

The Gods and the Creation of the “New” Earth

Llunlun - Jörmungandr - Mishiposhoo and the Great Flood

Quite significantly in cultural substrates of South America, North America and Europe, there are traditions of a *creature* associated with the *Great Flood* or *Deluge*. It is a remarkable similarity in the myths of the Araucanians of Chile with the Llunlun –an “animal shaped like a cat”–, the “Water Lynxes” in North America and of Jörmungandr –a large gray “cat”– in the Germanic tradition that coincide, in a very striking way, that this agent of the *Great Catastrophe* is a FELINE-SERPENT.

Llunlun

The ethnologist and linguist Rodolfo Lenz, in his notable study entitled *Tradiciones e ideas de los araucanos acerca de los terremotos* (“Traditions and Ideas of the Araucanians About Earthquakes”, 1912), gave important clues about the mysterious Llunlun, a ‘water cat’ from the flood tradition of Chile. In this regard, Lenz, based on the work of ethonologist and historian Tomás Guevara, *Psicología del pueblo araucano* (“Psychology of the Araucanian People”, 1908), reproduces an account of the ancient Araucanians referred to by Nahuel Huinca, from Maquehua, known as *Neyim ñi epelu* or “Story of an Earthquake” which indicates:

1. *Nahuel Huinca was still young when the earthquake happened, a long time ago.*
2. *Four soothsayers, named Maripil, Puran Ruquil and Paillal said¹: «An earthquake will happen. Six days will last. A Caicai² will come out of a lagoon³ to join the Llunlun. If the two get together well, the world will end», so they said⁴.*
3. *Then the Caciques made a Nguillatun (a prayer) in the place called Puaucu, where the lagoon from which the Caicai was to emerge is located. Sheeps were killed, only black ones, and also a man named Antio; he was killed with a spear and «you will catch⁵ the Caicai» they told him. The body of the dead was thrown into the lagoon.*
4. *Four days⁶ after the earthquake, they heard⁷ a wind from the lagoon where he was to leave. It was indeed the Caicai. A noose was thrown at him and among them all he was caught with spears; Caicai⁸ no longer returned. Then no longer trembled⁹.*

Further down, in the same study, Lenz adds another Araucanian record of nine verses using the transcription of linguist and missionnaire Félix José de Augusta:

¹ The original *piugün* should be read *pingün* [Rodolfo Lenz’s note]. (*Highlights in bold are our ~ Author’s note*).

² A snake, see below the legend of Trentren [Rodolfo Lenz’s note].

³ I suppose that *tripai* “came out” is an error for *tripayai* (“it will come out”) [Rodolfo Lenz’s note].

⁴ The original should read *feipingün* instead of *feipingüm* [Rodolfo Lenz’s note].

⁵ We will have to read *katriütuaimi* instead of *katriituami* [Rodolfo Lenz’s note].

⁶ It should be read *antü* instead of *autü* [Rodolfo Lenz’s note].

⁷ It should be read *allküüingün* instead of *allkeungun*: The words *rupalu neyim* «after the earthquake» will be wrongly repeated [Rodolfo Lenz’s note].

⁸ *It returned no more*, in vulgar language it is equal to «it could not do anything but return» [Rodolfo Lenz’s note].

⁹ Lenz, R. *Tradiciones e ideas de los araucanos acerca de los terremotos*. Pages 10-11.

Entuwampun

1. Pillañ peumaruain
2. l'ul'ul'l'ul'vin ḥa wenuyem
3. ta amun mapu pənon em.
4. Nawel-peuma-ñel'u lanchi?

5. Treñəmkevin mapu yem,
6. ta in amukan-mo mapu.
7. Inche ḥa, inikechi piñen ke?
8. Inche ḥa, piam, Millalonko piñen;
9. Vi piñen tañi mapu.

Take Out the Canoe

*As a vision of lightning we will pass,
thunder, thunder we make the sky
stepping on the ground we walk on.
Does not it seem like a vision of a
tiger?
(?)
We make the earth sizzle,
the land on which we walk.
So what do they call me?
So, they say, they call me Millalonco;
That is what they call me in my
land*.*

As it can be see, all the poetry is well explained if we refer to the act of taking out the boat, making it roll with a lot of noise on the pebbles of the beach. The last verses will simply contain the memory of the poet who invented the song. According to a note on page 220, the Millaloncos are a family of «romanceros [poets, skalds]» from the island of Apiao (...).

The curious poems pointed out by Necul are worthy of a more phonetic edition with a less fantastic translation than that of [Alejandro] Cañas Pinochet, but the task is not easy¹⁰. The Mapuche dialect of Chiloé and its surroundings should first be studied, where today there seem to be only a few Indians who retain their Mapuche language¹¹.

