

## **THE YORUBA ORAL WRITTEN AND NOW INTERACTIVE TRADITION**

From the beginnings of humanity, the original Afrikan has used the art of story telling to convey valuable information concerning the moral codes of its community from generation to generation, the reason being, that a story once memorized can easily be re-called from generation to generation . In fact, it is this Afrikan art of story telling that gave birth to other forms of the art, including our modern day theater. So, whether it be Sumerian mythology; Indian mythology; Chinese mythology; Greek mythology; or Roman mythology, the expression of these stories all find their roots in the Afrikan art of story telling; stories which were told strictly for holistic purposes.

The origins of Yoruba culture are embedded in an oral tradition which uses the art of story telling to transfer information, both esoteric and otherwise, pertaining to the moral codes of their community, and also pertaining to the genealogy of members of their community. This 'edutainment' ensured that an otherwise 'illiterate' people could be taught the communities values and learn about their ancestry and history, while being entertained with these stories. However, through the passage of time the technology of writing was introduced, and with it emerged new cultures that fixed the stories, and thus, the moral codes of the community in writing; so that the scribe replaced the griot as the story teller or transmitter of information pertaining to morality and ancestry. All this resulted in a new kind of behavior by these newly developed Afrikans living under new ideologies. Philosophers who first used the technology of writing were able to fix the meaning of the Afrikan stories and their underlying philosophies according to their own perspectives; so that scriptures such as, the book of the dead; the Enuma Elish; the Bible; the Quran; the Torah; and so on, became the new sources for stories pertaining to moral codes and cultural history, for a new generation of Afrikans.

Now, as we enter the 21st century, Internet technology has provided a new medium of communication for an even newer generation of Afrikans, and subsequently, the birth of a new global culture supported by interactive story telling, as told by the new age Yoruba story teller. The traditional Yoruba peoples constituted a majority amongst people transported to the Americas as slaves from the coast of West Africa. ( see traditional Yoruba links )

### **'THROUGH YORUBA EYES...'**

#### **THE LEGEND OF THE YORUBA**

the epic story of an original Afrikan people

The 'traditional' Yoruba peoples of present day Nigeria, Benin, and Togo, constituted a majority amongst peoples transported to the Americas as slaves, especially from the 18th century, until the supposed end of the Trans- Atlantic slave trade in the 19th century, which was around the period of clan wars that led to the collapse of the Yoruba kingdoms. The beliefs and traditions of the Yoruba people were transported along with them to the Americas and these developed into other belief systems such as Santeria, Vodun, Lucumi, and so on, incorporating the beliefs of other Afrikan people who found themselves as slaves in far away places. Evidence to show that the traditional Yoruba people were in the majority on these slave plantations presents itself on close observation of the names used to refer to Divine entities or Angels by the en-slaved Afrikans of that time, and their descendants. Most of these names bear a remarkable resemblance to the names used by the Yoruba people in reference to the Divinities, even to this day. In fact it is safe to say that most of these names are of Yoruba or Dahomean origin - some of the Dahomeans being an extension of the Yoruba people who adopted a new name, but still use the Ifa divination system of the traditional Yoruba. For example, the God of thunder and lightning, spelled S-a-n-g-o by the continental Yorubas, is spelled C-h-a-n-g-o in Cuba, X-a-n-g-o in Brazil, and S-h-a-n-g-o in America, but the name and the characteristics of the god are consistent across the board. The Yoruba world view and stories about their origins have been preserved in what is called the Yoruba Odu - sacred verses that have been passed down from generation to generation, through an oral tradition which has influenced the birth of many modern day written traditions.

The YORUBA people believe they descended directly from the Deity; their ancestors being the first Gods and Goddesses to roam the earth. They believe that their fall from grace, or favor

with Olodumare-The Creator, came as a result of their own disobedience in observing God's Laws. There is sufficient evidence to prove that the beginnings of organized culture and agriculture can be traced to sub-Saharan Africa, the home territory of the Yoruba people, where the old Niger river was supporting life long before the Nile valley; and long before there was any mention of an Egyptian civilization.

The Yoruba people use the art of story telling to convey valuable information about their rich culture and fascinating history. 'Through Yoruba Eyes...' is a collection of stories re-enacting the creation and evolution of the Yoruba people from antiquity, while at the same time giving an insight into the oral traditions that shape the traditional Yoruba community. 'Through Yoruba Eyes...' was inspired by the knowledge, wisdom, and overstanding gained from traditional Yoruba stories passed on from antiquity and many other stories from around the world in general.

About the characters - please note that changes and corrections have been made to original picture profiles on the home page:

The characters in this story are personifications of the divine forces of nature; the Orisa of the Yoruba people; referred to as Arch Angels, or even Saints in other cultures. The Orisa, according to the Yoruba, are energies, Divine entities or Super natural phenomena, having their own domains and spheres of influence in the material world. A slim analogy may be drawn from zodiac signs, where each sign governs certain personality traits or characteristics.

How the Orisha Energies Affect Personality and Behavior A person's behavior is directly connected to their personality. In other words, it is a person's personality that determines how they will behave. At an early age, children learn to imitate personalities {role-playing}. They do this because they realize early in life that their environment will require that they assume a recognizable identity or personality in order to interact meaningfully with the world around them. At the root of every personality is a philosophy or ideology { set of instructions around which one models their life }. In other words, it is a person's philosophy that will determine what kind of personality they will choose to assume. From our assessment of the Yoruba system passed down through our ancestors, we have come to identify eight primary Orisha energies, representing eight primary philosophical approaches to life. The approach, or basic philosophy, selected by an individual is determined by circumstance and environment. So, for example if a persons circumstance and environment has caused them to adopt the basic philosophy ' nothing comes without a fight,' it will cause them to assume a personality {or be possessed by an Orisha} that radiates strength, courage, and resilience, such as in the case of a person possessed by Ogun or Oya energy. Or, if a person's circumstance and environment has caused them to adopt the basic philosophy 'slow and steady wins the race,' it will cause them to assume a personality that radiates patience, calmness, and steadfastness, such as in the case of a person possessed by Obatala energy. Mental illnesses associated with personality disorders can be attributed to a constant change of circumstance and environment, so that a person is unable to establish any salient or predominant personality - unable to develop a basic philosophy or be subject to a particular Orisha energy. In Yoruba terms, this means that we are unable to determine which Orisha is ruling the head of such a person at any given point in time. Or, this person has been unable to establish a set of basic guiding principles to live by.

### **ORUNMILA, GOD OF DESTINY**

Orunmila is the spirit of the word as it manifests in creation. The first fruit of Olodumare- The Creator; witness to Olodumare's creation - In the beginning was the word; and it is only through language that we are able to communicate both physically and mentally; it is through communication that we are able to formulate any concept of Olodumare, the inconceivable one; or any concept of ourselves for that matter. Without communication we simply wouldn't know who we were. Orunmila is the master linguist who knows all languages both spoken and unspoken. Orunmila knows the future and the past; he is able to see the destinies of all things created, because it is by the power of the word that all things were created, this makes him the oracle serving as a communication link between God and Man. Orunmila helps us

avoid disaster and destruction by giving us instructions useful in changing our destinies and correcting our karmic imbalances.

**Personality:** When the energy that is Orunmila manifests in the form of a human personality, that person will most likely be - pious; intellectual; have the gift of prophecy; conservative; well informed; good at directing others; amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Jesu Christi, Buddha, Haile Selassie(alternate i.d.),Shake Speare,Master Farad Mohammed.

**Religion:** Orunmila Energy has influenced religious beliefs and practices such as Ifa, I ching

### **ESU, GOD OF OPPORTUNITY**

Esu is probably one of the most feared of the Orishas / Divine beings. So much so that westerners perceive him as ‘the devil’; a force in direct opposition to the will of Olodumare - The Creator. However, through the perception and philosophy of the original Afrikans, we know that there is no force in nature that is beyond Olodumare’s direction; and so Esu becomes the God of opportunity arranging rewards and punishments according to karmic laws; which in turn become an opportunity to grow from every lesson learned. Esu’s role can be likened to a game of snakes and ladders, [ where each participant advances on a board of squares filled with snakes and ladders], sometimes a participant may land on a square with a snake’s head and the punishment is moving backwards or downwards the length of the snake causing you to fall behind your opponent; at the same time this may become an opportunity for you to land on a square with the base of a ladder, which could end up taking you upwards and forward, ahead of your opponent, and way ahead of where you were before. In the game of life things that take you down might turn out to be what you required to take you to a point that’s a little bit higher, depending on if we see the opportunities presented by our downfalls - every disappointment is a blessing. Esu creates the circumstances that make us who we are. The reality of adversity as a constant threat to our well being becomes our motivation / inspiration for applying ourselves creatively towards a better life. It may seem unfortunate, but for most humans, suffering and adversity serve as our main sources of inspiration and experience. As guardians of the crossroads and messenger to Olodumare, Esu stands as witness in all our major life decisions, and be rest assured that any wrong decision shall be accompanied by the appropriate punishment from Esu. Also known as the divine trickster, Esu is unwilling to provide without conditions, or reward without temptations, trials, and tribulations. Esu says, ‘ If you say you are, then you must prove that you are, who you say you are, otherwise how else would you know for sure, that you are who you say you are.’

**Personality:** When the energy that is Esu manifests in the form of a human personality, that person will most likely be - mischievous, provocative, indulgent, intelligent, observant, and deceptive amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Yakubu

**Religion:** Esu energy has influenced religious beliefs and practices such as scientology.

### **OBATALA, GOD OF LIGHT**

Obatala is the father divinity, the old man river who is progenitor of the human race; for all life forms evolved out of water. Obatala represents knowledge and purity; qualities that come with age and experience. Obatala is the old man with the cane whose slow and steady pace always wins the human race. Obatala is tolerance, patience, and cool headedness; he possesses the qualities needed to maintain a kollektive and harmonious community; as light in itself is kollektive energy. The isolation of energy leads to darkness, and the separation of individuals from community also leads to mental, physical, and spiritual darkness. Obatala is the God of light and sculptor of the human community whose origins are found in kollektive activity. He represents the complete reflection of The Creators will; the true image of the Eloheem.

**Personality:** When the energy that is Obatala manifests in the form of a human personality, that person will most likely be - very patient; tolerant; benevolent; wise; have a good sense of humor; likely to stand as counsel to others; sensible; mature; and monogamous amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Dalai Lama, Martin Luther King Jr., Gandhi

**Religion:** Obatala energy has influenced religious beliefs and practices such as Rastafarianism, Buddhism, Old World Christianity

### **YEMOJA OLOKUN, GODDESS OF THE SEAS**

Yemoja Olokun is the mother divinity, the great sea from which life giving waters spring forth in all directions. Yemoja Olokun represents the duality of life; the two sides to every coin. She represents the very principle of life itself, having both a positive and negative aspect - No one drinks of sea water directly, but the rivers and streams are essential to human life.

In her negative aspect as Olokun she represents the dark sterile mother; the ice cold regions of the sea forming glacier blocks unable to support life; those dark recessive areas that light is unable to penetrate. She represents the vast untapped regions of the mind; all things mysterious, hidden or unexplainable. Olokun also represents individual energy; for even as the earth mother hustles and bustles with kollektive activity, the earth itself is still an individual body with its own course.

In her positive aspect as Yemoja she represents the bright fertile mother; the nurturing, providing and enriching regions of the sea that lead to life giving rivers, springs, and lakes. She is the provider of wealth and abundance.

Yemoja Olokun is the repository of knowledge; the sum total of all experiences. She is the bearer of the kollektive consciousness from which information is tapped and then put into application. Yemoja Olokun is our source of magic.

