

## INTERPRETATION OF ROCK ART FIGURE ,KOKOPELLI': A CONNECTION WITH THE ANCIENT EMSL SUN GOD

by

Dr. John J. White III.  
Ancient Science and Technology Center  
Midwestern Epigraphic Society, Columbus, Ohio

### Summary

Kokopelli is a famous and somewhat notorious rock-art figure found in the desert regions of the southwestern United States where there is a plentiful supply of sandstone rocks that are easy to inscribe. The Kokopelli character is found over a 1,000,000 km<sup>2</sup> region called the Four Corners, referring to the joint boundaries of the states of Utah, Colorado, New Mexico, and Arizona. Archaeologically speaking, this territory was primarily occupied by the so-called ancient Anasazi people. The Kokopelli figure is often a flute playing stickman with a hump on his back, probably a sack he is carrying containing seeds for planting or other trade goods. This character exists today among Native American tribes, such as the Hopi, Navajo, and Zuñi, as a living Kachina character appearing at festivals, often with an exaggerated phallus and associated pornographic interests. The antics of this character are portrayed consistently in modern times, but they do not necessarily reveal the original role or indicate its cultural significance. American archaeology prefers simplistic interpretations of the Native American cultures in order to avoid meaningful comparisons with Old World cultures whose influence probably arrived in most cases after 500 BCE. We decided in 1995 that pursuit of the challenge of New World history interpretation required a lifetime study of the communicative aspects of Bronze Age and earlier cultures worldwide, particularly the interpretation of art symbols and the structure of so-called sacred names. The results were the identification of Earth Mother Culture (EMC) art symbols and the naming system called Earth Mother Sacred Language (EMSL). When Sun God Culture emerged in the Late Bronze, many of its followers selected the L-sound for the Sun God name (Lugh, Sol, El, Ba'al, Beli, Apollo), giving us a clue for following much of the cultural diffusion of Sun God worship. The original Kokopelli figure is likely a portrayal of a Sun Priest playing the flute (phallus of the Sun God) to conjure the Sun God for participation in significant ceremonies. The "coming out" ceremony for young women, where the sexual role of females is explained explicitly, may be the most important example. If one studies the "coming out" ceremony of the Cuna Indians of Panamá, one can select some rock-art examples from the Four-Corners area that are consistent with the conjurer interpretation of Kokopelli. We can conclude from this study that the Hopi Indian origins legend is basically valid and that the play-boy version of modern Kokopelli character is likely a misleading and corrupt development since 1000 CE.

*[Beverly H. Moseley, Jr. (BHM) is credited with making the sketches shown in this article. The examples were line art drawings of rock art figures unless otherwise noted.]*

THIS PAPER presents an interpretation of the stickman flute player called 'Kokopelli' that is found in Native American rock art of the modern southwestern United States (1). The principal thesis given is that the stickman image (see Figure1) originally represented a Sun-priest playing the flute to conjure the attention of the Sun/Light god. And while no one can deny Independent Invention or discovery of the Sun god, there are many signs that most of the Sun Culture found in the ancient Americas arrived from the Old World after 500 BCE and became well established by 500 CE.

The exploitation of Earth Mother Sacred Language (2.3) (EMSL) by the author involves some jumping around among specific topics as new connections are made, principally via recognition of ancient cultural words occurring in a continuing search pattern of literature concerned with culture, history, rock art, fine art, etc. Our view has been to expect ancient words to be highly sacred in origin, cognitively relevant via phonetic spelling variations, agglutinative in construction, and at least broadly associated with the context found. The context is sometimes quite compelling.

The purpose of this paper is to focus attention on progress with the interpretation of the mystic rock-art figure known as 'Kokopelli'. Our concern is that Establishment side issues concerned with some specific context tend to confuse the ancient meaning of 'Kokopelli'. There is the possibility of belittling the content of our ancestors communications by dwelling on the prospect that 'Kokopelli' was merely a flute player, water sprinkler, hunchback, casanova, or phallic frolicker. I am not arguing that the relatively modern context (the last millennium) could not include a broadened interpretation, I am

simply suggesting that we might look beyond these distractions in order to see the older, simpler, sacred meaning. Upon reflection, I finally decided that a discussion of EMSL and Sun Gods had to precede my insights on 'Kokopelli'.

Before proceeding, allow me to return to the word conjure, which generally means "bring about by means of magic or as if by magic". The correct ancient word is probably invoke, which means "make supplication to the gods". I would include prayer, bowing, epiphany, making sacred smoke, etc to be acts similar in function to the ceremonial flute playing discussed here. I found Figure 2 to relate to my concept. This example of rock art from Nevada shows a shaman-type figure looking at symbols of the principal gods of Earth Mother Culture (EMC), ie, the cross is a symbol of the Earth Mother and the serpent is a symbol of the Earth Father.

### The EMSL Sun God

IN ADDITION to the prime directive for EMSL (2.3), I have written two papers worth mentioning on the subject of the Sun god. The first (4) is a linguistic treatise on Sun-names and the other (5) is an initial explanation of the Belgae/Welsh invasion of Western Europe and the British Isles. The earlier paper on 'Devil Names' is also insightful (6). For example, the Devil-name 'Diablo' has the EMSL translation *The-Father-Sun-God*, a point that was not likely lost on the pagan converts. The richness of this discussion can only be appreciated by a statement of the origin of our ideas.