Finally, Rodolfo Lenz has described a variation of the ThrengThreng and KaiKai flood myth of the Arauco coast, with the information of the ethnologist and folklorologist Eulogio Robles Rodríguez, when indicating that in his work on the Guillatunes (Anales de la Universidad, volume CXXVII. Revista de Folklore Chileno, I. page 239) refers as follows the modern version of the legend collected among the Indians of the vicinity of Temuco, Bajo Imperial, Traiguén and Arauco:

* Verse 2. *l'* means *l* apicoprepalatal, similar to *r*. The verb *lululn* is onomatopoeic and refers to the roar of the sea, thunder, tremors, artillery, etc., according to Febrés, page 536. Necul translated verse 2 «tremble, the sky trembles it seems to me» [The reference made by Andrés Febrés is very significant –Febrés was the author of the *Arte de la lengua general del Reyno de Chile* ("Art of the General Language of the Kingdom of Chile"), which appeared in Lima in 1765– on the onomatopoeia *lululn* because this "roar of the sea, thunder, tremors, artillery" would indicate the appearance of the Feline-Serpent ~ Author's note].

Verse 4. The last word should perhaps be read *anchi* = *amchi*, the final word of questions like *n'est-ce pas*. I am not sure of the translation.

The original said according to my notes «As a vision of an elderly [sic]». *Nawel* means «tiger», there will be an allusion to the roar of the tiger.

Verse 5. Necul translated «I see it wantsto tear down the earth». According to Fabrés *treñn* is to sparkle, to make noise the fire, *treñəmn* would be the corresponding factitive verb «to make it sizzle».

Verse 9. I read *vi* [saw?] by *ri* [?]. The two letters *r* and *v* are easily confused in manuscript texts [Rodolfo Lenz's note].

¹⁰ The definitions pointed out by Rodolfo Lenz such as “the memory of the poet who invented the song” or the “less fantastic translation” that Alejandro Cañas Pinochet makes on the aboriginal numinous tradition, is explained by the limitations of understanding of the *Zeitgeist* or “Spirit of Time”. This is, the Western scholars could not really understand the remnants of a vast pre-Hispanic worldview (Author's note).

¹¹ Lenz, R. *Tradiciones e ideas de los araucanos acerca de los terremotos*. Pages 11-14.

«A long time ago, kuifi, they say, there was a great flood. A huge lizard came out of the center of the earth and screamed: Cai-Cai! The earth was cracked in many places. Thick bubbles sprouted from these cracks and filled the fields with water. People took refuge in a height called Tren-Tren. With rapidity all kinds of beings also ascended to it: Lions, deer, birds and a great quantity of vermin. Covering the surface of the fields, the water level rose higher and higher. However, it could not reach the top of the Tren-Tren, which grew in height as the water rose. The Tren-Tren was going up so high that it almost touched the Sun. The temperature became unbearable. To cool off, people would put clay pots filled with water on their heads.

At the top of the Tren-Tren, a confined space, it was dangerous to move with so many vermin and «so many snakes», according to the graphic and textual expression of one of our informants. The women had to tie the ends of their dresses tightly to rid their legs of the offenses of these vermin.

The cry was heard: Tren-Tren! And the waters began to descend, as to rise when the one of: Cai-Cai!

The Indians then celebrated their first Guillatun. They sacrificed an orphan child to obtain the blood that was used in the ceremony. After this sacrifice came the one of roosters and hens, whose blood was being poured into the receding waters.

On the coast of Arauco we have heard the account of this fable modified in some of its details¹².

The water did not come from the bosom of the earth: It was an outlet from the sea. Its irruption was preceded by an animal that emerged from it, shouting: Hupe! Hupe! When the waters receded, the animal went out to sea shouting: Cai-Cai! It was a monster with horns without a determined shape, of the color of the waters, and it was seen from the side in the middle of the waves.

At the height of the Tren-Tren, the refugees had to silently endure that snakes and lizards roamed freely on their neck and face and if they uttered words at the moment they were turned into stones.

At the beginning of the flood, a Mapuche was seen sailing in a boat with two oars in the water that was invading the land, and when it went down, the same Indian went out to sea, losing sight of him.

He was the Owner of the Waters»¹³.

Finally, the ethnological record made by the missionary Félix José de Augusta and reproduced by Rodolfo Lenz, where there is also a reference to a “tiger” that announces that “the sea has to come out”, that is, the *Tripalafquen* or Flood:

A Vision of a Machi

1. *Thus said the Machi*:*

*So he appeared to me, she said, out of the middle of the water, well, a little man came out, he was a foreigner**; he ascended to heaven. He went up; and that tiger came down; the tiger talked with me:*

2. *I used to say about you: «How can I find him?» Today, then, I have found you (and), I will talk, then, with you.*

¹² The fable is actually a myth. The *Mythos Légein*, the ancestral “Sacred Narration” (Author’s note).

¹³ Lenz, R. *Tradiciones e ideas de los araucanos acerca de los terremotos*. Pages 19-20.

* Machi is called the shaman, priest and doctor of the Mapuches. Today they are almost always women [Rodolfo Lenz’s note].

