

SERPENT ROPES



Independent Study

By: Calen Rayne

An emblem glyph is the "trademark" or name archeologists discovered, that gave its name to a site. This emblem is the hieroglyphic name of Tikal. Tikal was the first city-state to have an emblem glyph, a practice that was then adopted by other city-states, much the way modern states have flags today or companies have logos to differentiate themselves from others. Dr. David Stuart, of Harvard University, recently read this glyph as the sound Mutul.
<http://www.tikalpark.com/glyph.htm>

The first sign that the holy ancient city of Tikal, Guatemala would be no ordinary visit to a sacred site was when a few sprinkles struck the windshield of our rented van as we approached the area. This was the middle of dry season and there was no rain in the forecast. When we arrived at the site, I doused the large layout of the complex at the visitor center. This enabled me to determine where the three “locks” were that made up the traditional megalithic society triple enclosure that protects sacred sites.

The node points of the Earth’s body were vortices of multi-dimensional energy exchange which were capable of stimulation by the ritual techniques of a lost science, places where refined spiritual forces which underlie the physical world come into being. (Miller, H. and Bradhurst, P. 1990, 118).

The first lock was a very large tree at the entrance of the park. It took fifteen minutes to unlock the gate and see the numerous faces that appeared in the tree. Beatriz Orive, the Maya trained shaman with whom I traveled, spread sacred tobacco around the base of the tree. It began to sprinkle rain. One of the shamans spoke to her and said our group might be accompanied by shamans because we were honoring the site. We proceeded to the second lock, a standing stone in the North Acropolis at the site of the burial of the 27th king of the Maya. This gate was unlocked in approximately ten minutes as the rain increased.

The second gate was more difficult to identify due to the sheer numbers of monuments on the grounds.

Concentrated in and around the ceremonial precincts of the city are over 200 stone monuments... These are vertically set shafts of stone and round, drum-shaped stones... Tikal is like an iceberg with its bulk invisible beneath what we see on the surface. (Coe, W.R. 1975, 21).

I proceeded to the third lock located at the base of one of the pyramids at the North Acropolis and opened a portal in the wall. We were soaked by rain, and Beatriz was given the message that we were being purified so that we would be able to enter the energy field clean. There was a full downpour and the group got soaked leaning against the pyramid base as I sounded my 600 year old Himalayan singing bowl over the altar I placed on the vortex. Certain Himalayan singing bowls are specifically designed to work with energy fields, and to enable one to enter other dimensions when proper techniques are used.

Himalayan singing bowls are well-suited for contemplative pursuits, given their wide range of harmonics, and their ability to facilitate a journey into the unknown reaches of our cosmos. Only after years of training with masters of these bowls is one truly able to appreciate their power in facilitating access to other dimensions.

Among the lamas themselves, these bowls are only used in secret rituals by those who are acknowledged masters of sound. They have learned to sing the ritual songs and play the ritual instruments correctly. They use the singing bowls in secret and only for themselves, not in public, and not even for other monks. It is strictly forbidden to talk about the rituals or the singing bowls themselves. This is because a knowledge of sound carries with it great power. It allows one to travel without moving. It is possible to

come into contact with planets and their spirits, with the subterranean kingdom of Aggarta and with Shamballah, the earthly centre of the Immortals (Jansen 2002, 5).

Our group next moved to another smaller pyramid that had been dowsed and identified as having a significant energy field at the visitor center. The energy field of this pyramid was opened using standard Druid techniques. There was a small hallway cut out of the base of the pyramid, and we were able to see a face of a Maya elder on the side wall just inside the entrance. Beatriz led a deep guided meditation here, and during the journey, I was able to conceptualize the energy field visible from the top of Pyramid IV, rising over 200 feet above the ground.

We next climbed to the top of pyramid IV by way of steep, narrow stairs, and sat in meditation for nearly an hour. We sat in silence for the first half hour, and then I gradually sounded the bowl with rhythmic strokes, producing a harmonic similar to the one created while standing next to the labyrinth at the Chartres Cathedral during our Intensive there this past Summer. Beatriz was able to see what she referred to as “pipes” rising from the rain forest in front of Temple IV. Once these “pipes” became visible, I then sang my bowl to activate the energy field and make it available for a meditation experience.

