

## 1: Chinese creation myths - Wikipedia

*Nu Gua, Wade-Giles romanization Nǚ Kua, also spelled Nugua, in Chinese mythology, the patroness of matchmakers. As wife or sister of the legendary emperor Fu Xi, she helped establish norms for marriage (that included go-betweens) and regulated conduct between the sexes.*

The god told two people to get into a ship. He told them to take lots of seed and to take lots of animals. The water of the flood eventually covered the mountains. Finally the flood stopped. Then one of the men, wanting to know if the water had dried up let a dove loose. Later he let loose a hawk which did not return. Then the men left the boat and took the animals and the seeds with them. Asia China The Chinese classic called the Hihking tells about "the family of Fuhì," that was saved from a great flood. This ancient story tells that the entire land was flooded; the mountains and everything, however one family survived in a boat. The Chinese consider this man the father of their civilization. This record indicates that Fuhì, his wife, three sons, and three daughters were the only people that escaped the great flood. It is claimed, that he and his family were the only people alive on earth, and repopulated the world. Babylon Gilgamesh met an old man named Utnapishtim, who told him the following story. The gods came to Utnapishtim to warn him about a terrible flood that was coming. They instructed Utnapishtim to destroy his house and build a large ship. The ship was to be 10 dozen cubits high, wide and long. Utnapishtim was to cover the ship with pitch. He was supposed to take male and female animals of all kinds, his wife and family, provisions, etc. Once ship was completed the rain began falling intensely. The rain fell for six days and nights. Finally things calmed and the ship settled on the top of Mount Nisir. After the ship had rested for seven days Utnapishtim let loose a dove. Since the land had not dried the dove returned. Next he sent a swallow which also returned. Later he let loose a raven which never returned since the ground had dried. Utnapishtim then left the ship. Chaldean There was a man by the name of Xisuthrus. The god Chronos warned Xisuthrus of a coming flood and told him to build a boat. The boat was to be 5 stadia by 2 stadia. In this boat Xisuthrus was to put his family, friends and two of each animal male and female. When the waters started to recede he let some birds loose. They came back and he noticed they had mud on their feet. He tried again with the same results. When he tried the third time the birds did not return. Assuming the water had dried up the people got out of the boat and offered sacrifices to the gods. India A long time ago lived a man named Manu. Manu, while washing himself, saved a small fish from the jaws of a large fish. The fish told Manu, "If you care for me until I am full grown I will save you from terrible things to come". Manu asked what kind of terrible things. The fish told Manu that a great flood would soon come and destroy everything on the earth. The fish told Manu to put him in a clay jar for protection. The fish grew and each time he outgrew the clay jar Manu gave him a larger one. Finally the fish became a ghasha, one of the largest fish in the world. The fish instructed Manu to build a large ship since the flood was going to happen very soon. As the rains started Manu tied a rope from the ship to the ghasha. The fish guided the ship as the waters rose. The whole earth was covered by water. Australia There is a legend of a flood called the Dreamtime flood. Riding on this flood was the woramba, or the Ark Gumana. In this ark was Noah, Aborigines, and various animals. This ark eventually came to rest in the plain of Djilindadu where it can still be found. They claim that the white mans story about the ark landing in the middle east is a lie that was started to keep the aborigines in subservience. This legend is undoubtedly the product of aboriginal legends merging with those of visiting missionaries, and there does not appear to be any native flood stories from Australia. Europe Greece A long time ago, perhaps before the golden age was over, humans became proud. This bothered Zeus as they kept getting worse. Finally Zeus decided that he would destroy all humans. Before he did this Prometheus, the creator of humans, warned his human son Deucalion and his wife Pyrrha. Prometheus then placed this couple in a large wooden chest. The rains started and lasted nine days and nights until the whole world was flooded. The only thing that was not flooded was the peaks of Mount Parnassus and Mount Olympus. Mount Olympus is the home of the gods. The wooden chest came to rest on Mount Parnassus. Deucalion and his wife Pyrrha got out and saw that everything was flooded. They lived on provisions from the chest until the waters subsided. North America Mexico The Toltec natives have a legend telling that the

original creation lasted for years, and was destroyed by a flood and only one family survived. Aztec- A man named Tapi lived a long time ago. Tapi was a very pious man. The creator told Tapi to build a boat that he would live in. He was told that he should take his wife, a pair of every animal that was alive into this boat. Naturally everyone thought he was crazy. Then the rain started and the flood came. The men and animals tried to climb the mountains but the mountains became flooded as well. Finally the rain ended. Tapi decided that the water had dried up when he let a dove loose that did not return. Men and women disrespected each other, families quarreled and soon villages began arguing back and forth. This saddened Gitche Manido [the Creator] greatly, but he waited. Finally, when it seemed there was no hope left, Creator decided to purify Mother Earth through the use of water. The water came, flooding the Earth, catching all of creation off guard. All but a few of each living thing survived. Ojibwe - Ancient native American creation story tells of world wide flood. Delaware Indians - In the pristine age, the world lived at peace; but an evil spirit came and caused a great flood. The earth was submerged. A few persons had taken refuge on the back of a turtle, so old that his shell had collected moss. A loon flew over their heads and was entreated to dive beneath the water and bring up land. It found only a bottomless sea. Then the bird flew far away, came back with a small portion of earth in its bill, and guided the tortoise to a place where there was a spot of dry land. South America Inca During the period of time called the Pachachama people became very evil. They got so busy coming up with and performing evil deeds they neglected the gods. Only those in the high Andes remained uncorrupted. Two brothers who lived in the highlands noticed their llamas acting strangely. They asked the llamas why and were told that the stars had told the llamas that a great flood was coming. This flood would destroy all the life on earth. The brothers took their families and flocks into a cave on the high mountains. It started to rain and continued for four months. As the water rose the mountain grew keeping its top above the water. Eventually the rain stopped and the waters receded. The mountain returned to its original height. The shepherds repopulated the earth. The llamas remembered the flood and that is why they prefer to live in the highland areas.

## 2: Shared Stories: Comparing Chinese and Hebrew creation and flood myths - ColorQ Articles Etc

*Pangu is a prominent figure in Chinese creation mythology. To this day, the Zhuang people sing a traditional song about Pangu creating the Heaven and Earth. The origin of the Pangu myth has been much debated.*

