

קצלקואטל



קצלקואטל כפי שמתואר בקודקס טלריאנו-רמנסיס

קצלקואטל (מאצטקית, באנגלית: **Quetzalcoatl**, אלפבית פונטי: **קצלקואטל**) הוא אל בתרבות מסו-אמריקה. מקור השם הוא במשפחת שפות הנאוואטל, ופירושו שמו הוא "נחש מכונף". עבודת אל בדמות נחש מכונף תועדה לראשונה בטאוטיווקאן במאה הראשונה לספירה או במאה הראשונה לפנה"ס. תקופה זו נמצאת בין סוף התקופה הקדם-קלאסית לבין תחילת התקופה הקלאסית (400 לפנה"ס–600 לספירה) של תרבות מסו-אמריקה, והערצת אל זה נפוצה לכל האזור עד לסוף התקופה הקלאסית (600-900).

בתקופה הפוסט-קלאסית (900-1519), עבודת אל הנחש המכונף התבססה במרכז הדתי המקסיקני הראשי בצ'ולולה. בתקופה זו הוענק שמו של האל על ידי חסידיו, בני הנהואה. באזור המאיה, הוא מקביל לאלים קוקולקאן (Kukulcan) או גוקומאץ (Gujkumatz), אשר מתפרשים בשפות המאיה השונות ל"נחש מכונף".

בתקופה שלאחר כיבושי הספרדים במאה ה-16, במספר מקורות מזהים את קצלקואטל כצה אקאטל טופילצין, שליט העיר המיתית טולאן. קיים ויכוח בין היסטוריונים האם התיאורים במקורות האלו מתארים אירועים היסטוריים. בנוסף, מקורות ספרדים ראשוניים, אשר נכתבו על ידי אנשי דת, מזהים את קצלקואטל דווקא כהרנאן קורטס או תומאס הקדוש. גם על זיהוי זה קיימת מחלוקת לגבי טיבו של קצלקואטל.

בקרב האצטקים, שכתבי הקודש שלהם תועדו היטב, קצלקואטל נקשר באלי הרוח, נוגה, השחר, הסחרים, האומנויות, המלאכה והידע. הוא היה גם פטרונם של אנשי הדת האצטקים. קצלקואטל היה אחד מהאלים החשובים בפנתיאון האצטקי, יחד עם האלים טלאוק וטסקטליפוקה.

1 מקורות הטקסט והתמונה, התורמים והרשיונות

1.1 טקסט

- קצלקואטל מקור <http://he.wikipedia.org/wiki/קצלקואטל?oldid=15754580> תורמים: Okedem, ינון, Blasphemer וגם GuySh


2.1 תמונות

- קובץ: [Quetzalcoatl_telleriano2.jpg](http://upload.wikimedia.org/wikipedia/commons/1/1a/Quetzalcoatl_telleriano2.jpg) מקור: http://upload.wikimedia.org/wikipedia/commons/1/1a/Quetzalcoatl_telleriano2.jpg רישיון Public domain תורמים <http://www.crystalinks.com/quetzalcoatl.html> האמן המקורי לא ידוע

3.1 רישיון לתוכן

- Creative Commons Attribution-Share Alike 3.0

קצלקוטאל

תרבות - ספרות nrg - ראש אינדיאנית: המיתוס של מלינצ'ה 

www.nrg.co.il > ראשי > תרבות > ספרות > Translate this page

היא זו שהעניקה את הבסיס המאגי למסע הכיבוש של קורטס, לפיו זוהי שיבתו המיתית - Apr 6, 2009

של האל **קצלקוטאל**. "הנחש המכונף" שנאלץ לפרוש בנסיבות לא כל כך דתיות ...

<http://www.nrg.co.il/online/47/ART1/874/239.html>

קצאלקואטל - המרכז לטכנולוגיה חינוכית

lib.cet.ac.il/pages/item.asp?item=18595 Translate this page

קצאלקואטל הוא שמו של האל האצטקי. פירוש השם **קצאלקואטל**: קצאל – הציפור יונק דבש, קואטל - נחש. זהו אל מרכזי וגיבור היסטורי, מלך וגם כהן. בפברואר 1519 יצא מלך ספרד הרנן ...

ההיסטוריה של השוקולד - פסטיבל השוקולד 2014

www.chocolatefestival.co.il/chocolate-history Translate this page

לפי אמונתם עץ קקאו, סודות עיבודו והכנת הצ'וקואטל, 'המים המרים', הועברו להם על ידי האל **קצאלקואטל**, שירד איתו מגן עדן. **קצאלקואטל** לא הצליח להציל את הטולטקים מיד האצטקים ...

טונאלפואלי – ויקיפדיה

he.wikipedia.org/wiki/טונאלפואלי Translate this page Hebrew Wikipedia

שם הסימן, פירוש, ישות אלוהית, סמל. 1. סיפאקטלי, קיימן - טונאקאטקוטלי, אל הפריין - Signo .Cipactli.png. אהקאטל, רוח - **קצאלקואטל** ("הנחש עטור הנוצות"). Signo Ehécatl.png. 2

האמנות להיות נוכח » טולטקים

beingpresent.org.il/traditions/toltacs/ Translate this page

הדמות הבולטת ביותר במיתולוגיה הטולטקית היא **קצאלקואטל**, אלוהות אשר מופיעה גם בקרב תרבויות נאוה אינדיאניות עתיקות במדינות מרכז אמריקה, כולל בני המאיה, קיצ'א, פיפיל ...

קצאלקואטל, האל האצטקי (איור אצנ'קי מן המאה ה-16) פירוש השם ...

www.school.kotar.co.il/kotarapp/.../Chapter.aspx?... Translate this page

קצאלקואטל, האל האצטקי (איור אצנ'קי מן המאה ה-16) פירוש השם קצאלקואטל: 7צאל - הציפור יונק הדבש; קואטל - נחש. זהו אל מרכזי וגיבור היסטורי: מלך וגם כהן. מתוך:מסע אל ...

2012: שובו של קצאלקואטל - THE RETURN OF QUETZALCOATL

he.shvoong.com ספרים Translate this page

פינצ'בק לוקח את הקורא למסע פסיכודאלי מרתק ממדבר בלק-רוק, סחוף הרוחות - Dec 12, 2007 שבנבדה, בו מתקיים הארוע השנתי בן ששת הימים הקרוי "אדם נשרף", דרך ט.

השכרת רכב ב נמל התעופה נואבו לארדו קצאלקואטל | השכרת רכב ...

mexico.rentalcargroup.com Translate this page

השכרת רכב נמל התעופה נואבו לארדו **קצאלקואטל** | השכרת רכב החל ממחיר EUR / 109 138 GBP / 170 USD לשבוע | השווה מחירים בין כל ספקי השכרת הרכב ב נמל התעופה נואבו ...

תולדות מכסיקו | גילי חסקין - מדריך טיולים

www.gilihaskin.com/תולדות-מכסיקו/ Translate this page

תרבות הטולטקים הושפעה מאד מתרבות טהוטיהואקן. הם קיבלו מהם את פולחן האל הנחש **קצאלקואטל**, בנוסף לאל הלילה הקדום שלהם טסקאטליפוקה. לימים מילא **קצאלקואטל** את תפקיד ...

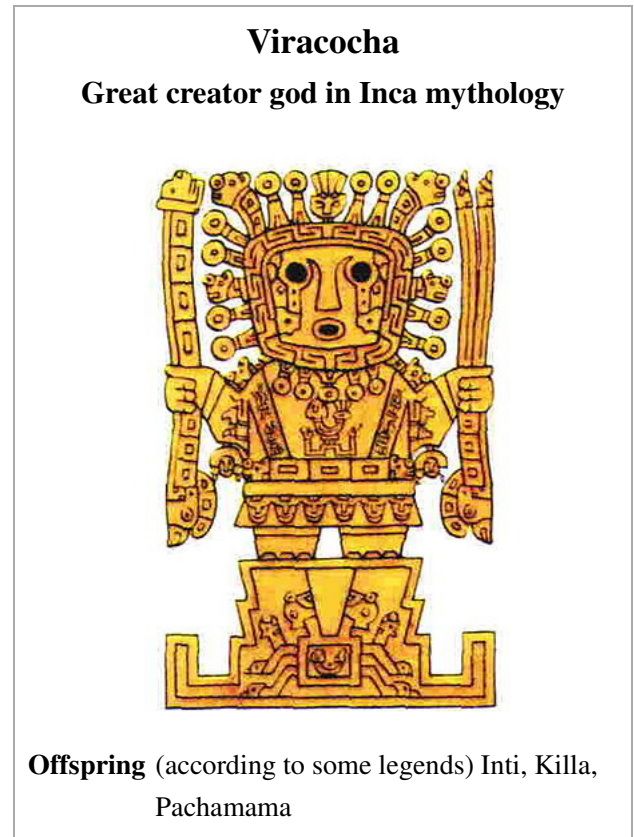
Viracocha

From Wikipedia, the free encyclopedia

Viracocha is the great creator god in the pre-Inca and Inca mythology in the Andes region of South America. Full name and some spelling alternatives are **Wiracocha**,^[1] **Apu Qun Tiqsi Wiraqutra**, and **Con-Tici** (also spelled **Kon-Tiki**) **Viracocha**. Viracocha was one of the most important deities in the Inca pantheon and seen as the creator of all things, or the substance from which all things are created, and intimately associated with the sea.^[2] Viracocha created the universe, sun, moon, and stars, time (by commanding the sun to move over the sky)^[3] and civilization itself. Viracocha was worshipped as god of the sun and of storms. He was represented as wearing the sun for a crown, with thunderbolts in his hands, and tears descending from his eyes as rain.

Contents

- 1 Cosmogony according to Spanish accounts
- 2 Etymology
- 3 Controversy over "White God"
- 4 Representation of Wiracochan or Tunupa at Ollantaytambo
- 5 See also
- 6 References



Cosmogony according to Spanish accounts

According to a myth recorded by Juan de Betanzos,^[4] Viracocha rose from Lake Titicaca (or sometimes the cave of Paqariq Tampu) during the time of darkness to bring forth light.^[5] He made the sun, moon, and the stars. He made mankind by breathing into stones, but his first creation were brainless giants that displeased him. So he destroyed it with a flood and made a new, better one from smaller stones.^[6] Viracocha eventually disappeared across the Pacific Ocean (by walking on the water), and never returned. He wandered the earth disguised as a beggar, teaching his new creations the basics of civilization, as well as working numerous miracles. He wept when he saw the plight of the creatures he had created. It was thought that Viracocha would re-appear in times of trouble. Pedro Sarmiento de Gamboa noted that Viracocha was described as "a man of medium height, white and dressed in a white robe like an alb secured round the waist, and that he carried a staff and a book in his hands."^[7]

In one legend he had one son, Inti, and two daughters, Mama Killa and Pachamama. In this legend, he destroyed

the people around Lake Titicaca with a Great Flood called Unu Pachakuti, saving two to bring civilization to the rest of the world, these two beings are Manco Cápac, the son of Inti (sometimes taken as the son of Viracocha), which name means "splendid foundation", and Mama Uqllu, which means "mother fertility". These two founded the Inca civilization carrying a golden staff, called 'tapac-yauri'. In another legend, he fathered the first eight civilized human beings. In some stories, he has a wife called Mama Qucha.