**Personality:** When the energy that is Yemoja Olokun manifests in the form of a human personality, that person will most likely be - very protective and nurturing; mature; anxiety prone; wise; sensible; stern in some cases; amongst other things.

**History:** Popular historical representations of the energy that is Yemoja Olokun can be seen in the personalities of The Earth, The Mother, Corretta Scott King, Mother Theresa

**Religion:** Yemoja Olokun has influenced religious beliefs and practices such as Magic.

### **OGUN, GOD OF IRON**

Ogun is the creator of civilizations and economic systems; the forger of the iron instrument used to clear the path for the advancement of technology and economy. Ogun is protector of common law, administering justice according to the laws that bind individuals into a community, and subsequently into a civilization. Sometimes Ogun's iron instrument may be used to support life by cultivating the land and hunting for food, while at other times it may be used to take life, especially in the administration of justice; whether it be with a gun, knife, needle, or even the electric chair. Ogun is the executioner who is not afraid to immerse himself in blood; he is the ultimate warrior; the first knight over all round tables. Ogun is the source of the primal fire used in the tempering and manipulation of iron; invariably Ogun is also the source of his own destruction. Ogun is the inventive spirit constantly searching for new ways to resolve the conflicts associated with the human condition. His creativity is influenced by the volatile and ever changing nature of problems involved with keeping communities and civilizations together, and most importantly, under control; and where creativity is not a solution, he is not afraid to use force.

**Personality:** When the energy that is Ogun manifests in the form of a human personality, that person will most likely be - emotional (aggressive); self righteous; courageous; solitary; have a strong sense of brotherhood; have a high sex drive; highly intuitive; amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Mohammed, Malcolm X.

**Religion:** Ogun energy has influenced religious beliefs and practices such as Old world Islam

### **OYA, GODDESS OF WINDS AND HURRICANES**

Oya is the bringer of sudden change, unpredictable in her movements. She is the storm that accompanies thunder and lightning. The guardian of the dead responsible for the tornadoes that frequently strike the coast of the Americas, building up from the coast of West Africa, and then advancing along the transatlantic slave trade route. Oya is the emotional moon-child breaking away from the Earth Mother and further asserting her independence and

individuality, while still remaining in orbit around her mother. She represents the power of feminine energy and the strength of womanhood; she is the symbol of sisterhood and women's liberation. Oya is the bearded lady who fights along side the man in battle as an equal; she is the warrior with great strength. Oya is also an active practitioner of the craft; and her powers make her either feared or revered.

**Personality:** When the energy that is Oya manifests in the form of a human personality, that person will most likely be - passionate; independent; have a strong sense of sisterhood; possessive; emotional; have a high sex drive; more likely to be single than married; amongst other things.

**History:** Popular historical representations of the energy that is Oya can be seen in the personalities of Mrs. Kutu, Harriet Tubman, Joan of ark

**Religion:** Oya energy has influenced religious beliefs and practices such as Hinduism

### **SANGO, GOD OF LIGHTNING AND THUNDER**

Sango is master of negotiations and strategy; probably the most popular of the Divine energies or Orishas. Sango is the embodiment of self-satisfaction, earning him his description as ManGod, due to the self-satisfying nature of human beings. Sango is the Fire God - for all fires are born out of desire. He represents the enjoyment and celebration of life; constantly striving to make the most out of life. Sango has the ability to make something out of nothing. Sango's psychic abilities were traded for drum, dance, and music; items which are essential elements of the Ritual art form. His pre-occupation with self-satisfaction suggests that the energy he carries is feminine; this by no means connotes weakness or softness because a woman's temperament with a man's physical presence can turn out to be a most formidable combination. Sango is the God of swift retribution who lashes out like a flash of lightning due to his impatience and sense of personal justice. The power of magnetism also belongs to Sango who is able to attract all other energies into his self-satisfying world. Charismatic and diplomatic in his approach to life, he is master of strategy and negotiations; the King of Men.

**Personality:** When the energy that is Sango Manifests in the form of a human personality, that person will most likely be - entertaining; diplomatic; lyrically eloquent; self-centered; manipulative; flamboyant; polygamous; amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Sango, 4th King of the Oyo Empire, King David of Israel

**Religion:** Sango energy has influenced religious beliefs and practices such as, Paganism , Ancestor worship

### **OSUN, GODDESS OF THE RIVERS**

Osun is the goddess of unconditional love, the fresh waters giving freely of her mineral rich contents. She is goddess of fertility and symbol of female sensuality; the beautiful mermaid of the river. Osun represents the finer things in life; luxury; and all things materialistic; including money, jewelry, and the likes. Seductive in her pursuit of self interest; Osun is hard to resist. She represents the enjoyment of life as a means to transcendence. Her description as Goddess of unconditional love may seem contradictory, considering the fact that she also represents luxury and money; but as far as human beings are concerned, it is usually the satisfied person, the content person, or the happy person who is willing to give freely without any expectations. Osun is happy with her human ways; this she expresses through her love of the fine arts and humanities. However, Osun is not to be toyed with, when offended Osun's sweet and gentle demeanor quickly turns into one of a deadly venomous snake. Osun is a daughter of the sea, therefore she is also an adept at the craft.

**Personality:** When the energy that is Osun manifests in the form of a human personality, that person will most likely be- comfortable living in luxury; generous; vulnerable; sensitive; attractive; manipulative and self-centered amongst other things.

**History:** Popular historical representations of this energy can be seen in the personalities of Betty Shabbaz, Stella Obasanjo, Princess Diana, Corretta Scott King.

**Religion:** Osun energy has influenced religious beliefs and practices such as Paganism, Ancestor worship

**OBATALA, GOD OF THE SKIES, FATHER OF THE DIVINITIES {path of sainthood / tolerance}**

**Attributes:** wisdom (complete knowledge); level headedness; benevolence; purity; patience; mercy.

**Creative aspect:** materialization of ideas

**Profile:** Old man with the cane / Elderly King

**Color:** white

**YEMOJA, GODDESS OF THE OCEANS, MOTHER OF THE Divinities, {path of conservation / tradition}**

**Attributes:** Overstanding (complete wisdom); nurture; protection; sensibility; magic

**Creative aspect:** magic

**Profile:** Elderly queen / Nanny with baby

**Color:** blue and white

**OGUN, GOD OF IRON {path of exploration}**

**Attributes:** courage; sexual prowess; justice; insight; brotherhood; innovation; adaptation, organization; emotion; aggression.

**Creative aspect:** build and destroy / invention

**Profile:** warrior with great strength / hunter

**Color:** green or brown

**OYA, GODDESS OF WINDS AND HURRICANES {path of independence / individuality}**

**Attributes:** clairvoyance; sisterhood; independence; sexual prowess; emotion; negotiation; witchcraft.

**Creative aspect:** Transformation

**Profile:** warrior with great strength / witch

**Color:** purple or maroon

**SANGO, GOD OF THUNDER AND LIGHTNING { path of indulgence}**

**Attributes:** strategy; wordsoundpower (lyric); sorcery; foresight; diplomacy; virility; magnetism; manipulation; entertainment

**Creative aspect:** \_expression of ideas

**Profile:** artist / young king

**Color:** red and white

**OSUN, GODDESS OF THE RIVERS {path of love/compassion}**

**Attributes:** fertility; sensuality; seduction; beauty; sorcery; luxury; manipulation.

**Creative aspect:** conception

**Profile:** mermaid / young princess

**Color:** Yellow and blue

**ORUNMILA, GOD OF DESTINY {path of divination}**

**Attributes:** piety; prophecy; control; moderation; wisdom; direction

**Creative aspect:** communication

**Profile:** priest / teacher

**Color:** green and yellow or multi - colored

**ESU, GOD OF OPPORTUNITY {path of sacrifice}**

**Attributes:** intelligence; diligence; scrutiny; mischief; illusion or magic.

**Creative aspect:** polarity

**Profile:** inspector / spy

**Color:** red and black

**MESSAGE FROM THE HEAVENS  
FROM GODS TO MEN ( GENESIS )**

Olodumare - The Creator of all things, took on the responsibility of directing the universal vessel;

Olodumare animated the dark universe, gave it life, and bore full responsibility for its creative evolution.

In the beginning...

In the beginning there is peace, stillness, darkness, or whatever best describes a state of unconsciousness in the universe. Olodumare, knowing there is more to discover, decides to indulge in experience. Olodumare awakes Orunmila - the spirit of the word, one of the 400 plus 1 Divinities who are asleep in the heavens. Esu, the God of opportunity is also awake at this time. Olodumare devises a plan, lays down the Law, and constructs 'The Word' through Orunmila to convey the message concerning the Law. Olodumare then awakes Obatala; Yemoja; Ogun; Oya; Sango; Osun. "Olodumare what are you doing?", Esu asks. Olodumare calls Esu aside and explains the plan. Esu is excited by the prospects of the plan, but is skeptical that everyone will play their part. Due to his cunning nature and depth of wisdom, he reasons that some of the other Angels would probably prefer to remain at rest in the heavens, and so he pretends to Oppose Olodumare's plan, preferring for them to remain at rest in peace and tranquillity. He does this so that he can identify those Angels who would rather remain in the heavens. He argues that to bring activity into the universe would cause chaos and confusion. Olodumare playing along then addresses the Divinities, "Let us take a vote to see how many of us prefer to remain asleep." All the other Divinities are awoken, 400 plus 1 in number including Obatala; Yemoja; Ogun; Oya; Sango; and Osun; Esu and Orunmila as well. Out of the 400 plus 1 Divinities 200 oppose the change, while 200 plus 1 agree to it; and so it is decided that Olodumare's plan be carried out. Esu then suggests that he, along with 55 other Divinities who had opposed the change be allowed to go on this journey; since Olodumare's interests were also their interests. All together 256 Divinities descend to earth, including Esu and Orunmila.

Before the journey...

Before the journey to earth Olodumare assigns the Gods and Goddesses their duties based on their individual attributes. Orunmila is to give the divine directives; Esu is to inspect the work; Obatala is to re-create the Divinities on earth; Yemoja is to provide a platform for the re-creations; Ogun is to destroy any creation that has completed its function, and also create new inventions whenever problems emerge; Oya is to preserve the destroyed creations and prepare them for re-creation; Sango is to indulge in creation and experiment with all creation has to offer; Osun is to indulge in creation and experiment with all creation has to offer. These are the duties that are assigned to the primary Gods and Goddesses; there are 8 in number. The rest of the Divinities, 248 in number, are also assigned their duties. Orunmila then recites a parable; he explains that overstanding the parable would be necessary if they are to arrive safely on earth and fulfill their mission. Orunmila begins, "A master who had three servants was going on a long journey, and so he entrusted the care of his estate to his servants, with the hope that they would invest wisely on his behalf. To the first servant he gave most of his resources, to the second he gave some of his resources, and to the third he gave the least of his resources, each according to their capabilities. The first servant doubled what he had been given; the second did the same. The third servant buried his resources because he feared that he would lose it if he tried to make any investments. On the master's return each servant brought what they had to the table. The first servant gave back double; the second did the same; and the third gave back what he had originally received. The master pleased with the two servants who had doubled his resources, promoted them and put them in charge of his estate. The one servant who refused to use what he had been given was ejected from his household." This is the parable Orunmila tells the Divinities that are going to earth.