**Chinese Creation Myths** There are five major views of creation in China: The first, and most consistent historically, is that no myth exists. The second view is very indirect. It is merely based on a question of a dialog in an earlier reference. The idea in the question implies that the heavens and the earth separated from one another. The third view is the one perpetuated by Taoism by the nature of its philosophy. It appears "relatively" late in Chinese history. In it, Tao is described as the ultimate force behind the creation. With tao, nothingness gave rise to existence, existence gave rise to yin and yang, and yin and yang gave rise to everything. Due to the ambiguous nature of this myth, it could be compatible with the first myth and therefore say nothing. But it could, like its antithesis, be explained in a way to better fit the modern scientific view of the creation of universe. The fourth view is the relatively late myth of Pangu. This was an explanation offered by Taoist monks hundreds of years after Laozi; probably around CE. In this story, the universe begins as a cosmic egg. A god named Pangu, born inside the egg, broke it into two halves: The upper half became the sky, the lower half became the earth. As the god grew taller, the sky and the earth grew thicker and were separated further. Finally the god died and his body parts became different parts of the earth. The fifth view would be tribal accounts that vary widely and not necessarily connect to a system of belief. He is hatched from a cosmic egg. Half the shell is above him as the sky, the other half below him as the earth. He grows taller each day for 18, years, gradually pushing them apart until they reach their appointed places. His limbs become the mountains, his blood the rivers, his breath the wind and his voice the thunder. His two eyes are the sun and the moon. The parasites on his body are mankind. In the beginning was a huge egg containing chaos and a mixture of yin-yang female-male, cold-heat, dark-light, wet-dry, etc. Also within this yin-yang was Phan Ku who broke forth from the egg as a giant who separated the yin-yang into many opposites, including earth and sky. With a great chisel and a huge hammer, Phan Ku carved out the mountains, rivers, valleys, and oceans. He also made the sun, moon, and stars. When he died, after 18, years, it is said that the fleas in his hair became human beings. In summation, the Chinese say that everything that is - is Phan Ku and everything that Phan Ku is yin-yang. Pan Gu In the beginning , the heavens and earth were still one and all was chaos. The universe was like a big black egg, carrying Pan Gu inside itself. After 18 thousand years Pan Gu woke from a long sleep. He felt suffocated, so he took up a broadax and wielded it with all his might to crack open the egg. The light, clear part of it floated up and formed the heavens, the cold, turbid matter stayed below to form earth. Pan Gu stood in the middle, his head touching the sky, his feet planted on the earth. The heavens and the earth began to grow at a rate of ten feet per day, and Pan Gu grew along with them. After another 18 thousand years, the sky was higher, the earth thicker, and Pan Gu stood between them like a pillar 9 million li in height so that they would never join again. When Pan Gu died, his breath became the wind and clouds, his voice the rolling thunder. One eye became the sun and on the moon. His body and limbs turned to five big mountains and his blood formed the roaring water. His veins became far-stretching roads and his muscles fertile land. The innumerable stars in the sky came from his hair and beard, and flowers and trees from his skin and the fine hairs on his body. His marrow turned to jade and pearls. His sweat flowed like the good rain and sweet dew that nurtured all things on earth. According to some versions of the Pan Gu legend, his tears flowed to make rivers and radiance of his eyes turned into thunder and lighting. When he was happy the sun shone, but when he was angry black clouds gathered in the sky. One version of the legend has it that the fleas and lice on his body became the ancestors of mankind. The Pan Gu story has become firmly fixed in Chinese tradition. There is even an idiom relating to it: Some opinions hold that it originated in south China or southeast Asia. There are several versions of the Pan Gu story. It runs like this: He reared him on a plate pan in Chinese inside a gourd hu, which is close to the sound gu , so the dog was known as Pan Gu. The dog Pan Gu overheard what was said, and when Gao Xin was sleeping, slipped out of the palace and ran to King Fang. The latter was glad to see him standing there wagging his tail. Even his dog has left him," Fang said, and held a banquet for the

occasion with the dog at his side. King Gao Xin was overjoyed to see the head of his rival, and gave orders to bring Pan Gu some fresh meat. But Pan Gu left the meat untouched and curled himself up in a corner to sleep. For three days he ate nothing and did not stir. Is it because I failed to keep my promise of marrying a dog? There they lived happily and had four children, three boys and a girl, who became the ancestors of mankind. Therefore he gave Hwanung three heavenly seals and dispatched him to rule over the people. He was the Heavenly King Hwanung. Leading the Earl of Wind, the Master of Rain, and the Master of Clouds, he took charge of some three hundred and sixty areas of responsibility, including agriculture, allotted lifespans, illness, punishment, and good and evil, and brought culture to his people. At that time a bear and a tiger living in the same cave prayed to Holy Hwanung to transform them into human beings. The king gave them a bundle of sacred mugworts and twenty cloves of garlic and said, "If you eat these and shun the sunlight for one hundred days, you will assume human form. After twenty-one days the bear became a woman, but the tiger, unable to observe the taboo, remained a tiger. Unable to find a husband, the bear-woman prayed under the alter tree for a child. Hwanung metamorphosed himself, lay with her, and begot a son called Tangun Wanggom. He then moved his capital to Asadal on Mount Paegak, a lso named Mount Kunghol, whence he ruled for fifteen hundred years. When, in the year kimyo [ BC], King Wu of Chou enfeoffed Chi Tzu to Choson, Tangun moved to Changdangyong, but later he returned and hid in Asadal as a mountain god at the age of one thousand nine hundred and eight. He came down through the air in a five-dragon chariot, with a retinue of hundreds, robes streaming, riding on swans. The atmosphere echoed loudly with chiming music, and banners floated on the tinted clouds. From ancient times men ordained to rule have come down from Heaven, but in daylight he came from the heart of the sky - a thing never before seen. In the mornings he dwelt among men, in the evenings he returned to his heavenly palace. The ancients have told us that between heaven and earth the distance is two thousand billion and eighteen thousand seven hundred and eighty ri. A scaling-ladder could not reach so far, flying pinions could not bear the strain, yet morning and evening he went and returned at will. By what power could he do it? Their jade ornaments tinkled, their flowerlike beauty was modest -- they might have been fairies of the Han River banks, or goddesses of the Lo River islets. The King, out hunting, espied them, was fascinated and lost his heart, not from lust for girls, but from eager desire for an heir. The three sisters saw him coming and plunged into the water to flee, so the King prepared a palace to hide in till they came back: He traced foundations with a riding whip: A bronze palace suddenly towered, silk cushions were spread, bright and elegant, golden goblets waited with fragrant wine. Soon the three maidens came in, and toasted each other until they were drunk. Then the king emerged from hiding; The startled girls ran, tripped, and tumbled on to the floor. The oldest was Willow Flower, and it was she whom the king caught. The Earl of the River raged in anger, and sent a speedy messenger to demand, "What rogue are you who dares behave so presumptuously? Why have you done these things? The earl then sprouted wings, flying upward, transformed into a pheasant; but the king was a golden eagle and struck like a great bird of prey; the Earl sped away as a stag, the king pursued as wolf. The Earl then confessed that the king was divine, poured wine, and they drank to the contract. When the king was drunk, he was put in a leather bag, set beside the girl in his chariot, and set off with her to rise to Heaven together. All was quiet; he did not return. The River Earl punished his daughter by stretching her lips three feet long, and throwing her into the Ubal stream with only two maidservants. A fisherman saw them in the eddies, creatures disporting themselves strangely, and reported the fact to King Komwa. An iron net was set in the torrent, and the woman was trapped on a rock, a monster of shocking appearance, whose long lips made her mute. Three times they were trimmed before she could speak. His form was wonderful, his voice of mighty power.

## 3: Nu'uaniu, O'ahu - Arrival: Legendary Setting

*Stories of how the world began: The legend of Nu Kua --Chinese dragons: The dragon's pearl --Zodiac monkeys: Monkeys in hats --Legendary monsters: The fiercest beast --Chinese new year: The lion dance --Hopping ghosts: This hospital is haunted.*

Myths and legends number among the most creative and abundant contributions of Christianity to the history of human culture. They have inspired artists, dramatists, clerics, and others to contemplate the wondrous effects of Christian salvation on the cosmos and its inhabitants. They are the nature, functions, and types of myth. Myth has existed in every society. Indeed, it would seem to be a basic constituent of human culture. Because the variety is so great, it is difficult to generalize about the nature of myths. The study of myth is thus of central importance in the study both of individual societies and of human culture as a whole.

Relation of myths to other narrative forms In Western culture there are a number of literary or narrative genres that scholars have related in different ways to myths. Examples are fables, fairy tales, folktales, sagas, epics, legends, and etiologic tales which refer to causes or explain why a thing is the way it is. Another form of tale, the parable, differs from myth in its purpose and character. Even in the West, however, there is no agreed definition of any of these genres, and some scholars question whether multiplying categories of narrative is helpful at all, as opposed to working with a very general concept such as the traditional tale. Non-Western cultures apply classifications that are different both from the Western categories and from one another. If it is accepted that the category of traditional tale should be subdivided, one way of doing so is to regard the various subdivisions as comparable to bands of colour in a spectrum. Within this figurative spectrum, there will be similarities and analogies between myth and folktale or between myth and legend or between fairy tale and folktale. In the section that follows, it is assumed that useful distinctions can be drawn between different categories. It should, however, be remembered throughout that these classifications are far from rigid and that, in many cases, a given tale might be plausibly assigned to more than one category.

Fables The word fable derives from the Latin word *fabula*, which originally meant about the same as the Greek *mythos*. Like *mythos*, it came to mean a fictitious or untrue story. Myths, in contrast, are not presented as fictitious or untrue. Fables, like some myths, feature personified animals or natural objects as characters. Unlike myths, however, fables almost always end with an explicit moral message, and this highlights the characteristic feature of fables—namely, that they are instructive tales that teach morals about human social behaviour. Myths, by contrast, tend to lack this directly didactic aspect, and the sacred narratives that they embody are often hard to translate into direct prescriptions for action in everyday human terms. Another difference between fables and myths relates to a feature of the narratives that they present. The context of a typical fable will be unspecific as to time and space. Like myths, fairy tales present extraordinary beings and events.