In another legend,^[8] Viracocha had two sons, Imahmana Viracocha and Tocapo Viracocha. After the Great Flood and the Creation, Viracocha sent his sons to visit the tribes to the northeast and northwest to determine if they still obeyed his commandments. Viracocha himself traveled North. During their journey, Imaymana and Tocapo gave names to all the trees, flowers, fruits, and herbs. They also taught the tribes which of these were edible, which had medicinal properties, and which were poisonous. Eventually, Viracocha, Tocapo and Imahmana arrived at Cusco (in modern-day Peru) and the Pacific seacoast where they walked across the water until they disappeared. The word "Viracocha" literally means "Sea Foam."^[8]

Etymology

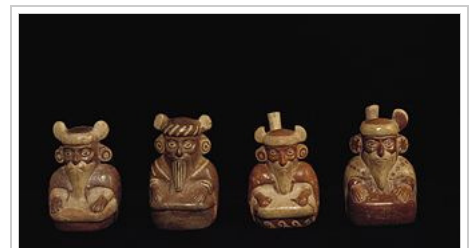
Tiqsi Huiracocha may have several meanings. In the Quechua language *tiqsi* means foundation or base, *wira* means fat, and *qucha* means lake, sea, or reservoir.^[9] Viracocha's many epithets include *great*, *all knowing*, *powerful*, etc. *Wiraqucha* could mean "*Fat (or foam) of the sea*".^{[2][10]}

The name is also interpreted as a celebration of body fat (*Sea of fat*), which has a long pre-Hispanic tradition in the Andes region as it is natural for the peasant rural poor to view fleshiness and excess body fat as the very sign of life, good health, strength, and beauty.^[11]

Controversy over "White God"

Spanish chroniclers from the 16th century claimed that when the conquistadors led by Francisco Pizarro first encountered the Incas they were greeted as gods, "Viracochas", because their lighter skin resembled their god Viracocha.^[12] This story was first reported by Pedro Cieza de León (1553) and later by Pedro Sarmiento de Gamboa. Similar accounts by Spanish chroniclers (e.g. Juan de Betanzos) describe Viracocha as a "White God", often with a beard.^[13] The whiteness of Viracocha is however not mentioned in the native authentic legends of the Incas and most modern scholars therefore consider the "White God" story to be post-conquest Spanish invention.^{[14][15]}

Similarly to the Incan god Viracocha, the Aztec god Quetzalcoatl and several other deities from Central and South American pantheons, Bochica is described in legends as being bearded. The beard, once believed to be a mark of a prehistoric European influence and quickly fueled and embellished by spirits of the colonial era, had its single significance in the continentally insular culture of Mesoamerica. The *Anales de Cuauhtitlan* is a very important early source which is particularly valuable for having been originally written in Nahuatl. The *Anales de Cuauhtitlan* describes the attire of Quetzalcoatl at Tula:



Moche ceramic vessels depicting bearded men

“ Immediately he made him his green mask; he took red color with which he made the lips russet; he took yellow to make the facade; and he made the fangs; continuing,

he made his beard of feathers..."^[16]

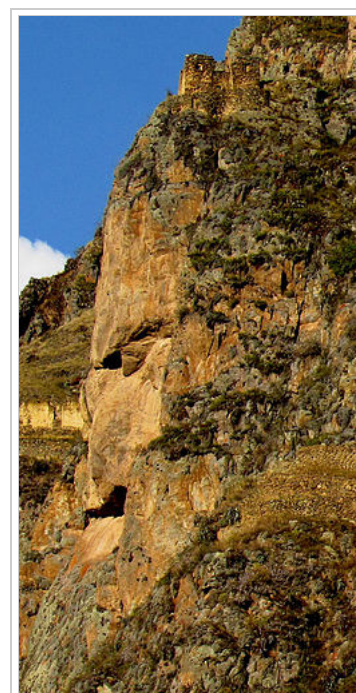
In this quote the beard is represented as a dressing of feathers, fitting comfortably with academic impressions of Mesoamerican art. The story, however, does not mention whether Viracocha had facial hair or not with the point of outfitting him with a mask and symbolic feathered beard being to cover his unsightly appearance because as Viracocha said "If ever my subjects were to see me, they would run away!"^[17] While descriptions of Viracocha's physical appearance are open to interpretation, it should be noted that men with beards were frequently depicted by the Peruvian Moche culture in its famous pottery, long before the arrival of the Spanish.^[18] Modern advocates of fringe theories however such as a pre-Columbian European migration to Peru continue to cite these bearded ceramics and Viracocha's beard as being evidence for an early presence of a non-Amerindian race in Peru.^{[19][20]} Although most Indians do not have heavy beards, there are groups who do, such as the Aché of Paraguay who also have light skin but who show no evidence of admixture with Europeans and Africans.^[21] When the Southern Paiutes were first contacted by Europeans in 1776, the report by fathers Silvestre Vélez de Escalante and Francisco Atanasio Domínguez noted that "Some of the men had thick beards and were thought to look more in appearance like Spanish men than native Americans".^[22]

Representation of Wiracochan or Tunupa at Ollantaytambo

According to local myth, a representation of the messenger of Viracocha ('The Creator of Civilization') named Wiracochan or Tunupa is shown in the small village of Ollantaytambo, southern Peru. Ollantaytambo located in the department of Cusco makes up a chain of small villages along the Urubamba Valley. Also known as the Sacred Valley of the Incas, it was an important stronghold of the Incan Empire. Facing the ancient Inca ruins of Ollantaytambo in the rock face of *Cerro Pinkuylluna* is the 140 metre high figure of Wiracochan. The angry-looking formation of his face is made up of indentations that form the eyes and mouth, whilst a protruding carved rock denotes the nose. Inca ruins built on top of the face are also considered to represent a crown on his head. Artists' impressions of the rock face also include a heavy beard and a large sack upon his shoulders.

The face of Viracocha at Ollantaytambo can be captured as noted by Fernando and Edgar Elorrieta Salazar.^[1] Wiracochan, the pilgrim preacher of knowledge, the master knower of time, is described as a person with superhuman power, a tall man, with short hair, dressed like a priest or an astronomer with tunic and a bonnet with four pointed corners.

According to travel writer Paul Jones,^[23] "This incredible myth of a Viracocha spreads throughout South America and beyond. This ancient mystical God, who by local legend rose from the middle of Lake Titicaca to create mankind was and is still today truly respected. The rock carving at Ollantaytambo is a striking reminder of the spiritual connections the Incas had with the Andes."



Face in stone of Wiracochan or Tunupa at Ollantaytambo

See also

- The Colombian myth of Bochica who has a similar role as creator and civilizer as Viracocha

- Manco Cápac
- Staff God
- Tiwanaku



Wikisource has the text of the 1905 *New International Encyclopedia* article **Viracocha**.



Wikimedia Commons has media related to **Viracocha**.

References

1. ^a ^b Fernando E. Elorrieta Salazar & Edgar Elorrieta Salazar (2005) Cusco and the Sacred Valley of the Incas, pages 83-91 ISBN 978-603-45-0911-5
2. ^a ^b Dover, Robert V. H.; Katharine E. Seibold; John Holmes McDowell (1992). *Andean cosmologies through time: persistence and emergence. Caribbean and Latin American studies* (<http://books.google.com/books?id=V9kXAAAAYAAJ>). Indiana University Press. p. 274. ISBN 0-253-31815-7. Retrieved 22 November 2009.:56
3. [^] Young-Sánchez, Margaret (2009). *Tiwanaku: Papers from the 2005 Mayer Center Symposium at the Denver Art Museum* (<http://books.google.com/books?id=RonjAAAAMAAJ&q=Wiracocha+created+the+sun,+moon,+stars,+and&dq=Wiracocha+created+the+sun,+moon,+stars,+and>). Denver Art Museum. ISBN 0-8061-9972-5. Retrieved 22 November 2009.
4. [^] Alan Kolata's Valley of the Spirits: a Journey into the Lost Realm of the Aymara (http://www.mc.maricopa.edu/dept/d10/asb/ancient_religion/pages/viracocha.html) (1996), pages 65-72
5. [^] Andrews, Tamra (2000). *Dictionary of Nature Myths* (<http://books.google.com/books?id=7jS65aClvFEC&pg=PA216>). Oxford University Press. p. 216. ISBN 0-19-513677-2.
6. [^] "Viracocha" (<http://www.credoreference.com/entry/2121372>). *Bloomsbury Dictionary of Myth*. Bloomsbury Publishing Ltd., London. 1996. Retrieved 2009-02-10.
7. [^] Viracocha and the Coming of the Incas (<http://www.sacred-texts.com/nam/inca/inca01.htm>) from "History of the Incas" by Pedro Sarmiento De Gamboa, translated by Clements Markham, Cambridge: The Hakluyt Society 1907, pp. 28-58.
8. ^a ^b "Glossary, Inca Gods" (<http://www.firstpeople.us/glossary/native-american-gods-south-america-inca.html>). First People of America and Canada - Turtle Island. Retrieved 2009-02-10.
9. [^] Teofilo Laime Acopa, Diccionario Bilingüe, Iskay simipi yuyay k'anacha, Quechua – Castellano, Castellano – Quechua
10. [^] Damian, Carol; Steve Stein; Nicario Jiménez Quispe (2004). *Popular art and social change in the retablos of Nicario Jiménez Quispe* (<http://books.google.com/books?id=U15dAAAAMAAJ>). Edwin Mellen Press. ISBN 0-7734-6217-1. Retrieved 22 November 2009.
11. [^] Weismantel, Mary J. (2001). *Cholas and pishtacos: stories of race and sex in the Andes* (<http://books.google.com/books?id=KjTTEGwxXHMC&pg=PA6&dq=pishtacos#v=snippet&q=pishtaco&f=false>). University of Chicago Press. ISBN 0-226-89154-2.
12. [^] *Colonial Spanish America: a documentary history*, Kenneth R. Mills, Rowman & Littlefield, 1998, p. 39.
13. [^] *Pre-Columbian America: Myths and Legends*, Donald. A. Mackenzie, Senate, 1996, p.268-270
14. [^] *The Skeptic: encyclopedia of Pseudoscience*, "white god legends", Michael Shermer, ABC-CLIO, 2002, p. 578.
15. [^] Mills, 1998, p. 40.
16. [^] Anales de Cuauhtitlan., 1975, 9.)
17. [^] <http://weber.ucsd.edu/~dkjordan/nahuatl/ReadingQuetzalcoatl.html>

18. ^ Portrait Vase of Bearded Figure (http://www.brooklynmuseum.org/opencollection/objects/30203/Portrait_Vase_of_Bearded_Figure_Black), Brooklyn Museum
19. ^ *Fingerprints of the Gods*, Graham Hancock, Mandarin, 1996, pp.50-51
20. ^ *In Quest of the Great White Gods*, Robert F. Marx, Crown Publishers, 1992 pp. 7-15.
21. ^ Hill, Kim; A. Magdalena Hurtado (1996). *Aché life history: the ecology and demography of a foraging people* (http://books.google.ca/books?id=_2ZQUncZuosC&printsec=frontcover#v=onepage&q=light%20skin&f=false). Aldine Transaction. p. 58. ISBN 978-0-202-02036-5. Retrieved 31 May 2011.
22. ^ "Dominquez and Escalante Expedition, 1776" (<http://www.uintahbasintah.org/jdandemain.htm>). UintahBasintah.org. Retrieved 2010-11-16. cites: Chavez, A; Waner, T (1995), *The Dominguez and Escalante Journal*, Salt Lake City: University of Utah Press|pages=187-193
23. ^ Jones, Paul J (2009) author and travel writer, Peru Guide (the only) (<http://www.theonlyperuguide.com>), the online guide to Peru.