Due to the myriad possibilities for naming systems, EMSL cannot be proven by a small number of examples. With experience, we did find an application area (3) where the number of appealing, that is, sensible, examples was so large that the expression "self-consistent" was introduced to suggest that EMSL is the best method to account for a large quantity of agreements between word

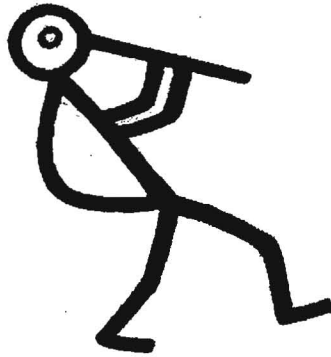


Figure 1. A sketch by BHM of the Gila Bend 'Kokopelli', after JV Young, Ref 1, p v.



Figure 2. Scan of a retail artifact showing rock art from the Valley of Fire State Park located 50 miles northeast of Las Vegas, NV.

analysis and the context of usage. There is, additionally, the compelling argument that the shaman of the ancient world were surely in the business of providing sacred names were needed. The point of disagreement may be the believability of a universal naming system based on some universal god-names. Thus far, it appears that EMSL is closer to an explanation for ancient name-giving than any other system proposed. My history mentor Cyclone Covey (7) has provided a brilliant history of ancient Eurasian languages to clarify this proposition.

The discovery of EMSL (2) resulted primarily from the pursuit of common word-elements among the Greater Aegean cultures. Without any particular plan in mind, the occurrence of obstacles led rather naturally to a search through the relatively familiar cultures of Eurasia, especially the more accessible Indo-European language elements. Etymology books did not contribute to the primary questions. The most conspicuous connections were with ancient history goddesses and serpents.

After much mental running around, the argument goes something like this. There is

no unique starting point, but suppose you choose to start with the notion that the Earth Goddess is referenced linguistically by elements like 'Ga/Ka'. You can, for example, start with the older 'Ma' and 'Pa' names, but it is hardly apparent what to do next. Similarly, one can develop a sense about the role of the isolated vowels as 'god' terms (from words like 'dia') and the elements 'ta/da/sa/za' as possible imbedded 'definite article-type' sounds without any conviction about the what and how of the rest of the naming system.

SO UNTIL the analyst attempts the 'Ga/Ka' start, he has little reason to ponder the unique ancient 'Na' term that is the centerpiece of EMSL (2.3). In other words, the most important discovery made specifically by the author occurred through a decision to explore a foggily seen deity-marital connection between the female 'Ga/Ka' names and the male 'Naga/Kana' names. I also considered it obvious that phonetic shifts were frequent in ancient words.

One knows that 'Naga' usually refers to images of serpents, but concepts such as Serpent God, Earth God, great universal

Father God, and Consort of the Earth Mother do not leap from our tongues. We have ignored the cultures of Greater India with their Hindu complexity and have placed too much emphasis on the bad serpent of the Bible, the terrifying serpents of Mesoamerica, and perhaps the psychological rejection of the primitive snake worship of Equatorial Native Peoples. Our writers have simplified ancient culture by asserting that the Earth Mother in a so-called Matriarchal Age was an isolated deity with no companion or reciprocal principle. The ultimate point is that the artistic evidence demands an ancient fertility-based (yoni/linga) religion, which clearly requires two sexes. And further, with the coming of the Patriarchal Age, is it clear that all the gods were Sun/Sky gods and that the Earth Mother had vanished?

In hindsight, the analyst must reject the study of complex Iron Age cultures and focus on the primitive snake/serpent symbolism that is nearly universal to the Bronze Age and before. This is the key to the study of the elementary issues of Earth Mother Culture (EMC), and we have found that EMSL is a companion cultural accomplishment that develops as the EMC insights accumulate. In my case, I think the decision to pursue the meaning of the symbols on Burrows Cave artifacts (8) caused me to review many examples of ancient art in a new light. Ultimately we must focus also on the assumption that most ancient art was originally sacred, *ie*, religiously meaningful, and that little of it was simply decorative.

I DON'T KNOW how to sell the 'Naga/Kana' concept in a single sentence, but I have studied the subject endlessly. The oldest 'Naga' concept was likely chosen in a pure fertility culture as an image of the male phallus (9). It is a comfort to know that snake names are possibly the most consistently related to ancient culture and to the concepts embodied in EMSL. Thus it is easy for me to relate to words like 'agnate', 'anaconda', 'khan (original word for 'king')', 'night

('Nacht' in German), 'naked', 'snake', 'Shaytana', *etc* as ancient serpent words that have not been replaced.

THE ISSUE concerning the 'Naga/Kana' identification is the evaluation of the meaning of the element 'Na'. The likely choices are 1) it is specific to this naming only or 2) it has an agglutinative meaning similar to 'consort of/spouse of'. We have established the second meaning through numerous applications (2-6). The initial confirmation relates to this paper and the recognition that the most commonly used Na-word is 'Luna', meaning the Moon. Most references to 'Luna' specify a Goddess, as do the related names 'Lucina' and 'Selena'. When the Moon is called female, her consort is nearly always the Sun, which is matter of factly the other large object visible in the sky. Unfortunately, most of us no longer refer to the Sun directly by the name 'Lu/La'.

Now it is actually rather obvious that the ancient name for the Sun was 'Lu/La' in the cultures that pronounce the 'L'. Recall that a Kelti name for the Sun was 'Lugh/Lu', and hence we have 'King Louis/St Louis/Isle of Lewis'. The Latins called their Sun-god 'Sol', and today we use solar energy and measure 'light/lite' flux in units of 'lumens'. More commonly, we use the words 'luminance', 'luminescence', and 'luminous'.