Folktales There is much disagreement among scholars as to how to define the folktale; consequently, there is disagreement about the relation between folktale and myth. The latter view is taken by the British Classicist Geoffrey S. Kirk, who in *Myth: Its Meaning and Functions in Ancient and Other Cultures* uses the term *myth* to denote stories with an underlying purpose beyond that of simple story-telling and the term *folktale* to denote stories that reflect simple social situations and play on ordinary fears and desires. Examples of folktale motifs are encounters between ordinary, often humble, human beings and supernatural adversaries such as witches, giants, or ogres; contests to win a bride; and attempts to overcome a wicked stepmother or jealous sisters. But these typical folktale themes occur also in stories normally classified as myths, and there must always be a strong element of arbitrariness in assigning a motif to a particular category. A different and important aspect of the problem of defining a folktale relates to the historical origin of the concept. As with the notion of folklore, the notion of folktale has its roots in the late 18th century. This definition of folktale introduces a new criterion for distinguishing between myth and folktale—namely, what class of person tells the story—but it by no means removes all the problems of classification. Just as the distinction between folk and aristocracy cannot be transferred from medieval Europe to tribal Africa or Classical Greece without risk of distortion, so the importing of a distinction between myth and folktale on the later European model is extremely problematic.

Sagas and epics The word saga is often used in a generalized and loose way to refer to any extended narrative re-creation of historical events. A distinction is thus sometimes drawn between myths set in a semidivine world and sagas more realistic and more firmly grounded in a specific historical setting. This rather vague use of saga is best avoided, however, since the word can more usefully retain the precise connotation of its original context. If the word saga is restricted to this Icelandic context, at least one of the possible terminological confusions over words for traditional tales is avoided. While saga in its original sense is a narrative type confined to a particular time and place, epics are found worldwide. Examples can be found in the ancient world the Iliad and Odyssey of Homer , in medieval Europe the Nibelungenlied , and in modern times the Serbo-Croatian epic poetry recorded in the s. Epic is similar to saga in that both narrative forms look back to an age of heroic endeavour, but it differs from saga in that epics are almost always composed in poetry with a few exceptions such as Kazak epic and the Turkish Book of Dede Korkut. The relation between epic and myth is not easy to pin down, but it is in general true that epics characteristically incorporate mythical events and persons. An example is the ancient Mesopotamian epic of Gilgamesh , which includes, among many mythical episodes, an account of the meeting between the hero Gilgamesh and Utnapishtim , the only human being to have attained immortality and sole survivor with his wife of the flood sent by the gods. Myth is thus a prime source of the material on which epic draws. Legends In common usage the word legend usually characterizes a traditional tale thought to have a historical basis, as in the legends of King Arthur or Robin Hood. In this view, a distinction may be drawn between myth which refers to the supernatural and the sacred and legend which is grounded in historical fact. Thus, some writers on the Iliad would distinguish between the legendary aspects e. But the distinction between myth and legend must be used with care. As in other cases, it must be remembered that the boundaries between terms for traditional narratives are fluid, and that different writers employ them in quite different ways. Parables The term myth is not normally applied to narratives that have as their explicit purpose the illustration of a doctrine or standard of conduct. Instead, the term parable, or illustrative tale, is used. Familiar examples of such narratives are the parables of the New Testament. Parables have a considerable role also in Sufism Islamic mysticism , rabbinic Jewish biblical interpretive literature , Hasidism Jewish pietism , and Zen Buddhism. That parables are essentially non-mythological is clear because the point made by the parable is known or supposed to be known from another source. Parables have a more subservient function than myths. They may clarify something to an individual or a group but do not take on the revelatory character of myth. Etiologic tales Etiologic tales are very close to myth, and some scholars regard them as a particular type of myth rather than as a separate category. In modern usage the term etiology is used to refer to the description or assignment of causes Greek aitia. Accordingly, an etiologic tale explains the origin of a custom, state of affairs, or natural feature in the human or divine world. Many tales explain the origin of a particular rock or mountain. Others explain iconographic features, such as the Hindu narrative ascribing the blue neck of the god Shiva to a poison he drank in primordial times. The etiologic theme often seems to be added to a mythical narrative as an afterthought. In other words, the etiology is not the distinctive characteristic of myth. Approaches to the study of myth and mythology The importance of studying myth to provide a key to a human society is a matter of historical record. In the middle of the 19th century, for instance, a newly appointed British governor of New Zealand , Sir George Grey , was confronted by the problem of how to come to terms with the Maori, who were hostile to the British. He learned their language, but that proved insufficient for an understanding of the way in which they reasoned and argued. Other government officials and Christian missionaries of the 19th and 20th centuries made similar efforts to understand the mythologies of nations or tribes so as to facilitate communication. Such studies were more than a means to an end, whether efficient administration or conversion. They amounted to the discovery that myths present a model or charter for human behaviour and that the world of myth provides guidance for crucial elements in human existence—war and peace, life and death, truth and falsehood, good and evil. In addition to such practically motivated attempts to understand myth, theorists and scholars from many disciplines have interested themselves in the study of the subject. A close study of myth has developed in the West, especially since the 18th century. Much of its material has come from the study of the Greek and Roman classics, from which it has also derived some of its methods of interpretation. The growth of philosophy in ancient Greece

furthered allegorical interpretations of myth. Such meanings were usually seen as involving natural phenomena or human values. Related to this was a tendency toward rationalism, especially when those who studied myths employed false etymologies. Rationalism in this context connotes the scrutiny of myths in such a way as to make sense of the statements contained in them without taking literally their references to gods, monsters, or the supernatural. Of special and long-lasting influence in the history of the interpretation of myth was Euhemerism named after Euhemerus, a Greek writer who flourished about bce , according to which certain gods were originally great people venerated because of their benefactions to humankind. The early Church Fathers adopted an attitude of modified Euhemerism, according to which Classical mythology was to be explained in terms of mere men who had been raised to superhuman, demonic status because of their deeds. By this means, Christians were able to incorporate myths from the culturally authoritative pagan past into a Christian framework while defusing their religious significance—the gods became ordinary humans. The Middle Ages did not develop new theoretical perspectives on myth, nor, despite some elaborate works of historical and etymological erudition, did the Renaissance. In both periods, interpretations in terms of allegory and Euhemerism tended to predominate. In early 18th-century Italy, Giambattista Vico , a thinker now considered the forerunner of all writers on ethnology, or the study of culture in human societies, built on traditional scholarship—especially in law and philosophy—to make the first clear case for the role of the creative imagination of human beings in the formation of distinct myths at successive cultural stages. His work, which was most notably expressed in his *Scienza nuova* ; *The New Science of Giambattista Vico* , had no influence in his own century. Instead, the notion that pagan myths were distortions of the biblical revelation first expressed in the Renaissance continued to find favour. Bernhard Le Bovier de Fontenelle , a French scholar, compared Greek and American Indian myths and suggested that there was a universal human predisposition toward mythology. In his view, expressed in such works as *Comparative Mythology* , the mythology of the original Indo-European peoples had consisted of allegorical stories about the workings of nature, in particular such features as the sky, the sun, and the dawn. For instance, one Greek myth related the pursuit of the nymph Daphne by the god Phoebus Apollo. Scholarly interest in myth has continued into the 20th century. Many scholars have adopted a psychological approach because of interest aroused by the theories of Sigmund Freud. Subsequently, new approaches in sociology and anthropology have continued to encourage the study of myth. Allegorical An example of an allegorical interpretation would be that given by an ancient commentator for the *Iliad*, book 20, verse Referring to an episode in which the gods fight each other, the commentator cites critics who have explained the hostilities between the gods allegorically as an opposition between elements—dry against wet, hot against cold, light against heavy. Thus, the gods Apollo, Helios , and Hephaestus represent fire, and the god Poseidon and the river Scamander represent water. This approach tends to limit the meaning of a myth, whereas that meaning may in reality be multiple, operating on several levels. Romantic In the late 18th century artists and intellectuals came increasingly to emphasize the role of the emotions in human life and, correspondingly, to play down the importance of reason which had been regarded as supremely important by thinkers of the Enlightenment. Those involved in the new movement were known as Romantics. The Romantic movement had profound implications for the study of myth. Myths—both the stories from Greek and Roman antiquity and contemporary folktales—were regarded by the Romantics as repositories of experience far more vital and powerful than those obtainable from what was felt to be the artificial art and poetry of the aristocratic civilization of contemporary Europe. Ossian is the name of an Irish warrior-poet whose Gaelic songs were supposedly translated and presented to the world by James Macpherson in the s.