** Win̄ka, that is, not an Indian but a Chilean or other white people [Rodolfo Lenz’s note].

3. *The sea must come out. I will tell you, then: These foreigners (Wiñkas), then, I will kill them with water; all of you, then, will have to suffer innocently with them; it is, therefore, the foreigners who I should kill. The Indians, then, are not to blame; with the foreigners, then, I will finish.*

4. *Eighteen days for the sea to come out. The snake KaiKai (Kaikaifilú) has therefore been heard. Everywhere, then, you will say: «Once, then, it was heard; if it lets itself be heard again, well, the sea will rise».*

And it is added, also in Mapuche, the explanatory notes:

5. *«When the sea is due to rise, the serpent KaiKai neighs. On the TrenTren*** is». When the sea rises up with the TrenTren. Loudly neighs the snake KaiKai, it screams; that is why it can be heard everywhere.*

6. *The TrenTren has four legs. When it comes out of the sea it rises, then it is united with the sky. After four days, the water stops, it is concluded, it comes together again. After the water gathers again, it stops, there is no more water: Then the TrenTren goes down again, it is said of it¹⁴.*

A tiger, a puma, that *came down from the sky*? A feline-man? What was its nature? What does this metaphor cover? By what means could this *tiger* know and anticipate the imminence of the next Flood, the *Tripalafquen*?

It is the ancient *Kimün* or knowledge preserved by the initiation of the *Machis* and *Renús* of the *Chili Mapu*.



A “donut stone” with eight points –symbol of the star of Yephun-Oiehuen (Venus)–, discovered in southern Chile, where the fight between the ThrengThreng and KaiKai snakes has been represented. The latter is a kind of dragon or lizard. Compare this representation of KaiKai with that of Jörmungander in the manuscript *SÁM 66* (Museo Chileno de Arte Precolombino / Photography by Rafael Videla Eissmann, 2018).

Jörmungandr

Etymologically, the name goes back to *Jordens band*, that is, “Belt of the World” –*Jormagund, Jormugand, Jormangund*¹⁵–.

This is because the dimensions of Jörmungander are so colossal that his head, biting his own tail, embraces the entire Earth.

*** *Mythological hill in the sea (Félix Augusta's note).*

Cerro mitológico en el mar (Nota de) [Rodolfo Lenz's note].

¹⁴ Augusta, F. Una visión de una machi. Referida por el niño Domingo de la Rosa Kallfüllen. In: Lenz, R. *Tradiciones e ideas de los araucanos acerca de los terremotos*. Pages 20-21.

¹⁵ In the *Eddas* and skald sources the concepts of “Belt of the World”, “Serpent” and “Dragon” are also used to refer to the Miðgarðsormr (Jörmungandr), the *Great Serpent of the World*.

It is Miðgarðsormr, the “Serpent of Midgard”.

Thus, according to the Germanic tradition partially preserved in the *Edda*, Jörmungander is the great Serpent-Lizard-Dragon of the world that will cause planetary destruction in the *Ragnarök*, the “Final Destiny of the Gods (Aesir)” when it rises from the deep ocean floor that surrounds Midgard and crawls out, raising with its action the level of the seas that will scourge the lands.

Strikingly, Jörmungander metamorphoses into a gigantic cat in one of Utgard-Loki’s challenges to the Aesir Thor:

*Said Utgard-Loke: It is clear that your power is not as great as we thought. Would you like to try other games? It is evident that he did not gain anything with the first one. Thor replied: I would like to try other games, but I would be surprised if such a drink at home among the Asas would be called small. What game will you offer me now? Utgard-Loke replied: The boys here think that it is nothing more than a game to lift my cat off the ground, and I would never have dared to offer something like that to Asa-Thor if I had not seen since you are much less of a man than I thought. Then a gray cat jumped to the ground, and it was quite large. Thor approached it, reached under the middle of its body and tried to lift it, but the cat bent his back to the same degree that Thor raised his hands; and when he had stretched them out as far as he could, the cat lifted one foot, and Thor did not go on with the game. Then Utgard-Loke said: This game ended as I expected. The cat is quite large and Thor is small, and little compared to the great men who are here with us. Thor said: Small as you call me, he lets whoever wants to come here and fight with me, because now I am angry (...)*¹⁶.

Later, Utgard-Loke revealed the true nature of the colossal “cat” to Asa-Thor:

*Nor did I find it any less wonderful that you picked up the cat; and, to tell the truth, all those who saw it were scared when they saw that you raised one of its legs from the ground, because it was not a cat as you thought. It was actually the Midgard Serpent, which surrounds all lands. It was just long enough to touch the ground with its tail and head, and you raised it so high that your hand almost reached the sky*¹⁷.

In the *Völuspá*, that is, the “Prophecy of the Seer”, it is announced that during the *Ragnarök* catastrophe, Jörmungandr will advance on the earth and its twists will cause the water to sprout on the earth.

The Great Serpent will spit poison from its jaws and will permeate the air and the waters.