From EMSL studies of 'Ma' and 'Pa' names, one soon learns that the 'Ba/Fa/Pa/Va/Wa' elements appear to be equivalent references to the name father. The Phoenicians called the Sun-god 'El' meaning *Sun-god* and 'Baal' meaning *Father-Sun-god*. The Greeks called the Sun-god '(H)elios' meaning *Sun-god* and 'Apollo' meaning *Father-Sun-god*. The nearness of these names is not likely an accident (4). A comparison of the Canaanite and Greek languages will show very few similarities of names. This is clear evidence that it was their Bronze Age cultures that used sacred names in common. I call this culture EMC (2). Other related Sun-god

names are 'Atlas', meaning *The-Sun-god*, and 'Beli', the 'Apollo' of the Belgae culture, meaning *Father-Sun*. If you study these names, you can understand that some of the Ogham B-L symbols discovered could refer to 'Beli' or some third party B-L and not to the Phoenician/Carthaginian 'Baal'.

Let me pause to mention that the Sun-god 'Ra' of Egypt could be the 'La' name brought in by outsiders (4). The ancient Egyptians did not pronounce the 'L-sound', a fact that was stressful for the Greeks. According to Professor Cyclone Covey (10.11), the Ptolomaic Greeks invented a 'Reclining Lion' hieroglyphic so that they could write L-names in Egyptian symbols.

THE JAPANESE, as opposed to the Chinese, do not pronounce the L-sound and an explanation can be suggested. Ancient Japanese culture developed a deviant form of EMC, as evidenced (12) by the fact that the dominant deity was the Sun-goddess 'Amaterasu', meaning *The-Mother-Earth-goddess*. She was a chief deity who descended from heaven to rule over Japan. Recall that 'Namazu', meaning *The-Father*, was the primeval fish (Earth Father/Serpent) of Japan that caused Earthquakes. This is perfect EMSL! The creator father of 'Amaterasu' was 'Izanagi', meaning *The-Serpent-god*. This is perfect EMSL! The creator female was 'Izanami', which is corrupt, and should be spelled 'Izanemi'. My proposal is that the Japanese Shaman rejected the late arriving 'La' (*male Sun-god*) of greater Eurasia and thus forbid the speaking of L-sounds in Japan.

The impact and later traditional use of the ancient EMSL Sun-god names run deeper in our culture than you might imagine, and the quantity of applications is only limited by our ability to scan languages and to make conceptual connections. The obvious connection occurs because the Sun-god was frequently the male fertility replacement for the Earth-god, although there have been

cultures where the penis of the Sun-god is a Serpent and/or is called by a Serpent-name. Here are some examples of EMSL Sun-names that refer to a penis, are penis-symbols, or are pointed objects named in honor of the Sun-god penis: alp, blade, bellows, bill, bolt, dall, dial, file, funnel, lance, leaf, leptos (Gk, slender, thin), nail, needle, obelisk, paddle, pale, pallisade, pestle, phallus, pillaster, pile, pillar, plateau, pole, pylon, slab, slope, spatula, stele, steeple, stiletto, stylus, talon, tell, thole, tool, and tunnel. If this is a case of Independent Invention, please send me your articles and reports.

A second class of Sun-god names refers to the Sun/Sky colors white, blue, bright, pale, shiny or refers to sky phenomena (4). Some of my examples are animals [eagle (iul in Keltic), buffalo, bull, elephant, leopard, lepus (hare in Lt), lion (leo), wolf (vulf/-lobo/lupus)], bald (round, smooth, and/or shiny head), ball/-pelote/polo (round object/toy), bell (scares away diablos/devils), Belorus (white Russians), beluga (white whale), blanc (pale, color of air/water), blast (bright/loud), blitzen (lightning in Ger), blue/blau (color of sky), daily (Sun lives one day at a time) devils (6) [apollyon, beelzebub, diablo, evil, iblis, letoides, leviathan, lucifer], flour (white in color), (h)alo (sky phenomena caused by the Sun), illumine/illuminate (give light to), lamp (to see by), light/lite (to see by), lobe (a partial circle), loop (a circle), lucent/luminous (giving off light), luster (shiny, reflecting, de luxe), metals (shiny) [gold (zolato/zlata in Slavic)], silver/silva, tin (latta in It, "white lead" in Lt), lava (luminous, molten matter), measures of light (flux,lumen, lux), pale (color of air/water), milk (white in color, lait in Fr, latte in It), plaza (place for Sun ceremonies), salt (white in color), and white locations/characteristics (Alba, Albania, Albany, Albion, Lebanon).

SOME ADDITIONAL names that honor the EMSL Sun-god are (cities/countries/peoples):



Aeolians, Alemani, Alans, Belgae, Dublin, (H)ellas, (H)ellenes, Illios, (Lake) Ilmen, Illyria, Italy, Latins, Lakota, Latvia, Leeds, Leiden, Leyton, Leyte, Lille, Lithuania, Leni Lenape, Leoni, Levant, Libya, Lisbon, London, Lublin, Lusatia, Lusitania, Lvov, Lycia, Lydia, Nepal, Palestine, Pelos, Pelasgi, Philistine, Poland, Thule, Tulan, Tule, Wales, and Waloon plus (surnames/given names/titles) Bailey, Bales, Basil, Beal(s), Belinda, Belton, Blando, Blanton, Boles, Bolton, Dailey, Dalai, Dalton, Debelli, Delancy, Dunlap, Fell, Flavin, Flint, Folden, Fulton, Leda (Gk), Leto ((Gk), Lee, Leopold, Lilith, Lillian, Linda, Lipton, Lola/Lula/Lulu, Lupton, Nelson, Olaf, Olga, Olin, Peel, Salidan, Salton, Slaney, Stalone, Sultan, Szaibel, Talisien, Tilson, Velsen, Walsh, Welles, Wilson, and Zeldin.