## 4: Nā'āwa - Wikipedia

*Fu Hsi's trigrams have led an enormous and continuing influence on Chinese thought and culture. The I Ching conveys a distinct and original philosophy that helped create one of the world's great civilizations. The Pa Kua may have fallen from favour somewhat in modern China but many of the ideas they gave rise to live on.*

II KU GODS KU and Hina, male or husband kane and female or wife wahine , are invoked as great ancestral gods of heaven and earth who have general control over the fruitfulness of earth and the generations of mankind. Ku means "rising upright," Hina means "leaning down. Prayer is addressed to Ku toward the east, to Hina toward the west. Together the two include the whole earth and the heavens from east to west; in a symbol also they include the generations of mankind, both those who are to come and those already born. Some kahunas teach a prayer for sickness addressing Ku and Hina, others address Kahikina-o-ka-la The rising of the sun and Komohana-o-ka-la Entering in of the sun. Still others call upon the spirits of descendants and ancestors, praying toward the east to Hina-kua -back as mother of those who are to come, and toward the west to Hina-alo -front for those already born. The prayer to Ku and Hina of those who pluck herbs for medicine emphasizes family relationship as the claim to protection. All are children from a single stock, which is Ku. Ku [or Hina], listen! I have come to gather for [naming the sick person] this [naming the plant] which was rooted in Kahiki, spread its rootlets in Kahiki, produced stalk in Kahiki, branched in Kahiki, leafed in Kahiki, budded in Kahiki, blossomed in Kahiki, bore fruit in Kahiki. Life is from you, O God, until he [or she] crawls feebly and totters in extreme old age, until the blossoming time at the end. Amama, it is freed. Hina is the expression of p. Through the woman must all pass into life in this world. The two, Ku and Hina, are hence invoked as inclusive of the whole ancestral line, past and to come. Ku is said to preside over all male spirits gods , Hina over the female. They are national gods, for the whole people lay claim to their protection as children descended from a single stock in the ancient homeland of Kahiki. The idea of Ku and Hina as an expression of common parentage has had an influence upon fiction, where hero or heroine is likely to be represented as child of Ku and Hina, implying a claim to high birth much like that of the prince and princess of our own fairy tales. It enters into folk conceptions. A slab-shaped or pointed stone pohaku which stands upright is called male, pohaku-o-Kane; a flat papa or rounded stone is called female, papa-o-Hina or pohaku-o-Hina, and the two are believed to produce stone children. So the upright breadfruit ulu tree is male and is called ulu-ku; the low, spreading tree whose branches lean over is ulu-hapapa and is regarded as female. These distinctions arise from analogy, in the shape of the breadfruit blossom and of the rock forms, with the sexual organs, an analogy from which Hawaiian symbolism largely derives and the male expression of which is doubtless to be recognized in the conception of the creator god, Kane. The universal character of Ku as a god worshiped to produce good crops, good fishing, long life, and family and national prosperity for a whole people is illustrated in a prayer quoted by J. Emerson as one commonly used to secure a prosperous year: O Ku, O Li! Soften your land that it may bring forth. Bring forth in the sea [naming the fishing ground], squid, ulua fish. Encourage your land to bring forth. Bring forth, on land, potatoes, taro, gourds, coconuts, bananas, calabashes. Bring forth men, women, children, pigs, fowl, food, land. Bring forth chiefs, commoners, pleasant living; bring about good will, ward off ill will. The habit of antithesis thus became a stylistic element in all Hawaiian poetic thought. Imagination played with such mythical conceptions of earth and heaven as Papa and Wakea Awakea, literally midday. Night po was the period of the gods, day ao was that of mankind. Direction was indicated as toward the mountain or the sea, movement as away from or toward the speaker, upward or downward in relation to him; and an innumerable set of trivial pairings like large and small, heavy and soft, gave to the characteristically balanced structure of chant an antithetical turn. The contrast between upland and lowland, products of the forest and products of the sea, and the economic needs dependent upon each, shows itself as a strong emotional factor in all Hawaiian composition. It was recognized economically in the distribution of land, each family receiving a strip at the shore and a patch in the uplands. It was recognized in the division of the calendar into days, months, and seasons, when those at the shore watched for indications of the ripening season in the uplands and those living inland marked the time for fishing and surfing at the shore.

It modified the habits of whole families of colonizers, some of whom made their settled homes in the uplands and in the forested mountain gorges. It determined the worship of functional gods of forest or sea, upon whom depended success in some special craft. A great number of these early gods of the sea and the forest are given Ku names and are hence to be regarded as sub-ordinate gods under whose name special families worshiped the god Ku, who is to be thought of as presiding over them all. As god of the forest and of rain Ku may be invoked as: Ku-ka-o-o Ku of the digging stick Ku-kulia Ku of dry farming Ku-keolowalu Ku of wet farming [paragraph continues] As god of fishing he may be worshiped as: Ku-ula or Ku-ula-kai Ku of the abundance of the sea [paragraph continues] As god of war as: Ku-waha-ilo Ku of the maggot-dropping mouth [paragraph continues] These are only a few of the Ku gods who play a part in Hawaiian mythology. The Ku gods of the forest were worshiped not by the chiefs but by those whose professions took them into the forest or who went there to gather wild food in time of scarcity. Ku-mauna and Ku-ka-ohia-laka were locally worshiped as rain gods. Canoe builders prayed to the canoe-building gods for aid in their special capacities: They prayed also to the female deities: Some equate Ku-pulupulu with the male Laka, called ancestor of the Menehune people, and hence with Ku-ka-ohia-laka, god of the hula dance. His image in the form of a feather god is also worshiped in the heiau with Ku-nui-akea, Lono, Kane, and Kanaloa. That is why the altar in the dance hall is not complete without a branch of red lehua blossoms. It bears only two blossoms at a time. If a branch is broken blood will flow. The story of its origin is as follows: When the sister brings vegetable food from her garden to her brother at the sea, her stingy sister-in-law pretends that they have no fish and gives her nothing but seaweed to take home as a relish. In despair at this treatment, Kaua transforms her husband and children into rats and herself into a spring of water. Her spirit comes to her brother and tells him of her fate. He visits the uplands, recognizes the spot as she has directed in the dream, and, plunging into the spring, is himself transformed into the lehua tree which we see today. In the genealogies, legends, and romances she appears as mother of Ka-ulu, the voyager, and wife of Ku-ka-ohia-laka; Kailua on the northern side of Oahu is their home. To both god and goddess the flowering ohia is sacred and no one on a visit to the volcano will venture to break the red flowers for a wreath or pluck leaves or branches on the way thither. Only on the return, with proper invocations, may the flowers be gathered. A rainstorm is the least of the unpleasant results that may follow tampering with the sacred lehua blossoms. Ku-mauna Ku of the mountain is one of the forest gods banished by Pele for refusing to destroy Lohiau at her bidding. There he incurred the wrath of Pele and was overwhelmed in her fire. Today the huge boulder of lava which retains p. As late as a keeper escorted visitors to the sacred valley to see that the god was properly respected and his influence upon the weather restrained within bounds for the benefit of the district. The legend runs as follows: A tall foreigner comes from Kahiki and cultivates bananas of the iholena variety in a marshy spot of the valley. Pele comes to him in the shape of an old woman and he refuses to share his bananas with her. She first sends cold, then, as he sits doubled up with his hands pressed against his face trying to keep warm, she overwhelms him with a stream of molten lava. In this shape he is to be seen today encrusted in lava. Sick people are sometimes brought to a cave near the place where stands Kumauna and left there overnight for healing. In case a fish of the proper variety is lacking, a rare plant growing in the vicinity, which has leaves mottled like the sides of the opelu, may be used as a substitute. But all this must be done with the greatest reverence. Visitors to the valley are warned to be quiet and respectful lest a violent rainstorm mar their trip to the mountains. The story told of Johnny Searle has become a legend of the valley and a warning to irreverent foreigners. A famous healing kahuna of Ka-u nicknamed Ka-la-kalohe, who worshiped his god the sun in Honokane gulch, is said to have been constantly appealed to by the white planter to invoke rain or sunshine. Other trees or rocks sent "a deluge of rain" in response to tapping. When a company go out after doves, offerings are made to them of taro and fish in order to insure fair weather. But if someone follows and strikes the stone which is dedicated to the two spirits, a thunderstorm will fall. Reddish things were sacred to him. There he built the first fishpond; and when he died he gave to his son Aiai the four magic objects with which he controlled the fish and taught him how to address the gods in prayer and how to set up fish altars. The objects were a decoy stick called Pahiaku-kahuoi kahuai, a cowry called Leho-ula, a hook called Manai-a-ka-lani, and a stone called Kuula which, if dropped into a pool, had the power to draw the fish thither. Some accounts give Aiai a son named Punia-iki who is a fish kupua and trickster and helps his