Retrieved from "<http://en.wikipedia.org/w/index.php?title=Viracocha&oldid=618378602>"

Categories: Creator gods | Creation myths | Inca gods | Aymara mythology | Sky and weather gods | Solar gods | Primordial teachers

- This page was last modified on 25 July 2014 at 06:08.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Quetzalcoatl

From Wikipedia, the free encyclopedia

Quetzalcoatl / kɛtsaːlˈkoɑːtəl[ⓘ] (Classical Nahuatl: *Quetzalcohuātl* /kɛtsaɪˈko.aːtɪɻ[ⓘ]) is a Mesoamerican deity whose name comes from the Nahuatl language and means "feathered serpent".^[1] The worship of a feathered serpent is first documented in Teotihuacan in the first century BCE or first century CE.^[2] That period lies within the Late Preclassic to Early Classic period (400 BCE – 600 CE) of Mesoamerican chronology, and veneration of the figure appears to have spread throughout Mesoamerica by the Late Classic (600–900 AD).^[3]

In the Postclassic period (900–1519 AD), the worship of the feathered serpent deity was based in the primary Mexican religious center of Cholula. It is in this period that the deity is known to have been named "Quetzalcoatl" by his Nahua followers. In the Maya area he was approximately equivalent to Kukulcan and Gukumatz, names that also roughly translate as "feathered serpent" in different Mayan languages.

In the era following the 16th-century Spanish Conquest, a number of sources were written that conflate Quetzalcoatl with Ce Acatl Topiltzin, a ruler of the mythico-historic city of Tollan. It is a matter of much debate among historians to which degree, or whether at all, these narratives about this legendary Toltec ruler describe historical events.^[4] Furthermore, early Spanish sources written by clerics tend to identify the god-ruler Quetzalcoatl of these narratives with either Hernán Cortés or St. Thomas—an identification which is also a source of diversity of opinions about the nature of Quetzalcoatl.^[5]

Among the Aztecs, whose beliefs are the best-documented in the historical sources, Quetzalcoatl was related to gods of the wind, of the planet Venus, of the dawn, of merchants and of arts, crafts and knowledge. He was also the patron god of the Aztec priesthood, of learning and knowledge.^[6] Quetzalcoatl was one of several important gods in the Aztec pantheon, along with the gods Tlaloc, Tezcatlipoca and Huitzilopochtli.



Quetzalcoatl as depicted in the Codex Telleriano-Remensis



Quetzalcoatl in feathered serpent form as depicted in the Codex Telleriano-Remensis

Contents

- 1 Feathered Serpent deity in Mesoamerica
 - 1.1 Iconographic depictions
 - 1.2 Interpretations
- 2 In Aztec culture
- 3 Myths
 - 3.1 Attributes

- 4 Belief in Cortés as Quetzalcoatl
- 5 Modern-day interpretations
 - 5.1 Mormonism
 - 5.2 New Age
- 6 See also
- 7 Notes
- 8 References

Feathered Serpent deity in Mesoamerica

A feathered serpent deity has been worshiped by many different ethno-political groups in Mesoamerican history. The existence of such worship can be seen through studies of iconography of different Mesoamerican cultures, in which serpent motifs are frequent. On the basis of the different symbolic systems used in portrayals of the feathered serpent deity in different cultures and periods, scholars have interpreted the religious and symbolic meaning of the feathered serpent deity in Mesoamerican cultures.

Iconographic depictions

The earliest iconographic depiction of the deity is believed to be found on Stela 19 at the Olmec site of La Venta, depicting a serpent rising up behind a person probably engaged in a shamanic ritual. This depiction is believed to have been made around 900 BC. Although probably not exactly a depiction of the same feathered serpent deity worshipped in classic and post-classic periods, it shows the continuity of symbolism of feathered snakes in Mesoamerica from the formative period and on, for example in comparison to the Mayan Vision Serpent shown below.

The first culture to use the symbol of a feathered serpent as an important religious and political symbol was Teotihuacan. At temples such as the aptly named "Quetzalcoatl temple" in the Ciudadela complex, feathered serpents figure prominently and alternate with a different kind of serpent head. The earliest depictions of the feathered serpent deity were fully zoomorphic, depicting the serpent as an actual snake, but already among the Classic Maya the deity began acquiring human features.

In the iconography of the classic period Maya serpent imagery is also prevalent: a snake is often seen as the embodiment of the sky itself, and a vision serpent is a shamanic helper presenting Maya kings with visions of the underworld.

The archaeological record shows that after the fall of Teotihuacan that marked the beginning of the epi-classic period in Mesoamerican chronology around 600 AD, the cult of the feathered serpent spread to the new religious and political centers in central Mexico, centers such as Xochicalco, Cacaxtla and Cholula.^[3] Feathered serpent iconography is prominent at all of these sites. Cholula is known to have remained the most important center of worship to Quetzalcoatl, the Aztec/Nahua version of the feathered serpent deity, in the post-classic period.

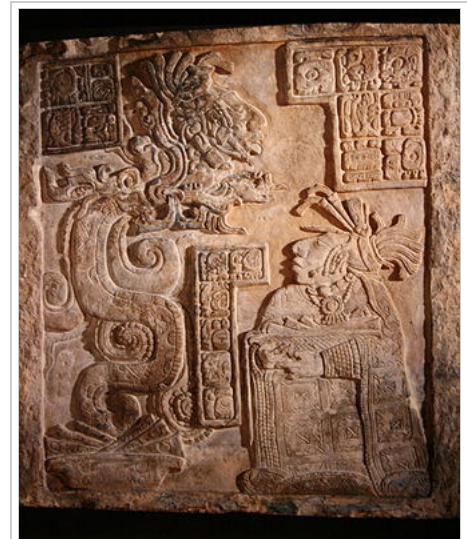


Feathered Serpent head at the Ciudadela complex in Teotihuacan

During the epi-classic period, a dramatic spread of feathered serpent iconography is evidenced throughout Mesoamerica, and during this period begins to figure prominently at sites such as Chichén Itzá, El Tajín, and throughout the Maya area. Colonial documentary sources from the Maya area frequently speak of the arrival of foreigners from the central Mexican plateau, often led by a man whose name translates as "Feathered Serpent"; it has been suggested that these stories recall the spread of the feathered serpent cult in the epi-classic and early post-classic periods.^[3]

In the post-classic Nahua civilization of central Mexico (Aztec), the worship of Quetzalcoatl was ubiquitous. The most important center was Cholula where the world's largest pyramid was dedicated to his worship. In Aztec culture, depictions of Quetzalcoatl were fully anthropomorphic. Quetzalcoatl was associated with the windgod Ehecatl and is often depicted with his insignia: a beak-like mask.

Interpretations



Vision Serpent depicted on lintel 15 from Yaxchilan.



Temple of the Feathered Serpent at Xochicalco, adorned with a fully zoomorphic feathered Serpent.

agricultural deities: the Goddess of the Cave symbolizing motherhood, reproduction and life, Tlaloc, god of rain, lightning and thunder and the feathered serpent, god of vegetational renewal. The feathered serpent was furthermore connected to the planet Venus because of this planet's importance as a sign of the beginning of the rainy season. To both Teotihuacan and Maya cultures, Venus was in turn also symbolically connected with warfare.^[8]

While not usually feathered, classic Maya serpent iconography seems related to the belief in a sky-, Venus-, creator-, war- and fertility-related serpent deity. In the example from Yaxchilan, the Vision Serpent has the human face of the young maize god, further suggesting a connection to fertility and vegetational renewal; the Mayan Young Maize god was also connected to Venus.

In Xochicalco, depictions of the feathered serpent are accompanied by the image of a seated, armed ruler and the hieroglyph for the day sign 9 Wind. The date 9 Wind is known to be associated with fertility, Venus and war among the Maya and frequently occurs in relation to Quetzalcoatl in other Mesoamerican cultures.

On the basis of the iconography of the feathered serpent deity at sites such as Teotihuacan, Xochicalco, Chichén Itzá, Tula and Tenochtitlan combined with certain ethnohistorical sources, historian David Carrasco has argued that the preminent function of the feathered serpent deity throughout Mesoamerican history was as the patron deity of the Urban center, a god of culture and civilization.^[9]

On the basis of the Teotihuacan iconographical depictions of the feathered serpent, archaeologist Karl Taube has argued that the feathered serpent was a symbol of fertility and internal political structures contrasting with the War Serpent symbolizing the outwards military expansion of the Teotihuacan empire.^[7] Historian Enrique Florescano also analysing Teotihuacan iconography shows that the Feathered Serpent was part of a triad of

In Aztec culture

To the Aztecs, Quetzalcoatl was, as his name indicates, a feathered serpent, a flying reptile (much like a dragon), who was a boundary-maker (and transgressor) between earth and sky. He was a creator deity having contributed essentially to the creation of Mankind. He also had anthropomorphic forms, for example in his aspects as Ehecatl the wind god. Among the Aztecs, the name Quetzalcoatl was also a priestly title, as the two most important priests of the Aztec Templo Mayor were called "Quetzalcoatl Tlamacazqui". In the Aztec ritual calendar, different deities were associated with the cycle-of-year names: Quetzalcoatl was tied to the year Ce Acatl (One Reed), which correlates to the year 1519.^[10]

Myths

Attributes

The exact significance and attributes of Quetzalcoatl varied somewhat between civilizations and through history. There are several stories about the birth of Quetzalcoatl. In a version of the myth, Quetzalcoatl was born by a virgin named Chimalman, to whom the god Oteotl appeared in a dream.^[11] In another story, the virgin Chimalman conceived Quetzalcoatl swallowing an emerald.^[12] A third story narrates that Chimalman was hit in the womb by an arrow shot by Mixcoatl and nine months later she gave birth to a child which was called Quetzalcoatl.^[13] A fourth story narrates that Quetzalcoatl was born from Coatlicue, who already had four hundred children who formed the stars of the Milky Way.^[14]

According to another version of the myth, Quetzalcoatl is one of the four sons of Ometecuhtli and Omecihuatl, the four Tezcatlipocas, each of whom presides over one of the four cardinal directions. Over the West presides the White Tezcatlipoca, Quetzalcoatl, the god of light, justice, mercy and wind. Over the South presides the Blue Tezcatlipoca, Huitzilopochtli, the god of war. Over the East presides the Red Tezcatlipoca, Xipe Totec, the god of gold, farming and Spring time. And over the North presides the Black Tezcatlipoca, known by no other name than Tezcatlipoca, the god of judgment, night, deceit, sorcery and the Earth.^[15] Quetzalcoatl was often considered the god of the morning star, and his twin brother Xolotl was the evening star (Venus). As the morning star, he was known by the title *Tlahuizcalpantecuhtli*, meaning "lord of the star of the dawn." He was known as the inventor of books and the calendar, the giver of maize (corn) to mankind, and sometimes as a symbol of death and resurrection. Quetzalcoatl was also the patron of the priests and the title of the twin Aztec high priests. Some legends describe him as opposed to human sacrifice^[16] while others describe him practicing it.^{[17][18]}

Most Mesoamerican beliefs included cycles of suns. Usually our current time was considered the fifth sun, the previous four having been destroyed by flood, fire and the like. Quetzalcoatl went to Mictlan, the underworld, and created fifth-world mankind from the bones of the previous races (with the help of Cihuacoatl), using his own blood, from a wound he inflicted on his earlobes, calves, tongue, and penis, to imbue the bones with new



Quetzalcoatl as depicted in the Codex Borbonicus.



