pumice) that covered the seas of Atlantis after the cataclysm that destroyed it. Indeed, the references to foam (or "seafroth") connected both with Venus and with Changing Woman, as we mentioned above, actually refer to the vast amounts of pumice that covered both the seas and the land after the cataclysmic eruption of that volcano.

This mantle of volcanic ashes formed a sort of shroud, enveloping the dead body of Paradise, asphyxiating all forms of life for centuries on end. This terrible event is endlessly referred to in myths connected with the destruction of Paradise, in the so-called Cosmic Hierogamy of Fire and Water. These floating banks of "seafroth" (pumice) formed the "impassable barrier of slime" (*ilus* or "froth", in Greek) mentioned by Plato as covering the seas of Atlantis and rendering them inavigable in a more or less permanent way, as we commented above.

## **The Pueblos, Hogans and Tepees as Imitation Volcanoes**

The Navajos often depict the Central Mountain (or Sun's House) as a sort of habitation entered from above by means of a ladder, exactly like the actual houses of the Pueblo Indians, and those of Çatal Huyuk. There can be no question of coincidence here, and we are led to conclude that these strange habitations actually attempted to imitate the Primordial Cave, that is, the volcanic caldera that linked to the netherworld whence these Indians allegedly came.

What else but Atlantis can this more or less real Netherworld be than sunken paradisaical Atlantis? Can you think of a fitter allegory for the sunken continent than that of the Primordial Cave? This cave is also the Pacari-Tambo of Mayan traditions, the Cave of Archetypes of Plato's myth, the Cave of Illusions of the Ramayana, and of a hundred similar traditions from all over the world. And, of course, this sunken, buried Paradise is no other thing than Atlantis and, more, exactly Lemuria, its twin and dual.

So, the Indians themselves claim that they originally came from Paradise Sunken, from Lemurian Atlantis, in the dawn of times. This is just as we also claim, under slightly different allegories. Why do we insist in denying this fact but with the intention that originally underlay it, that of depriving the Indians and other aboriginals of their humanity and, even, their divine origin, so that we can enslave and exploit them as we have traditionally done and keep doing even today?

Actually, the Navajo hogans also resemble a sort of volcano, being built of mud and sticks so as to resemble a round mountain peak with a fire inside (the central stove). The typical *tepees* of the Plains Indians also resemble volcanoes even more, being conical in shape with a vent on top to let out the smoke of the inner fire. By the way, the word *hogan* came from the Spanish meaning "stove", and implies an idea of "volcano", just as does the word "teepee".<sup>5</sup>

The idea of a fiery devastation connected with volcanoes is also evidenced by the fact that the Sun's House is first painted with soot obtained from burnt grass, and then covered with the other colors. Moreover, its place is often described as immersed in a perpetual fog and darkness, such as the ones that result from a volcanic explosion of importance.

## **The Mountain Fallen Away**

As we saw above, the Central Mountain is also called "Mountain-fallen-away" or "Sky-reaching-butte". The ritual for the construction of figure of this butte is described thus:

This butte is not constructed of anything common... First, clay for pots is built into a tapering cone, but not to a point...

After this is made,... black from burned herbs is sprinkled over, in order to represent darkness... On the flat top is a small black circle and, across this, a red cross representing the fire inside.

In other words, we have an exact miniature of a volcanic peak covered by soot and by enveloping dark smoke. We can compare the Navajo sandpaintings with the ones from the Mayas, shown in Fig 4 below. This figure is taken from a Mayan Codex. Except for the different style, the conception is exactly the same as that of the Navajo mandala of Fig. 2. At the four corners, we have the Four Trees of Life, each attended by two Guardians, each having a bird sitting on top, exactly as in certain Navajo sandpaintings.

At the center of the mandala — the Center of the World — we have the figure of a warrior wielding a three-pronged thunderbolt (or *vajra*). This figure closely evokes the similar ones of Zeus and Shiva, likewise three-pronged. This warrior is the Sun or, perhaps, his "son", who is indeed his renewed avatar. And the three-pronged *vajra* (thunderbolt) wielded by the personage is indeed the three-peaked mountain Trikuta, the same as Mt. Meru, the Holy Mountain of Paradise.