father set up fishing stations. In this story the god Ku-ula-kai who supplies reproductive energy to all things of the sea is represented by his human worshiper. The man Kuula who served the ruling chief of East Maui as head fisherman has a place on the genealogical line stemming from Wakea. The fishpond over which he presided, the place where his house stood, the bones of the great eel he slew, the stone of victory Pohaku o lanakila set up by his son at the famous surfing beach of Maka-ai-kuloa to commemorate his triumph--all are pointed out today by natives of the locality in verification of the story. At the stone Maka-kilo-ia Eyes of the fish watchman placed by Aiai on the summit of Kauiki, fishermen still keep a lookout to watch for akule fish entering the bay. A haul of 28, were drawn up there only a few years ago. All the places named in the legend of Aiai remain as authentic fishing grounds and stations for fishermen in island waters. Nor is the old practice of offering fish from the first catch to the god upon the fish altar entirely forgotten. The chief finds the food supply diminishing and his people in want. He appoints Kuula-kai head fisherman and Kuula-uka head cultivator for the whole island. Kuula-kai builds a fishpond with walls twenty feet thick and ten feet high and an inlet for the fish to go in and out at. Finally appears an enemy who breaks down the walls of the fishpond. At Wailau on Molokai lives a handsome chief named Kekoona who has kupua power p. He sees the fishpond swarming with fish and slips in through the in-let, but when he has fed well he cannot get out without breaking down the wall. He goes away and hides in a deep hole about seven hundred feet beyond Alau island called "Hole of the ulna" because it is a feeding place for ulua fish.

## 5: Ancient Chinese History in Light of the Book of Genesis

*Nǚwā* or *Nǚgūa* is the mother goddess of Chinese mythology, the sister and wife of Fuxi, the [www.enganchecubano.com](http://www.enganchecubano.com) is credited with creating mankind and repairing the Pillar of Heaven.

This story is a synthesis of three stories from classical Chinese mythology. The stories come from *The Classic of Mountains and Seas*, an anthology of stories collected in the first century B. All the matter of the universe swirled chaotically in that egg. Deep within the swirling matter was Pan Gu, a huge giant who grew in the chaos. For 18, years he developed and slept in the egg. Finally one day he awoke and stretched, and the egg broke to release the matter of the universe. The lighter purer elements drifted upwards to make the sky and heavens, and the heavier impure elements settled downwards to make the earth. In the midst of this new world, Pan Gu worried that heaven and earth might mix again; so he resolved to hold them apart, with the heavens on his head and the earth under his feet. As the two continued to separate, Pan Gu grew to hold them apart. For 18, years he continued to grow, until the heavens were 30, miles above the earth. For much longer he continued to hold the two apart, fearing the return of the chaos of his youth. Finally he realized they were stable, and soon after that he died. His arms and legs became the four directions and the mountains. His blood became the rivers, and his sweat became the rain and dew. His voice became the thunder, and his breath became the winds. His hair became the grass, and his veins became the roads and paths. His teeth and bones became the minerals and rocks, and his flesh became the soil of the fields. Up above, his left eye became the sun, and his right eye became the moon. Thus in death, as in life, Pan Gu made the world as it is today. Stopping by a pond to rest, she saw her reflection and realized that there was nothing like herself in the world. She resolved to make something like herself for company. From the edge of the pond she took some mud and shaped it in the form of a human being. At first her creation was lifeless, and she set it down. It took life as soon as it touched the soil, however, and soon the human was dancing and celebrating its new life. For two days she made them, and still she wanted to make more. Finally she pulled down a long vine and dragged it through the mud, and then she swung the vine through the air. Droplets of mud flew everywhere and, when they fell, they became more humans that were nearly as perfect as the ones she had made by hand. Soon she had spread humans over the whole world. The ones she made by hand became the aristocrats, and the ones she made with the vine became the poor common people. She solved this problem by dividing the humans into male and female, so that they could reproduce and save her from having to make new humans to break her solitude. The heavens collapsed so that there were holes in the sky, and the earth cracked, letting water rush from below to flood the earth. At other places, fire sprang forth from the earth, and everywhere wild beasts emerged from the forests to prey on the people. To fix the sky, she took stones of many colors from the river and built a fire in which she melted them. She used the molten rock to patch the holes in the sky, and she used the four legs of a giant turtle to support the sky again. Exhausted by her labors, she soon lay down to die and, like Pan Gu, from her body came many more features to adorn the world that she had restored. Hong Kong, Joint Publishing Company, p.

## 6: Hawaiian Mythology: Part One: The Gods: II. Ku Gods

*Phan Ku - P'an Ku. Of various creation stories which evolve in China, the most striking is that of P'an Ku. He is hatched from a cosmic egg. Half the shell is above him as the sky, the other half below him as the earth.*