Thor will finally fight against Jörmungandr and kill it, but before the Aesir has taken nine steps, he will fall dead from the poison that the serpent has thrown at him.

This is the *Götterdämmerung*, the “Twilight of the Gods”¹⁸. The Downfall of the Aesir, of the men-gods which is followed by a new cycle.

Of a new Sun –Sól-Surya–.

¹⁶ Anderson, LL. D., Rasmus B. *The Younger Edda*. Pages 123-124.

¹⁷ Anderson, LL. D., Rasmus B. *The Younger Edda*. Page 127.

¹⁸ The *Ragnarök* is referred as well in in the *Poetic Edda* as *Aldar rök* (“End of an Age”), *Tíva rök* and *pá er regin deyja* (“When the Gods Die”) and *Unz um rjúfask regin* (“When the Gods Will Be Destroyed”) from stanzas of the *Vafþrúðnismál*. Also, as *Lokasenna*, *Sigrdrifumál* and *Aldar rof* (“Destruction of the Age”) in the *Völsungakviða in forna* (known too as *Helgakviða Hundingsbana II*); *Regin brjóta* (“End of the Gods”) from *Hyndluljóð* and in the *Prose Edda*, as *pá er Muspellz-synir herja* (“When the Sons of Muspell Move Into Battle”). See chapters 18 and 36 of the *Gylfaginning* or “Beguiling of Gylfi”.



Left: Jörmungander, the Great Serpent of the World, that, coming out from the bottom of the waters that surround Midgård –the realm of men– causes the devastation of the world, the *Ragnarök* or *Final Destiny of the Gods* (Illustration in the manuscript SÁM 66 from the Árni Magnússon Institute of Iceland). Above: The Altuna Stone, in the Uppsala Region of Sweden, depicts the fight between Thor and Jörmungander. Very significantly, the figure of the Great Serpent is found in the mythical Lituche-Araucanian tradition with KaiKai / Llunlun, the Serpent of the Waters that faces ThrengThreng, the Serpent of the Mountains and that unleashes the *Tripalafquen* or Deluge.

The “Water Lynxes”

The mythical traditions of the Algonquians –who also had the epithet of Anishinaabeg which means the “firsts” or “original population” and that extended over vast areas of Canada, the United States and part of the State of Coahuila in Mexico– about the Deluge allude to the extraordinary figure of the powerful magician-shaman Wis-kay-tchach¹⁹ and the presence of the “water lynxes” that caused the *Great Flood*:

Once, a long time ago, there were some Indians and among them a famous sorcerer named Wis-kay-tchach. They were accompanied by a wolf and his two cubs, who lived intimately with human beings.

(...)

During the winter the group began to suffer from hunger, so the older wolf wanted to leave with his children in search of food and so he let the others know. Wis-kay-tchach offered to accompany him, so they set off together.

(...)

This time father Wolf left with one of the cubs and Wis stayed in the company of the other.

Upon reaching this passage, the story abandons the old wolf and follows the skills of Wis and his nephew, one of the cubs. The young animal killed some deers and brought them back in the stomach; when arriving at the refuge he vomited them whole. He finally communicated to his uncle that he could no longer catch deer, and the sorcerer sat down and spent the whole night preparing concoctions or reciting magic formulas. In the morning he sent his nephew to hunt, but warned him to be careful in rivers and lakes and to throw a branch into them before venturing himself to cross them, otherwise some misfortune could happen to him.

*The cub left, but when he was chasing a deer he forgot the advice that his uncle had given him and when trying to jump a hole, he fell flat into a river and the **water lynxes** killed him and devoured him (What a species is an animal the water lynx is something the narrator does not know how to tell us).*

After having waited a long time for his nephew to return, Wis went out to look for him and when he reached the place where the youngster had tried to jump he guessed accurately that he had ignored his instructions and had fallen into the water. Then he saw a kingfisher perched in a tree with his little eyes fixed on the water. He asked him that he was looking so carefully, to which the bird replied that he was looking at the skin of Wis’s nephew, the cub, who served as a mat at the door of the water lynxes; for not content with killing and devouring the young calf, the ferocious animals had added derision to the injury and had destined the skin to such an unworthy use.

(...) Before leaving the bird gave Wis a farewell indication; he informed him that the water lynxes had the habit of going out often to the shore to lie on the sand, and that if he wanted to take revenge on them he would have to transform himself into a tree root and go to the lake of water, but having the extreme concern to remain perfectly rigid and not to be intimidated under any pretext by the snakes and frogs that the water lynx would surely send to force him to leave.

After receiving these indications, Wis returned to his camp and collected his magic instruments; he also supplied himself with the other necessary things, among others, a large canoe in which the animals that did not know how to swim could fit.

¹⁹ Other phonetic variants of this name are Weesack-kachack, Wisagatcak, Wis-kay-tchach, Wissaketchak and Woesack-ootchacht.