Middle Passage (Ogun's creativity):

As the Divinities descend to earth they discuss excitedly amongst each other about how well they would each perform their duties. At some point during the journey Esu poses a question to the others, "Whose role do you think is most important? ." "Mine of course," Obatala begins before anyone can speak, "It is my purity and knowledge that makes the re-creations possible ." "But, it most certainly will not be possible to re-create anything if I don't provide a platform for the re-creations," Yemoja interjects. "That's all good, but without me no one would know the value of anything brought into creation; what would be the point then in re-creating anything," Sango adds. "Well, without me, there would be no second chances; and we all know how much we need those, don't we," Oya retorts. The Gods and Goddesses argue

back and forth about whose role is most important and soon they are unable to continue their journey. Ogun finally breaks up the argument after what seems like an eternity in limbo; he has come to an overstanding of Orunmila's parable. " No one person can possibly be more important than any other because no matter what we do , we are only serving one master's cause; just like all the profits the servants made went into one master's purse. We all know that we are servants to the will of The Creator, but our goal is to learn to do our parts out of love and not just out of service. That purpose or cause which we serve can only be accomplished through our kollektive effort; to think the powers we possess are for self-glorification makes us more foolish than the servant who refused to use his talents. If we are to receive Olodumare's reward, we must bring our powers together to fulfill our master's plan; this way we can all be glorified as one; this, my fellow Divinities, is the only way. " Orunmila, who all along is not involved in the argument, commends Ogun on his keen insight and then makes a way for the Divinities to descend to earth. The Gods and Goddesses praise Ogun; they even want him to become the leader of the Divinities that are descending to earth. He rebukes them strongly for making him such an offer. " It is only by Olodumare's grace that I am able to do what I do," he states assertively.

The secret garden:

First Yemoja lays the platform and prepares to receive Obatala; Obatala then re-creates Ogun on earth through Yemoja; Olodumare sees that it is good. Yemoja prepares to receive Obatala; Obatala then re-creates Oya on earth through Yemoja; Olodumare sees that it is good. Yemoja prepares to receive Obatala; Obatala then re-creates Sango on earth through Yemoja; Olodumare sees that it is good. Yemoja prepares to receive Obatala; Obatala then re-creates Osun on earth through Yemoja; Olodumare sees that it is good. Esu inspects the work and sees that it is good. Orunmila then conveys the message concerning the Law that pertains to the conduct of the Divinities on earth, by way of ' The Word '.

Tragic Flaw:

For a long time everything goes smoothly in the secret garden. Obatala continues to re-create the Divinities on earth through Yemoja. One by one the Divinities arrive on earth, each faithfully performing their duty. One day, Esu pays Obatala a visit while he is taking a break from his task of re-creating the Divinities. He brings with him a gourd of palm wine and persuades Obatala to partake of the wine. Soon, Obatala is indulging heavily in the wine and consequently gets drunk. Yemoja tries to caution him about drinking too much of the wine, especially since they had planned to re-create more Divinities that evening, but Obatala does not heed her advice. After Esu eventually leaves, Obatala returns to his task of re-creating the Divinities on earth through Yemoja who is waiting to receive him, but this time he creates something rather unusual; something quite different from the Divinities he is supposed to be re-creating.

An unusual situation:

The next day Esu returns to find Yemoja in tears. " What is the matter? ", Esu asks. " Last night after you left, Obatala created an unusual child and I'm afraid Ogun will have to destroy the child, " Yemoja replies. Esu immediately summons the other Divinities for a meeting to discuss what the fate of this child might be. At the meeting Obatala pleads with the others on behalf of the child; he begs Ogun not to destroy the child even though it has no apparent function. " Surely there must be some part this child can play in the fulfillment of Olodumare's plan. " Obatala pleads with Ogun to invent a new system for the Divinities to live by; one that can accommodate the child; he promises to take responsibility for any problems that may arise as a result of any concessions made.

The system Ogun invents requires that the Divinities all make sacrifices to accommodate the child. Sango immediately objects stating that he isn't responsible for the situation and so he saw no reason why he should be making any sacrifices. Oya reminds Sango that sacrifice brings success but he refuses to comply. Osun cautions Sango to honor his father, but still he refuses to comply. Ogun becomes furious, disgusted by Sango's apparent immaturity and self-centeredness. A heated argument erupts between Ogun and Sango; Oya sensing trouble if she lets things escalate any further decides to leave Ogun and live with Sango; she knows she has



the power to influence Sango's decisions. She pulls Ogun aside and informs him of her decision. "Ogun you know Sango can be very stubborn at times; but he always listens to what I have to say. I can get him to change his mind, however it will require that he stay with me for a while. It is only a matter of time before he sees reason; but you have to be patient with me and allow me to do what needs to be done for us to move forward. Ogun, who up until that moment, thinks he and Oya are inseparable, cannot believe his ears; he lies back in the corner where he is sitting and puts his hands on his head; he can't believe what the cost of Obatala's drunken exploit has come to mean for him. "How can the task of path finding be so harsh and lonely?", he asks himself. Suddenly he gets up and grabs the rest of the palm wine that had been sitting in the corner of the room from the night before, guzzles it, and then storms out vowing never to return. Sango grows in wisdom on account of Oya's influence and eventually complies.

Forbidden fruits:

Osun is in love with the unusual child from the other night. She secretly nurses the ambition of having a child of her own, and sure enough she soon receives a visit from Esu who had noticed her admiring the child that night. "You know you can have a child of your own if you want, keeping in mind that you have the power to indulge in everything that comes into creation by Obatala through Yemoja", Esu says to Osun. "But, the last situation caused so much trouble in the garden, and I'd hate to cause any more trouble" Osun replies. "Trust me you can cause no more trouble than what has already transpired as a result of the concessions made for the unusual child", Esu replies frankly. Esu knows what Osun's next question is and he has the perfect answer waiting. "So how or with whom am I supposed to be creating this child", Osun asks. "With Sango of course, he has the power to experiment with all that comes into creation as well." "But what about Oya; is Sango not still with her," Osun probingly inquires. "Sango has outgrown Oya's authority, besides it's no secret how Sango, and in fact every other God, feels about you; who can resist your charm," Esu retorts. "Show me how", Osun replies in between blushes. "There is one problem", Esu says with a soft voice, "no decisions can be made without all the Divinities being present. You have to convince Ogun to return to us and attend the meeting that must be called to discuss the issue of you having a child of your own". "Ogun will be at the meeting", Osun confidently replies. "He is in the forest south of the Garden", Esu says smiling as he prepares to show Osun how to create a child of her own; the power to conceive would have to come directly from Yemoja. "Hopefully the meeting will go in my favor", Osun thinks aloud as she lays down.

Another meeting...

Another meeting is called. Oya paces up and down the room screaming and pulling her hair out. "How dare you Sango. How dare you try to leave me after all I've done for you". "Didn't I tell you he is self-centered and immature", Ogun barks. Yes, Ogun is at the meeting much to everyone's surprise. Even though it took a little bit of what you might call persuasion on Osun's part to get him there, Ogun wasn't going to miss his opportunity to tell Oya he told her. "I told you he's a no good, inconsiderate, deceitful, conniving, backstabber. He isn't capable of thinking about others first." Obatala beckons everyone to calm down, but before he can speak Sango roars back at Ogun, while sending a few glances in Oya's direction. "I have diligently performed my duties without harming anyone, but somehow people want to hold me responsible for everything that isn't going their way. I didn't ask Oya to leave you, neither did I ask Osun to create a child with me". "Silence", Obatala screams before Sango can get another word in. "This whole situation is my fault; if I hadn't gotten drunk we wouldn't be having this meeting; then again, may be we would. The point is we cannot change the past; we can only continue to try and fulfill our destinies in due time. I have no apologies for having a side of me that succumbs to self-satisfaction, neither do I apologize for the side of me that strives for self-discovery; but we all must learn to align our 'selves' with a whole; a whole of which we all form a part", Obatala pauses for a second and then continues as he turns to face Sango. "Sango you are self-satisfying by nature, but you must learn to take responsibility for situations caused by moments of self-satisfaction. You must understand that as part of a greater whole, every action you take has much deeper implications for the rest of us." Then

facing Ogun he continues, “And as for you Ogun, you are self-sacrificing by nature, but you must also remember that before you became self-sacrificing you were first self-satisfying. You must give Sango time to become King; to become a master of ‘Self’. Not everyone can be like you Ogun, but yet even you must seek harmony with your higher self and undergo what I call self-alignment, where your will becomes the will of the Kollektive spirit; Olodumare’s spirit”. He turns to Oya and then continues, “ Oya considering the circumstances that led to you living with Sango, you should have known that the situation would not be permanent. I commend you for helping Sango grow in wisdom, but let us not spoil a good thing with a bad thing”. And finally completing his deliberate movement around the room, he turns to Osun. “ Osun, I cannot stop you from exercising your right to indulge in everything brought into creation by me through Yemoja, and I do not doubt that you will love whole heartedly this child that you seek; but I must caution you, more unpredictable situations lie ahead. We pray that this decision of yours will bring us closer to the fulfillment of Olodumare’s plan; after all this is why we have come”. Yemoja stands up and touches Osun and Sango who had been kneeling in front of her on the forehead, thus giving Osun the power to conceive. Orunmila then speaks, “ The Oracle has said that the birth of the child cannot take place in the secret garden and so you must move to a place that has been chosen for you to the east of the garden. It is a land of abundance and you will not want for anything provided you remain within the boundaries of the Law, remembering that light is Kollektive energy. ”

The outer garden...

The outer garden is located east of the secret garden. The whole territory is under Sango’s control. His fate has been committed to mortality, but the continuation of his spirit which is in itself immortal, is to come through the mixture of a mysterious white blood which he now carries, mixed with the red blood which Osun carries; so that every time Osun receives Sango the white and the red would mix and the immortal aspects of the unified spirit would be transferred thus. Sango and Osun have Twins; one is in the likeness of the Gods and Goddesses while the other isn’t; the other is rather unusual, just like the unusual child Obatala had created so many moons earlier; the unusual child that would come to hate Obatala for not making him in the image of the Divinities.

## **MESSAGE FROM THE EARTH**

### **KING SANGO**

The outer garden was located east of the River, to the east of the secret garden. The whole territory was under Sango’s direction. His fate had been committed to mortality, but the continuation of his spirit which was in it-self immortal, was to come through the mixture of a mysterious white blood which he now carried, mixed with the red blood which Osun carried. So that every time Osun received Sango, the white and the red would mix and the immortal aspects of the unified spirit would be transferred thus. The shedding of this red blood by Osun would mark the beginning of time measurement for children of the outer garden; the introduction of iron into their blood would mark the beginning of the aging process. This transition from Gods to Men also brought with it a change from a telepathic mode of communication to a vocal one, by way of a voice box.

TWINS:

Sango and Osun had Twins. One was in the likeness of the gods and goddesses, while the other wasn’t; the other was rather unusual. Orunmila had told them that their union would lead to the creation of more unusual children, and so it did not come as much of a surprise to the couple. What surprised them was how much one child was like them, while the other seemed so different from them. However, the one thing they would soon discover they all shared in common was the need for self-satisfaction. Back in the secret garden, the news of the Twins had been received well by Esu, especially the news that one of them behaved unusually and looked nothing like her parents. As far as Esu was concerned everything was going according to plan. It was he who had devised the plan for the creation of the unusual children, and it was he who knew what their true function would be. It was in his nature to test the effectiveness of the gods and goddesses at performing their duties, and the unusual children of Obatala and Sango would be the ones to create the ultimate test for the gods and

goddesses. There was one other God besides Orunmila who was on to Esu's master plan, or at least expressed any knowledge of it. It was Ogun; Ogun, the pathfinder; Ogun, the liberator. It was his duty to find a way. Once Ogun had begun to figure out what Esu was up to, his next unsettling question was, Why? Why would Esu deliberately create a situation that could lead to chaos and confusion, the very situation they were praying to avoid? He was determined to get an answer and his chance would come at the next meeting; the meeting where the issue of Sango and Osun's creation of Twins would be discussed.