What follows is my analysis of the energy field at Tikal. I will refer to Tikal by its classical name, Mutul.

Likely the elders of the Maya worked with the energy field in Mutul at specific times of the year based on their calendric cosmology. Their

purpose would be to activate the energy field to raise their vibration and travel to other dimensions. Most people would be unable to access these other dimensions.

In Mesoamerican ideas about world Creation, cosmogenesis takes place via a kind of weaving process. Reality is thus undergirded by a system of threadlike links. In other words, space-time itself is woven together in ways that human beings, stuck within the three-dimensional space time “fabric” of observable reality, cannot readily perceive (Jenkins 1998, 202).

Shamans would not only have the ability to activate the grid and access other dimensions, but would do so with purpose.

Shamans journey to other worlds with the intent of returning with secret knowledge not otherwise obtainable, and the place they must travel to get there is the end of time and space. Only in the numinous nowhere can they contact beings from other worlds and times (Jenkins 1998, 210).

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What is of interest to me is that the classical name of the area was Mutul. In my apprenticeship with shamans in the Himalayas, I learned how to produce what is known as a *dmu-t’ag*, or “sky rope” that is a ladder to other dimensions. Shamans who have this training, and the necessary tools to facilitate this ancient practice, are known as *dMu...* “masters of the rope.” This rope would be similar to what Christians know as “Jacob’s ladder.” I also do not think it a coincidence that during my twenty years studying zen Buddhism, I was often presented this most famous koan by my teachers, “*Does a dog have Buddha nature*”

The answer is “*mu*.” I find the sound “*mu*” as powerful as “*aum*” sound. Where “*aum*” seems to engage our inner self with the Divine, I believe the “*mu*” sound is used to engage other dimensions.

Egyptians also included ladders in tombs of Pharaohs to enable them to ascend the Divine. My main phurba, a ritual dagger from the Himalayas used to facilitate the ancient vedic *kala-vancana* meditation, has nine visible serpents on its body to facilitate the movement of energy from heaven to earth when used in meditation practices. The “pipes” that became apparent in the rainforest were likely ropes similar to the “sky rope” in my tradition, ropes that enable the Maya to move across time and space.

Did they travel to distant worlds through these “serpent ropes?” ...we may propose a complex Maya science of shamanically invoking a “wormhole” in local space-time, an opening to the trans-dimensional realm that ultimately gets its power from the Black Hole within the Galactic Center and traveling through it to other worlds (Jenkins 1998, 202).

We must see the cosmos of the Maya as a single, continually unfolding multiform event, one that continues to manifest primordial energy in new and mysterious ways, and the serpent ropes as a means to access other dimensions located in the dark rift which birthed the Black Hole at the center of the universe.

The focus of this shamanic invocation is the Galactic Center, signified by the visible dark-rift, serpent cords descend and open, providing local space-time access to the Cosmic Source and its eternal riches (Jenkins 1998, p. 203).

Travelers on the serpent cords seek to engage the divine consciousness in the zero point field and experience the Shamanic State of Consciousness.

Michael Harner has identified a distinct state of consciousness he calls the Shamanic State of Consciousness, and teaches how to “journey” while in this state to other dimensions and times (Jenkins 1998, 209).

The “pipes” we were able to bring into awareness at Mutul were likely a variation of the *dmu-tag*. They were a means to time travel, a womb to birth a journey to the center of the Universe.

These sky conduits are portals to other realms through which deities are “birthed and descend to Earth on serpent ropes,” bringing with them otherworldly knowledge (Jenkins 1998, 202).

Resembling threads at times, these tubes would be a means to travel in a frictionless field along the space time continuum.

This philosophical model developed by Mesoamerican thinkers is actually extremely progressive, for modern physicists also describe a network of threadlike links between distant places, “wormholes” in space-time that tunnel through a higher dimension (Jenkins 1998, 202).