I have written a brief article to fill one column of our newsletter (13). The topic is an initial effort to identify some major root names from Indo-European languages. One of the more obvious candidates that omitted was 'leuco', which means white in Greek, as in the medical term 'leucocyte' meaning white blood cell. This term is not abstract relative to EMSL like the others, but appears to be the old EMSL Sun-term 'Lu' with the frequently used I-E noun ending 'ch/co/ge/ka/sch/etc' added. Notice that milk is "lait" in French and "latte" in Italian, *ie*, white like the Sun. But we find milk to be 'lac' in Latin and 'leche' in Spanish. As mothers make milk, the word compounds to 'Milch' in German and 'milk' in English. English later picked up 'lac' as a rather scientific word, *eg*, with the term 'lactate' and many derivatives.

THE DISCIPLINE of this Sun association is also expressed with the words 'fliud', 'lacquer', 'liquid', and 'liquor'. Modern German refers to some pale wine (fliud) as 'Milch'. You may have noticed above that the terms 'Dalai' and 'Sultan' are titles based on a Sun reference. The Sun worshiping

Cuna Indians of Panamá call a Chief 'Saile' (14.15). Returning to the 'leuco' interpretation, notice that a European feudal lord was called by the Sun-name 'Liege' and not the Serpent name 'King/Kahn'. Remarkably, the associated terms 'feudal' and 'vassal' are also Sun-names. I suspect that this terminology was introduced by the Sun worshiping Belgae and used by the old Wals/Welsh/Gauls of Europe.

### **Origin of the 'Kokopelli' concept**

My interest in the 'Kokopelli' concerns the meaning of the original influence (see Figure 3) and gives less attention to any specific application found in rock art related to the culture of 15<sup>th</sup> century Native Americans of the southwestern United States. Those people had likely inherited an underlying Sun culture that was at least 1000 years old in the Americas and had subsequently given it a significant local Native American spin.

It is important to clarify that I perceive no evolutionary/-innate differences in mental capabilities between modern industrial man and modern tribal man or between 10,000 BCE paleolithic man and any form of modern man. I understand or at least focus on the notion that tribal man has very sophisticated religious/metaphysical ideas, and it is only by coaxing these out of him that we can grasp what he is about. Contrarily, true scientific knowledge is rare, even among modern men, and indeed it is a pleasure to meet someone who grasps the structure of our solar system, for example, from basic principles and observations. We normally survive and succeed by empirical means, and generally speaking it is the culture that has mastered the best empirical knowledge/ technology/ insight that prospers. Individuals can have a great impact during their lifetimes, but their legacy fades quickly if not mastered by a great many of their observers. Thus we achieve cultural ownership as a lasting property of man's mastery of knowledge and its implications.

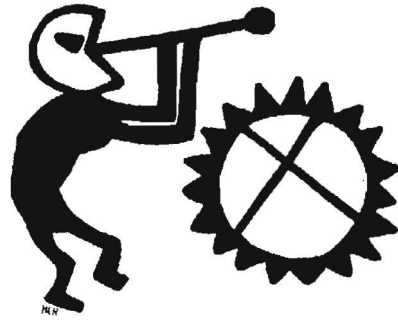


Figure 3. Sketch of the classic pose of the Galisteo Basin 'Kokopelli' figure conjuring the Sun-god, after JV Young, p 25.<sup>1</sup>



Figure 4. Sketches by BH Mosley of photographs of two Cuna baskets having EMC symbols.<sup>1111</sup>

I perceive attempts to explain some of the complexities of our tribal ancestors by the Establishment amounts to a convenient oversimplification in which tribal people are underrated via the obfuscation that the tribes were all different, hostile, superstitious, and ultimately poor in material goods. Thus we observe a 'dumbing down' process that mentions specifics that vary widely and an avoidance of broad comparisons that reveal cultural heritage and commonality. It is the prevalence of EMC that is neglected! The Serpent culture of ancient mankind is widely rejected. Serpent culture was all over Norse, African, Chinese, Indian, Greek, Egyptian, etc culture but poorly explained. When similar Serpent cultures are observed to occur in isolated places like Australia and the Americas, hardly any doubt can remain that the subject is old and fundamental. And it follows that misunderstanding of the older cultures contributes to misunderstanding of the newer cultures.

MY MENTOR on the Native American treatment of Sun culture was Clyde Keeler, a Native Ohioan, a geneticist, and a devotee to the study of the Cuna Indian culture of Panamá (14-17). The original connection occurred because the Cuna have many more albino (Moon) children than other Native

Americans. Dr. Keeler found that the relatively civilized Cuna have one of the most sophisticated religious cultures of mankind. And due to their constant struggle with the medical complications of childbirth, the Cuna developed a complete religious interpretation of this significant topic. Having a biological education and career, Professor Keeler left us many thorough studies of the Cuna culture (17).