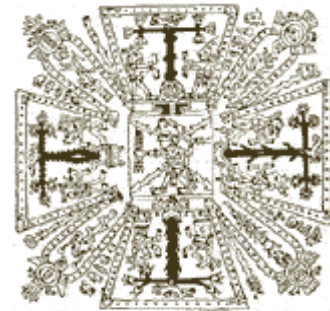


Fig. 4 -The Mayan Cosmos

In the [previous footnote](#) we saw how, in India, the words for "thunderbolt" (*ulka*) and for "volcano" (*ul-kan*) are more or less synonymous. Hence, the thunderbolt-wielding god here portrayed is indeed a personification of the three-peaked, volcanic mountain of Paradise (Trikuta). Such a visual wordplay — which does not obtain in Amerindian languages or any others — can only have originated in India. The conclusion is also that the similar themes in the other mythologies of the world are also consequently of Hindu origin, unless contrary evidence is obtained.

The name of the "Mountain-fallen-away" is a direct translation of the Hindu originals which figure in innumerable myths under names such as that of "Decapitated Mountain". This mountain is no other than Mt. Meru or, more exactly, Mt. Kumeru, the Holy Mountain of Paradise. The name in question is also an exact translation of that of Mt. Atlas, which is formed of the Greek prefix *a* meaning "not" and the radix *tla*, meaning "to bear out", "to withstand".<sup>6</sup>

In other words, the name of Mt. Atlas indeed means "the one who did not withstand" or, what is the same thing, "the mountain that fell away" (collapsed), just as did the one of the Navajos. In turn, the Greek name of Atlas derives directly from the Sanskrit Atala or Atalas, the name of a Hindu sunken Paradise which has exactly the same signification, and which was the actual archetype of Atlantis.

## The Twins and the Skull Mountain of the Aztecs

The Primordial Twins are, likewise, the central figures of the *Popol Vuh*, the classic Mayan saga. The Mayas too have the Four Guardians (called *Bacabs*) which they equate to the Four Horsemen of the Apocalypse. They also speak, as do the Hindus and the Navajos, of the Four (or Five) Eras of Humanity, each corresponding to one of the Guardians.



Fig. 5 - The Aztec Skull Mountain at the Center of Paradise

An Aztec mandala similar to the ones of the Navajos and the Hindus is shown in Fig. 5. In it, the Central Mountain is replaced by a skull, likewise placed at the Center of the mandala. This Skull Mountain corresponds to the one formed by the skull of Dadhyanch, in Hindu myths, and to that of Adam in Judeo-Christian mythology.

The skull of Adam is said, like the one of Dadhyanch, his archetype, to have fallen from Paradise above. It fell in the center of Jerusalem, itself the Center of the World, and formed Mt. Golgotha or Calvary ("Skull"). Adam's skull was later found at the feet of Christ's Cross when its ground was being dug in order to fix the Cross to the ground.

Like in the traditions just mentioned, the Mayas have a high reverence for the Skull Mountain, which they associated with the crystal skulls they worshipped, and of which several magnificent exemplars were found inside the Mayan temples and pyramids. Interestingly enough, Adam's skull, like that of Dadhyanch was said to be made of quartz crystal or, rather, of crystal-clear diamond, whose Greek name is precisely *Adamas* ("Untamable"). Coincidences? Can you really believe it?

Interestingly enough the Skull Mountain of the Aztecs is also topped by a Cross, just as is also that of the Navajos and the one of the Mayas shown above. Many other similarities exist between the Amerindian Cosmogonic symbols and those of the Ancient World. But their discussion is left for a better occasion, and a more discreet arena, for certain things can not be told to all. However, what we just saw, is hopefully sufficient to convince the reader of the reality of what we claim concerning the reality of Atlantis-Eden.

Finally, we return to the Hindu-Tibetan mandalas discussed further above. These mandalas are usually done by painting (on cloth) or, more often, by sandpaintings identical in technique with those of the Navajos and the Pueblos. This type of Hindu mandala — such as the ones shown in Fig. 3 above — is called *Shveta-Dvipa* (or "Pure Land") Mandala or, yet, *Kalachakra* ("Wheel-of-Time") Mandala.<sup>7</sup>

These represent, as do the Amerindian ones just discussed, Mt. Meru as the Central Mountain of Paradise. Most often, Mt. Meru is shown

as a four-sided pyramid with the same four colors as those of the Navajo mandalas. In some instances, Mt. Meru is represented as a cone or a four-sided pyramid flanked by its four subsidiary peaks, just as in the Amerindian mandalas.