Before daybreak he had finished the preparations and embarked with the aforementioned animals in the spacious canoe. He then paddled silently to the vicinity of the bobcats, held the canoe behind a promontory, landed, transformed into a root, and waited under that disguise for the appearance of the water lynxes. It did not take long for a black one to appear, and it swam to shore and stretched out on the sand; shortly after, another, gray, followed suit.

Finally the white one appeared, the same one that had killed the cub; he stuck his head out of the water and saw the root, which he found suspicious; so he caught the attention of his fellows and told them that he had never seen that root there before. They replied nonchalantly that he was sure he was wrong and that the root must have always been there; but the cunning white lynx, still untrusting, sent frogs and snakes to pluck it up. Wis had to use all his cold blood to avoid being frightened and he succeeded, so the white lynx, silenced and all doubts from him, also came out of the water and lay down on the sand.

Wis waited some time, and then, having regained his usual form, he grasped his sword and walked silently to where his enemy the white lynx lay. The kingfisher had warned him that if he did not direct the blows of the sword against the shadow of the animal, it would escape him; but Wis, moved by impatience, forgot his advice and tried to strike squarely in the body of his adversary, whereupon he missed the blow. The lynx darted into the water, but Wis was not far behind and, this time directing the blow into the shadow of the enemy, he managed to wound it badly. Nevertheless the animal managed to sink into the river and escape, and the other lynxes with it. Immediately the water began to boil and rise, and Wis lunged toward where he had left the canoe, running with all his might.

The waters continued to rise until both the land and the trees and hills were submerged. The canoe drifted on the surface, and Wis, who had taken care to take on board all the animals that could not swim, was now rushing to collect the ones that could only swim for a while and were toiling around him trying to not perish.

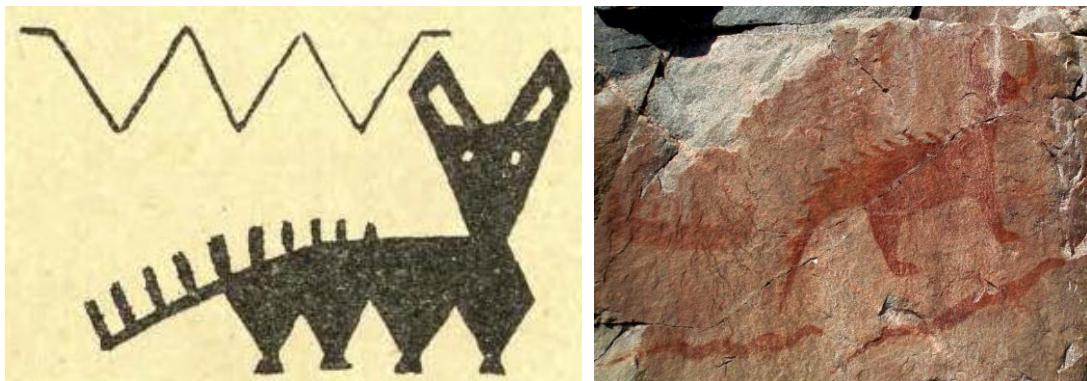
But despite all the magic that had been put into practice to deal with the dangerous emergency, Wis had overlooked a necessary condition for the restoration of the world once the Flood had ceased. He had no mud, not even a single particle, with which to form the nucleus of the new lands that he would have to bring forth from the deserted waters. That is why he took action to achieve it. He tied a string to the leg of a loon and commissioned him to probe the waters, and to continue descending even if he lost his life in the attempt; because, as he told him "it does not matter, even if you drown, because I can bring you back to life with ease". Encouraged by those words, the bird dropped into the water like a stone, and the string quickly uncoiled. Eventually it stopped, and Wis picked it up, but at the end came the dead loon.

Once properly brought back to life, the bird informed Wis that it had failed to hit bottom. So Wis next dispatched an otter with the same assignment, but that animal had no better luck than the loon. Wis then tried a beaver, who, having died and risen accordingly, reported that he had seen the treetops, but had not been able to descend further. Finally, Wis threw a rat tied to a stone into the water; and there went stone and rat until the string finally loosened. Wis hoisted it up and on the end of it he found the dead rat, but before it died the animal had managed to grasp a bit of mud with its little legs. Wis already had everything he wanted. So he brought the rat back to life and spread the mud out to dry. Once dry he blew on it, causing the mud to swell and grow to cover a large area.