Quetzalcoatl as depicted in the Codex Magliabechiano.

life.

It is also suggested that he was a son of Xochiquetzal and Mixcoatl.

One Aztec story claims that Quetzalcoatl was tricked by Tezcatlipoca into becoming drunk and sleeping with a celibate priestess (in some accounts, his sister Quetzalpetlatl) and then burned himself to death out of remorse. His heart became the morning star (see Tlahuizcalpantecuhtli).

Belief in Cortés as Quetzalcoatl

Since the sixteenth century, it has been widely held that the Aztec Emperor Moctezuma II initially believed the landing of Hernán Cortés in 1519 to be Quetzalcoatl's return. This view has been questioned by ethno-historians who argue that the Quetzalcoatl-Cortés connection is not found in any document that was created independently of post-Conquest Spanish influence, and that there is little proof of a

pre-Hispanic belief in Quetzalcoatl's return.^{[19][20]}

^{[21][22][23]} Most documents expounding this theory are of entirely Spanish origin, such as Cortés's letters to Charles V of Spain, in which Cortés goes to great pains to present the naive gullibility of the Aztecs in general as a great aid in his conquest of Mexico.

Much of the idea of Cortés' being seen as a deity can be traced back to the Florentine Codex written down some 50 years after the conquest. In the Codex's

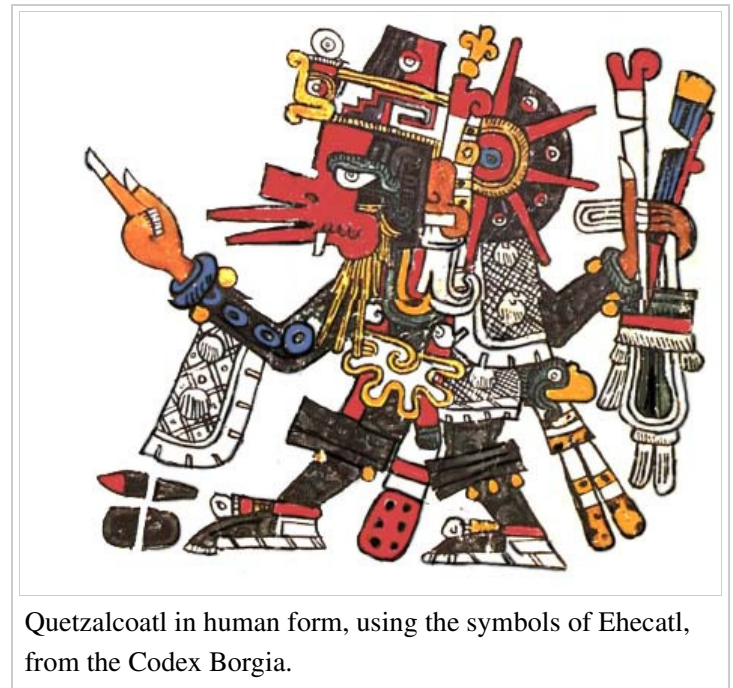
description of the first meeting between Moctezuma and Cortés, the Aztec ruler is described as giving a prepared speech in classical oratorical Nahuatl, a speech which, as described in the codex written by the Franciscan Bernardino de Sahagún and his Tlatelolcan informants, included such prostrate declarations of divine or near-divine admiration as,

You have graciously come on earth, you have graciously approached your water, your high place of Mexico, you have come down to your mat, your throne, which I have briefly kept for you, I who used to keep it for you,

You have graciously arrived, you have known pain, you have known weariness, now come on earth, take your rest, enter into your palace, rest your limbs; may our lords come on earth.

Subtleties in, and an imperfect scholarly understanding of, high Nahuatl rhetorical style make the exact intent of these comments tricky to ascertain, but Restall argues that Moctezuma's politely offering his throne to Cortés (if indeed he did ever give the speech as reported) may well have been meant as the exact opposite of what it was taken to mean: politeness in Aztec culture was a way to assert dominance and show superiority. This speech, which has been widely referred to, has been a factor in the widespread belief that Moctezuma was addressing Cortés as the returning god Quetzalcoatl.

Other parties have also promulgated the idea that the Mesoamericans believed the conquistadors, and in particular Cortés, to be awaited gods: most notably the historians of the Franciscan order such as Fray



Quetzalcoatl in human form, using the symbols of Ehecatl, from the Codex Borgia.

Gerónimo de Mendieta.^[24] Some Franciscans at this time held millenarian beliefs^[25] and some of them believed that Cortés' coming to the New World ushered in the final era of evangelization before the coming of the millennium. Franciscans such as Toribio de Benavente "Motolinia" saw elements of Christianity in the precolumbian religions and therefore believed that Mesoamerica had been evangelized before, possibly by St. Thomas whom legend had it had "gone to preach beyond the Ganges". Franciscans then equated the original Quetzalcoatl with St. Thomas and imagined that the Indians had long awaited his return to take part once again in God's kingdom. Historian Matthew Restall concludes that:

The legend of the returning lords, originated during the Spanish-Mexica war in Cortés' reworking of Moctezuma's welcome speech, had by the 1550's merged with the Cortés-as-Quetzalcoatl legend that the Franciscans had started spreading in the 1530's. (Restall 2001:114)

Some scholarship still maintains the view that the Aztec Empire's fall may be attributed in part to the belief in Cortés as the returning Quetzalcoatl, notably in works by David Carrasco (1982) and H. B. Nicholson (2001 (1957)). However, a majority of modern Mesoamericanist scholars such as Matthew Restall (2003), James Lockhart (1994), Susan D. Gillespie (1989), Camilla Townsend (2003a, 2003b), Louise Burkhart, Michel Graulich and Michael E. Smith (2001) among others, consider the "Quetzalcoatl/Cortés myth" as one of many myths about the Spanish conquest which have risen in the early post-conquest period.

Modern-day interpretations

Mormonism

Some Mormons believe that Quetzalcoatl was actually Jesus Christ. According to the Book of Mormon, Jesus visited the American continent after his resurrection. Quetzalcoatl is not a religious symbol in the Mormon faith, and is not taught as such, nor is it in their doctrine.^[26] LDS Church President John Taylor wrote:^[27]

The story of the life of the Mexican divinity, Quetzalcoatl, closely resembles that of the Savior; so closely, indeed, that we can come to no other conclusion than that Quetzalcoatl and Christ are the same being. But the history of the former has been handed down to us through an impure Lamanitish source, which has sadly disfigured and perverted the original incidents and teachings of the Savior's life and ministry." (Mediation and Atonement, p. 194.)



Quetzalcoatl Mural in Acapulco by Diego Rivera

Latter-day Saint scholar Brant Gardner, after investigating the link between Quetzalcoatl and Jesus, concluded that the association amounts to nothing more than folklore.^[28] In a 1986 paper for *Sunstone*, he noted that during the Spanish Conquest, the Native Americans and the Catholic priests who sympathized with them felt pressure to link Native American beliefs with Christianity, thus making the Native Americans seem more human and less savage. Over time, Quetzalcoatl's appearance, clothing, malevolent nature, and status among the gods were reshaped to fit a more Christian framework.^[29]

New Age

Various theories about Quetzalcoatl are popular in the New Age movement, especially since the publication of Tony Shearer's 1971 book *Lord of the dawn: Quetzalcoatl and the Tree of Life* republished also under the title *Lord of the dawn: Quetzalcoatl, the plumed serpent of Mexico.* (<http://books.google.com>

/books?id=npFCPgAACAAJ)

See also

- Aztec mythology in popular culture
- Dragon
- Five Suns, one of Quetzalcōātl and his brothers' legend.
- *Q*, 1982 film
- Quetzalcoatlus, a pterosaur from the Late Cretaceous named after Quetzalcoatl
- Xipe Totec
- Topiltzin Ce Acatl Quetzalcoatl
- Tohil
- White Gods
- Stargate SG-1 (Episode 21, Season 3 Crystal Skull)



Wikimedia Commons has media related to *Quetzalcoatl*.

Notes

- ↑ The Nahuatl nouns compounded into the proper name "Quetzalcoatl" are: *quetzalli*, signifying principally "plumage", but also used to refer to the bird—Resplendent Quetzal—renowned for its colourful feathers, and *cohuātl* "snake". Some scholars have interpreted the name as having also a metaphorical meaning of "precious twin" since the word for plumage was also used metaphorically about precious things and *cohuātl* has an additional meaning of "twin"
- ↑ "Teotihuacan: Introduction" (<http://archaeology.asu.edu/teo/intro/intrteo.htm>). Project Temple of Quetzalcoatl, Instituto Nacional de Antropología e Historia, Mexico/ ASU. 2001-08-20. Retrieved 2009-05-17.
- ↑ ^a ^b ^c Ringle et al. 1998
- ↑ Nicholson 2001, Carrasco 1992, Gillespie 1989, Florescano 2002
- ↑ Lafaye 1987, Townsend 2003, Martínez 1980, Phelan 1970
- ↑ Smith 2001:213
- ↑ Florescano 2002:8
- ↑ Florescano 2002:8–21
- ↑ Carrasco 1982
- ↑ Townsend 2003:668
- ↑ J. B. Bierlein, *Living Myths. How Myth Gives Meaning to Human Experience*, Ballantine Books, 1999
- ↑ Carrasco, 1982
- ↑ J. F. Bierlein, 1999
- ↑ J. F. Bierlein 1999
- ↑ Smith,Michael E. The Aztecs 2nd Ed. Blackwell Publishing, 2005
- ↑ LaFaye, Jacques (New edition 1987). *Quetzalcoatl and Guadalupe: The Formation of Mexican National Consciousness, 1531–1813*. University of Chicago Press. p. 140. ISBN 978-0226467887.