These four subsidiary peaks represent the Four Pillars of the Earth. These are placed at its four corners, around the Central Pillar, Mt. Atlas, the Pillar of Heaven. In real terms, the Four Pillars are the Pillars of Hercules, placed two in the Far Occident (Gibraltar) and two at the Far Orient (the Strait of Sunda, in Indonesia). In Egyptian mythology, these Four Pillars are quaintly represented as the four members of Nut (the Sky Goddess) planted on the ground, and two in the Orient, two in the Occident, just as in the present case.

What else but diffusion can account for this perfect identity in design, in symbolic meaning and even in rendition technique (sandpainting) between the mandalas of the two distant continents? Can anyone really believe that this remarkable coincidence may be attributed to chance or, worse still, to an inborn feature of the human brain, imprinted on the human unconscious, as some will? If so, why do other nations far closer in time and distance than the ones we are discussing never hit on the same ideas and concepts?

Moreover, if these archetypes were imprinted somehow, except miraculously, this imprint could only be the result of a direct observation of actual facts, shocking enough to get imprinted so deeply in our minds. But then, Atlantis, far more than sheer myth, is pure reality. If so, it is certainly a most memorable one. Hence, one way or the other, in our opinion, the tradition of Atlantis and, hence, of Paradise, can only correspond to actual fact. How else can we accept for its central presence in the traditions of essentially all nations of the world, from the Amazonian jungles to the deserts of North Africa, and from the Indies to the distant European continent?

### **An Ancient Technique of Projective Geometry**

A final point we wish to moot out is, again, one of technique. Sophisticated techniques such as sandpainting or Projective Geometry are hardly ever the result of different, independent inventions. Their presence usually means transference, through direct contact. A close comparison of the mandalas shown in our figures reveals a peculiar fact. All are done by means of a technique of Projective Geometry called "side-projection" or "side-elevation". The four lateral features are hinged to the sides, and are shown in front view, rather than from above, as is the case of the central feature.

It is rather unlikely that such a technically sophisticated and highly conventional rendition could be passed down the generations as a simple innate memory, dating from the primordial eras of mankind. Besides, this

technique, as shown above, exclusively applies to the depiction of Paradise as the Primordial Center and, as far as we know, to no other situation.

Even the Celestial Jerusalem — another such Center or Paradise — is represented according to this peculiar mode of projection. So are certain Hindu Paradises such as Vaikuntha (Indra's Paradise), which is clearly the archetype of the Celestial Jerusalem.

Hence, once more, we are led to reject any explanation of the remarkable coincidences shown above based on "innate archetypes" or "supernatural revelation". Indeed, we really have a case of "revelation" here. But the "Angels" or "Civilizing Heroes" are very real indeed, and not at all a figment of someone's imagination. They are all too human who fell desperately in love with the daughters of the (other) humans, the survivors of the cataclysm that destroyed and sunk away Atlantis, the true site of Paradise.

Of course, this Paradise — call it Atlantis, Eden, Yvymaney, Aztlan, Atala, or Land of the Sun — was not found before, because it sunk away in the Flood, and disappeared in fact, just as told in the Bible. But it survived in Man's imagination and in the religions and sacred traditions of everywhere. This blessed place was called the Terrestrial Paradise, and has nothing to do with the imaginary Celestial Paradise promised the dead by the official religions, and which is a purely spiritual reality.

Again, like this Paradise, Atlantis, has also not been found up to now. But this is not because it did not exist or left no traces whatsoever, but because it has been sought in the wrong places, in the opposite side of the world from where it indeed lies. In fact, as all traditions affirm, when correctly interpreted, that Atlantis-Eden indeed lay in the Land of Dawn, the Island of Fire that is also that of volcanoes, of Sati (or Dawn or Vesta), the Great Mother who committed suicide by throwing herself in the funereal pyre of her husband. And this beautiful allegory — which was turned into the Hindu ritual of *sati* ("sutee") which so shocked the Europeans in India — is merely a personification of the primordial engulfment of Atlantis by its fiery volcano.

### **Seek, and Ye Shall Find**

The only viable explanation for the identity of the Navajo traditions and the ones of India and Indonesia is the natural one of diffusion. And, as illustrated in their mandalas themselves, this diffusion starts from a center; the very Center portrayed there. Any other attempted explanation can only lead to paradox and obscurity, as they all have, up to now.