These ladders of consciousness from world Wisdom traditions that enable one to access higher realms and dimensions do not lead to “the promised land,” a vast temple complex or some guru sitting alone on a mountain, but rather to a single black hole in which the initial nested geometries arranged themselves and produced the shaft of light that birthed all perceived matter.

Incredibly, when we look at Maya texts discussing the Creation event, we find mention of the concept of a hole in the sky... they believed that birth/creation (cosmogenesis) happens in a *black hole*. Something very profound and mysterious is going on here. Is it just a coincidence that lurking deep within the dark-rift “black

hole” is the very real Black Hole at the center of our galaxy?
(Jenkins 1998, 200-201).

In the Hindu tradition it is said that ... “*in the beginning was the sound* (Paul 2006, lecture).” In an abyss of sustained stillness, a deep resonant tone increased in intensity and vibration until it manifested as a sine wave. Encountering “swirling bits of energy” that had arranged themselves in nested geometries in a pattern resembling the Qabalah Tree of Life, sound and color merged to gradually open a portal that mediated between the infinite and finite.

This sudden stirring of energy is known as *emergent phenomena*, and signaled the formation of a “Tabernacle of Wisdom” that was free to move as needed in the frictionless ether and eventually become the womb in which Wisdom itself was birthed, and which continues to serve as a repository of all information from the past and future available to us in this present moment. A morphic field was generated that enabled a multitude of Universes to develop, each drawing on knowledge gleaned from previous Universes. Rupert Sheldrake believes a morphic field to be a “*self-organizing system that sets up habit fields which enable cells to know where to go* (Sheldrake 2006, lecture),” and that we were “*birthed from the womb of space* (Sheldrake 2006, lecture).”

Patterns of infinite interconnectedness between the original sound and “swirling bits of energy” were created by means of what physicists refer to as “quantum non-locality.”

At the top of Einstein's list of complaints was what he called "spooky actions at a distance". Einstein's "spookiness" is now called non-locality, the mysterious ability of Nature to enforce correlations between separated but entangled parts of a quantum system that are out of speed-of-light contact, to reach faster-than-light across vast spatial distances or even across time itself to ensure that the parts of a quantum system are made to match. To be more specific, locality means that isolated parts of any quantum mechanical system out of speed-of-light contact with other parts of that system are allowed to retain definite relationships or correlations only through memory of previous contact. Non-locality means that in quantum systems correlations not possible through simple memory are somehow being enforced faster-than-light across space and time (Creamer 1997, 1).

In the pre-existent "attentive silence," these initial "nested geometries" arranged themselves, triggered by sine waves of sound. Sound does not affect physical matter, but rather physical matter reconfigures itself because of the sound stimulation. When the "swirling bits of energy" arranged themselves on what could best be described as an invisible template of a more detailed energy field, what was previously an "atmosphere of sustained silence" became aware of a vibratory presence, and culminated in a translation of vorticity.

Light waves spinning in the pre-existent silence needed to align to a sacred geometry to create matter. Once light has been convinced to stand still, matter is able to manifest. There appeared an anchor point for all the waves to come to center and become a single standing wave, enabling light to differentiate itself from darkness.

The primal creative acts involve the establishment of divisions, first of all between light and darkness. Modern physics in its creation story also tells us there was a primal undifferentiated unity which then underwent a series of progressive differentiations through this

splitting apart of polarities. Even the fields of nature are supposed to originate from a primal unified field by a process called “spontaneous symmetry breaking (Fox and Sheldrake 1997, 135).”

This standing wave of light was the child of Wisdom, for it is Wisdom, Sophia, Chockmah that manifested in that original silence, and it is Wisdom that continues to birth what we perceive to be our known Universe. It is believed that:

...when the secret of the secrets wished to reveal himself, he began to produce a point of light. Before that point of light broke through and became apparent, the infinite (en soph) was entirely hidden and radiated no light (Roob 1996,104).