17. ^ Carrasco, David (1982). *Quetzalcoatl and the Irony of Empire: Myths and Prophecies in the Aztec Tradition* (http://books.google.co.uk/books?id=K3Ya5diOrAMC&pg=PA145&dq=Quetzalcoatl+%22human+sacrifice%22&hl=en&sa=X&ei=IJkbUubIOarQ0QXw_oDgCg&ved=0CDgQ6AEwAQ#v=onepage&q=Quetzalcoatl+%20%22human%20sacrifice%22&f=false). University of Chicago Press. p. 145. ISBN 978-0226094908.
18. ^ Read, Kay Almere (2002). *Mesoamerican Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs of Mexico and Central America* (http://books.google.co.uk/books?id=Y053PeFmS5UC&pg=PA225&dq=Quetzalcoatl+%22human+sacrifice%22&hl=en&sa=X&ei=IJkbUubIOarQ0QXw_oDgCg&ved=0CEoQ6AEwBA#v=onepage&q=Quetzalcoatl+%20%22human%20sacrifice%22&f=false). Oxford University Press. p. 225. ISBN 978-0195149098.
19. ^ Gillespie 1989
20. ^ Townsend 2003a
21. ^ Townsend 2003b
22. ^ Restall 2003a
23. ^ Restall 2003b
24. ^ Martinez 1980
25. ^ Phelan 1956
26. ^ Wirth 2002
27. ^ Taylor 1892:201
28. ^ Blair 2008
29. ^ Gardner 1986

References

- Boone, Elizabeth Hill (1989). *Incarnations of the Aztec Supernatural: The Image of Huitzilopochtli in Mexico and Europe*. Transactions of the American Philosophical Society, vol. 79 part 2. Philadelphia, PA: American Philosophical Society. ISBN 0-87169-792-0. OCLC 20141678 (<https://www.worldcat.org/oclc/20141678>).
- Burkhart, Louise M. (1996). *Holy Wednesday: A Nahuatl Drama from Early Colonial Mexico*. New cultural studies series. Philadelphia: University of Pennsylvania Press. ISBN 0-8122-1576-1. OCLC 33983234 (<https://www.worldcat.org/oclc/33983234>).
- Carrasco, David (1982). *Quetzalcoatl and the Irony of Empire: Myths and Prophecies in the Aztec Tradition*. Chicago, IL: University of Chicago Press. ISBN 0-226-09487-1. OCLC 0226094871 (<https://www.worldcat.org/oclc/0226094871>).
- Florescano, Enrique (1999). *The Myth of Quetzalcoatl*. Lysa Hochroth (trans.), Raúl Velázquez (illus.) (translation of *El mito de Quetzalcóatl* original Spanish-language ed.). Baltimore, MD: Johns Hopkins University Press. ISBN 0-8018-7101-8. OCLC 39313429 (<https://www.worldcat.org/oclc/39313429>).
- Gardner, Brant (1986). "The Christianization of Quetzalcoatl" (<https://www.sunstonemagazine.com/pdf/055-06-10.pdf>). *Sunstone* **10** (11).
- Gillespie, Susan D (1989). *The Aztec Kings: The Construction of Rulership in Mexica History*. Tucson: University of Arizona Press. ISBN 0-8165-1095-4. OCLC 60131674 (<https://www.worldcat.org/oclc/60131674>).
- Hodges, Blair (29 September 2008). "Method and Skepticism (and Quetzalcoatl...)" (<http://www.lifeongoldplates.com/2008/09/method-and-skepticism-and-quetzalcoatl.html>). *Life on Gold Plates*.

- James, Susan E (Winter 2000). "Some Aspects of the Aztec Religion in the Hopi Kachina Cult". *Journal of the Southwest* (Tucson: University of Arizona Press) **42** (4): 897–926. ISSN 0894-8410 (<https://www.worldcat.org/issn/0894-8410>). OCLC 15876763 (<https://www.worldcat.org/oclc/15876763>).
- Knight, Alan (2002). *Mexico: From the Beginning to the Spanish Conquest*. Mexico, vol. 1 of 3-volume series (pbk ed.). Cambridge: Cambridge University Press. ISBN 0-521-89195-7. OCLC 48249030 (<https://www.worldcat.org/oclc/48249030>).
- Lafaye, Jacques (1987). *Quetzalcoatl and Guadalupe: The Formation of Mexican National Consciousness, 1531–1813*. Benjamin Keen (trans.). Chicago: University of Chicago Press. ISBN 0-226-46788-0.
- Lawrence, D.H. (1925). *The Plumed Serpent*.
- Locke, Raymond Friday (2001). *The Book of the Navajo*. Hollaway House.
- Lockhart, James, ed. (1993). *We People Here: Nahuatl Accounts of the Conquest of Mexico*. Repertorium Columbianum, vol. 1. James Lockhart (trans. and notes). Berkeley: University of California Press. ISBN 0-520-07875-6. OCLC 24703159 (<https://www.worldcat.org/oclc/24703159>). **(English)** **(Spanish)** **(Nahuatl)**
- Martínez, Jose Luis (1980). "Gerónimo de Mendieta (1980)". *Estudios de Cultura Nahuatl* **14**.
- Nicholson, H.B. (2001). *Topiltzin Quetzalcoatl: the once and future lord of the Toltecs*. University Press of Colorado. ISBN 0-87081-547-4.
- Nicholson, H.B. (2001). *The "Return of Quetzalcoatl": did it play a role in the conquest of Mexico?*. Lancaster, CA: Labyrinthos.
- Phelan, John Leddy (1970) [1956]. *The Millennial Kingdom of the Franciscans in the New World*. University of California Press.
- Pohl, John M.D. (2003). *Creation Stories, Hero Cults, and Alliance Building: Postclassic Confederacies of Central and Southern Mexico from A.D. 1150–1458*. In: *The Postclassic Mesoamerican World*. pp. 61–66. Edited by Michael Smith and Frances Berdan. University of Utah Press.
- Pohl, John M.D., Virginia M. Fields, and Victoria L. Lyall (2012). *Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico: Introduction*. In: *Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico*. pp. 15–49. Scala Publishers Ltd.
- Restall, Matthew (2003). *Seven Myths of the Spanish Conquest*. Oxford and New York: Oxford University Press. ISBN 0-19-516077-0. OCLC 51022823 (<https://www.worldcat.org/oclc/51022823>).
- Restall, Matthew (2003). "Topiltzin Quetzalcoatl: The Once and Future Lord of the Toltecs (review)". *Hispanic American Historical Review* **83** (4).
- Ringle, William M.; Tomás Gallareta Negrón and George J. Bey (1998). "The Return of Quetzalcoatl". *Ancient Mesoamerica* (Cambridge University Press) **9** (2): 183–232. doi:10.1017/S0956536100001954 (<http://dx.doi.org/10.1017/S0956536100001954>).
- Smith, Michael E. (2003). *The Aztecs* (2nd ed.). Malden, MA: Blackwell Publishing. ISBN 0-631-23015-7. OCLC 48579073 (<https://www.worldcat.org/oclc/48579073>).
- Taylor, John (1892) [1882]. *An Examination into and an Elucidation of the Great Principle of the Mediation and Atonement of Our Lord and Savior Jesus Christ* (<http://books.google.com/books?id=QmQoAAAAYAAJ&pg=PA201>). Deseret News.
- Townsend, Camilla (2003). "No one said it was Quetzalcoatl: Listening to the Indians in the conquest of Mexico". *History Compass* **1** (1).

Townsend, Camilla (2003). "Burying the White Gods:New perspectives on the Conquest of Mexico". *The American Historical Review* **108** (3).

Wirth, Diane E (2002). "Quetzalcoatl, the Maya maize god and Jesus Christ" (<http://maxwellinstitute.byu.edu/publications/jbms/?vol=11&num=1&id=298>). *Journal of Book of Mormon Studies* (Provo, Utah: Maxwell Institute) **11** (1): 4–15.

Retrieved from "<http://en.wikipedia.org/w/index.php?title=Quetzalcoatl&oldid=621994873>"

Categories: Aztec gods | Creator gods | Sky and weather gods | Fertility gods | Life-death-rebirth gods | Nahuatl words and phrases | Tutelary deities | Primordial teachers | Legendary serpents | Dragons | Feathered serpent deities

- This page was last modified on 20 August 2014 at 01:07.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Bochica

From Wikipedia, the free encyclopedia

Bochica is a figure in the mythology of the Muisca (Chibcha) culture, which existed during the arrival of the Spanish conquistadores in areas comprising parts of present day Colombia and Panama. He was the founding hero of their civilization, who according to legend brought morals and laws to the people and taught them agriculture and other crafts.^[1]

Similarly to the Incan god Viracocha, the Aztec god Quetzalcoatl and several other deities from Central and South American pantheons, Bochica is described in legends as being bearded. The beard, once mistaken as a mark of a prehistoric European influence and quickly fueled and embellished by spirits of the colonial era, had its single significance in the continentally insular culture of Mesoamerica. The "Anales de Cuauhtitlan" is a very important early source which is particularly valuable for having been originally written in Nahuatl. The Anales de Cuauhtitlan describes the attire of Quetzalcoatl at Tula:

"Immediately he made him his green mask; he took red color with which he made the lips russet; he took yellow to make the facade; and he made the fangs; continuing, he made his beard of feathers..." (Anales de Cuauhtitlan., 1975, 9.)"

In this quote the beard is represented as a dressing of feathers, fitting comfortably with academic impressions of Mesoamerican art. The connotation of the word 'beard' by Spanish colonizers was grossly abused as foundation for embellishment and fabrication of an original European influence in Mesoamerica.

Not one cultural representation of either of these gods, painted, sculpted, et cetera, show them bearded in any sense the Spanish colonizers believed they would have been. No evidence in the abundance of Mesoamerican art are their signs of European influence, most stridently ruled out by the likenesses they gave themselves and their gods.^[2]

There have been questions on the authenticity of the preserved stories, and to what level they have been corrupted by the beliefs and imagery incorporated by Spanish Christian missionaries and monks who first chronicled the native legends.^[3]

Legend

According to Chibcha legends, Bochica was a bearded man who came from the east. He taught the primitive Chibcha people ethical and moral norms and gave them a model by which to organize their states, with one spiritual and one secular leader. Bochica also taught the people agriculture, metalworking and other crafts before leaving for the west to live as an ascetic. When the Chibcha later forsook the teachings of Bochica and turned to a life of excess, a flood engulfed the Savannah of Bogotá, where they lived. Upon appealing for aid from their hero, Bochica returned on a rainbow and with a strike from his staff, created the Tequendama Falls, through which the floodwaters could drain away.^{[1][4]}



Monument to Bochica in Cuitiva, Boyacá, Colombia

Notes and references

- ↑ ^{*a b*} Silverberg, Robert (1996) [1967]. *The Golden Dream: Seekers of El Dorado*. Ohio University Press. pp. 98–99. ISBN 0-8214-1170-5.
- ↑ [1] (<http://frontpage2000.nmia.com/~nahualli/Quetzalcoatl/Elements/Bearded.htm>) Brant Gardner, 1998
- ↑ Paul Herrmann, Michael Bullock (1954). *Conquest by Man*. Harper & Brothers. p. 186. OCLC 41501509 (<https://www.worldcat.org/oclc/41501509>).
- ↑ Arthur Flagg Cotterell (1986). *A Dictionary of World Mythology*. Oxford University Press. p. 204. ISBN 0-19-217747-8.

Retrieved from "http://en.wikipedia.org/w/index.php?title=Bochica&oldid=590542827"

Categories: Gods of the indigenous peoples of North America | South American deities | Primordial teachers | Flood myths | Muisca

-
- This page was last modified on 13 January 2014 at 18:23.
 - Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Sua (Muyscas)

From Wikipedia, the free encyclopedia

Sua was a hero-god of the Muyscas of South America, also called **Bachica** or **Nemquetaha**. The name signifies "day" or "east." He taught them the arts of life, and, like Quetzalcoatl, disappeared. Like the latter, he was a personification of the sun.