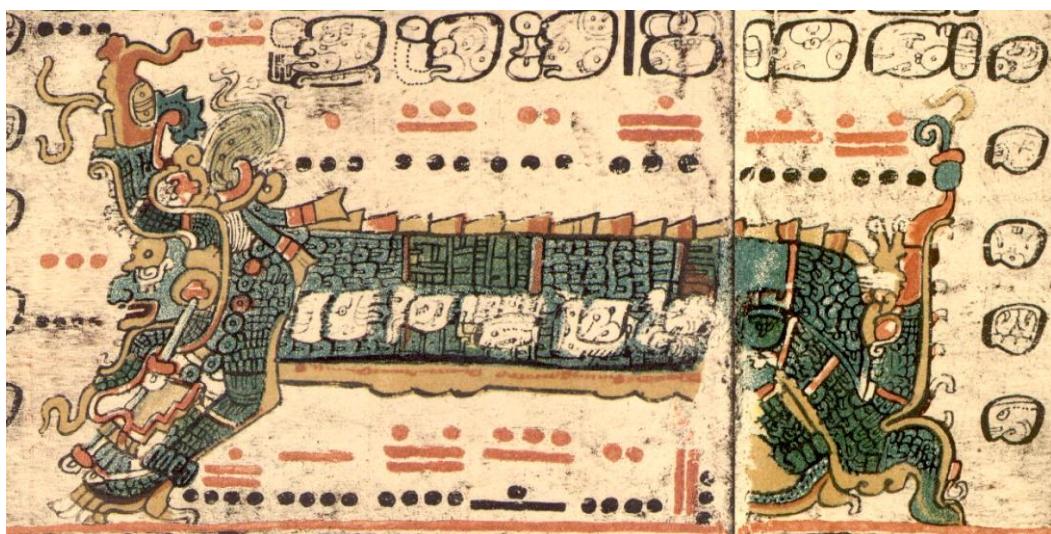
When Wis believed that the mud had already reached sufficient dimensions, he sent a wolf as a scout, but the animal soon returned and told Wis that the world was small. Whereupon Wis continued to blow on the mud, for quite some time, and then sent a raven, with the same charge that he had given the wolf.

Seeing that the bird did not return, Wis concluded that the world was already large enough to accommodate everyone; so that he disembarked from the canoe in the company of the animals that he had kept with him²⁰.

An ancestral tradition of the Ojibwa tribe –who called themselves Anishinabe, that is, “people who descended from heaven” and whose habitat included the territory that today includes the states of Wisconsin and Minnesota in the United States and the Province of Ontario in Canada– presents the same story about Nenebojo –the Wis-kay-tchach of the Algonquins– and the “water lynxes”²¹.



Left: Botanist and ethnologist Gualterio Looser in his study *La representación de figuras humanas y de animales por los araucanos* (“The Representation of Human and Animal Figures by the Araucanians”, 1929) stated that the zoomorphic figure in this *Trarihue* or strip of the Araucanians from Puerto Montt, in southern Chile, corresponds to a “fox” (?). It is actually a representation of Llunlun, the *horned monster* of the Lituche-Araucanian flood tradition. Note its striking similarity to Mishiposhoo, the “Great Lynx” (*Right*) in a pictographic set of a cliff face at Agawa Rock on Lake Superior in Ontario, Canada. Observe its colossal size compared to the flood boat and the two serpents.



The serpent-dragon Itzam Cab Ain according to page 4 of the *Dresden Codex*. Note the “thorns” on its back –anatomical feature present in the Llunlun figure in the *Trarihue* of Puerto Montt and in the Mishiposhoo of the Agawa Rock pictograph–.

²⁰ Frazer, J. G. *El folklore en el Antiguo Testamento*. Pages 152-156.

²¹ Frazer, J. G. *El folklore en el Antiguo Testamento*. Pages 156-158.



Left: The mythical feline Mishipeshu –front and back view– in a woven bag from the Potawatomi of Wisconsin, in the United States. On the opposite side of the representation of Mishipeshu, the Thunderbirds or Birds of Thunder are usually found (*Ca. 1840-1880*). Note its similarity to the Llunlun of the *Trarihue* from Puerto Montt in southern Chile! *Right:* Another depiction of Mishipeshu –the “underwater panther” or “great underground wildcat”– from the Anishinaabe, Odawa, Ojibwa and Potawatomi tribes of the Great Lakes of Canada and the United States. In the surroundings of this representation, the symbol of the eight-pointed star is observed –another analogy with the Lituche-Araucanian tradition of the “donut stone” of the fight between ThrengThreng and KaiKai– (Image from the National Museum of the American Indian, George Gustav Heye Center Library).

Ancestral Knowledge: Another Consciousness

Llunlun, Jörmungandr, Mishiposhoo. Three names that cover the figuration of the same being –or force– whose *appearance* implies or triggers the development of the *Great Catastrophe*.

The presence of this Serpent-Feline of a mysterious and telluric nature in the diluvial traditions of Araucanians, Algonquians and Germans is a striking fact: How can this peculiar figure explained in such distant geographical contexts? What is its true origin? Is it a symbolic representation of a cosmic-planetary force? How and why was this “hybrid” being conceived?

The *monster with horns without a determined shape of the color of the waters* of the Lituche-Araucanian substrate, the colossal *gray cat* of the Nordic-Germanic tradition consigned in the *Minor Edda* or *Prose Edda* and the “Water Lynx” of the Algonquin traditions, is the agent that triggers the flood cycle.