THE TRIBAL name 'Cuna' is a challenge to explain. It is a Serpent-name that has no apparent role in the present day culture. Now the interesting point is that these people have a Sun-culture built on remnants of Sumerian/Indus Valley culture. They look like typical Mesoamericans after more than 100 generations in America. In Sun-culture tradition, they call each other 'Tule', meaning *The-Sun*. My speculation on the Cuna origins is that they came from the Greater Indian Ocean basin on Phoenician ships via the circum-Africa route. In that case the 'Cuna' name could be that of the 'Khana' or 'Canaanites' who may have founded their American colony. The reader might review EH Thompson's rendition of the Mayan legend of the 'Landing of the Canes' before discarding this interpretation as pure rubbish (18).

The Cuna have sacred names traceable to the old EMC. They call snakes by EMSL naga-names, and they call their Earth Mother cross-symbol a 'Nak-krus' in Spanish, stating that it is their symbol and is not Christian. Thus we assert that their ancient cross-name means 'Naga-cross'. The Cuna also use the 'Swastika' in some of their basket art (see Figure 4), and this symbol is at the center of their national Tule flag. [This situation suggests that the 'Swastika' is being used as an Earth Mother symbol (9) in a culture that gives the Sun god lower priority.] The 'Swastika' symbol could have been called a 'Naga-cross' in many other EMC cultures. I mention this before stating that the Sun Priest of the Cuna is called a 'Kantule', which could be interpreted as KAN(A)-TU-LE or The-Sun-Father/Priest. It is possible that the 'Cuna' name is related to this 'Kana' word?

The word 'flute' for the musical instrument fits well with my interpretation. The EMSL translation of F(A)-LU-TE is *The Father-Sun*. Many languages, especially the I-E, use this root. Even the Finnish use 'Huila', which is plausibly 'Wila' and thus *Father-Sun*. Surely the 'flute' instrument is older than organized Sun-religion, and thus I would say that the Sun adoption for the flute name is an example of cultural dominance.

My perception is that the 'flute' was symbolic of the Serpent-like phallus of the Sun-god (14). At Sun ceremonies the Priests would play the 'flute' in a traditional style that was intended to conjure the Sun god, *ie*, get his attention. Keeler (14.15) gives a full description of the Cuna priests performing at the so-called "coming out" ceremony for young girls who had reached puberty and were now eligible for marriage. This ceremony is called the *Inna* feast, and, of course, we all remember that this is the correct spelling of the name of the Sumerian Earthmother and means Mother in EMSL. We do not claim that this was the first Sun ceremony in America, but the Sumerian

culture aspect detected is certainly much older than the Toltec or Aztec arrivals.

From this discussion, it is easy to grasp why I concluded the flute-playing Sun priest of Native America was the role model for the rock art figure called 'Kokopelli'.

### **Discussion of the 'Kokopelli' figure**

IT IS MY PERCEPTION that New World Sun culture was retrograde to its Old World origins, and it was diluted by the local strength of the older Serpent culture. Thus we see more religious blends in the New World. The point is that these religions do not differ significantly. I suggest that the difference is largely political. Serpent culture resulted from clans/families/villages/small kingdoms. Sun culture is the political result of greater population densities and the formation of nation states, *ie*, larger political units with diversity of genes, language, ethnicity, and race. An emperor controls his empire better with his own priests and religion. Thus Serpent culture was slowly replaced by Sun/Light/Sky cultures.

A great many locations in the Americas have an engraving of a 'Kokopelli' type figure, but the largest concentration occurs in the Four Corners area of the southwestern United States. The highest density is found in the homeland of the ancient Anasazi people (19). The 'Kokopelli' figure is quite popular throughout the southwestern region of the United States (see Figure 5), including the present day Zuni, Hopi/Tewa, and Navaho people.

'Kokopelli' is a familiar figure of the Hopi Indian culture, and, while they have Sun culture, they are rather famous for their Snake dance. Frank Waters (20) gives a good statement of the origin of Hopi Sun culture that I would like to share:

*Upon migrating to the southwest, the Hopi must satisfy the Eagle, who communicates*



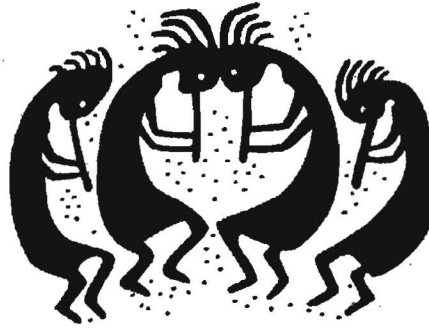


Figure 5. Sketch of a quartet of 'Kokopellis' wearing a locust headdress having a jam session, after JV Young, Ref 1, p 18.



Figure 6. A sketch by BHM of 'Kokopelli' with his wife 'Kokopelli-mana' from a Hohokam bowl at Snaketown, AZ, after JV Young, Ref 1, p 1.

*with their two accompanying Máhus (insects – Locust men called Blue Flute and Gray Flute). According to waters (20), the Eagle, of course, then gave permission to occupy the land, saying, "Now that you have stood both tests, you may use my feather any time you want to talk to our Father Sun, the Creator, and I will deliver your message because I am the conqueror of air and the master of height. I am the only one who has the power of space above, for I represent the loftiness of the spirit and can deliver your prayers to the Creator".*

IT APPEARS that two flute playing Sun priests brought the Sun religion to the (H)opi. They were esteemed with the title *Máhu*,

which in I-E languages means "Mighty". The connection with the Locust-concept is vague, but it is remarkable that 'locusta' is a valid Sun-word in the Latin language, whose originators were pure Sun-people believing in the same Eagle vahana (vehicle). Based on the rock art, it is clear that many of the 'Kokopellis' in the Four Corners region wore a Locust-style headdress consistent with the Waters report.