In this first book of the Zohar, we learn more about the manifestation of a primal point of energy in the pre-existent stillness, and about the birth of Wisdom:

Fludd followed the interpretation of Genesis in the first book of the Zohar, which provides a highly visual description of the way in which, in the concealed depths of the divine underground, the En-Soph, first forms a fog, from which a spring then erupts. In this, the primal point, called “Resrith,” lights up, the beginning, “the first word of the creation of all things.” The Cabalists identified this primal point as the wisdom of God, his “Sophia.” The seed of all things lies folded into it. “He created all forms in it, carved into it all its characteristics (Roob 1996, 500).”

When the shaft of light became as bright as the sun, a created order was in a position to be called forth from this original stillness, and in a 17th century painting, “*Fludd shows God placing his tabernacle in the sun at the beginning of creation, and thus illuminating and breathing life into the entire cosmos* (Roob 1996, 60). At this moment of creation, time stood still for a moment, and the wheel of life was set in to perpetual motion.

This wheel of life became the essence of the calendric cosmology of the Maya.

In the Zohar allusion is made at the very beginning to a diagram underlying all of creation...

...when the most mysterious wished to reveal Himself, He first produced a single point which was transmuted into a thought, and in this He... engraved within the sacred and mystic lamp a mystic and most holy design, which was a wondrous edifice issuing from the midst of thought. This... was the beginning of the edifice, existent, and non-existent, deep-buried, unknowable by name... And upon this secret the world is built (Leet 1999, 249).

The esoteric nature of this creation hypothetical can be demonstrated by examining the two organizing keys that are the critical components of esoteric sciences, geometry and music, or sound.

Every single wisdom in the world has a particular chant, a particular melody. And when you chant that specific melody it will draw forth the particular wisdom to which it is attached (Winkler 1990, 106)

Sound waves in the sustained stillness produced a vibration that brought about the movement of energy until patterns formed. The relationship of geometric designs and musical harmonics is the basis for Hans Jenny's groundbreaking work of "cymatics," which demonstrates how intricate geometric forms manifest when particular sound patterns are introduced. Wisdom is the child of sound and energy combining in a complex dance of vibration in what Ervin Laszlo refers to as the "A-field," and Wisdom then birthed all that followed her from the stillness.

“...we see in front of us the result of complex periodic vibration, a musical tone becoming a “visible” figure in which one or more intervals are featured. One must always bear in mind that these phenomena are generated by sound. If the sound is removed the whole picture along with its dynamics will disappear and return again immediately when the sound is restored. These phenomena are subject to definite laws and are repeatable at any time... The resultants of harmonic vibrations are at all times so strictly law-ordered that it is possible to draw up a systematology of morphogenesis. What one must bear in mind is that under this or that quite specific set of conditions Nature produces this form only and no other. Nothing here is diffuse and indeterminate; everything presents itself in a precisely designed form. The more one studies these things, the more one realizes that sound is the creative principle, it must be regarded as primordial (Leet 1999, 223-224).

Composer and music theorist Dmitri Tymozko “*has found a way to represent the universe of all possible musical chords in graphic form* (Time. 2007, 57.)” Tymozko believes “*that the cosmos of chords consists of weird, multidimensional spaces, known as orbifolds that turn back on themselves with a twist like Mobius strips...* (Time. 2007, 57).” Similar to a twin particle system with zero spin, one starts with a toroidal theory and then twists the boundary conditions in a manner that produces no net charge. The Maya would produce sounds that catapulted them to far reaches of cosmos, while remaining on this plane to be transformed by information gathered at still point.

Additionally, at same time, there would be a symmetrical movement due to what is known as bilateral circulation. Time travelers would move freely between the Riemannian and Lorentzian manifolds, and what one would experience is a pulsating, undulating, bilaterally revolving energy. What our minds might conceive as separate aspects of the tone is

performed by Nature simultaneously and as a uniform process. The cymatic effects of pulsation, undulation and bilateral circulation merge into a seamless whole within a harmonized energy field.