A key to this remote mystery is discovered on a cliff face at Agawa Rock on Lake Superior in the Province of Ontario, Canada, where the “Great Lynx”, the *Spirit of the Waters*, has been depicted. Next to him there are two snakes and boats. It is *the horned monster the color of the waters* of the Araucanian tradition! Along with this record, a “Donat Stone” of the Araucanians and carved in the shape of an eight-pointed star (*) from southern Chile, has the symbolical confrontation between ThrengThreng and KaiKai –the Serpent of the Mountains and the Serpent of the Waters, respectively, from the Flood *Mythos*– and where KaiKai has been represented as a kind of lizard, caiman or dragon –thus linked with the information from the *Chilam Balam* of Tizimín and Maní where it is expressed that the Deluge

was caused by a celestial serpent or lizard, whose head was cut off in order to build the new cosmological order with its dismembered remains²².

And who could build that new cosmological order?

In the *Teogonía e historia de los mexicanos. Tres opúsculos del siglo XVI* (“Theogony and History of the Mexicans. Three Booklets from the 16th Century”, 1965) there are sources of the Mesoamerican tradition that refers that the gods Quetzalcóatl and Tezcatlipoca (...) raised the heavens, beyond the thirteenth, and made water and in it they raised a large fish, called Cipactli, which is like alligator, **and from this fish they made the earth** (...). Later, all the gods being together, they made from the fish Cipactli the earth, which they called Tlaltecuhtli, and painted it as the god of the earth, lying on a fish, for having made it of him²³.

And who are these powerful gods Quetzalcóatl and Tezcatlipoca? They are the offspring of the Divine Couple: Tonacatecuhtli –“Lord of Our Flesh”– and Tonacacihuatl –“Woman of Our Flesh”– *who were raised and were always in the thirteenth heaven, whose beginning was never known* –this Divine Couple was known in Náhuatl sources as Ometéotl (Ometecuhtli and Omecihuatl)–. They had four children: The first was Tezcatlipōca or Moyocoyani or Yayahui-Tezcatlipoca (the “Black Tezcatlipoca”); the second was Xipetótec or Camaxtle or Tlatlauhqui-Tezcatlipoca (the “Red Tezcatlipoca”); the third was Quetzalcóatl or Yohualli Ehecatl or Iztauhqui-Tezcatlipoca (the “White Tezcatlipoca”) and the fourth, Huitzilopochtli or “Southern Hummingbird” or Xoxoauhqui-Tezcatlipoca (the “Blue Tezcatlipoca”).

These gods are the only ones capable of *creating* other living beings without procreating them²⁴.

The divine creators!

All our knowledge of the oldest events in history is recorded in the myths. In this sense, the portentous validity of myth goes beyond the modern comprehension of the cosmos, of Nature, of mankind and of the cycles of time.

In the mythical time the presence of the gods and their deeds echoes.

Successive creations and destructions of the world and of cultures and civilizations.

The cycles of time. *Ad eternum*.

These are quite possibly the common factors in the first stages of the history of most of ancient groups throughout the world.

Was the planetary catastrophe and the flood events generated by the gods to “create” a new Earth and relaunch, in this way, all forms of life? Would this explain the anticipation –with chronological accuracy– that various individuals had in the mythical diluvial traditions all over the planet to anticipate it?

²² See the image of Anima' ri cho, anima' ri plo, the serpent-dragon Itzam Cab Ain in the beautiful *Estela 25* of Izapa, in the State of Chiapas in Mexico, which bears –again– a remarkable similarity with this representation of the Lituche-Araucanos.

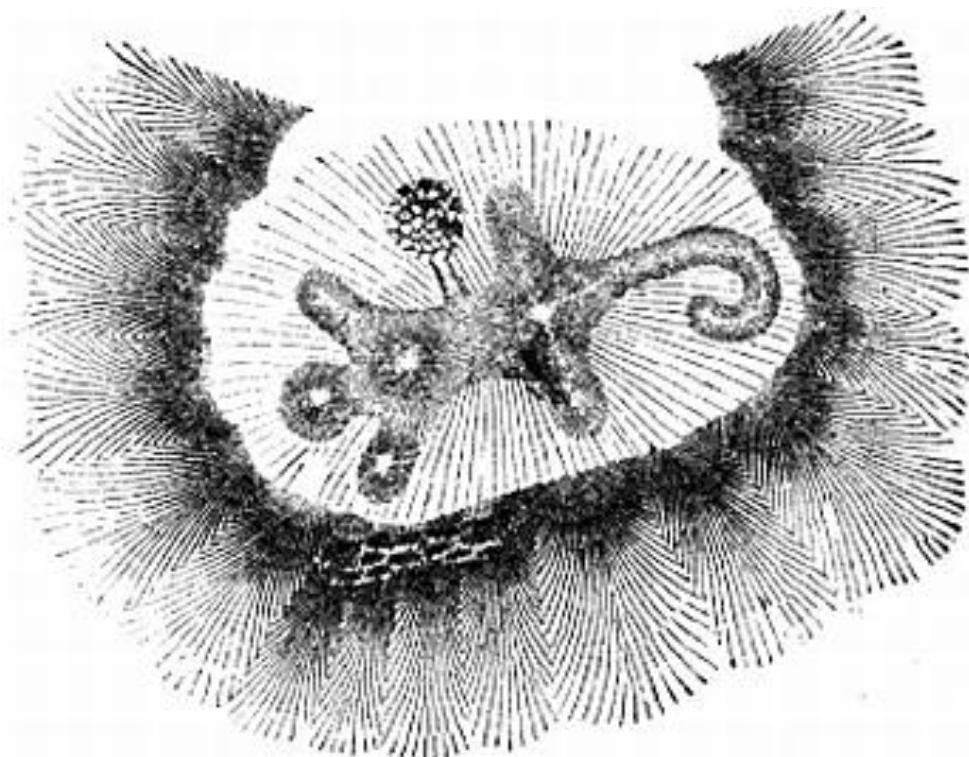
²³ Garibay K., Á. M. (Editor). *Teogonía e historia de los mexicanos. Tres opúsculos del siglo XVI*. Pages 25 and 26.