OGUN CONFRONTS ESU:

Amongst the topics discussed at the meeting was the increasing unruliness of Obatala's unusual children, so much so that their Divinity was beginning to come under question. In fact, it had gotten so bad in a particular section of the garden that banishment was the only solution. They had been sent to a mountainous region north of the secret garden. It became disturbing to the Divinities to learn that a child of Sango's had turned out to be unusual as well, even though some already knew this would happen. Orunmila had foreseen this occurrence and had even prepared Sango and Osun for the moment. The other Divinities were concerned that Sango's unusual children would eventually behave in the same manner as some of Obatala's unusual children. "If not worse," one of the Divinities aptly added. "Let us wait and see," were the wise words spoken by Obatala in conclusion of the meeting. Ogun called Esu aside after the meeting, "I admire your genius in bringing about this rather unusual situation, but what I want to know is why? Why deliberately cause all this confusion?" "I have not brought about any situation that wasn't going to occur anyway," Esu replied without denying his involvement in the whole thing. "And pertaining to the question of why", he continued. "If you say that you are, then you must be prepared to prove that you are who you say you are. How else would you know that you are who you say you are?" For some magical reason Esu's words, confusing as they sounded, sent a clear message to Ogun. He realized that adversity indeed presented a unique opportunity for maximum creativity. The more things seemed to get out of control, the more it seemed that they would have to utilize the full range of their powers to be; their powers to be Gods and Goddesses. Ogun was no stranger to challenges. Challenge was what he lived for, it was what defined his status as a warrior. Due to his willingness to continually lay himself down on the altar of self-sacrifice, Ogun decided to assist Esu in creating the ultimate test for the gods and goddesses. They touched hands and the pact was made.

With the creation of any new thing, so also must it come to be that problems arise bringing the very faith that made the creation possible to the test...

OGUN, GOD OF IRON:

The gods and goddesses gathered to discuss the implication of Ogun's invention of iron smelting. The result was an implement that made it easier for food to be grown and harvested by children of the outer garden. The gods and goddesses themselves had no nutritional needs to satisfy. In addition to preparing the land for cultivation, the tool was also useful in severing the umbilical chord from the womb, thus signifying the passage from Orun (Heaven) into Aye (Earth). The events that led to the meeting regarding Ogun's invention of iron smelting had been the machinations of both Esu and Ogun. Ogun had invented the craft of iron smelting during his time in the forest, and had now brought it to bare in assistance for the fulfillment of Esu's master plan. "An iron implement that could be used to enforce the law," was Ogun's description of the tool when he first showed his iron instrument to Esu. In Ogun's mind the only way to accommodate change was by force. "An instrument that could be used to enforce new laws would hardly be an exciting prospect for unusual children; they prefer to do unusual things, remember", Esu immediately pointed out to Ogun as he examined the fine craftsmanship of the implement. "I will give the implement to one of the unusual children in the outer garden. He will present it to Sango as the tool needed to better cultivate the land, and also to sever the umbilical chord from the womb, signifying the passage from Orun into Aye. The tool will also serve as a reminder of your insight in solving the parable that allowed the divinities to descend to earth." "But why give it to one of the unusual children, why not give it to one of the godchildren?" Ogun inquired. Godchildren was the name now used to

refer to the children of Sango and Osun born in the likeness of the Divinities. “ He will present the implement to Sango as a gift from you,” Esu continued, “ something to make things a bit easier for children of the outer garden. Its uses will be described and with your permission of course, they will inform the King that they have the knowledge, wisdom, and understanding required to replicate the implement provided the Queen would grant them free use of the needed materials.” Esu paused for a second so that Ogun overstood clearly what he was saying. “ The benefits of the tool will make the unusual child who presents it a prominent member of Sango’s kingdom.” “Maybe even a chief,” Ogun added. He was beginning to see Esu’s plan. Ogun marveled at Esu’s wit; he couldn’t believe how calculating Esu could be. A lot of time had now passed since Ogun’s invention of iron smelting. It had become necessary for the Divinities to meet and discuss what the implications of this supposed gift from Ogun had come to mean for children of the outer garden. Ogun was concerned about how unruly they had become, especially since receiving the knowledge, wisdom, and understanding required to replicate the iron implement. Every thing had gone exactly as Esu had planned. The appointed unusual child had presented the tool to the King as a gift; he described its uses with regards to the cultivation of the land, and the severing of the umbilical chord from the womb to signify the passage from Orun into Aye. In addition, he explained that the tool was to serve as a reminder of Ogun’s insight in solving the parable that allowed the Divinities to descend to earth. The appointed unusual child had also given Sango a copper bracelet which he said was for the Olori, Osun. Sango accepted the iron implement and the copper bracelet, while remaining apprehensive of the power the tool might possess. He remembered the many disputes that had gone on between himself and Ogun back in the garden and wondered why Ogun had all of a sudden become so generous. Furthermore, he wondered why the iron implement had been presented to him by one of his unusual children, and not one of his godchildren. The appointed head of the unusual children went on to inform the King that he had been given the knowledge, wisdom, and understanding required to replicate the iron implement, provided the King grant them free use of the materials needed to create more. Osun provided the materials for the creation of more iron implements, and also, for the creation of more bracelets. She had asked Sango to help her find out from the unusual child if a necklace could be made to match her copper bracelets. With Ogun’s permission the tools were created in abundance. That year the outer garden had plenty of yams during the harvest season and children were born without complications both, usual and unusual. The people adorned themselves in the most beautiful copper ornamentations, both bracelets and necklaces. More iron implements were made, and soon weapons were made. The weapons were made because meat had been added to the diet of Sango’s children and they needed an iron implement that could better hunt down the meat. There was so much prosperity in Sango’s kingdom as a result of the iron implement; so much so that Sango bestowed chieftaincy titles on two of his unusual children. It was not long after meat had been added to the diet of Sango’s children that some of the unusual children started to turn on the godchildren, and then on each other using the weapon that was supposed to be used to hunt the meat. There was a lot of blood shed in the outer garden and it soon became necessary to organize a police force known as Ologuns to maintain law and order in the community. They were called Ologuns because the stronger iron implements used as their weapons were provided by Ogun’s grace. The suggestion to organize the police force had come from one of Sango’s unusual chiefs, the very same unusual child who had introduced the technology of iron smelting; he was also to become the head of the Ologuns. A particular group of Olosas, which was the name now being used to refer to the unusual children, had to be banished from Sango’s kingdom because they had become totally uncontrollable. They were banished to a land north of Sango’s kingdom, and north of the secret garden; to the same region inhabited by those children of Obatala’s who had been banished several moons earlier. The Gods and Goddesses gathered to discuss the implications of Ogun’s invention of iron smelting; a craft that Ogun had invented to make iron implements for enforcing the law, but was presented to Sango as a gift that would make it easier for the cultivation of land, and the severance of the umbilical chord from the womb, thus signifying the passage from Orun into

Aye. In addition, the tool was to serve as a reminder of Ogun's insight in solving the parable that allowed the Divinities to descend to earth.

#### OBATALA VISITS SANGO:

Obatala felt totally responsible for all that had happened. He took it upon himself to bend another rule by deciding to visit Sango in the outer garden. He wasn't supposed to leave the secret garden, so it was important that no one knew who he was while he was away from home. Yemoja advised Obatala strongly against leaving the secret garden. She feared that Obatala could be attacked by one of the Olosas; further more, being out of the secret garden meant that he would be a mortal being for the period of time he spent outside. Orunmila, who knows all things, divined for Obatala. "The oracle has said that your journey will be successful, however, you will face some obstacles along the way. You must keep your identity hidden and endure any hardships you might encounter, or else, you will be killed. For whatever problems may arise, you must remain patient believing that Olodumare will see you through." This was what the oracle divined for Obatala. Obatala set out on his journey. He chose a route not frequently traveled by children of the outer garden. The path he chose was very dangerous, and many had died trying to navigate the scorching sands that now covered most of the territory north of the garden. Obatala braved these harsh conditions for what must have seemed like an eternity, until finally he reached Sango's kingdom. On entering the town, a horse had escaped its owner by breaking loose from its stable. Obatala seeing this quickly grabbed the horse so it didn't get away. Just as he did this, someone spotted him and began to shout, "thief; he is stealing a horse; thief, catch the thief." Obatala could not believe his ears; he was being accused of stealing. He remembered Orunmila's words, while at the same time reflecting on how difficult it had been for him to reach Sango's kingdom. To make matters worse, the horse belonged to an Olosa, and soon Obatala was about to be lynched by a mob of Olosas. As fate would have it, an Ologun, who had been on patrol in the area saw the commotion and rescued the Old man with the cane. He took him to a holding cell meant for offenders awaiting trial by the King. Obatala remained silent about his identity, praying that he would eventually be brought before the King.

#### THE REUNION:

Things became unbearable for children of the outer garden. The cause of the drought and famine they were experiencing was as a result of an old man held captive; unjustly accused of stealing and still awaiting trial by the King. Apparently, the infraction against Obatala had cast a big spell on Sango's kingdom. Sango consulted the Oracle. Orunmila divined for Sango that the cause of the drought and famine they were experiencing was as a result of an old man being held in a holding cell unjustly. The King immediately inquired as to the where-about of this old man. Obatala was brought before the King. As soon as Sango saw who it was, he spread himself on the floor face down, his eyes filled with tears and remorse. "Oh! my Father! Please forgive me. I had no knowledge of this abomination." Obatala held back his tears, pulling Sango up by the arm; the gesture indicating that there were no hard feelings. Sango was about to arrange for a big ceremony to be conducted, but Obatala cautioned him, stating that his identity was not to be revealed. Finally, Obatala and Sango were alone. "My son, I have come to give you some advice that will assist you in unifying your people," Obatala began. "The creation of my unusual children came at a moment of self-satisfaction, therefore it is only logical that they are self-satisfying by nature. I have noticed that the only way to communicate with them is to encode instructions to them in a self-satisfying moment. What this means is that unless they have something to gain for Self, it would be almost impossible to convince them to do anything." Sango overstood perfectly. He was the embodiment of self-satisfaction, and this was the very essence that he carried within his Divine self. Obatala gave Sango a structured set of instructions which, when followed properly, created a kind of phenomenon that induced Godly behavior amongst all Sango's children. This set of instructions was encoded within a Ritual. It was now up to Sango to find a way of conveying this Ritual to his people in a self-satisfying moment. Obatala stayed with Sango a few more days before returning to the secret garden.

#### SANGO KING:

Sango traded in his psychic powers in order to become music, dance, and drum. These were the elements he needed to create the Ritual. Sango was finally learning that in order to become successful he would need to make sacrifices. The Oracle had divined for Sango that in order to possess sound power he would have to give up his psychic ability. His psychic ability was what kept him in tune with the plans of the Divinities. To give that up would mean that he was on his own; improvisation would become his main tool for survival. The combination of drum, dance, and music, created a self-satisfying feeling amongst Sango's children, both usual and unusual. It sent them into trances that inspired strange movements and the utterance of several unspoken languages. Various combinations of these elements solicited synchronized reactions from the great beyond responding to the sheer will for survival that existed within the spirit of Sango, the King.