Another item of importance is an intrinsic property of a manifold known as the Euler characteristic. A torus is the first shape that forms in a liquid absent anything else. The torus “donut” continually collapses within itself, “back to center,” bringing to mind thoughts of immortality and perpetual motion. Whereas 2 is called the Euler characteristic of Euclidean 2-dimensional space, by contrast, the Euler characteristic of the torus is 0, since the complete graph on seven points can be embedded into the torus.

In this realm of 0, waves have the ability to arrange themselves into “nested geometries” when triggered by sine waves of sound. When I invite my singing bowl to sound, it is with the knowledge that structural patterns with specific vibrational harmonics will be generated that exercise a spatially directive function. While it may seem to the untrained person that the vibration of sound produced by a specific tone is rising and falling in waves, what one actually experiences when “in tune” with the core frequency of the universe is one single self-contained process. In the words of George Leonard,

At the root of all power and motion, there is music and rhythm, the play of patterned frequencies against the matrix of time. Before we

*make music, music makes us.*ⁱ Roob, A. (2005). Alchemy and Mysticism. Los Angeles, California, Taschen America, p. 117.

In “*The Universe Story*” we are told by Swimme and Berry:

The vibrations and fluctuations in the universe are the music that drew forth the galaxies and stars and their powers of weaving elements into life. Our human responsibility as one voice among so many throughout the universe is to develop our capacities to listen... (1992, 44).

From a Hindu perspective, our universe is said to have evolved from pure Consciousness through the sacred sound of Aum (Om). Sri Chakra, most holy symbol of Hindu tantric tradition, manifests from the mantric sound pattern of Aum. Anahata-Shabda, the “*unstruck sound*,” is a mystic sound, often also referred to as the music of the spheres, which can be perceived during the practice of meditation at a certain stage of spiritual development. Vibration is the basis of life. Every sound ever made echoes still. Sound waves never entirely disappear, and in these waves is imbedded information that can bring new meaning, often from other dimensions accessed through journey on the serpent ropes, to our lives in this present moment.

A central doctrine of Tantra is that every thought or idea originates in sound and is manifested as patterns of light, giving to the phenomenal world a sense of solid form. Illumined consciousness is this sacred vibrating pattern of light and sound. We are Spirit foremost, and we are music. The richness of a moment comes when it's both full and empty at the same time. We live simultaneously in time and timelessness. And our

means of worship is a mystery within us reaching out to the mystery beyond, the mystery inherent in each moment. Every Wisdom tradition is a product of the conceptual mind trying to enter, engage, experience this Mystery. But regardless of our spiritual path, nothing is as it seems, is it? Therein is our conundrum... the burden of knowledge versus the mystique of wonder.

The Maya have a World Tree that enables one to ground oneself in a sacred knowledge and discipline that will enable them to enter, engage, experience the Divine mystery and become whole. During one of my energy clearings In Guatamala, I needed to enter a channel with dead souls traveling toward the light. But in that moment, I was also bathed in the light of people returning to this plane of existence, having been made whole by their journey to another dimension.

The central axis took the form of the World Tree, known to the Maya as wakah-chan, or “Raised-up-Sky” – a name referring to Maya creation myths that tell of the gods raising the sky at the beginning of the current world age, and supporting it with a supernatural tree. However, the World Tree was more than a mere prop for the heavens; it also acted as a cosmic channel along which the souls of the dead could travel. Its roots lay deep in the underworld, its trunk was in the earthly world, and its branches penetrated the celestial realm (Laughton 1998,100).

Working with sound, one is able to merge with the universal consciousness that is the Wisdom Tabernacle, be it by means of a “sky-rope” or “serpent rope.” As the Maya discovered, one can move along the space time continuum and come into resonance with primordial sound. In the presence of this ancient sound, one may come into vibration with

Divine light, for it is a vibration we carry throughout all time, awaiting only our release of its healing energy. It is then one merges their inner light and voice with that of all who share the first breath. In the words of Hafiz,

I am
A hole in a flute
That the Christ's breath moves through—
Listen to this
Music.
I am the concert
From the mouth of every creature
Singing with the myriad
Chords (Ladinsky. 1999, 203).

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