But, if the Center — the so-called Terrestrial Paradise — really existed, why not accept what Tradition obsessively tells us, and adopt the traditional names such as Atlantis, Lemuria, Eden, the Isles of the Blest,

and so on? Why reject the reality of such places just because we deem the natives stupid and mischievous, and refuse to accept their holy traditions as true fact? Has the fact that we forgot our own traditions — the ones we repeat mechanically in our religious rituals, like apes, as a sort of Cargo Cult — something to do with our scorn of them? Or do we fear to be deemed even more stupid than the natives we oppress and rob, not only of their possessions, but even of their religious traditions, forcing them to accept our own white-suprematist, Judeo-Christian ones?

It is obvious that all our attempts to locate these holy sites in the Far Occident or in the Middle East have so far failed miserably. Why not, then seek in the right spots, in the Far Orient so clearly mentioned in the Bible and elsewhere? It is in India and in Indonesia that Atlantis and Lemuria, the two Centers of Primordial Civilization are to be found, and nowhere else.

If we indeed want to find the site of Paradise — the supreme endeavor of all truly great sages of the past — we should do what the Heroes did, and search it in the Indies. And if we do it, we shall find, as a surplus, that all the ancient Paradises are but one, that of Eden, in the region of India and Indonesia. Most of it sunk away, [as we detail elsewhere](#). For, all true traditions are but one: the Primordial Tradition that came down to us from the dawn of Mankind as the legacy of our Atlantean forefathers.

And this Tradition is that of Eden or Atlantis, precisely as related by Plato. Why should we persist in deeming Paradise and Atlantis unreal — an outright lie of our ancestors of old and of the stupid natives — when all the geological, the geophysical and the anthropological evidence unequivocally indicates that it indeed existed?

How can anyone seriously believe that the beautiful sandpainted mandalas of the Navajo Indians and their many symbolic counterparts in the Americas and elsewhere representing the Holy Mountain of Paradise in exactly the same way, the same sacred geometry, the same symbolism, and the same techniques (sandpainting, "side-elevation" projection) can have originated independently from the ones of India and Indonesia?

The only alternative explanation is through divine inspiration. But why would God cheat us, and inspire a Paradise that never was but in our wildest hopes? I, for one, refuse to believe that God would cheat and delude us with illusions and unreal chimaeras, just for fun. Why does the Bible tell, just as the Navajo traditions, of a Terrestrial Paradise, if it only exists in the never-never-land of Heaven. How come the two distant traditions invented the same lie on opposite sides of the world, independently and more or less simultaneously?

More exactly, this enormous mass of evidence all points towards the Far Orient, the true Land of Sunrise, the Land of Dawn, our dawn, the



dawn of Mankind. There the Sun of Civilization and Intelligence first rose and shone, with the brightness of a thousand suns, as shiny and as scorching as the volcano that later destroyed it irreparably. There the Phoenix first awakened and rose, crossing from the ancestral Heliopolis into its replicas elsewhere, into Egypt, the Near East, Polynesia, Europe, and even the distant Americas, as we just saw.

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<sup>1</sup> The origin of the Latin word *Missa*, from where the English “Mass” originated through the French *Messe* is obscure. Some claim it came from the formula *Ite, Missa est*, pronounced by the officiant priest at the end of the Mass, when the catechumens were dismissed. But the fact is, even if this origin is accepted, that the word relates to the idea of “emissary”, “envoy” (Latin *missus*, *emissus*, related to “emissary”, “mission”, etc.). We believe that the word is also esoterically connected with the name of the Messiah and with the idea of “Mystery”, and with feasts such as the Misias, the Mystery rituals celebrated in honor of Ceres, in Greece and Rome, commemorating the occasion when the goddess set out to rove the whole world searching for her disappeared virgin daughter, Kore.

Again, the word *Missa* also connects with the Latin *messis* (“crop”) and with the idea of Christmas, when the Saviour was sent down to us. The mystic meaning is that the Celestial Envoys (*Missi* or *Mystes*) were sent out to the four corners of the world at the occasion of the Great Crop (*Messis*), that of Atlantis-Paradise. Ceres (Demeter) is indeed a personification of Lemurian Atlantis (Paradise), the “Virgin” (Kore) disappeared underground. And this memorable event resulted in the diaspora of the Atlanteans, who went out as emissaries (*missus*) and Messias to civilize the whole world. Space does not allow a fuller exegesis of this complex subject here.