Aztec and Mayan Dragons A. Sumerian Dragons B. The first dragons, perhaps, appeared here in the myths of the Sumerians. The Sumerian word for dragon is "ushum. There is also the dragon known as Kur, and both Zu and Kur were said to have angered the gods. For instance, Zu stole the Tablets of Law from Enlil. Ninurta, the sun god, was sent after each of these dragons. For the most part, he completed the task, and managed to slay both dragons. Back to the Top Chinese Dragons B. A Chinese legend has it, that Buddha told all the animals in the world to come to him. When the journey was over, only twelve animals had made it to Buddha, and so they became the Zodiacs. Among these was the great dragon. Chinese dragons date back to around B. The Chinese believed that they were the "descendants of the dragons," too. The goddess Nu Kua was half mortal half dragon, and she spawned dragons that could easily shift from human form to dragons, or vice versa. In addition to this, they could rise to the heavens, go to the bottom of the seas, and even change size. Chinese emperors were said to be sons of the dragons and wore special robes. Only the Emperor could wear the sign of the celestial dragon because it was the sign of the ultimate power. Most Chinese dragons did not have wings. However, they would grow branch-like wings when they became one thousand years old. It is then that they are called Ying-Lung. Some are also known as Chiao or Chiao-Lung. This is usually a fish that has managed to become a dragon. For most fish, the challenge is to jump through miraculous gates on the ocean floor. For some, however, they grow to a certain age and become a dragon. There is a story of one called Hai Li Bu. Out walking one day, he came upon a goose killing a snake. Hai Li Bu felt badly for the snake, so he stopped the goose from killing it. This snake was the daughter of the Dragon King, and Hai Li Bu was rewarded with a magical gem that could help him decipher what the animals were saying. He, however, was not allowed to repeat anything the animals said, or he would turn to stone. One day, Hai Li Bu heard the animals speaking of the coming of a great flood. Unable to simply let mankind die, he warned them of the flood, and Hai Li Bu turned to stone. There is also a story of a great flood. Tien Ti, emperor of the heavens, looked down upon the earth and saw that it must be reformed, as the wickedness of the world was too much. With that, he sent down a great flood to destroy it. The god Tu, taking pity upon man, begged for Tien Ti to stop. With that, Tien Ti created a turtle and placed magic earth upon his back so that it would soak up the water. After this was done, Tien Ti sent out a emerald-scaled Ying-Lung dragon that flew over the world, carving the valleys and rivers with its tail. Back to the Top Japanese Dragons In Japan, snakes and dragons are depicted with supernatural powers of all sorts. The Japanese tell the story of the Yamata no Orochi, a huge snake that has eight heads and eight tails. His eyes were said to glow like winter cherries. His belly is constantly inflamed and covered with blood, and he extends over eight valleys and eight hills. Japanese dragons are also linked to natural disasters. When mortals offended Japanese dragons, the dragons caused floods. They also produced storms, and they were water granting and water producing creatures. In addition, heavenly dragons guarded the palace of the gods. The earth dragons decided the course of the rivers, and the spiritual dragons bring the blessed rains. There were also the guardians of earthly treasures. The Japanese also believe that there is a white dragon that takes the form of an O-gon-cho every fifty years. O-gon-cho are golden-plumed songbird. This creature sings a song that brings great sadness. If one was to hear this terrible song, it would bring about terrible pestilence and many will die. Hai-riyo was the most advanced dragon to the Japanese. It is the Japanese equivalent to the Chinese Ying-Lung. In addition, Japanese dragons were able to transform themselves into humans. They also demanded sacrifices, and human sacrifices at that. Yet, dragons were not seen as entirely evil entities, either. Benton, the only female god of luck, was associated with dragons and was believed to have even married a dragon. However, she had far more draconic connections. She was the daughter of the dragon king, and, in her human form, she could be seen riding a dragon. However, some dragons were seen as good in Japan. There is a tale of a dragon who was said to have lived in Mano Pond, which was quite deep and large. This dragon, taking the form of a small snake, came out of the depths of this pond to sun himself. A tengu a winged,

gnome-like creature then swooped out of the sky and grabbed the dragon, which was so surprised that he could not wriggle free. However, the tengu could not simply crush the snake as the snake was not a snake at all, but a dragon, so he brought him back to his mountain and stuffed him into a hole. Without water, the dragon was unable to fly. However, the tengu returned a few days later with a captured monk, who was stuffed into the same hole as the dragon. When asked about how the monk came there, he explained that, while reaching to get the water jug, a tengu had captured him. The dragon then told the monk that, should he have water, he would be able to fly and save them both. With that, the monk spilled out the water jug and the dragon flew him home. The dragon, however, hunted the tengu in revenge and finally managed to kill him. Another tale of a gracious Japanese dragon involves two friends: The monk resided at the Temple of the Dragon Garden, and a dragon visited him, in the form of a human, every day to hear his chants. They became friends, and their friendship became famous. A drought then hit Japan, and the emperor summoned the monk and ordered him to tell the dragon to make rain, or else the monk would be forced to leave Japan. The monk returned and explained his plight to his friend, the dragon, and the dragon was quite sad. He told the monk that, in three days time, he would make it rain, but since he was not King Bonden, who decided when it should rain, he would be killed for doing it. He simply requested that his friend bury his body and build temples in three specific areas. Sure enough, three days later, there was rain, and the dragon was dead. For the rest of his life, the monk chanted in memory of his friend, the dragon. Another very interesting thing to note is that the Japanese believed their emperors to be the descendants of dragons. Since he did not keep his promise of not looking at her until she said so, Fire Fade saw his wife as a dragon, and she flew off, leaving Kamu-Yamato-Iware-Biko, their son, with only his father. He became the first human ruler of Japan and was the grandson of a dragon. Today he is referred to as Jimmu Tenno. A poor fisherman was once fishing and managed to capture a huge Carp. This Carp begged for mercy and finally was set free. The Carp turned out to be one of the sons of the Dragon King, who rewarded the fisherman with tremendous great riches. Back to the Top Egyptian Dragons B. Egyptian Serpents and dragons are highly complex and integral to Egyptian mythology. The dates of Egyptian myths vary, but they tend to be within B. The foremost dragon of Egypt is Apep. He has many other names, and he is the sea serpent. Holding a grudge against Ra, the sun god, Apep attempted to swallow him every night as he made his trip through the underworld. When he succeeded, an eclipse occurred. In contrast to Apep, there is Mehen, a serpent-dragon. Often, Mehen is depicted coiled around the Boat of the Sun, which Ra traveled upon nightly. He was a protectorate of Ra. Ra also encountered the Guardians of the Gates of the Underworld on his journey. Serpents were also known to watch the dead.

## 7: Nu Gua | Chinese mythology | [www.enganchecubano.com](http://www.enganchecubano.com)

*Nu Kua is an ancient Chinese creatrix who created and formed people out of yellow clay and invented the flute. Today She plays Her music bearing good fortune, opportunity and the organizational skills with which to make both useful.*

Previous Article – “Lao Tzu and the Art of Ox Herding Four Directions, Seasons and Celestial Animals In contrast to the dynamic qualities of the first three of these creatures, the humble tortoise is an animal that could easily go unnoticed, yet it is rich in symbolism, not just in China, but also across many lands. Numerous cross-cultural correlations can be seen to occur within this symbolism as we cross the globe. The tortoise has frequently been associated with the art of divination and is often credited with bringing to us the trigrams of the I Ching and also the idea of the Lo Shu magic square, which is much used in Feng Shui as well as in mystic sciences and sacred geometry throughout the world. China In Chinese symbolism the tortoise represents the beginning of creation, time, longevity and wisdom. Its inanimate shell represents the lifeless rock that is acted upon by the elements of nature and by divine inspiration the breath of the heavens to produce life. Thus born into the light, he must become a warrior and encounter his dark or shadow side. Another Chinese legend tells of how a family were trapped within a cave and were able to survive for many hundreds of years yes - hundreds , by observing and copying a tortoise that was trapped in the cave with them. The earliest Chinese written characters are to be found carved on tortoise shells. Chinese artwork will sometimes show a snake and tortoise entwined and it is said that their coupling engendered the universe. Other artworks show a tortoise with a crane, and when these two animals are together it is specifically a symbol that emphasises longevity. Tortoise entwined with a snake. The tortoise is depicted supporting the elephant on whose back the world rests. The elephant is male, the tortoise female, so representing the two creative powers of ida and pingala or yin and yang. Symbolically the retraction of the tortoise's head into its shell is regarded as a conscious turning inward as in meditation and therefore showing an advanced spiritual state. One of the incarnations of the central deity, Vishnu the Preserver , was as a tortoise – the progenitor of all living creatures. Vishnu in his incarnation as a tortoise – supporting the world axis, around which is entwined the cosmic serpent with deities and demons pulling at each end. It represents the goddess and the eternal Earth Mother from which we are all born, our lives evolve, and to which we will return. Ancient Greece In classical mythology the tortoise is sacred to both Aphrodite Venus and Hermes Mercury , two deities associated with sexuality. It has been suggested that one reason for this association may be the action of the tortoise's head as it extends and retreats from its shell. Here again we see a connection with procreation. The response angered Zeus so much that he made the tortoise forever carry around his home. Despite this handicap, in another well-known fable, the tortoise is victorious in a race with a hare, proving that slow and steady can arrive first. A contemporary of Aesop around BC was the philosopher Zeno who delighted in paradoxes. Perhaps the most famous of these was to mathematically prove that in a race between Achilles and a tortoise, where the tortoise was given a short start, Achilles would never be able to catch up to it. He used a similar mathematical proof to show that an arrow fired at a target can never arrive there, for more on this, see Zeno and the Tortoise by Nicholas Fearn. Africa The Yoruba of Africa developed a divination system called Ifa that used tortoise shells as an oracle. This association of the tortoise with oracular powers is in fact quite widespread. It most likely evolved from an even more ancient divining system known as the Tortoise Oracle. One early method of divination was to heat animal bones in a fire and study the cracks that appeared; another method was to interpret the markings on tortoise shells. Such methods were probably employed to consult about affairs of state, fortunes of war, proposed marriages etc. This oracular connection of the tortoise may have resulted in one of the legends of how the I Ching originated: We are told that around BC, the Emperor Fu-hsi Fu-xi was meditating by the Yellow River, when a tortoise emerged from the water and the markings on its shell revealed to him the trigrams of the I Ching. The 8 trigrams were later paired to produce a more sophisticated system with 64 hexagrams. Stories say that in BC, whilst imprisoned, King Wen systematically organised these hexagrams into a cohesive system that included a commentary and this has given the structure of the I Ching that we know today. Around BC, yarrow stalks were being used in place of tortoises, making divination