Discussions of the word 'Kokopelli' are not particularly insightful. John Young (1) remarks on page 14 that "The name Kokopelli may drive from Zuñi and Hopi names for a god (Koko), and a desert robber fly they call *PELLI*." He quotes no linguistic

sources. Apparently he discounted the Waters story (20). Waters says that “the Hopi *kachina* is named *Kókopilau*, because he looked like wood [*koko*-wood, *pilau*-hump]. In the hump on his back, he carried seeds and flowers, and with the music of his flute he created warmth. The Hopi *kachina* is often made with a long penis to symbolize the seeds of human reproduction also”.

I AM COMFORTABLE with the Hopi description (20). Wood-men and stick-men are nearly equal in my mind. The word ‘pelli’ could have several meanings, but they missed the primary message. A ‘pel(li)’, as in the Belgae Sun god ‘Beli’, is a word meaning *Father-Sun* in EMSL. This observation provides the bonafides for claiming that the Hopi *Máhus* were Sun priests and probably ethnically distinct (visitors/newcomers) from the Hopi.

The mythic character ‘Kokopelli’ is frequently described as a hunchbacked flute player. It is feasible but not likely that the head Sun priest of a tribe would select hunchbacked people to play the flute at ceremonies. As conjurers, it is possible that the human ‘Kokopellis’ simulated the mythical players with bundles of symbolic seeds to spread for a greater harvest. And the large penis would conjure successful reproduction. A likely model is that the founding Sun priests were wandering, flute-playing traders carrying a bag full of goods to sell, including seeds. This would make them strangers with humps on their backs. Another issue is that cultures can give clown notions to any figure. It is possible that young men looking for wives might dress like a ‘Kokopelli’, especially at festivals, to advertise their interest to spread reproductive seeds.

Another small point is that ‘Kokopelli’ is often accompanied by a wife or female called ‘Kokopel(li)-mana’ (see Figure 6) (19). This name is corrupt EMSL (2.3). ‘Mana’ means

*Father*. It is likely that the original suffix was ‘mani’ meaning *Mothers or Moon*. I should also comment that the earliest suggested date for ‘Kokopelli’ engravings is 200 CE (1), but most of the estimates are in the 600-1000 CE range (19). An accurate dating method for engraved surfaces is a major scientific need of the fields of archaeology and epigraphy.

One of the suggestions I oppose is that ‘Kokopelli’ is a deity (19,21). Aside from the Waters story (20), I will discuss below further examples where ‘Kokopelli’ is clearly a conjurer of the gods, a task reserved for human priests. There is some suggestion that he came in from the south (Mesoamerica) where there were more advanced cultures. Because the Hopi have migration legends, I would not rule out the east, particularly the Gulf Coast of the US, as a source for incoming Sun culture from the Old World. I propose that the varying contexts for ‘Kokopelli’, such as rain maker, invoker of good, repeller of evil, inducer of fertility, assister for a good hunt of crop, *etc*, strike me as normal priest roles. Other somewhat negative images, such as roving minstrel, seducer of maidens, trickster, *etc*, may be adaptations by later generations, but some of it could be merely guesswork.

### Survey of selected ‘Kokopelli’ art

AS PART OF MY ‘Kokopelli’ education, I collected and read some of the literature. The best insights into ancient culture came from Clyde Keeler (14) and Frank Waters (20). The books by JV Young (1), Slifer and Duffield (19), and Kirkland and Newcomb (21) provided an ample supply of rock art examples. They in turn are indebted to the earlier work of EB Renaud (22). The diffusionists have not developed a clear line of interest about Sun culture or the ‘Kokopelli’ image. Nevertheless, I did benefit from two ESOP articles by historian Norman Totten (23,24) and one by linguist EM Kelley (25).

Two sketches taken from the informative booklet by John Young (1) typify the 'Kokopelli' of interest to the author. Figure 1 shows the frequently occurring stickman flute-player with little context. The second example (see Figure 3) shows a man playing his flute (conjuring) before a compound Sun symbol. This is the essence of the sacred communications by our ancestors, and, as scholars, we are required to look for the connections implied.

On the lighter slide; Figure 5 shows a quartet of 'Kokopellis' playing for each other. Similarly, Figure 6 shows a cross with each quadrant displaying a 'Kokopelli' with a 'Kokopelli-mana' holding on to his waist (1). It is fair to say that 50% of the 'Kokopelli' rock art images do not imply a sacred activity.

Figure 7 shows 'Kokopelli' conjuring fertility upon an unmarried female (wearing a Hopi maiden hairstyle). Is this a story of a young suitor vying for a woman's attention? On the other hand, can we see this art as an illustration of a "coming out" ceremony where the Sun priest has explained reproduction to the initiates?

I conclude this presentation with six examples of 'Kokopelli' conjuring the gods. Figure 10 shows him playing for a Sun man, perhaps another living *kachina*, and, of course, this example is equivalent to Figure 3. In Figure 11 he has a cross attached to his flute, suggesting he is making a call on the Earth Mother.

SIMILARLY in Figure 8, he has the attention of a huge horned snake, surely a symbol of the ancient Serpent or Earth Gad. This Serpent theme is repeated in Figures 10 and 13. The presence of four 'Kokopellis' in Figure 10 emphasizes the assertion that much of the 'Kokopelli' art describes sacred ceremonies. The persistent phallic display seen in Figures 7-13 is likely a local *kachina*

costume invention that accompanied the festive aspect of some ceremonies.