The Olosas soon started to show signs of control, or rather signs of compliance with the collective plans of the kingdom. It seemed that they were getting the messages encoded within the Ritual. Back at the secret garden, the gods and goddesses received the news of Sango's Ritual and the effect it was having on his children. Ogun was relieved to hear that the Olosas were finally beginning to show some respect for common law. He had been plagued with guilt, wondering if he had made a mistake by inventing the craft of iron smelting. He had even considered destroying the Olosas in the hope that things would be as they were. Could things ever be the same again, he wondered...

### **WITCHES BREW**

Some of Obatala and Sango's unusual children had become so uncontrollable that they had to be banished to a mountainous region north of the secret garden, and north of Sango's kingdom. They cursed Obatala and Sango for not making them in the likeness of the divinities and vowed to send Sango's kingdom into chaos and confusion.

OYA, GUARDIAN OF THE DEAD:

Oya was torn between her feelings for Ogun and Sango. She had a love-hate relationship with both of them. In one case, there were times she could kill Sango, while in the other there were times Ogun could kill her. Oya was very attracted to Sango; his self-satisfying antics were more charming than annoying to her. In her eyes, any sign of youthfulness was very refreshing. She once created a concoction that was supposed to slow the aging process for children of the outer garden. To live forever wasn't enough for her; forever young seemed more like it, but anyway, that was another story. Oya's attraction to Ogun lay in his bravery and assertiveness. He was willing to die for what he believed in, and was never afraid to take the consequences that came with his actions, because his actions always seemed to concern a common good. In a sense, Oya's ideal God or Man would have to be a combination of both Sango and Ogun.

Oya had always been concerned with things involving the Self. She was the symbol of independence; self-identity meant everything to her. After she had learned that some children of the outer garden had been banished to the same area inhabited by those banished from the secret garden, her heart became heavy with thoughts of what their fate would be. Apparently, the fallen angels banished several moons earlier had totally lost the knowledge of who they were; they had become less than gods, and soon Sango's banished children would become less than Men. They had plunged themselves into a feudalistic state of existence where survival was inevitably only for the fittest, and the fittest happened to be the primary predators, just like the animals. As far as Oya was concerned, it wasn't their fault they turned out the way they did. She felt banishing them was too steep a punishment for the sins of their fathers. Even when the Divinities had come to the decision that banishment was the only solution for Obatala's unruly children, she had been one of those who voted against it.

Oya made it her duty to re-educate the fallen angels. Somehow she would find a way for them to re-discover the culture that created them. Hopefully, they would be able to co-exist and form an independent community of their own, including those unusual children that would maybe join them from Sango's kingdom.

REVOLUTION (echoes from the past):

The identity that associated Sango's unusual children with Obatala's wasn't just their need for self-satisfaction, but also their need for self-glorification. Self-glorification was the only antidote they had against the inferiority complex caused by the differences that existed between them and the Divinities. The Gods and Goddesses themselves were not unfamiliar with the phenomenon of self-glorification. They had been guilty of the same thing during their middle passage, the journey from heaven to earth. They had argued back and forth about whose role was most important based on their differences, each one wanting to prove to the others that his or her energy was the most essential. As a result of this argument, their journey had come to a complete stop. In fact, it seemed as if something was pulling them backwards. But by the grace of Ogun, they were able to continue their journey to earth after what had seemed like an eternity in limbo. He had solved Orunmila's parable, thus opening the path that allowed the Divinities to descend from Orun into Aye.

Obatala's unusual children had not experienced the middle passage, so it was difficult for them to overstand the Laws that governed the lives of the Gods and Goddesses. Orunmila even had to introduce the notion of faith into the thinking of the Divinities to make things more comprehensible for the unusual children. In their eyes, it was slavery to serve the collective without being credited for it individually. As one of Obatala's children put it, "Why should I do more for the cause if the credit goes to all of us? Whether I do the minimum or the maximum, I'm still going to get credited anyway." The parable that Ogun solved didn't make sense to them either. The story of Ogun's creativity had become legendary in the garden, but the reason why the servant who brought back the most resources was happy to receive the same reward as the servant who brought back less was hard for them to overstand. As time passed, some of Obatala's children stopped applying themselves to the collective. They chose to sleep for long hours of the day without working. The Divinities became so frustrated with Obatala's unusual children that a meeting had to be called to discuss the unnerving development.

At the meeting, Oya came up with the suggestion that a system of hierarchy be adopted; a system by which recognition would be given to those who showed outstanding service to the community, thus the notion of titles. "In order to become a chief, you would have to be seen as being of the most service to the collective;" this is how Oya had put it when she first made the announcement to Obatala's unusual children. The competition for self-glorification that compelled Obatala's children to work hard, was now connected with the bestowal of chieftaincy titles. Obatala's unusual children worked round the clock in pursuit of a chieftaincy title, and soon it became a sign of inadequacy not to have one. It wasn't long before the secret garden was swarming with titles and almost every single one of Obatala's children had one. Once again a dilemma had arisen; because everyone eventually had a title, the motivation to work was lost, again. In another meeting one of the Divinities had suggested threatening those who refused to work with the possibility of losing their titles, "but that," Obatala remarked, "would result in blackmail." Obatala had prayed that by observing how much beauty came out of working for a collective purpose, his unusual children would eventually do their duties out of love and not service. Some of Obatala's unusual children gathered secretly to discuss their future; it seemed they were unaffected by the power of beauty. They came to the decision that the laws governing the lives of the gods and goddesses were not for them; they needed a new set of laws to govern their own lives.

Some of Obatala's unusual children became so uncontrollable that they had to be banished to a mountainous region north of the secret garden.

#### WITCHCRAFT:

Oya had decided it was time for her to join Sango in the outer garden. The news that some of Sango's children had been banished did not go down well with her. She had heard rumors of unjust treatment received by the Olosas at the hands of the Ologuns, and most especially at the hand of the Olosa chief who was in charge of the Ologuns. Before leaving the secret garden Oya paid Yemoja a visit; there she would receive the power to conceive as well through a mysterious process. Orunmila divined for Oya, "The Oracle has said that you will have a child

with Sango and this child will be the one to elevate the banished children of Obatala and Sango from their state of non-being.”

THE KING'S PALACE:

Oya took her place as first wife in Sango's kingdom and soon became heavy with child. Up until the last days of her pregnancy, she had been actively involved in ensuring that the Olosas were not treated any different from the godchildren. She kept a close eye on the activities of one of the king's unusual chiefs, who also happened to be the head of the Ologuns. She noticed that he hardly ever participated in the rituals, only gracing the occasions with his presence for formality's sake. Oya had taken him up on so many issues that soon she earned the nickname 'the bearded lady'. There was no doubt about it; Oya was a ferocious warrior who didn't take nonsense from anyone, male or female.

Oya's presence in the kingdom was a welcome change appreciated by the Olosas, so much so that she became a close confidant and personal friend to many of them. Even Sango was happy she was around to help keep things in perspective. Amongst her many contributions to the kingdom was the establishment of another police force whose duty it was to monitor the activities of the Ologuns; they were referred to as Baloguns. Oya gave birth to a child that turned out to be neither usual nor unusual; there were many strange circumstances surrounding the birth of the child. The moon it seemed had turned blood red right about the time she went into labor; this was a sight never before witnessed by children of the outer garden. The birth of the child itself was a secret and soon after his birth he was taken to the secret garden to be raised and educated by his grandparents, Yemoja and Obatala. At the appointed time he would re-join his parents, and then, he would be sent to a mountainous region north of the secret garden, and north of Sango's kingdom.

POWER SHOW

Sango had become worried about the increasing power the head of the Ologuns was beginning to have within his kingdom. He had expanded Sango's police force to three times its original number; furthermore, he had expanded Sango's territory to ten times its original size; all without consulting with him first. What made matters worse was that he had now married a godchild; one of the finest specimens of goddesses made in the likeness of Osun, as far as Sango was concerned. He had planned to make his move on her but was kind of waiting for the right moment to make his intentions known. Now it seemed there was no way he could be with her, unless of course something terrible happened to his prodigal chief.

Sango's grievances against his chief had steadily increased, especially since the marriage between him and the godchild, Osun. Everyone had started to notice Sango's change in attitude towards his chief. It wasn't long before one of Oya's Olosa friends had felt comfortable enough to come to her with the news of a certain assassination plot. Apparently, as Sango would later find out from Oya, the Olosa who had become a chief by Sango's grace was now planning to forcefully usurp power from the King, using the iron implements that had been provided by Ogun's grace. "What! O ti o! I don't believe it. I don't believe he would try something like that," Sango said excitedly. Oya wondered what the excitement was all about but then ignored his behavior and concentrated on the business at hand. "What we have to do is destroy him before he destroys you. We must devise a plan that would make this possible without raising any suspicion, otherwise what kind of example would you be setting for your people."

Sango summoned the unusual chief who had been made head of the Baloguns. He informed him that he was being put in charge of the next excursion to expand the territory of the kingdom. Sango and Oya knew that by placing the Baloguns in charge of the Ologuns it was only a matter of time before all hell broke loose. By their assessment of the Baloguns versus the Ologuns, it seemed more likely that the Baloguns, even though less in number, were better equipped to return home victorious.

THE KING DID NOT HANG:

News came to Sango that heavy fighting had broken out between the Ologuns and the Baloguns. It was not clear what the cause of the fighting was, but it seemed a lot of blood had been shed in the process. One of Sango's generals had also been killed but it was not clear



which one. More news came to Sango; it seemed the head of the Baloguns was the one who had been killed, and the rest of the Baloguns had now surrendered to the Ologuns. The news further reported that the Ologuns were returning to the kingdom and their destination it seemed was the King's palace. There was nothing Sango could do; even if he wanted to put up a fight, he had no way of defending his palace; his Baloguns were gone. The night before the Ologuns return, Sango and his family left the King's palace; they traveled in a direction further north of the kingdom.

The next day the head of the Ologuns and his army stormed the King's palace, only to find that it was deserted. He told his men to announce to the others that the King had hanged himself; the reason being he could not live with the shame that had come upon him after his plans to kill his first general had been uncovered. "It appears that the King was jealous of his first general's achievements for the kingdom; jealous enough to try to kill him," one of his men had announced to the people. The people asked to see the body of their King in disbelief of the news they had just received. It was further explained to them that since the title of King made him a God as well as a Man, he had ascended into heaven and the lightning bolt they had seen the night before was proof of his flight.

#### A NEW EMPIRE:

The new king enjoyed a life of over-indulgence. The size of his palace was ten times the size of Sango's original dwelling. Beside him was his Queen, the godchild Osun whose beauty surpassed all understanding; adorned in the finest of clothing and precious metals. Timi had come a long way; he reminisced about his humble beginnings and how lucky he had been to be the one chosen to present the iron implement to Sango. He had spent so many nights dreaming of the day he would be able to implement his own ideas into the administration of the kingdom. The old days were over and this indeed was a new era.

The king decreed that everyone in his kingdom was to do for self and pursue his or her personal interests. He also stated that in their self-pursuits they were also to take care not to bring harm to others. This, he had said, was the new law and anyone who broke it would suffer the consequences. When the people asked why he had changed the law, his answer was simple, "Gone are the old days when people could take advantage of the sweat and talent of others. If everyone is made to provide for self, then everyone will have to apply themselves in order to get what he or she wants." In addition, the king dismissed the need for ritual, describing it as an unnecessary waste of valuable time. "Anyone wishing to engage in the practice would have to do so in their own spare time."

The people rejoiced at their newly found freedom, a freedom that relieved them of responsibility to anyone but themselves. Chieftaincy titles were given freely to those who were able to amass the most for self, as opposed to the old way that gave titles to those who were of the most service to the kingdom. Some people were dissatisfied with the new law and those who voiced their opinions soon discovered what the new task of the Ologuns had become. The old days were indeed over and this was a new era.