much more accessible and widely available and perhaps meaning that tortoises could now sleep a little easier. The I Ching can thus be said to be a philosophical system based on higher mathematics. These lines are combined into groups of 3, which give us the trigrams that symbolically represent: It was the first of these sequences that led the 17th century father of calculus, Gottfried Wilhelm Leibniz to discover the functioning of the binary system. A Jesuit priest, who was based in China, showed the configuration to Leibniz, who investigated further and discovered that if the value of 0 were attributed to each solid line, and the value of 1 to each broken line, it would give the binary notation for the numbers 0 through to 255. The uncovering of the binary code allowed Leibniz to change the path of mathematics for all time. The I Ching is therefore the earliest known example of binary notation, this being the smallest complete arithmetic number system as well as the language that enables computers to work. The lines are cast from the bottom upwards and when in a circle they are read from the centre outwards. Following the order of the trigrams around the yin yang shape as indicated in Diagram A will; when they are laid out in a row, give the order shown below. The cycle then continues by following round the curve of the reversed yin-yang as in Diagram B to make an infinity loop. Still more recent research has uncovered amazing similarities between the I Ching and the structure of DNA, the thread like material in living cells that is the genetic code, which determines everything about us. It is a spiral molecule in the form of a double helix made of 2 times 4 chemical bases that form 8 times 8 - i. Maybe the ancient Chinese sages knew intuitively about the code of life. The Great Sage Yu other stories say that it was Fu-hsi again was meditating, this time by the River Lo, when a tortoise or a turtle emerged. He studied the markings on its shell, which revealed the following pattern: He also set the rivers on their right courses and divided China into 9 provinces. The Lo Shu square is seen as a harmonious blend of the 9 archetypal principles of number and as giving a cosmological plan of time and space that reflects the supreme order of the universe, no less. Such importance was laid on this configuration, that it was used as the ground plan for the nine palaces of the Emperor. As the intermediary between heaven and earth, he mirrored this cosmic plan by living and circulating around these palaces during the year. The plan was extended to the design of the capital city itself, with Old Peking at the centre and having eight avenues of access - symbolically the centre of the Middle Kingdom of the world. Today the square plays an intrinsic part in the geomantic art of Feng Shui. This same square has been discovered by many cultures and is often referred to as a Magic Square. In India this 3 by 3 grid is sometimes extended to 9 by 9 and used in the ground plan of temples dedicated to Vishnu, the Preserver. Each of the 81 cells is dedicated to a different aspect of the deity. In Western mysticism, the 7 possible single digit magic squares i. This order of association results from the time it takes each of them to orbit through the fixed stars of the zodiac. In both East and West, odd numbers are considered to be active or yang and even numbers due to their stability are passive and yin. Within the square we can see that the even numbers hold the 4 corners in balance whilst the odd numbers are at the 4 cardinal points with the middle number in the sequence 5, holding the centre ground. In fact, the importance of the central number 5 is further emphasised when we see that: This Lo Shu arrangement brings us back to the 4 Celestial Animals, for the square is orientated in relation to the compass where each direction has its season, element and celestial animal. In the earlier drawing, the lowest number 1 is at the tail of the tortoise, this is the past, the north and winter when it was barely alive. The next odd number 3 is the rising dragon of spring in the East. The highest number 9 is at the head of the tortoise as it looks to the south, summer and the phoenix flying towards the sun at its zenith. And so this cycle of change continues back to the north. Lo Shu - I Ching Connection The 8 trigrams of the I Ching are related to the 8 perimeter grids of the Lo Shu Square and are considered to reveal its outer meaning, whilst the 9th point, the centre of balance and rotation conceals its inner meaning in the case of the I Ching the centre contains the Tai Chi symbol. Many esoteric traditions believe that numbers symbolise divine order, cosmic harmony and that they reveal the laws of space and time. In both the I Ching and the Lo Shu, we can see ancient yet highly sophisticated and profound ways of working with numbers to look at the functioning of nature. Allegorical Interpretation The stories of tortoises emerging from the waters whilst sages are meditating can be viewed symbolically. As we have seen, the tortoise represents wisdom and here this wisdom arises from the deep unconscious levels of the mind that may be accessed through regular meditation. Their appearance from the water is symbolic of the arising of inspiration and illumination through

subconscious levels to become manifest in the world. The protective shell of the tortoise leads it to be symbolically linked with the shield and its predominantly defensive characteristics.

## 8: Why Are Dragons Important in Chinese Culture? | USA Today

*Nu Kua who was the mother goddess in the Chinese myth created man and women from the clay of the earth. Nu Kua was human like but had legs that were shaped like dragon tails, when she created man and women she decided to create their legs similar to their arms.*

Cosmogonic mythologies[ edit ] Tao Te Ching[ edit ] The Tao Te Ching , written sometime before the 4th century BC, suggests a less mythical Chinese cosmogony and has some of the earliest allusions to creation. There was something featureless yet complete, born before heaven and earth; Silentâ€”amorphousâ€”it stood alone and unchanging. We may regard it as the mother of heaven and earth. Not knowing its name, I style it the "Way. The myriad creatures bear yin on their back and embrace yang in their bosoms. They neutralize these vapors and thereby achieve harmony. Girardot reasons that Tao Te Ching evokes the Tao as "a cosmic principle of the beginnings would seem to make little sense without seeing the possibility that it was rooted in the symbolic remembrance of archaic mythological, especially cosmogonic, themes. Birrell calls it "the most valuable document in Chinese mythology" and surmises an earlier date for its mythos "since it clearly draws on a preexisting fund of myths. How can we be sure what it was like before the sky above and the earth below had taken shape? Since none could penetrate that murk when darkness and light were yet undivided, how do we know about the chaos of insubstantial forms? What manner of things are the darkness and light? How did Yin and Yang come together, and how did they originate and transform all things that are by their commingling? Whose compass measured out the ninefold heavens? Whose work was this, and how did he accomplish it? Where did the Eight Pillars meet the sky, and why were they too short for it in the south-east? Where do the nine fields of heaven extend to and where do they join each other? The ins and outs of their edges must be very many: How does heaven coordinate its motions? Where are the Twelve Houses divided? How do the sun and the moon hold to their courses and the fixed stars keep their places? It mentions no prime cause, no first creator. From the "formless expanse" the primeval element of misty vapor emerges spontaneously as a creative force, which is organically constructed as a set of binary forces in opposition to each other-upper and lower spheres, darkness and light, Yin and Yang â€” whose mysterious transformations bring about the ordering of the universe. A Taoist diagram of the creation of the "myriad things" from the original unity through the yin-yang and trigrams. Like the Songs of Chu above, this text is believed to date from the 4th century BC and from the same southern state of Chu. This Taoist cosmogonic myth describes the creation of the universe and humans out of formless misty vapor, and Birrell notes the striking resemblance between its ancient "all was one" concept of unity before creation and the modern cosmogonic concept of gravitational singularity. Unsettled and confusing, there was no distinction of dark and light. Though Tao is undifferentiated, it is autonomous: Tao is great and universal on the one hand, but also formless and nameless. When Heaven and Earth were yet unformed, all was ascending and flying, diving and delving. Thus it was called the Grand Inception. The Grand Inception produced the Nebulous Void. The Nebulous Void produced space-time, space-time produced the original qi. A boundary [divided] the original qi. That which was pure and bright spread out to form Heaven ; that which was heavy and turbid congealed to form Earth. It is easy for that which is pure and subtle to converge but difficult for the heavy and turbid to congeal. Therefore, Heaven was completed first; Earth was fixed afterward. The conjoined essences of Heaven and Earth produced yin and yang. The supersessive essences of yin and yang caused the four seasons. The scattered essences of the four seasons created the myriad things. The hot qi of accumulated yang produced fire; the essence of fiery qi became the sun. The cold qi of accumulated yin produced water; the essence of watery qi became the moon. The overflowing qi of the essences of the sun and the moon made the stars and planets. To Heaven belong the sun, moon, stars, and planets; to Earth belong waters and floods, dust and soil. There were only images and no forms. All was obscure and dark, vague and unclear, shapeless and formless, and no one knows its gateway. There were two spirits, born in murkiness, one that established Heaven and the other that constructed Earth. No one knows where they ultimately end. No one knows where they finally stop. Thereupon they differentiated into the yin and the yang and separated into the eight cardinal directions. The firm and the