FINALLY in Figure 9, we observe 'Kokopelli' and an assistant conjuring a bird and a snake together, most likely symbols of the traditional Earth Mother and Earth Father (2-6). There are many petroglyphs suggesting related acts and stories. This type of imagery transmits the priests' message that they possess the talent and the methods for speaking with the gods on behalf of the people.

These figures bring up the interesting point that 'Kokopelli' is not restricted to conjuring the Sun-god only. This is the basis of my earlier comment that Sun culture in America was often diluted, that is, it was integrated with the older EMC and did not completely replace it. The Cuna Indians use many Sun-based words and customs, but the usual Sun symbols are missing (14.15). The Swastika is the national Tule emblem. This likely would not happen in a Sun culture that demotes the Serpent to a Devil status (6).

### Summary

I understand three views of 'Kokopelli' at this time. The Modern view of the Establishment suggests a flute player with an entertainment function and a minor social status. The Hellenistic-Roman Era view, held by my history mentor Professor Cyclone Covey, suggests a Mediterranean (Ptolemaic Greek) cultural transfer related to the interest in flute playing by royalty. The Bronze/-Neolithic view of the Sun priest conjurer held by the author was learned from Professor Clyde Keeler who studied the sacred rituals of the Cuna Indians of Panamá for several decades. I think I have done a decent job of showing that the serious/sacred side of ancient mankind can be extracted and recognized. I would be surprised if the entertainment view of ancient art prevails in the long run.

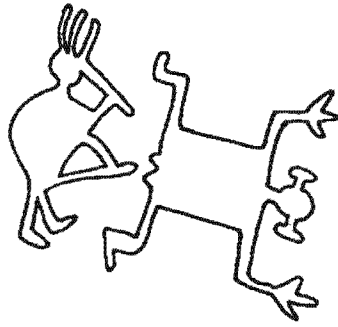


Figure 7. A sketch by BHM of a 'Kokopelli' from La Cieneguilla, NM illustrating the reproductive facts explained at a girls' "coming out" ceremony, after Sliver & Duffield, Ref 19, p 40.

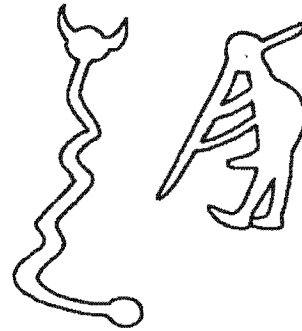


Figure 8. A sketch by BHM of a 'Kokopelli' from near Chamita, NM illustrating a conjuring of the Serpent god, after Sliver & Duffield, Ref 19, Fig. A-61, p 174.

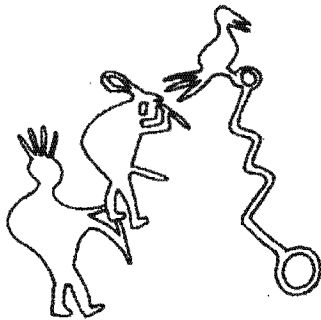


Figure 9. A sketch by BHM of two 'Kokopellis' from West Mesa, Albuquerque, NM conjuring the old Earth Gods, after Sliver & Duffield, Ref 19, Fig. A-53, p 174.

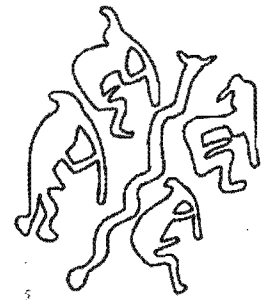


Figure 10. A sketch by BHM of four 'Kokopellis' from Flute Player Shrine near Los Alamos, NM conjuring the Serpent god, after Sliver & Duffield, Ref 19, Fig. 71, p 57.

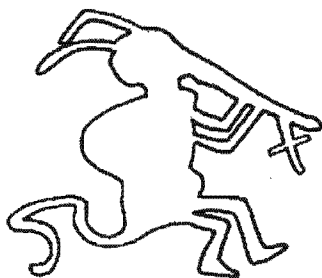


Figure 11. A sketch by BHM of a 'Kokopelli' from north of Española, NM conjuring the Earth Mother (note cross), after Sliver & Duffield, Ref 19, Fig. A-1, p 169.

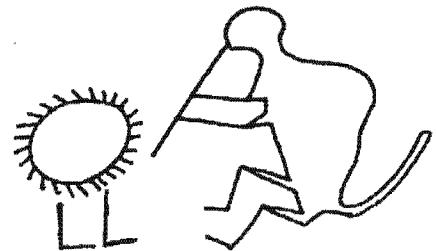


Figure 12. A sketch by BHM of a 'Kokopelli' from Española, NM conjuring the Sun god, after Sliver & Duffield, Ref 19, Fig. A-67, p 175.

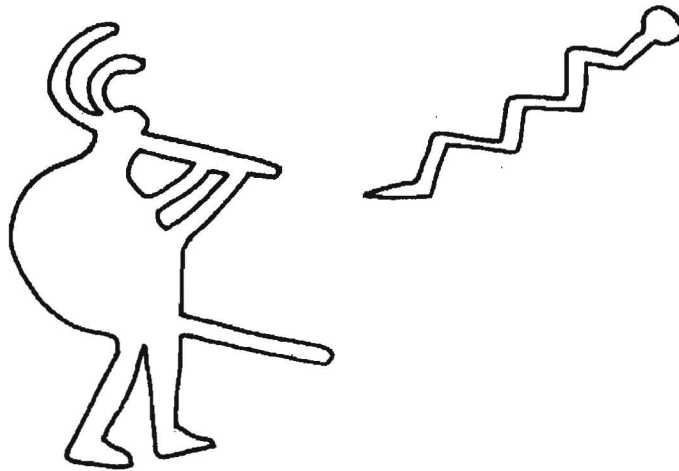


Figure 13. A sketch by BHM of a 'Kokopelli' from Galisteo Basin, NM conjuring the ancient Serpent God, after Slifer & Duffield, Ref 19, Fig. A-34, p 172.