#### ONE DAY, SOME DAY:

The children of the outer garden, both usual and unusual, who refused to adopt the new law, began to refer to themselves as the righteous. They held secret meetings and organized covert actions against Timi's kingdom. There was even a rumor circulating around the kingdom that one day, some day, the Divinities would come and free the righteous from the oppression they now faced under the new law. The news of Timi's usurpation of the throne was received well by Esu; everything was going according to plan. It would indeed be an ultimate test for the Divinities to synchronize their activities with the activities of children of the outer garden, especially since the threat of death had now been imposed on Sango's children.

Ogun invented the craft of iron smelting. A tool that he had hoped would be used to enforce the Law, but was presented to the King as a tool useful for the cultivation of land, and the severance of the umbilical chord from the womb, thus signifying the passage from Orun into Aye. The tool was also to serve as a reminder of Ogun's creativity.

#### **COOL FRESH WATER**

Timi's Palace was 10 times the size of Sango's original dwelling and his subjects were a hundred times more out of control than they had been under Sango's leadership.

#### AT THE MANSION:

The Godchild Osun had become disgruntled with the way Timi was administering his Kingdom. She had originally liked his ideas, especially as they pertained to everyone being held accountable for their own livelihood through individual effort. However, she had not anticipated how much blood shed and destruction could come out of such an ideology; especially when the ideology was maintained and sustained by force, and when those applying the force got the first pick of all the choicest superfluities that the outer garden had to offer. The disregard for the ritual celebrations and storytelling which recounted the ancestry and noble history of the people was also an unexpected change. Upset with the whole situation, Osun began to nurse the ambition of leaving Timi's Kingdom to go somewhere else; anywhere else.

#### OLD FRIENDS QUARREL:

Orunmila was furious with Esu. He wasn't enjoying Esu's methods of unlocking the doors of evolution. He overstood that it was necessary to create polarity and resistance in order to generate electricity and magnetism, but he felt like Esu might have been just a little bit too creative with creating challenging circumstances as creation unfolded. As Orunmila put it, "adversity is not our only source of creativity you know; people can just as easily be inspired through love and appreciation. Goodness, if only people would be willing to just do things for the good of All, without thinking about rewards and returns, and if people would just show a genuine appreciation for those who make those types of sacrifices; I can't think of anything that could be more inspiring to the creative process." Esu was in agreement with this statement, but his argument was that such a truth could only be realized through experience. "If people don't experience what it's like to be out of synch, they cannot appreciate what it's like to be in synch; if people don't experience chaos and confusion, they cannot appreciate love, peace and harmony; even the Divinities had to learn that." "Well things are definitely out of control out there, I don't think Osun should have to be going through all that. I mean she's innocent", Orunmila retorted in frustration. "Oh please, nobody remains innocent forever; at some point or the other you have to be held accountable for something", Esu said confidently. Orunmila seeing that his argument was not getting him anywhere with his old friend, who still looked as young as ever, decided to go on to his real reason for calling a meeting with Esu. "I want you to ask Ogun to create a device by which the Godchild Osun can communicate directly with the Oracle; her psychic abilities are not very reliable right now, and the people need guidance." "Why don't you ask him yourself?" Esu asked mischievously. "Because I know you are responsible for this situation, not him."

#### THE DIVINATION TRAY:

MamaBisi was a philosopher; a mathematician; and a master story teller with a remarkable memory; an enterprising spirit who had also become influential in Timi's Kingdom by inventing numerous useful devices for the kingdom. She was skilled in the art of storytelling, and this earned her a seat as a member of the administrative council, as the chief archivist to the King. Her role was to memorize the details of major events and historically significant moments during the course of Timi's reign, so that in his death his name may live on in the minds of the people. She preserved the history and traditions of the kingdom in form of stories, poems and songs; this was because a story, like a poem, or a song, could easily be recalled once committed to memory. MamaBisi was also one of the Omoluabi's, this was the name now used to refer to the righteous who went on to form a powerful secret society charged with the task of safeguarding the original ways. Her blood was thoroughly mixed, and so it was not possible to ascertain whether she was more usual than unusual or vice versa; this afforded her the opportunity of rising in the ranks on both sides. She had become good friends with Osun who was now a secret member of their society; the Omoluabi society. MamaBisi had been working on a new invention, a divination system called Ifa. It was a direct communication link between the children of the Outer garden and the Oracle.

#### THE DIVINATION SYSTEM:

Before MamaBisi's invention of the Divination system, Osun had been the main link between the Divinities and children of the outer garden; a few others had the gift of foresight, but as far as particular information about their ancestry and original culture was concerned, the Godchild Osun was the most reliable source. Her initiation into the Omoluabi society had to be carefully planned because Timi had his eyes and ears everywhere. She had eluded the guards at the palace on several occasions disguised as one of her palace hands. This time her reason for leaving the palace was a message she had received from MamaBisi telling her to meet with her at their usual spot; the fresh fish market by the river, where MamaBisi's daughter had a stall with a secluded back room. MamaBisi pulled out the Divination tray; it was made of wood, and it had different images skillfully carved around the tray. "These images around the tray", MamaBisi began, "represent the 16 sacred verses that have been told regarding our origins and traditions." The sacred verses were a collection of words constructed by Orunmila, and recounted orally by Osun, telling the history and traditions of the village. "They also represent the body of Sango separated into 16 parts, so we do not forget our King", she continued. "These are cowry shells; they come from the great Sea of knowledge from which all ideas come into manifestation. You will cast these shells unto the Divination tray, and for every combination or pattern that these shells make on the tray, you will recite whatever verse, from the collection of sacred verses that has previously been assigned by you to this pattern. You will do this in the belief that nothing in life is a coincidence, and so whatever pattern or combination the shells make on the tray, it will be relevant to a particular verse, which will in turn be relevant to a particular situation in the life of the supplicant." She paused for a few seconds so Osun could digest the information she had just received. "We know that life is a circle and not a straight line, and so history must repeat itself. Therefore we know that whatever circumstances our ancestors encountered, we also must encounter in some form or the other; that is why so many stories we have been told by you about the Divinities sound so familiar to us; we are experiencing these same things here and now as well." She adjusted her sitting position and then concluded her statement, "so, you will cast the shells in the belief that whatever way they fall, and whatever sacred verse it corresponds to, it will be relevant to a particular situation in my life, here and now. This device, though simple in its application, is sophisticated in its design, and can only be used successfully by the pure at heart. You will be the first to see it and use it, before I present it to the others; here." Osun took the cowry shells from MamaBisi. First, she assigned stories to the 16 possible patterns or combinations the shells could form on the tray, which MamaBisi had already marked on the sand using a binary system. The Godchild Osun then proceeded to cast the shells unto the tray after praying for the Guidance of the Divinities. On completing the procedure, she recited the story she had previously assigned to the patterns and combinations which the shells had formed on the tray. The meaning behind the story that corresponded to the patterns and combinations the shells formed on the tray, indicated to MamaBisi that she had better start spending more quality time with her husband.

#### THE OMOLUABI SOCIETY:

The number of people in the Omoluabi society was steadily increasing; especially since the Godchild Osun had joined the society. The elders gathered to see the remarkable new invention giving to MamaBisi by the Divinities. They planned to train 16 men who they considered to be pure of heart, and then send them to the four corners of the kingdom to help guide the people with the use of the new technology. The reason for sending the men was that Timi's kingdom had become a male dominated community. He had broken another taboo by transferring land rights to the men and their male descendants; thus making it possible for the men to dig into the earth without seeking permission from his wife Osun, who was supposed to be Yemoja Olokun's representative in the outer garden. Timi had been going to all extremes in order to punish the Godchild Osun for losing faith in him; she had moved into separate quarters and had kept her audience with him to the barest minimum. His conscience was now all of a sudden allowing him to do all kinds of cruel things to hurt her; her feelings that is, for he could never bring himself to physically hurt her. Nevertheless, Olokun had reached a point where she was beginning to find it hard to contain her emotions. "Timi is a

deranged male chauvinist ”, MamaBisi had argued at one of the Omoluabi meetings. “ He wont entertain the idea of women telling everybody what to do about their problems. We better start being realistic with ourselves.” Osun agreed to train the Babalawos; this was the name now used to refer to the those men who would be taught the use of the new technology, along with the sacred verses.

#### HERBAL REMEDIES:

The Babalawos took their stations throughout the four corners of the kingdom. In the eyes of the general public, they were herbalists who were capable of curing all kinds of diseases. This was a skill they had acquired along with their training in divination in order to camouflage their other activities. Everybody needed a herbal remedy for one thing or the other, and the demand for herbalists was on the rise. In the old days no one really got sick, and a few herbs were sufficient to take care of all their medicinal needs. Now, the number of possible maladies that could befall a man were in the hundreds, and they required a hundred different plant remedies. This was where the Babalawos came in handy. They knew the names of all the plants with medicinal value, and what parts of the forest to get them from; how to prepare them, and how to administer them. These men had all of a sudden sprung up all over the kingdom as if the Gods were answering the prayer of a desperate people. To the initiated, the Babalawos were a link to the will of the Divinities; a means by which they could stay in alignment with the All, so that all things may go well in their lives. These were desperate times and they called for desperate measures.

#### THE REVOLUTIONS:

More and more people were becoming aware of the other functions that the Babalawos performed. The sacred verses had began to leak out to the general public in a diluted form through hear-say. Some people started making songs and poems of their own, and performing them as original pieces for a fee. Others who fancied themselves to be story tellers in their own right, added new and sometimes outrageous twists to stories they had heard about the Gods and Men alike. Some even went as far as divining for people based on the little they knew, making up the stories as they went along. The aggressive ones amongst them told stories about the Gods that incited people towards violent solutions to problems, while the peaceful ones told stories that incited people towards peaceful solutions. All kinds of new influences were coming from every direction in Timi’s kingdom. It was only a matter of time before the King found out who the source, or sources, of all these stories were. One of the Babalawos in his drunken state had accidentally leaked his secret to a mistress of his, who couldn’t help telling her sister; who in turn couldn’t help telling her husband; who in turn couldn’t help telling a close friend of his; who just happened to be an Ologun. The Babalawo was arrested and then executed for treason; for spreading false stories about the history and traditions of the kingdom. The Babalawo was a well respected herbalist in his community who had healed so many people in his time. The execution of the Babalawo was the signal to the Omoluabis that it was time to leave Timi’s Kingdom. Fighting erupted all over the kingdom triggered by the protests against the killing of the Babalawo, and Yemoja Olokun’s anger was now beyond control. Timi’s Ologuns were working full time trying to contain the rioters, who seemed to be showing a bit more of a violent streak than they were used to dealing with. The unrest that followed the execution of the Babalawo presented the perfect opportunity for Timi’s first general, who was also his brother, to effect another usurpation of the throne.

#### WATER HAS NO ENEMIES:

Osun lay down in bed that night after the execution, praying for Olodumare to help her and her people. As she slept Orunmila informed her of Yemoja Olokun’s plans to destroy Timi’s kingdom along with every thing in it. He instructed her to leave within seven days, taking the other Omoluabis with her. They were to head for higher grounds traveling in a direction further east of the outer garden until they reached another great River. On the seventh day of the Babalawos execution, after seven days of rain, and seven days of fighting, the waters began to overflow running through Timi’s kingdom, and washing away everything. Osun mobilized her people the night before the flooding began; they had barely escaped the destruction that followed the next morning.