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<sup>2</sup> Some of these beautiful mandalas can be seen in certain sites on the Internet, or in books such as:

1. F. G. Newcomb; G. Reichard, *Sandpaintings of the Navajo Shooting Chant* (N. York, 1975)
2. M. M. Rhie; R. A. F. Thurman, *Wisdom and Compassion, the Sacred Art of Tibet* (N. York, 1991)
3. P. Rawson, *The Art of Tantra* (London, 1973)

The significance of the mandalas is very seldom disclosed to non-initiates, particularly in its connection with Paradise and its Holy Mountain (Meru). Their simpler aspects can be studied in many books, the best of which are, in our opinion:

4. G. Tucci, *Teoria e Pratica del Mandala* (Rome, 1969)
5. D. Maclagan, *Creation Myths* (London, 1977).

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<sup>3</sup> In reality, the four corners of the World correspond to the Four Continents (Eurasia, Africa, and the Two Americas). The fifth (and virtual continent) is the one which corresponded to Atlantis, and which is one that the geographers now call Australasia or, far less exactly, Austronesia or Oceania. Australasia is the huge, continental-sized extension of land to the south of southeast Asia that sunk underseas at the end of the Pleistocene, when the sea level rose by 100-150 meters in consequence of the melting of the immense glaciers that covered the Temperate Regions then.

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<sup>4</sup> Canopus (Alpha Carinae) was the Southern Pole Star some 14,000 years ago, while Vega (Alpha Lyrae), the main star of the Northern Hemisphere, was the North Pole Star of the same epoch. This epoch was the one of Atlantis' foundation, as we demonstrate elsewhere in detail by means of strict, computer-based, astronomical calculation. The Dravidas of that epoch — or, more exactly, the Atlanteans — navigated the high seas orienting themselves with the help of these two Pole Stars, as well as by “Canopic Jars”.

These “jars” were indeed a clever form of sextant, compass and clepsydra of excellent precision. Hence, the association of Atlas and the Atlanteans with navigation and with the Pole and the twin supports of the skies. Vega, the Northern Pole Star, is the star of the Great Mother, while Canopus, its dual and counterpart in the Southern Skies, represented the Great Father. These two Pole Stars — or Morning Stars, the stars of the dawn of humanity — are personified as the Twins of everywhere, and particularly, of the Navajo and the Tupi-Guarani Indians. In Egypt they were represented by Hathor and Horus (the Elder), in Greece by Castor and Pollux, in India by the Aswin Twins (Nakula and Sahadeva), in Sumeria by Enkidu and Gilgamesh, and so on.

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<sup>5</sup> Webster gives its etym as derived from the Navajo *qohan*, meaning “house”. More likely, this word is a corruption of *hogan*, originally a Pueblo word derived from the Spanish *fogon* (“oven”), by influence from *hogar* (“place”, “house”). A typical Navajo hogan closely resembles a round oven, being built of mud interspersed with wooden logs, in the form of a dome. The Spanish *fogon*, *fuego*, *hogar*, *foco*, *fogata*, etc., derive from the Latin *focus*, meaning “fireplace”. And this word ultimately relates to the idea of “fire”, “volcano”. Ultimately, the words *fogon* (or *hogan*, *hogan*) directly relate to “volcano” (Latin *vulcanus* or *volcanus*).

Skeat links the Latin to the Sanskrit *ulka*, meaning “a fiery meteor”. These, in turn derive from the Dravida *ul-kan* meaning “inner fire”. The Sanskrit term is also related to *loka* (or *uloka*), meaning “place” and more exactly, “fireplace”. Moreover, the Skt. *ulka* derives from the radix *ush* (“fiery”) of the name of Ushas (Dawn). Now, Dawn or Aurora is an epithet often used to designate Indonesia as the Land of Dawn. Dawn is also Vesta (note that radix *ush* = *vesh*), the Fire Goddess who killed herself in a fiery pyre.

As we see, all things fit to compound the myths, the symbols, and the names in question, leaving little room for doubting their Hindu origin. Indonesia is indeed both the Island of the Sun and the Island of Fire, that is, volcanos, as we well know. As we commented above, the Navajo hogans imitate the Whirling Mountain itself, which they also call Hogan, that is, “Volcano”, as we just saw.