FROM THE above discussion we can understand that the most important social ceremony of a Bronze/Neolithic village is the "coming out" or puberty ceremony for young women (14). It is here that the connection between the Sun god and the playing of a conjuring Flute is most clear. It appears that

the southwestern Indians were permitted to add entertaining features to some of their ceremonies. The closest parallels that I can recognize are the processions and festivals of modern Roman Catholicism, Hinduism, and Buddhism.

## REFERENCES

- 1) JV Young, Kokopelli: Casanova of the Cliff Dwellers, Filter Press, Palmer Lake, CO, 1990, 29p.
- 2) JJ White, "Earth Mother Sacred Language: A Key To Ancient Names Worldwide", Midwestern Epigraphic Journal 10(1), 23-33 (1996).
- 3) JJ White, "Self-Consistency of EMSL: The Case of the Words 'Man' and 'Ban'", Midwestern Epigraphic Journal 12/13, 55-62 (1998-99).
- 4) JJ White, "Contributions to Speculative Linguistics: Sun Gods, Amaterasu, Words 'White' and 'Blue'", Midwestern Epigraphic Journal 15, 125-128 (2001).
- 5) JJ White, "Romania, Walachia, and Wales: Insight into the History of Ancient Europe", Midwestern Epigraphic Newsletter 19(3), 1p (2002).
- 6) JJ White, "Linguistic Discussion of 'Devil' Names", Midwestern Epigraphic Journal 10(2), 63-64 (1996).
- 7) C Covey, "EMSL", Midwestern Epigraphic Journal 12/13, 63-75 (1998-99).



- 8) JJ White and BH Moseley, "Burrows Cave: Fraud or Find of the Century? (aka Men of Tyre in Ancient Illinois and Other Worldwide Destinations)", *The Ancient American* 1(2), 4-15(1993); reprinted in *Midwestern Epigraphic Journal* 7(1), 10-21 (1993); and in *The Ancient American* 5(33), 2-4, 6-8 (2000).
- 9) JJ White, "Ice Age Swastika from Mezin in Ukraine: Interpretation of a Basic Symbol of Mankind", *Midwestern Epigraphic Journal* 15, 73-78 (2001).
- 10) C Covey, "Algonquins, Egyptians, & Uto Aztecs" and "Ancient Mediterranean Lingual 'Incongruity' and the Hellenistic/Roman Succession", booklet, Wake Forest University, Winston-Salem, NC, 1995, 1996, 80p. See, pp 38-39, 66-68.
- 11) C Covey, "Algonquins and Egyptians", *Midwestern Epigraphic Journal* 10(2), 39-50 (1996). See, p.49.
- 12) G Jobes, *Dictionary of Mythology Folklore and Symbols*, Scarecrow Press, New York, 1962, pp 81, 853, and 1151.
- 13) JJ White, "The Search for Indo-European Root Names", *Midwestern Epigraphic Newsletter* 18(1), 1p (2001).
- 14) CE Keeler, *Secrets of the Cuna Earthmother*, Exposition Press, New York, 1960. See, pp 23-26, 85-87, 105-107, 184-185, and 255-263. Keeler discusses the emergence of Sun religion on pp 264-269 of his chapter entitled "Bronze Age Religious Revolution".
- 15) CE Keeler, *Cuna Indian Art*, Exposition Press, Jericho, NY, 1969. See, pp 127, 167-176, and 177-184.
- 16) JJ White, "A Tribute to Clyde Edgar Keeler (1900-1994): Medical Geneticist and Cultural Historian", *Midwestern Epigraphic Journal* 8, 1-4 (1994).
- 17) JJ White, "Selected Historical Bibliography of Clyde Edgar Keeler (1900-1994)", *Midwestern Epigraphic Journal* 8, 5-7 (1994).
- 18) EH Thompson, "Landing of the Canes", *Midwestern Epigraphic Journal* 14, 61-62 (2000).
- 19) D Slifer and J Duffield, *Kokopelli: Flute Player Images in Rock Art*, Ancient City Press, Santa Fe, NM, 1994, p 5.
- 20) Frank Waters, *The Book of the Hopi*, Ballantine, NY, 1963, pp 44-48.
- 21) F Kirkland and WW Newcomb, *The Rock Art of Texas Indians*, University of Texas, Austin, 1967, p 200.
- 22) EB Renaud, *Petroglyphs of the North Central New Mexico*, Archaeological Survey Series, 11<sup>th</sup> Report, Denver, CO, 1938.
- 23) N Totten, "The Magic Flute, Birdstones Reconsidered", *ESOP* 10(2), No. 233, 37-44 (1982).
- 24) N Totten, "Kokopelli Bluff", *ESOP* 11(2), No. 266, 171-190 (1983).
- 25) EM Kelley, "The Shaman Motif and the Kokopelli Figure", *ESOP* 20, 276-279 (1991).

**Correspondence address:**

Dr. John J White, III

4865 Arthur Place  
Columbus, OH 43220  
USA

e-mail: [JohnWhite@columbus.rr.com](mailto:JohnWhite@columbus.rr.com)