#### FROM GRIOTS TO SCRIBES:

Osun grew to be a warrior just like her older sister, Oya. Circumstances had made it so. The responsibility that had fallen on her lap didn't leave any time for cosmetics. She had to lead her people through the most challenging terrain before finally reaching the river to the east of the outer garden, which was itself to the east of the secret garden. Now, she had become the leader of her own people in a new land. MamaBisi invented yet another technology; an organized writing system that would be used to fix the Law and its ultimate meaning. She taught it to her husband who assisted her with the work and would later try to claim the invention as his. The reason for fixing the stories concerning the sacred verses in writing, was so that it would limit how much a story could be shifted from its intended meaning; especially by someone with a violent streak, or malicious intent. The meaning behind the sacred stories were fixed according to Osun's perspective. Osun trained another group of sixteen; eight men and eight women this time, to carry the new written tradition to the four corners of the new settlement. They would perform the same tasks the herbalists of the outer garden had performed; prescribing herbal remedies and helping to keep the people in alignment with the will of Olodumare - The Creator of all things. The Godchild Osun re-instated the practice of Ritual celebration and praise worship of the Divinities, which Obatala had taught them during his visit to the outer garden so many moons earlier. The Godchild Osun also introduced the use of money as a means of making sure that everybody's individual efforts were rewarded accordingly. The money would give each member of the community access to a share of the collective produce of the settlement.

#### THE NEW SETTLEMENT:

The new settlement was built on higher grounds than their original dwellings in the outer garden. They had headed for highlands in order to escape the floods that had washed away parts of the outer garden. The air was purer, and they were much closer now to the Sky God than they were before; at least this was what some of the Elders had said. They divided groups and families by age and function into specialized units all working for a common cause, just like it had been under Sango's leadership. Some people were responsible for building homes; others were responsible for the food; some were in charge of making clothes; while others were in charge of entertainment; everyone had a job to do. The smiths formed a smith's association; the carvers formed a carver's association; the hunters formed a hunter's association; there was a pot makers association; a traders association; a fisherman's association; a Women's association; a Men's association, and any other kind of association that could be an association. Everyone associated with each other in one way or the other, and everything was harmonious. Osun's new settlement was a most beautiful sight to behold.

#### ALL THAT GLITTERS:

The Queen Mother granted the Smith's permission to resume mining on the lower grounds of the new settlement. Soon they began to mine other metals besides iron and copper. One particular metal that was of interest to the Smiths was Gold; a metal that didn't seem to lose its quality with time. Ajantala, the leader of the Smiths association had shown the metal to Osun in the hope that she would give them permission to mine more of this metal; he had given her a bracelet, a necklace, and a pair of earrings to try on, in place of her copper bracelets and necklaces. "This is Gold", he said. "It is way more pleasing to the eye than copper, and a thousand times more durable." "I'll be the judge of that", Osun said as she tried on the jewelry, checking herself out in the mirror. "I'll think about it", she said, her gaze fixed on the mirror. Osun allocated more land for the mining of Gold, and other metals necessary for the maintenance of the new settlement. The demand for Gold was so high that some of the Smiths had even decided to concentrate on mining only Gold, and had even gone on to form a Goldsmiths association.

#### THE GOLDSMITHS:

Some of the Goldsmiths lived on the lower grounds of the new settlement. The area they occupied in the new settlement almost seemed like a different place. There was Gold everywhere, so much gold that you could see the city glowing from a distance when darkness fell. A lot of new technological innovations were constantly coming out of this Golden

commercial hub; even the homes had started taking on totally new dimensions. The number of parties and celebrations they were having, outside the periodical community Rituals, were constantly on the rise. There was so much traffic coming through this side of town, and so many more people had made it their permanent residence, staying closer to where the action was. Everybody wanted some sort of Golden ornamentation, especially since the Godchild Osun favored this metal so much. Ajantala, the head of the Goldsmiths had become defiant in his dealings with the Queen Mother. He was beginning to take forever to come to Osun's palace when his presence was requested. Apparently he was one of those who secretly had a problem with taking orders from a Woman, and his declaration of independence for his technologically innovative Golden town would clear up all doubts as to what his sentiments were. He re-instated the practice of using the land without the Mothers permission and also re-established a male only priesthood that now fixed the law in writing according to his perspective. The title of GodKing was bestowed upon him by his priests, and so Ajantala's kingdom was established. He declared that since his people were responsible for most of the new found prosperity in the settlement, they should be the ones in charge of the administration of the new settlement. The battle lines were drawn. Those who did not approve of Ajantala's actions decided to leave before things escalated. The Godchild Osun transformed into a warrior like her sister Oya, again. She mobilized her army and went into battle with the enemy. Ajantala could not subdue her in spite of the sophisticated weaponry and technology available to his troops. He was forced to retreat with his men back into the valley. Many of his followers became disenfranchised, especially after seeing how powerful Osun, or rather how powerful Oya really was. Some moved on to settle on other lands in the belief that it was the wise thing to do. Ajantala and the rest of his loyalists held firm in the valley, and continued to launch attacks on Osun's highland settlement to no avail.

**MORE WATER:**

Yemoja Olokun hardly ever revealed her warrior side except when she was extremely furious about something. She didn't like to get that way, but sometimes sudden changes were necessary. She wasn't going to let that madman Ajantala continue to torment her daughter, and so it was time for another change. She sent word to Osun to gather her children unto the hills from amongst the children of the valley; in seven days everything in the valley will be under water. The oracle divined for the children of the valley; they were to gather all their belongings and head for the highlands within seven days. The mark that would distinguish them from Ajantala's loyalists would be placed on their private areas, as a reminder of the problems that could be associated with over-indulgence and exploitation, and also to gather the righteous in concealment so as to save them from persecution. After seven days the waters overflowed again, and everything along its path was destroyed, again.

### **SEXOLOGY**

Still being edited - parental discretion advised.

Men began to look to the Heavens in the times that came after the floods. Sango and his family had traveled in a direction North of the outer garden; the same direction that the banished children had traveled. **STRANGE ENCOUNTERS** Sango and his family had traveled north of the outer garden, after his plans to get rid of his first general had failed. They had covered a great distance and had also escaped the floods that had totally devastated the outer garden. As they approached the region that the Oracle had designated to be their new settlement, they noticed that there seemed to be some people occupying the land. There was a great wall of stone built all around the land, and there seemed to be only one entrance into the settlement. Sango sent two members of his family to survey the land. Their mission was to find out as much as they could about these people, who some thought were most likely children of those banished several moons earlier. Sango's men approached the settlement trying to remain as inconspicuous as possible. As they made their approach, they soon realized that what they had thought to be a trick of perspective was actually a trick of nature. The inhabitants of the land were almost half their height. "We couldn't have grown that much since they left us, could we?" One of the Men asked, as they joined a caravan on its way into the settlement. The settlement appeared very serene, and the people seemed to have repented

of their old ways, no longer interested in causing chaos and confusion. The people went about their business not paying much attention to what anyone else was doing. It seemed almost impossible to find a family without a step this or that in the settlement. When they were first banished from the outer garden their survival had heavily depended on their ability to multiply quickly due to the wild circumstances in which they had found themselves. The feudalistic ways of their fathers had divided them very early in their journey. They had especially been divided on the issue of whether to attack the inhabitants of the mountain ranges, banished from the secret garden many moons before them, or make peace. Those who chose to attack were confident they would overcome the mountain people with their superior iron instruments, and so they did just that. They murdered the men and raped the women who soon bore children for them, so that over time it was hard to distinguish one group from the other. They took over the mountain ranges and soon began to refer to themselves as the mountain dwellers or Ara oke. Those who chose not to attack the inhabitants of the mountain ranges settled in the valleys as close to their former dwellings as possible; close enough that they were able to make contact with Osun's settlement. Some of the original inhabitants of the mountain ranges had heard news of the impending attack, and had decided to move further up into the mountains to avoid the onslaught of the invaders. The craft of iron smelting was a skill that had not been lost by the children of the banished who stayed in the valleys either; they suffered several casualties at the hands of the Ara oke. They repeatedly came down to rape and murder them, while plundering all their possessions. These attacks were what had warranted the building of the great wall that now surrounded their settlement. The inhabitants of the walled city had already heard the news that Sango's throne had been usurped by Timi, and that the King, who was also their Father, had ascended into the heavens by way of a lightning bolt; after which a turbulent storm had raised enough dust to plunge the outer garden into darkness for several moons. They also heard that the original outer garden had later on been destroyed by way of a flood, and that it was the Godchild Osun who had established the new settlement to the east of the original outer garden, which was itself to the east of the secret garden. LOOK TO THE HEAVENS: Sango told the inhabitants of the walled city stories about the history and traditions of the Divinities, using the arrangement of the stars in the heavens as his guide. He divided the heavens into constellations. To each pattern that the stars formed in each section of the sky, he attached a story. He did this because the people had now started to look to the heavens for their Father, who they heard had ascended into the heavens by way of a lightning bolt. They had seen the error in their old ways based on their experiences in the wilderness, and were now willing to embrace the ways of their Father, once again. They looked to the heavens in prayer, in the belief that one-day their Father will return to them. The skies told the story of how some of the Divinities had descended to earth from the skies to help cultivate the earth; of how they had originally settled in the secret garden and then later on decided to spread across the face of the earth; Sango told the story of how he had been one of those Divinities who had left the secret garden to settle in the outer garden. He told the story of an ambitious general whose name was Timi; Timi, who had plotted to take control of the kingdom and had gathered an army against the King. He told the story of how he had escaped the treachery of this general and had ascended back into the heavens by way of a lightning bolt, and was now returning back to settle amongst them. The difference in height between Sango's family and the inhabitants of the walled city was enough proof of their legitimacy. Sango and his family became the new leaders of the walled settlement. Oya took her place as the Olori of the new Kingdom. SEX LIFE: Sango's family in cooperation with the original dwellers of the walled city turned their land into a thriving kingdom. The Ara oke had continued to launch attacks on them, kidnapping and raping their women while they were out in the fields. Even though, rumor had it that some of the women were willingly copulating with these demons because of something they did with their tongues; rumor also had it that these demons had actually learned this behavior from the dogs up in the mountains. Sango and his people continued to expand the settlement in a southward direction, as far away from the mountain dwellers, and as close to Osun's settlement as possible. No matter how far south or east they went, they just couldn't seem to get far enough from the mountain dwellers who had