Another curious etym is that of “buccaneer”, derived from the French *boucan*, meaning a type of oven or fireplace for smoking meat and preparing barbecue. Actually, the word *boucan* is of Tupian and Caribbean origin, and was adopted by the French buccaneers that infested the region. The word “barbecue” is also related to *boucan*, being derived from the Spanish *barbacoa*, itself a corrupted form of *bar-boucan*, meaning an elongated *boucan*. Perhaps the name of the buccaneers ultimately alludes to their Indonesian origins, rather than to the fact that they used *boucans* for preparing barbecues. The Indonesian Malays were much feared pirates in antiquity, and it is far more likely that their name indeed alludes to their origin there, in the land of the *boucans* (or *boulcans* = volcanos).

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<sup>6</sup> Mount Kumeru, the Decapitated Mountain, is the mountain of the Goddess, just as the Sumeru or Kailasa is the mountain of Shiva, her husband. The Goddess is often called by names meaning “mountain”, such as Giri, Girika, etc.. As “the Decapitated

One", Kali, the Great Black Mother, is called Chinnamastaka, a term that means just this same thing.

Mount Meru is the Mountain of the Fallen Sun. This mountain is the same as the Biblical Mt. Sinai, a name that means, in Hindu tongues, "the Decapitated Mountain". The word is derived from the Dravida Cin-ai or Cin-ay, meaning "The Mountain of the Fallen Sun (or of Shiva)" or, yet, "the Mountain of the Decapitated Ancestors". This is the same etym as that of Mt. Kinabalu, the loftiest and the most holy mountain of the whole of Indonesia.

Mt. Kinabalu is also considered the Mountain of the Dead Ancestors and the site of the defunct Paradise. Mt. Kinabalu is literally a butte (or "decapitated mountain"). The name derives from the Dravida, the Holy Tongue of the region, and means "The Split Mountain" (*Kina-palu*) or, yet, "The Mountain of the Dead Ancestors" (*Kina-paru*), precisely the same as the etyms just given.

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<sup>z</sup> "Pure Land" (*Shveta-dvipa*) is the name of the Hindu Paradise. This name also means "Evil-less land", precisely the same etym as that of the Yvymaney, the Paradise of the Apococua Guaranis of Brazil. Clearly these Indians, like the Navajos, obtained their myths from primeval India and Indonesia, in the dawn of times. More probably, these Indians brought these myths along when they migrated to the Americas driven by the cataclysm that wiped away their pristine Paradise. This destroyed homeplace was called Aztlan (Atlantis?) by the Mayas, and was said to lay in the Orient, the traditional designation of Indonesia, the Land of the Rising Sun.

Please note that we do not claim that the Indians entered the Americas via the Pacific Ocean exclusively. But their civilizers did, as their own legends assert. The majority of the Amerindian peoples probably came in via the Bering Strait, as the North American anthropologists normally affirm. But a substantial part of the Amerinds — particularly those of a white race such as the Incas, that we discuss elsewhere — also came in via the Pacific Ocean and Polynesia, all the way from the Indies, just as did the Polynesians themselves.

Another substantial fraction of the Amerinds came in, as Paul Rivet and other anthropologists of note affirm, via the South Pole. They came from Australia, into the southern tip of South America. In fact, the Indians came in from several places and in several migratory waves down the uncountable millennia. The unity of the Amerindian races is an illusion, and these range from blond, blue-eyed nations to coppery to nearly Melanesian and Negro types, and from tall giants to pygmies.

The name Kalachakra (or "Wheel of Time") given this mandala by the Hindus and Buddhists also means "Black Whirlpool", a name that designates the Vadava-mukha, the giant maelstrom we discussed further above. The Vadava-mukha corresponds to the giant caldera of the Krakatoa volcano, the very one that destroyed Atlantis. Definitely, the ancient Hindus and Buddhists associated their destroyed Paradise with Atlantis. So did also the Amerindians, who utilized the same symbolism as the Hindus in their esoteric rituals.

The name of Paradise changes from place to place, as it was often translated into the local languages when the myths were incorporated to their religious traditions. But the etymologies were preserved or adapted, and correspond to the usual ones of Hindu myths and traditions, names such as "Golden Island", "Island of Fire", "Island of the Sun", "Whirling (or Polar) Mountain", "Skull Mountain", etc.. In particular, the "Skull Mountain" is the Mt. Calvary (or Golgotha = "Skull", in Hebrew), the Holy Mountain on whose top Christ was crucified, according to Christian traditions. The fact that, as we saw further above, we find the identical myth in Amerindian America, should be a sobering reminder of our common origins in paradisaical Atlantis (Lemuria), in the dawn of times.