Retrieved from "http://en.wikipedia.org/w/index.php?title=Sua_(Muyscas)&oldid=603173517"

Categories: Deity stubs | Solar gods | Muisca

- This page was last modified on 7 April 2014 at 16:49.
- Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Kukulkan

From Wikipedia, the free encyclopedia

Kukulkan (/kuːkuːlˈkän/) ("*Plumed Serpent*", "*Feathered Serpent*") is the name of a Maya snake deity that also serves to designate historical persons. The depiction of the feathered serpent deity is present in other cultures of Mesoamerica. Kukulkan is closely related to the god *Q'uq'umatz* of the K'iche' Maya and to *Quetzalcoatl* of the Aztecs.^[1] Little is known of the mythology of this pre-Columbian deity.^[2]

Although heavily Mexicanised, Kukulkan has his origins among the Maya of the Classic Period, when he was known as *Waxaklahun Ubah Kan* (/waʃaklaˈχuːn uːˈbaχ kän/), the War Serpent, and he has been identified as the Postclassic version of the Vision Serpent of Classic Maya art.^[3]

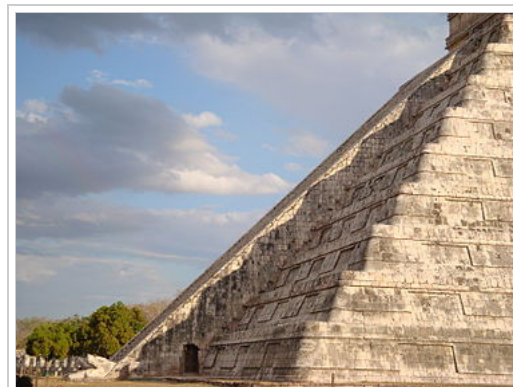
The cult of Kukulkan/Quetzalcoatl was the first Mesoamerican religion to transcend the old Classic Period linguistic and ethnic divisions.^[4] This cult facilitated communication and peaceful trade among peoples of many different social and ethnic backgrounds.^[4] Although the cult was originally centred on the ancient city of Chichén Itzá in the modern Mexican state of Yucatán, it spread as far as the Guatemalan highlands.^[5]

In Yucatán, references to the deity Kukulkan are confused by references to a named individual who bore the name of the god. Because of this, the distinction between the two has become blurred.^[6] This individual appears to have been a ruler or priest at Chichen Itza, who first appeared around the 10th century.^[7] Although Kukulkan was mentioned as a historical person by Maya writers of the 16th century, the earlier 9th-century texts at Chichen Itza never identified him as human and artistic representations depicted him as a Vision Serpent entwined around the figures of nobles.^[8] At Chichen Itza, Kukulkan is also depicted presiding over sacrifice scenes.^[9]

Sizeable temples to Kukulkan are found at archaeological sites throughout the north of the Yucatán Peninsula, such as Chichen Itza, Uxmal and Mayapan.^[7]



Kukulkan at the base of the west face of the northern stairway of El Castillo, Chichen Itza



Kukulkan at Chichen Itza during the Equinox. The famous descent of the snake. March 2009

Contents

- 1 Etymology
- 2 Kukulkan and the Itza
- 3 Modern folklore

- 4 Notes
- 5 References
- 6 Further reading

Etymology

In Yucatec the name is spelt *K'uk'ulkan* (/kuː kuːlˈkän/) and in Tzotzil it is *K'uk'ul-chon* (/kuːˈkuːl tʃʰon/).^[10] The Yucatec form of the name is formed from the word *kuk* (feather) with the adjectival suffix *-ul*, giving *kukul* (feathered),^[11] combined with *can* (snake),^[11] giving a literal meaning of "feathered snake".

Kukulkan and the Itza

Kukulkan was a deity closely associated with the Itza state in the northern Yucatán Peninsula, where the cult formed the core of the state religion.^[4] Although the cult of Kukulkan had its origins in earlier Maya traditions, the Itza worship of Kukulkan was heavily influenced by the Quetzalcoatl cult of central Mexico.^[4] This influence probably arrived via Chontal Maya merchants from the Gulf Coast of Mexico.^[4] These Chontal merchants probably actively promoted the feathered serpent cult throughout Mesoamerica.^[4] Kukulkan headed a pantheon of deities of mixed Maya and non-Maya provenance, used to promote the Itza political and commercial agenda.^[4] It also eased the passage of Itza merchants into central Mexico and other non-Maya areas, promoting the Itza economy.^[4]

At Chichen Itza, Kukulkan ceased to be the Vision Serpent that served as a messenger between the king and the gods and came instead to symbolise the divinity of the state.^[12]

El Castillo in Chichen Itza served as a temple to Kukulkan. During the spring and fall equinoxes the shadow cast by the angle of the sun and edges of the nine steps of the pyramid combined with the northern stairway and the stone serpent head carvings create the illusion of a massive serpent descending the pyramid.

After the fall of Chichen Itza, the nearby Postclassic city of Mayapan became the centre of the revived Kukulkan cult, with temples decorated with feathered serpent columns.^[13] At the time of the Spanish Conquest, the high priest of Kukulkan was the family patriarch of the Xiu faction and was one of the two most powerful men in the city.^[14]

The cult of Kukulkan spread as far as the Guatemalan highlands, where Postclassic feathered serpent sculptures are found with open mouths from which protrude the heads of human warriors.^[5]

Modern folklore

Stories are still told about Kukulkan among the modern Yucatec Maya.^[15] In one tale, Kukulkan is a boy who was born as a snake. As he grew older it became obvious that he was the plumed serpent and his sister cared for him in a cave. He grew to such a size that his sister was unable to continue feeding him, so he flew out of his



The Classic Maya vision serpent, as depicted at Yaxchilan.



Ballcourt marker from the Postclassic site of Mixco Viejo in Guatemala. This sculpture depicts Kukulkan, jaws agape, with the head of a human warrior emerging from his maw.^[5]

cave and into the sea, causing an earthquake. To let his sister know that he is still alive, Kukulkan causes earth tremors every year in July.^[7]

A modern collection of folklore from Yucatán tells how Kukulkan was a winged snake that flew to the sun and tried to speak to it but the sun, in its pride, burnt his tongue. The same source relates how Kukulkan always travels ahead of the Yucatec Maya rain god Chaac, helping to predict the rains as his tail moves the winds and sweeps the earth clean.^[16]

Among the Lacandon Maya of Chiapas, Kukulkan is an evil, monstrous snake that is the pet of the sun god.^[7]

Notes

- [^] Read & Gonzalez 2000, pp. 180-2.
- [^] Read & Gonzalez 2000, p. 201.
- [^] Freidel et al 1993, pp. 289, 325, 441n26.
- [^] ^{*a b c d e f g h*} Sharer & Traxler 2006, pp 582-3.
- [^] ^{*a b c*} Sharer & Traxler 2006, p. 619.
- [^] Miller & Taube 1993, p. 142.
- [^] ^{*a b c d*} Read & González 2000, p. 201.
- [^] Freidel et al 1993, p. 325.
- [^] Freidel et al 1993, p. 478n60.
- [^] Freidel et al 1993, p. 289.
- [^] ^{*a b*} Yucatec-English Dictionary at FAMSI (http://www.famsi.org/reports/96072/k/kuk_kulux.htm)
- [^] Schele & Freidel 1990, pp. 394-5.
- [^] Sharer & Traxler 2006, p. 598.
- [^] Schele & Freidel 1990, pp. 361-2.
- [^] Read & González 2000, p. 202.
- [^] Gómez 1995, p. 57.

References

- FREIDEL, DAVID A.; LINDA SCHELE and JOY PARKER (1993). *Maya Cosmos: Three Thousand Years on the Shaman's Path*. New York: William Morrow & Co. ISBN 0-688-10081-3. OCLC 27430287 (<https://www.worldcat.org/oclc/27430287>).
- GÓMEZ, ERMILO ABREU (1995). *Leyendas y consejos del antiguo Yucatán*. Mexico City: Tezontle. ISBN 968-16-4889-7. OCLC 38991657 (<https://www.worldcat.org/oclc/38991657>). **(Spanish)**
- MILLER, MARY (1999). *Maya Art and Architecture*. London and New York: Thames & Hudson. ISBN 0-500-20327-X. OCLC 41659173 (<https://www.worldcat.org/oclc/41659173>).

- READ, KAY ALMERE; and JASON GONZÁLEZ (2000). *Handbook of Mesoamerican Mythology*. Oxford: ABC-CLIO. ISBN 1-85109-340-0. OCLC 43879188 (<https://www.worldcat.org/oclc/43879188>).
- SCHELE, LINDA; and DAVID FREIDEL (1990). *A Forest of Kings: The Untold Story of the Ancient Maya*. New York: William Morrow and Company. ISBN 0-688-11204-8. OCLC 24501607 (<https://www.worldcat.org/oclc/24501607>).
- SHARER, ROBERT J.; with LOA P. TRAXLER (2006). *The Ancient Maya* (6th (fully revised) ed.). Stanford, CA: Stanford University Press. ISBN 0-8047-4817-9. OCLC 57577446 (<https://www.worldcat.org/oclc/57577446>).

Further reading

- AVENI, ANTHONY F. (2001). *Skywatchers* (Rev. and updated edn. of: *Skywatchers of ancient Mexico*, 1980 ed.). Austin: University of Texas Press. ISBN 0-292-70504-2. OCLC 45195586 (<https://www.worldcat.org/oclc/45195586>).
- CARRASCO, DAVID (1982). *Quetzalcoatl and the Irony of Empire: Myths and Prophecies in the Aztec Tradition*. Chicago, IL: University of Chicago Press. ISBN 0-226-09487-1. OCLC 0226094871 (<https://www.worldcat.org/oclc/0226094871>).
- GRAÑA-BEHRENS, DANIEL; and NIKOLAI GRUBE (2006). "Glossary". In Nikolai Grube (ed.). *Maya: Divine Kings of the Rain Forest*. Eva Eggebrecht and Matthias Seidel (assistant eds.). Cologne, Germany: Könemann. pp. 428–439. ISBN 978-3-8331-1957-6. OCLC 71165439 (<https://www.worldcat.org/oclc/71165439>).
- MILBRATH, SUSAN (1999). *Star Gods of the Maya: Astronomy in Art, Folklore, and Calendars*. The Linda Schele series in Maya and pre-Columbian studies. Austin: University of Texas Press. ISBN 0-292-75225-3. OCLC 40848420 (<https://www.worldcat.org/oclc/40848420>).
- MILLER, MARY; and KARL TAUBE (1993). *The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion*. London: Thames & Hudson. ISBN 0-500-05068-6. OCLC 27667317 (<https://www.worldcat.org/oclc/27667317>).