yielding formed each other; the myriad things thereupon took shape. The turbid vital energy became creatures; the refined vital energy became humans. No image of it can be formed. Its midst was void; its exterior was non-existence. It was the root of the Dao. When the stem of the Dao had been grown, creatures came into being and shapes were formed. At this stage, the original qi split and divided, hard and soft first divided, pure and turbid took up different positions. Heaven formed on the outside, and Earth became fixed within. Heaven took its body from the Yang, so it was round and in motion; Earth took its body from the Yin, so it was flat and quiescent. Through motion there was action and giving forth; through quiescence there was conjoining and transformation. Through binding together there was fertilization, and in time all the kinds of things were brought to growth. It was the fruition of the Dao. Myths about the male Pangu say that people derived from mites on his corpse. The ancient Chinese believed in a square earth and a round, domelike sky supported by eight giant pillars. By what means did she fashion the different creatures? Going back to more ancient times, the four [of 8] pillars were broken; the nine provinces were in tatters. Heaven did not completely cover [the earth]; Earth did not hold up [Heaven] all the way around [its circumference]. Fires blazed out of control and could not be extinguished; water flooded in great expanses and would not recede. Ferocious animals ate blameless people; predatory birds snatched the elderly and the weak. The azure sky was patched; the four pillars were set up; the surging waters were drained; the province of Ji was tranquil; crafty vermin died off; blameless people [preserved their] lives. Shang Pian produced ears and eyes; Sang Lin produced shoulders and arms. Though she worked feverishly, she did not have enough strength to finish her task, so she drew her cord in a furrow through the mud and lifted it out to make human beings. In this version, the goddess has been demoted from "primal creatrix to a mortal subservient to God in Heaven" and a "lowly female subservient to the male, in the traditional manner of marital relations. And there were not yet any ordinary people in the world. They talked about becoming husband and wife, but they felt ashamed. If not, then make all the misty vapor disperse. When the sister became intimate with her brother, they plaited some grass to make a fan to screen their faces. Even today, when a man takes a wife, they hold a fan, which is a symbol of what happened long ago. In eighteen thousand years Heaven and the earth opened and unfolded. The limpid that was Yang became the heavens, the turbid that was Yin became the earth. Afterwards, there was the Three Sovereign Divinities. Numbers began with one, were established with three, perfected by five, multiplied with seven, and fixed with nine. That is why Heaven is ninety thousand leagues from earth. His breath became the wind and clouds; his voice became peals of thunder. His left eye became the sun; his right eye became the moon. His four limbs and five extremities became the four cardinal points and the five peaks. His blood and semen became water and rivers. His hair and beard became the stars; his bodily hair became plants and trees. His teeth and bones became metal and rock; his vital marrow became pearls and jade. His sweat and bodily fluids became streaming rain. All the mites on his body were touched by the wind and evolved into the black-haired people. Girardot, professor of Chinese religion at Lehigh University, analyzed complications within studies of Chinese creation mythology. On the one hand, with regard to China there is the very real problem of the extreme paucity and fragmentation of mythological accounts, an almost total absence of any coherent mythic narratives dating to the early periods of Chinese culture. This is even more true with respect to authentic cosmogonic myths, since the preserved fragments are extremely meager and in most cases are secondary accounts historicized and moralized by the redactors of the Confucian school that was emerging as the predominant classical tradition during the Former Han period. For them, the history of the world does not start before the start of civilization. It does not originate by a recitation of a creation or by cosmological speculations, but with the biographies of the sage kings. The biographies of the ancient heroes of China contain numerous mythic elements; but no cosmogonic theme has entered into the literature without having undergone a transformation. All of the legends pretend to report the facts of a human history. The predominance accorded to political preoccupation is accompanied for the Chinese by a profound repulsion for all theories of creation. This situation is paralleled by what we find in Chinese philosophy, where, from the very start, there is a keen interest in the relationship of man to man and in the adjustment of man to the physical universe, but relatively little interest in cosmic origins.

## 9: World Stories | A Collection Of Stories From Around The World

*function: cosmological, world view, explains relationship man vs god, sacrifice, offerings, god gives back to man, religious, reincarnation, cyclic time Tao Lao Tzu founder of taoism, the way, way of the universe, man live in harmony with tao, non-striving, passive, cyclical blending of oneness harmony together.*

To this day, the Zhuang people sing a traditional song about Pangu creating the Heaven and Earth. The origin of the Pangu myth has been much debated. Many believe it originated with Xu Zheng, a Chinese author from the 3rd century AD, as he was the first writer known to record it; some propose that it originated in the mythologies of the Miao or Yao people of southern China, while others see a parallel to ancient Hindu mythology of creation. The Pangu myth follows as thus: In the beginning the universe was nothing but chaos, and the heavens and the earth were intermingled—a big black egg being commonly used as an analogy. Pangu was born inside of this egg and slept for 18,000 years, during which time the Yin and Yang balanced as he grew. When he awoke, he realized he was trapped within it. He cracked the egg and began to push it apart, essentially splitting the Yin and Yang. The upper half of the shell became the sky above him, and the lower half became the earth. The longer he held them apart, the thicker they grew and the taller he became, thus pushing them further apart—by precisely 10 feet per day. Here versions begin to change. Some claim that a turtle, a qilin, phoenix, and a dragon assisted him in this task. After another 18,000 years Pangu died, his body forming the various parts of the earth, and the parasites on his body forming humans. Another version states that he formed the earth with a chisel and hammer, while yet another version states that a goddess who later inhabited the earth formed humans. Pangu is depicted with a turtle, phoenix, qilin, and dragon, who aided him with his task. According to this myth, Pangu was the first supreme being and the originator of the heavens and the Earth. He is typically depicted as a dwarf—though he was actually a giant—covered in hair or bearskin or leaves, with horns fixed atop his head and either a chisel or a hammer or an egg in his hand. Other tales speak of a Pangu as a creature from heaven that had the head of a dog and the body of a man and directly accredits Pangu as the father of mankind, while another version claims he molded men from clay. The interesting aspects of this tale are its similarities to other myths. For example, the cosmic egg is a common concept that is indicative of the universe before the Big Bang occurred, scientifically speaking. While this may, at first glance, be a very primitive way of describing such an event, one cannot help but notice how very insightful it is. How did various people with no apparent technology or knowledge of the universe, as we modern humans know it, so accurately explain what we now can? Were they made privy to this knowledge somehow? Another interesting aspect of the tale is one of the more elusive. Some versions of the Pangu creation myth state that the giant had help from four mythical beasts. Let us take a brief look these beasts one by one. The qilin, though indigenous to Asian mythology, is said to have been dragon-like. Of course, dragons are central to Asian mythology—though also found world-wide—as bearers of wisdom and a symbol of power, also connected to the succession of the early emperors. Finally, the phoenix has consistently been a symbol of rebirth. How so many cultures separated by thousands of miles came to describe such similar occurrences and use the same symbology has been a subject of much intrigue over the centuries.

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