continued to torment them. Some of the Ara oke were actually, technically not even mountain dwellers anymore; a lot of them had settled in the valleys amongst Sango's people with their new spouses. The sex life of Sango's people was also getting out of control, so much so that it was beginning to cause violent disputes between jealous mates in multiple relationships. Oya had found it necessary to create a Ritual that would encode messages to the people within this self-satisfying medium, which the people had now taken to its extremes. She encoded messages within this Ritual that inspired the worship of God, and helped maintain psychic harmony between the participants. **FREAKS:** All the people wanted to do was have sex. They started having the Rituals more frequently, till it became part of every day life for many. Things that were considered sacred had now been brought into the secular realm. The people found this new practice irresistible; to have multiple relationships was already exciting, but to have several partners at the same time was even more exciting to the people; this was a real blessing from the Goddess Oya as far as they were concerned. Because the resources of Sango's new kingdom were held in common, just like it had been in the old kingdom, the people were not inspired to apply themselves creatively. They seemed satisfied with just having orgies. Sango was tired of the whole situation. He and his first wife Oya, had started to have too many arguments as a result of the new developments. "Look, you should be happy these people are not attacking each other and causing trouble; what's your problem now," Oya yelled. "What's my problem! These people of ours are content with doing nothing but sleep with each other. We are supposed to be experimenting with everything that comes into creation, not just have sex." "well maybe some of us haven't been able to figure out quicker than you, that the most self-satisfying thing life has to offer is sex. This is the thing we must first master in order to master all other indulgences that come with the human experience." Sango was caught off guard by Oya's deep insight. "Err! Well I still don't feel that's all we should pre-occupy ourselves with. In fact to be honest, I'm getting a little bit tired of it." "Just a little bit," Oya replied mockingly. "Look, I'm not saying I don't enjoy it. I just feel like we are beginning to lose control of things; we need some sort of control measures here. People don't even wait for the Rituals anymore to perform these rites." "Relax my dear," Oya said as she massaged Sango's shoulders. "Just relax my dear. Listen, we can use a system of hierarchy that ensures more partners for those who have proven to be of most service to the community. In this way those who will receive the most self-satisfaction from Life, will be those people who serve the kingdom best." The people worked round the clock in pursuit of a chieftaincy title, in order to ensure that they derived the most self-satisfaction out of life. There was so much prosperity in the land as a result of the new system of hierarchy, which ensured more partners for those people who proved themselves to be of the most service to the collective. The pace of development in the new kingdom was astronomical. Soon, everyone was sleeping with everyone else, and again some people were unable to confine their encounters to the Rituals; it seemed that some people had enjoyed being with other people's partners too much. The kingdom fell into anarchy once again. **MAMA'S BOY** Sango made an announcement to the people of the walled city. "As a result of the utter disregard for our sacred practices due to sexual over-indulgence, and as a result of the loss of purpose, which has caused this city to become functionless; this city will be destroyed by way of a flood after seven days of rain. If you wish to repent of your ways, and stay alive, join us in building a vessel that can house us until the floods have receded. Oya was not happy with the decision that the Divinities had come to, concerning the walled city. Osun's valley dwellers would also be subject to the wrath of the flood. Some of the people were so caught up in their life of over-indulgence that they did not heed Sango's warning. Those who got the message joined Sango and his family in creating a vessel that could house them for the duration of the floods. The rains came pouring down, and after seven days everything in the valley was under water. Sango and his people lived in the vessel for several moons until the floodwaters had totally receded. In Osun's settlement, her people stayed on the highlands. **A SAVIOR IS BORN:** After the floods, Sango and his family had to fight off the mountain dwellers in order to resettle on the land. The menace of the mountain dwellers, some of whom had also escaped the floods, still loomed. They had already occupied most of the valley before Sango's people could return to settle on the land, and so it



had become necessary for Sango to become a warrior himself, just like his brother Ogun. Sango took on the emblems of the bull and laid siege on the valley. They fought the mountain dwellers off the land, out of the valley, and back into the mountains. Sango told more stories about the history and traditions of the Divinities. He told the story of how Ogun had made a way for the Divinities to descend to earth. The Ara oke had become too much of a menace, it was now time to assimilate some of them back into their original culture. Some of the Ara oke had been top ranking officers in the armies of the mountain dwellers, before cupid, or whoever is responsible for hooking up lustful relationships, shot them in their private parts, causing them to leave their dwellings in the mountains, and start a new life with their mates from the walled city in the valley. They were now too close for comfort anyway, and getting the loyalty of some of those officers wasn't such a bad idea. In Sango and Oya's mind, maybe they would become loyal enough to help defend the settlement against the mountain raiders. The Oracle had already said that Agboniregun, their first son, would be the one to elevate the banished from their state of non-being. He would be the one to elevate them back to knowledge of their original culture. He had been sent to the secret garden by Sango and Oya to receive his education in matters of the spirit. Now, it was time to put all his training to good use. Agboniregun returned to his parents in the new walled settlement. The first thing he did was to introduce a system of self-defense that did not require the use of an iron instrument. This, the women, and indeed the men, used in defending themselves against the rapists that frequently came down from the mountains to prey on the women, and murder the men. His uncle, Ogun, had taught him the martial arts, along with some other skills, during his stay in the secret garden. AWAKENINGS Agboniregun traveled to the land of the mountain dwellers and settled amongst them as a healer and a teacher. First he re-educated those who had settled in the valleys, about the history and traditions of the Divinities before moving further up into the mountains. In the mountains, he continued his work of re-educating the fallen angels about the ways of the Divinities, the knowledge of which they had lost during their long sojourn in the wilderness. They were now less than Gods, and as a matter of fact, even less than Men. Some of them were unable to accept the teachings of Agboniregun, and had soon started to plot his assassination in the midst of their confusion. Agboniregun caught wind of this plot and decided to leave the mountain dwellers, and return to the valley with as many of the Ara oke as would follow. The Demons pursued Agboniregun and his converts back into the valley. They were met by a surprise attack from an army of former mountain dwellers who had now become part of Sango's kingdom. They drove the Demons back into the mountains and made sure that they stayed there. TIME AWAY: Sango was beginning to reach full maturity. He was getting old, and was now ready to relieve himself of his duties. He had spent most of his life indulging and experimenting with all that came into creation, and spent the rest making sacrifices on behalf of all that came into creation. Sango's fire it seems had finally began to dwindle. His only desire now was to return to the secret garden, and walk amongst the Divinities once again. He didn't much care for the incessant raids of the Ara oke who didn't seem to ever get tired of trying to infiltrate the settlement. Further more, Oya seemed to be becoming less and less available for useful debates, especially since he had decided not to engage in the rituals anymore, and had refused to re-instate the practice after they had re-settled on the land. The crime rate had gone up, and several attempts had been made by some disgruntled elements to seize power from Sango, but he had stubbornly refused to re-instate the sex rites, despite the signs. Oya had started spending more time assisting Agboniregun with the administration of the northeastern lands of the valley, where the re-educated Ara oke had settled. She had been in charge of organizing the armies that defended the valleys from the mountain dwellers. She had also secretly re-instated the sex rites amongst the re-educated. She felt justified because they definitely needed a way to appease the sexual urges of the re-educated mountain dwellers, who had now settled in the valley. Oya returned to the southern lands after receiving the news that Sango was leaving. "I hear you are leaving. Why?", Oya asked. "I'm ready to return to the garden. I am confident that once we have mastered the sexual impulse, like you said, we would then have mastered all other indulgences. I believe we will all reach that point one day, because I have now reached that

point myself. I intend to retire to the east of this land, and meditate on returning to the secret garden.” Oya shed a tear, and then said goodbye to Sango in a way only Oya could have conceived. THE AFTERMATH Some of the Ajaguns, which was the name now used to refer to the former mountain dwellers who had taken up residence amongst Sango’s people in defense of the Kingdom, heard rumors that Sango was leaving the Kingdom. They used the technology of writing that they had learned during their expeditions to the southern limits of the Kingdom to fix the meaning behind the stories they had heard about the Divinities. They decided to form a settlement of their own and started by building a tower.

YORUBA OUTLOOK ON SCHIZOPHRENIA In the Yoruba world view we say that giving a name to something that can be perceived or experienced by another is proof of its existence. Based on each individual’s experience as they wander through life we are able to maintain a continuum of ideas and conclusions about how we perceive the world to be. These pre-conceived notions then manifest themselves within the names and definitions we attach to our every experience, even though they are subject to change over time as we navigate through a flurry of circumstances and environments that may cut across several sub-cultures. The fact that these names themselves have definitions attached to them automatically creates a burden for those living in complex cosmopolitan environments, because they constantly have to switch between a plethora of languages and sub-cultures. This means for individuals who find themselves in such situations, they constantly have to change or at least consider changing the names and subsequently the definitions of things experienced. For example the experience of a possession is perceived as receiving the Holy Ghost in the church, but to the traditional Yoruba priest the same experience is perceived as the mounting of the head of the individual by an Orisha or ancestral spirit. In extreme cosmopolitan environments there truly is a melting pot of cultures bombarded together in an oftentimes volatile cocktail for the sake of multicultural interaction and commerce. However, it is important to note that some individuals lack the free spiritedness and mental capability required to successfully blend within several sub-cultural environments possessed with their own languages and customs. They are unable to accept the numerous and sometimes opposing definitions for the same experiences and consequently are unable to fit in within these environments. Thus to the casual observer from within any one of these sub-cultural environments such an individual appears displaced. Indeed the individual is displaced due to the inability or unwillingness to accommodate the names and definitions put forward by other cultures for the same experience. It must be ‘overstood’ that language and communication goes beyond words and names. It goes much deeper and requires not just an understanding of definitions for words but also the connotation of these words. For those unfortunate souls who may find themselves in the western world but still unable to come to terms with the new names, definitions and connotations for their experiences, they immediately find themselves in dangerous territory by becoming targets for capture or elimination from society, especially when the term schizophrenia is attached to their condition, the definition of which alludes to their displacement. I therefore provide this Yoruba remedy for the displaced put forward by the School of Ritual Theatre and Functional Art. The experience referred to as a change in behavior which causes others to say you’ve changed is described as a change in possession by the Yoruba; the individual’s head has been taken over by a different Orisha (to learn more about the Orisha visit [www.yorubaeyes.com](http://www.yorubaeyes.com)). This means that the individual is under the influence of a different energy field or in western terms the personality profile of such a person has changed. This can occur most times as a result of a drastic change in circumstance and environment. Through the Yoruba system put forward by the School of Ritual theatre and functional Art, an assessment of character is based on 8 primary Orisha or personality types (visit [yorubaeyes.com](http://yorubaeyes.com)). If you are able to identify which traits are most prevalent in you, or in Yoruba terms which Orisha rules your head, or which ones have the most influence on your behavior, you will be able to maintain a consistency of character, even as you wander through various sub-cultures. This conscious interaction with your personal Orisha or Orishas will allow you to successfully apply the various lexicons in different cultures without duress, due to the fact that your foundation will rest on a sound bases for communication and interaction,

free of prejudice. It will provide a means by which you can be understood and by which you can understand others. For Osun is Osun, and Ogun is Ogun and will behave like so from Botswana to Singapore.

**DIVINATION SYSTEMS AND ERRORS OF JUDGEMENT** There is a conscious expression of purpose in creations design...This is the foundation around which the original Africans have based their worldview. This outlook on life is the total opposite of the mentality that brought the word 'coincidence' into the English lexicon. This single act of master wizardry is what has served as the grounds for mounting the crusades that have conquered the minds of even the most adept of African intellectuals. The connotation of the word in itself presupposes that indeed it is possible for events to take place without their necessarily being a reason for the occurrence of the event. It is this realization that led me to exclude my divination system from [yorubaeyes.com](http://yorubaeyes.com). I realized that indeed there are certain instances where the word 'coincidence' can rightfully find its place, especially when it becomes too strenuous to try to read meaning into a linkable occurrence. Therefore, it is not with disdain that I look upon the engineers of the word 'coincidence' because it serves its purpose by freeing the mind of irreverent inquisitiveness, for only God knows the reason behind all things. So even as the western world cannot be faulted for not reading meaning into every linkable occurrence, it is wrong for the west to continuously launch intellectual, and in some cases physical attacks on cultures that do not share in this world view. The belief that there is purpose and design in creation, and so therefore there must be a reason behind every linkable occurrence should not be seen as merely a primitive exercise without merit or validity. What I have found from my personal observations to be more effective for peace of mind rather than relying only on a divination system, would be to place ones faith in God. Since we cannot possibly know the reason behind every single linkable occurrence it becomes a tedious task to rely totally on divination as a protective cloak for mental and physical health. Place your faith in God and trust that every decision made without discomfort or loss of sleep is what God has ordained for you.