Retrieved from "http://en.wikipedia.org/w/index.php?title=Kukulcan&oldid=613497760"

Categories: Agricultural gods | Creator gods | Maya deities | Maya mythology and religion | Wisdom gods | Feathered serpent deities

-
- This page was last modified on 19 June 2014 at 00:17.
 - Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Q'ujumatz

From Wikipedia, the free encyclopedia

Q'ujumatz (/ˈqʊː qʊː ˈmäts/) (alternatively **Qucumatz**, **Gukumatz**, **Gucumatz**, **Gugumatz**, **Kucumatz** etc.) was a deity of the Postclassic K'iche' Maya. Q'ujumatz was the feathered serpent god of the Popol Vuh who created humanity together with the god Tepeu. Q'ujumatz is considered to be the rough equivalent of the Aztec god Quetzalcoatl,^[1] and also of Kukulcan of the Yucatec Maya tradition.^[2] It is likely that the feathered serpent deity was borrowed from one of these two peoples and blended with other deities to provide the god Q'ujumatz that the K'iche' worshipped.^[3] Q'ujumatz may have had his origin in the Valley of Mexico; some scholars have equated the deity with the Aztec deity Ehecatl-Quetzalcoatl, who was also a creator god.^[4] Q'ujumatz may originally have been the same god as Tohil, the K'iche' sun god who also had attributes of the feathered serpent,^[5] but they later diverged and each deity came to have a separate priesthood.^[6]

Q'ujumatz was one of the gods who created the world in the Popol Vuh, the K'iche' creation epic.^[7] Q'ujumatz, god of wind and rain, was closely associated with Tepeu, the god of lightning and fire.^[8] Both of these deities were considered to be the mythical ancestors of the K'iche' nobility by direct male line.^[9] Q'ujumatz carried the sun across the sky and down into the underworld and acted as a mediator between the various powers in the Maya cosmos.^{[5][10]}^{[11][12][13]} The deity was particularly associated with water, clouds, the wind and the sky.

Kotuja', the K'iche' king who founded the city of Q'umarkaj, bore the name of the deity as a title and was likely to have been a former priest of the god. The priests of Q'ujumatz at Q'umarkaj, the K'iche' capital, were drawn from the dominant Kaweq dynasty and acted as stewards in the city.



Ballcourt marker at Mixco Viejo, depicting Q'ujumatz carrying Tohil across the sky in his jaws

Contents

- 1 Etymology and symbolism
 - 1.1 Q'ujumatz, the sun and the ballgame
 - 1.2 Modern belief
- 2 The Popol Vuh
- 3 Temple and priesthood at Q'umarkaj
- 4 See also
- 5 Notes
- 6 References

Etymology and symbolism

The name translates literally as "Quetzal Serpent" although it is often rendered less accurately as "Feathered Serpent".^[14] The name derives from the K'iche' word *q'uk'*, referring to the Resplendent Quetzal *Pharomachrus mocinno*, a brightly coloured bird of the cloud forests of southern Mesoamerica.^[14] This is combined with the word *kumatz*, meaning "snake".^[1] The male Resplendent Quetzal boasts iridescent blue-green tail feathers measuring up to 1 metre (3.3 ft) long that were prized by the Maya elite.^{[1][14]} The blue-green feathers symbolised vegetation and the sky, both symbols of life for the ancient Maya, while the bright red feathers of the bird's chest symbolised fire.^{[1][14]} Together, this combination gave a profound religious symbolism to the bird.^[1] The snake was a Maya symbol of rebirth due to its habit of shedding its skin to reveal a fresher one underneath.^[1] Q'uk'umatz thus combined the celestial characteristics of the Quetzal with the serpentine underworld powers of the snake, giving him power over all levels of the Maya universe.^[1] These characteristics also indicated a sexual duality between his masculine feathered serpent aspect and his feminine association with water and wind.^[8] This duality enabled the god to serve as a mediator between the masculine sun god Tohil and the feminine moon goddess Awilix, a role that was symbolised with the Mesoamerican ballgame.^{[8][10][15]}



Q'uk', the Resplendent Quetzal, was strongly associated with Q'uk'umatz in K'iche' belief

In ancient Maya highland texts Q'uk'umatz is strongly associated with water, which in turn is associated with the underworld.^{[16][17]} The K'iche' are reported to have believed that Q'uk'umatz was a feathered serpent that moved in the water.^[16] In the *Annals of the Cakchiquels*, it is related that a group of highland Maya referred to themselves as the *Gucumatz* because their only salvation was said to be in the water.^{[16][18]} The Kaqchikel Maya were closely linked to the K'iche' and one of their ancestors, Gagavitz, was said to have thrown himself into Lake Atitlán and transformed himself into the deity, thus raising a storm upon the water and forming a whirlpool.^{[16][19]}

Among the K'iche' Q'uk'umatz not only appeared as a feathered serpent, he was also embodied as an eagle and a jaguar, he was also known to transform himself into a pool of blood.^{[3][20]} The deity was sometimes represented by a snail or conch shell and was associated with a flute made from bones.^{[3][20]} As well as being associated with water, Q'uk'umatz was also associated with clouds and the wind.^{[8][21]}

Q'uk'umatz, the sun and the ballgame

Q'uk'umatz was not directly equivalent to the Mexican Quetzalcoatl, he combined his attributes with those of the Classic Period Chontal Maya creator god Itzamna and was a two headed serpentine sky monster that carried the sun across the sky.^{[5][11][12]} Sculptures of a human face emerging between the jaws of a serpent were common from the end of the Classic Period through to the Late Postclassic and may represent Q'uk'umatz in the act of carrying Hunahpu, the youthful avatar of the sun god Tohil, across the sky.^{[5][10]} After midday, Q'uk'umatz continued into the west and descended towards the underworld bearing an older sun.^[22] Such

sculptures were used as markers for the Mesoamerican ballgame.^[10] Since Q'uk'umatz acted as a mediator between Tohil and Awilix and their incarnations as the Maya Hero Twins Hunahpu and Ixbalanque, the positioning of such ballcourt markers on the east and west sides of north-south oriented ballcourts would represent Q'uk'umatz carrying the sun to the zenith with the east marker carrying Hunahpu/Tohil in its jaws, while the west marker would represent the descent of the sun into the underworld and would be carrying Ixbalanque/Awilix in its jaws.^{[5][10]}

No ballgame markers are known from the heart of the K'iche' kingdom and investigators such as Fox consider it significant that these images of Q'uk'umatz carrying the sun are found in the eastern periphery facing the underworld due to the use of the ballgame in mediating political conflict.^{[10][23]}

Modern belief

The various Feathered Serpent deities remained popular in Mesoamerican folk traditions after the Spanish Conquest but by the 20th century Q'uk'umatz appeared only rarely among the K'iche'.^[24] A tradition was recorded by Juan de León that Q'uk'umatz assisted the sun-god Tohil in his daily climb to the zenith.^[25] According to De León, who may have gathered the information from elders in Santa Cruz del Quiché, the feathered serpent gripped Tohil in his jaws to carry him safely up into the sky.^[26]

The Popol Vuh

In the beginning of the Popol Vuh, Q'uk'umatz is depicted as afloat in the primordial sea with Tepeu, wrapped in quetzal feathers.^[27] Nothing yet existed, only the sea at rest under the sky.^[27] Soon Q'uk'umatz and Tepeu discussed the creation of man and it was decided between them to raise the earth and create mankind.^[7] The gods spoke the word "*Earth*" and the earth was formed as if from a mist.^[28] They then called forth the mountains from the water and the mountains rose at their command.^[28] Forests of pine and cypress then sprung up among the newly formed mountains and valleys.^[29] Q'uk'umatz was pleased with their collaborative creation of the earth and thanked the other gods that were present.^[29] The gods created animals such as the deer, the birds, pumas, jaguars and different types of snakes.^[30] They instructed each animal where it should live.^[30] The gods then commanded that the animals should give them praise and worship them.^{[31][32]} However, the animals could not speak and simply squawked, chattered and roared in their own manner.^[32] Q'uk'umatz soon realized that their first attempt at the creation of beings was a failure as they could not give them praise and so they condemned the animals to live in the forests and ravines.^[33] Their animals were ordered to live in the wild and to let their flesh be eaten by the ones who will keep the days of the gods and show them praise.

They first formed men of mud, but in this form man could neither move nor speak and quickly dissolved into nothingness. Later, they created men of sculpted wood, which Huracan destroyed as the wooden manikins were imperfect, emotionless and showed no praise to the gods. The survivors were then transformed into monkeys, and sentenced to live in the wild. Q'uk'umatz and Tepeu were finally successful in their creation by constructing men out of maize.^[34] Here the first men were formed: B'alam Agab, B'alam Quitzé, Iqi B'alam, Mahucatah. Their sight was far and they understood all.

The Popol Vuh also mentions a historic ruler of the K'iche' who bore the name or title of the deity, probably because he drew some of his power from the god.^{[3][35]} This title of "Feathered Serpent", was an important title used for historical figures in other parts of Mesoamerica,^[36] the personal name of this king was likely to have

been Kotuja'.^[37] This individual was likely to have been an *Aj Q'ujumatz*, or priest of Q'ujumatz, before he became the *Aj pop* (king).^[38] This king was said to have refounded the K'iche' capital at Q'umarkaj.^[36]

Temple and priesthood at Q'umarkaj

In the K'iche' capital city Q'umarkaj the temple of Q'ujumatz consisted of a circular temple in honour of the deity together with a palace in honour of the Kawek lineage, the ruling dynasty of the city.^[39] The only trace of the temple now is a circular impression in the surface of the city's main plaza.^[25] The temple was located directly between the temples to the important K'iche' deities Tohil and Awilix, slightly north of the central axis of the temple of Tohil and slightly south of the axis of the temple of Awilix, replicating the role of Q'ujumatz as mediator between the two deities.^{[8][40]} From the traces left in the plaza it is evident that the temple consisted of a circular wall measuring 6 metres (20 ft) across, running around a circular platform, with a 1-metre (3.3 ft) wide circular passage between the two.^[25] The whole structure probably once supported a roof and there were small stone platforms on the east and west sides of the temple, each about 1 metre (3.3 ft) wide.^[25] The temple of Q'ujumatz must have been completely dismantled very soon after the Spanish Conquest since it is not mentioned by any of the Colonial era visitors, and early drawings of the site show only vegetation where the temple once stood.^[25] The tradition of circular temples dedicated to the Feathered Serpent deity was an ancient one in the Mesoamerican cultural region.^[26]



The ruins of Q'umarkaj. The temple of Q'ujumatz once stood between the Temple of Tohil (tower at middle left) and the Temple of Awilix (at back). The ballcourt is in the foreground.

The priests of Q'ujumatz were drawn from an important lineage among the ruling Kaweq dynasty and this was likely to have been a source of power and prestige for the Kaweq.^[41] The priests were known as *Aj Q'ujumatz*, meaning "he of Q'ujumatz".^[42] The priests of Q'ujumatz and of Tepeu, his partner in the K'iche' creation myth (the *Aj Q'ujumatz* and the *Tepew Yaki*), also served as stewards in Q'umarkaj and were responsible for receiving and guarding any tribute payments and plunder that were returned to the city.^[43] Although K'iche' priests were generally of lower rank than secular officials, the priests of the Kaweq lineages were an exception, and this included the priests of Q'ujumatz, Tepeu and Tohil.^[44]

See also

- Jacawitz

Notes

- [^] ^{*a b c d e f g*} Christenson 2003, 2007, p.53.
- [^] Recinos 1954, pp.45-36.
- [^] ^{*a b c d*} Read & González 2000, p.191.
- [^] Carmack 2001a, p.55.
- [^] ^{*a b c d e*} Fox 1987, 2008, p.60.
- [^] Orellana 1981, p.159.
- [^] ^{*a b*} McCallister 2008, pp.1-2.
- [^] ^{*a b c d e*} Carmack 2001a, p.279.
- [^] Carmack 2001b, p.76.
- [^] ^{*a b c d e f*} Fox 1987, 2008, p. 249.
- [^] ^{*a b*} Fox 1987, 2008, p.121.
- [^] ^{*a b*} Fox 1991, pp. 220-221.