²⁴ *And of these four sons of Tonacatecuhtli and Tonacacihuatl, the Tezcatlipoca was the one who knew all thoughts and was everywhere and knew hearts, and for this they called him Moyocoyani, which means that he is almighty... These gods had these names and others many, because according to what they were doing, or were attributed to them, that was how they gave names to them, because each people gave them different names, because of their language, and thus they are named by many names* (Garibay K., Á. M. (Editor). *Teogonía e historia de los mexicanos. Tres opúsculos del siglo XVI*. Pages 25 and 26).

Certainly, mythical language *conceals* through symbolic and metaphorical figurations the events of a past reality. However, these ancient knowledge partially consigned in later times do not correspond as the modern *psyché* would conceive, of “irrational” explanations or of the “structure of primitive thought” but of fragmentary traces of ancestral consciousness. From a consciousness that had vast knowledge of both the “language” of plants and animals and the fact that all the elements or natural forces of Gaia –the **Nuke Mapu** or **Gerda** or **Nokomis**, that is, “Mother Earth”– are living entities –the **Ngen**, the **Vættir** and the **Manitus**²⁵ and of the nature of the great cosmic-planetary cycles but also, the comprehension of the *heavenly gods* –be they the Hówen, the Viracochas, the Tezcatlipocas, the Star People and the Thunder People and the Aesir and Vanir–.

Our ancestors knew about the EXTRATERRESTRIAL VISITORS!

Rafael Videla Eissmann
December 31, 2021



The so-called *Alligator Effigy Mound* in Granville, Ohio, in the United States. In 1999, the archaeologist Brad Lepper, after conducting archaeological studies with Tod A. Frolking at the burial mound, concluded that it is actually a representation of Mishipeshu, the mighty “Water Lynx” of the aboriginal tradition (Illustration in the book *Ancient Monuments of the Mississippi Valley: Comprising the Results of Extensive Original Surveys and Explorations* by Ephraim George Squier and Edwin Hamilton Davis, published by the Smithsonian Institution in 1848).

²⁵ See the *Gaia Hypothesis*, also known as the *Gaia Theory*, that proposes that living organisms interact with their inorganic surroundings on Earth to form a synergistic and self-regulating, complex system that maintains and perpetuates the conditions for life on the planet. The Gaia Hypothesis was formulated by the chemist James Lovelock and co-developed by the microbiologist Lynn Margulis in the 1970s.



The *Estela 25* of Izapa, in the State of Chiapas, in Mexico. On the left side it is possible to see *Anima' ri cho, anima' ri plo*, the serpent-dragon Itzam Cab Ain on whose body the trees grow, thus symbolizing its nature in the Underworld. On the right, a priest or clerk holding a crozier observes a large bird with severed arms at the top.



Anima' ri cho, anima' ri plo. It is the “Spirit of the Lagoon”, the “Spirit of the Sea” of the Mesoamerican tradition. Note its similarity to the representation of the KaiKai/Llunlun serpent in the octagonal stone of southern Chile. The image corresponds to the day *Cipactli* and the Nawal *Imox* in plate 21 of the *Codex Borgia*. In this sense, in the *Teogonia e historia de los mexicanos. Tres opúsculos del siglo XVI* (“Theogony and History of the Mexicans. Three Booklets from the 16th Century”) refers to the Mesoamerican tradition that the gods Quetzalcóatl and Tezcatlipoca (...) then raised the heavens, beyond the thirteenth, and made water and in it they raised a large fish, called *Cipactli*, which is like alligator, and from this fish they made the earth, as will be said (...). Later, all the gods being together, they made the fish *Cipactli* the earth, to which they called *Tlaltecuhtli*, and painted it as the god of the earth, lying on a fish, for having made it (*Teogonia e historia de los mexicanos. Tres opúsculos del siglo XVI*. Pages 25 and 26).

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