13. ^ Fox 1991, p. 235.
14. ^ *a b c d* Christenson 2003, 2007, p.52.
15. ^ Fox 1991, p.221.
16. ^ *a b c d* Christenson 2003, 2007, p.59.n54.
17. ^ Recinos 1998, p.51.n62.
18. ^ Recinos 1998, p.51.
19. ^ Recinos 1998, p.64.
20. ^ *a b* Read & González 2000, p.190.
21. ^ Carmack 2001a, p.260.
22. ^ Fox 1991, p.235.
23. ^ Fox 1987, 2008, p.248. Fox 1991, pp.234-235.
24. ^ Read & González 2000, p.182.
25. ^ *a b c d e* Carmack 2001a, p.364.
26. ^ *a b* Carmack 2001a, p.365.
27. ^ *a b* Luhrmann 1984, p.336.
28. ^ *a b* Christenson, Allen J. 2003, 2007 , p.61.
29. ^ *a b* Christenson, Allen J. 2003, 2007 , p.62.
30. ^ *a b* Christenson, Allen J. 2003, 2007 , p.63.
31. ^ Christenson, Allen J. 2003, 2007 , p.64.
32. ^ *a b* Christenson, Allen J. 2003, 2007 , p.65.
33. ^ Recinos 1954, p.41.
34. ^ Miller & Taube 1993, 2003, p.69.
35. ^ Carmack 2001b, p.181.
36. ^ *a b* Carmack 2001b, p.178.
37. ^ Carmack 2001b, p.183.
38. ^ Carmack 2001b, pp.181, 183.
39. ^ Coe 1999, p.190. Kelly 1996, p.200.
40. ^ Carmack 2001a, p. 364.
41. ^ Carmack 2001a, p.366.
42. ^ Christenson, Allen J. 2003, 2007 , p.254.n742.
43. ^ Carmack 2001a, pp.208, 311.
44. ^ Carmack 2001a, p.208.

References

- CARMACK, ROBERT M. (2001a). *Kik'ulmatajem le K'iche'aab': Evolución del Reino K'iche'*. Guatemala: Iximulew. ISBN 99922-56-22-2. OCLC 253481949 (<https://www.worldcat.org/oclc/253481949>). **(Spanish)**
- CARMACK, ROBERT M. (2001b). *Kik'aslemaal le K'iche'aab': Historia Social de los K'iche's*. Guatemala: Iximulew. ISBN 99922-56-19-2. OCLC 47220876 (<https://www.worldcat.org/oclc/47220876>). **(Spanish)**
- CHRISTENSON, ALLEN J. (2003, 2007). "Popul Vuh: Sacred Book of the Quiché Maya People" (<http://www.mesoweb.com/publications/Christenson/PopolVuh.pdf>) (PDF online publication). *Mesoweb articles*. Mesoweb: An Exploration of Mesoamerican Cultures. Retrieved 2010-01-23.
- COE, MICHAEL D. (1999). *The Maya*. Ancient peoples and places series (6th edition, fully revised and expanded ed.). London and New York: Thames & Hudson. ISBN 0-500-28066-5. OCLC 59432778 (<https://www.worldcat.org/oclc/59432778>).
- FOX, JOHN W. (1987, 2008). *Maya Postclassic state formation*. Cambridge, UK and New York, USA: Cambridge University Press. ISBN 978-0-521-10195-0. OCLC 297146853 (<https://www.worldcat.org/oclc/297146853>).
- FOX, JOHN W. (1991). "The Lords of Light Versus the Lords of Dark: The Postclassic Highland Maya Ballgame". In Vernon Scarborough and David R. Wilcox (eds.). *The Mesoamerican Ballgame*. Tucson: University of Arizona Press. pp. 213–238. ISBN 0-8165-1360-0. OCLC 51873028 (<https://www.worldcat.org/oclc/51873028>).
- KELLY, JOYCE (1996). *An Archaeological Guide to Northern Central America: Belize, Guatemala, Honduras, and El Salvador*. Norman: University of Oklahoma Press. ISBN 0-8061-2858-5. OCLC 34658843 (<https://www.worldcat.org/oclc/34658843>).
- LUHRMANN, T. M. (Winter 1984). "Popul Vuh and Lacan". *Ethos* (Blackwell Publishing and the American Anthropological Association) **12** (4): 335–362. doi:10.1525/eth.1984.12.4.02a00030 (<http://dx.doi.org/10.1525%2Feth.1984.12.4.02a00030>).
- MILLER, MARY; and KARL TAUBE (1993, 2003). *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. London: Thames & Hudson. ISBN 0-500-27928-4. OCLC 28801551 (<https://www.worldcat.org>)

/oclc/28801551).

ORELLANA, SANDRA L. (Spring 1981). "Idols and Idolatry in Highland Guatemala". *Ethnohistory* (Duke University Press) **28** (2): 157–177. doi:10.2307/481116 (<http://dx.doi.org/10.2307/481116>).

Preuss, Mary H. (1988). *Gods of the Popol Vuh: Xmucane, Kucumatz, Tojil, and Jurakan*. Culver City, California: Labyrinthos. ISBN 0-911437-25-8.

MCCALLISTER, RICK (2008). "Orden y caos en la literatura indígena mesoamericana" (http://www.artifara.unito.it/Nuova%20serie/Artifara-n--8/Addenda/Tiempo%20y%20espacio%20L%20Mesoam_rica.rtf) (RTF). *Artifara: Revista de lenguas y literaturas ibéricas y latinoamericanas* (Torino, Italy: Università degli Studi di Torino: Dipartimento di Scienze Letterarie e Filologiche) (8). ISSN 1594-378X (<https://www.worldcat.org/issn/1594-378X>). OCLC 489051220 (<https://www.worldcat.org/oclc/489051220>). **(Spanish)**

READ, KAY ALMERE; and JASON GONZÁLEZ (2000). *Handbook of Mesoamerican Mythology*. Oxford: ABC-CLIO. ISBN 1-85109-340-0. OCLC 43879188 (<https://www.worldcat.org/oclc/43879188>).

RECINOS, ADRIAN (1998). *Memorial de Solalá, Anales de los Kaqchikeles; Título de los Señores de Totonicapán*. Guatemala: Piedra Santa. ISBN 84-8377-006-7. OCLC 25476196 (<https://www.worldcat.org/oclc/25476196>). **(Spanish)**

RECINOS, ADRIAN; DELIA GOETZ and SYLVANUS GRISWOLD MORLEY (1954). "Popul Vuh, the Book of the People" (<http://www.scribd.com/doc/1019117/The-Popol-Vuh-English>) (PDF). Los Angeles, USA: Plantin Press. Retrieved 2010-01-24.

Tedlock, Dennis (trans.) (1985). *Popol Vuh: The Definitive Edition of the Maya Book of the Dawn of Life and the Glories of Gods and Kings*. New York: Simon and Schuster. ISBN 0-671-45241-X.

Retrieved from "<http://en.wikipedia.org/w/index.php?title=Q'uk'umatz&oldid=605916200>"

Categories: Maya deities | Characters from the Popol Vuh | Agricultural gods | Creator gods | Maya gods | Wisdom gods | Water deities | Fertility gods | Underworld gods | Feathered serpent deities

-
- This page was last modified on 26 April 2014 at 16:57.
 - Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Hopi mythology

The **Hopi** maintain a complex religious and mythological tradition stretching back over centuries. However, it is difficult to definitively state what all Hopis as a group believe. Like the oral traditions of many other societies, Hopi mythology is not always told consistently and each Hopi mesa, or even each village, may have its own version of a particular story. But, "in essence the variants of the Hopi myth bear marked similarity to one another."^[1] It is also not clear that those stories which are told to non-Hopis, such as anthropologists and ethnographers, represent genuine Hopi beliefs or are merely stories told to the curious while keeping safe the Hopi's more sacred doctrines. As folklorist Harold Courlander states, "there is a Hopi reticence about discussing matters that could be considered ritual secrets or religion-oriented traditions."^[2] David Roberts continues that "the secrecy that lies at the heart of Puebloan [including Hopi] life...long predates European contact, forming an intrinsic feature of the culture."^[3] In addition, the Hopis have always been willing to assimilate foreign ideas into their cosmology if they are proven effective for such practical necessities as bringing rain.^[4] As such, the Hopi had at least some contact with Europeans beginning the 16th century, and some believe that European Christian traditions may have entered into Hopi cosmology at some point. Indeed, Spanish missions were built in several Hopi villages starting in 1629 and were in operation until the Pueblo Revolt of 1680. However, after the revolt, it was the Hopi alone of all the Pueblo tribes who kept the Spanish out of their villages permanently, and regular contact with whites did not begin again until nearly two centuries later. The Hopi mesas have therefore been seen as "relatively unacculturated" at least through the early twentieth century, and it may be posited that the European influence on the core themes of Hopi mythology was slight.^[5]

Major deities

Most Hopi accounts of creation center around Tawa, the Sun Spirit. Tawa is the Creator, and it was he who formed the First World out of Tokpella, or Endless Space, as well as its original inhabitants.^[6] It is still traditional for Hopi mothers to seek a blessing from the Sun for their newborn children.^[7] However, other accounts have it that Tawa, or Taiowa, first created Sotuknang, whom he called his nephew. Taiowa then sent Sotuknang to create the nine universes according to his plan, and it was Sotuknang who created Spider Woman, or Spider Grandmother.^[8] Spider Woman served as a messenger for the Creator and was an intercessory between deity and the people. In some versions of the Hopi creation myth, it is she who creates all life under the direction of Sotuknang. Yet other stories tell that life was created by Hard Being Woman of the West and Hard Being Woman of the East, while the Sun merely observed the process.^{[9][10]}



Masauwu, Skeleton Man, was the Spirit of Death, Earth God, door keeper to the Fifth World, and the Keeper of Fire. He was also the Master of the Upper World, or the Fourth World, and was there when the good people escaped the wickedness of the Third World for the promise of the Fourth.^[11] Masauwu is described as wearing a hideous mask, but again showing the diversity of myths among the Hopi, Masauwu was alternately described as a handsome, bejeweled man beneath his mask or as a bloody, fearsome creature. However, he is also assigned certain benevolent

attributes.^[12] One story has it that it was Masauwu who helped settle the Hopi at Oraibi and gave them stewardship over the land. He also charged them to watch for the coming of the Pahana (see section below), the Lost White Brother.^[13] Other important deities include the twin war gods, the kachinas, and the trickster Coyote.

Maize is also vital to Hopi subsistence and religion. "For traditional Hopis, corn is the central bond. Its essence, physically, spiritually, and symbolically, pervades their existence. For the people of the mesas corn is sustenance, ceremonial object, prayer offering, symbol, and sentient being unto itself. Corn is the Mother in the truest sense that people take in the corn and the corn becomes their flesh, as mother milk becomes the flesh of the child."^[14]

Feminist interpretations

Some contemporary writers tend to posit an absolute importance of the feminine to the Hopi and attribute the role of a male Creator (Tawa) to intrusions into Hopi folklore of European beliefs. In this interpretation, the Hopis traditionally saw the goddess Spider Woman as their creator, "Grandmother of the sun and as the great Medicine Power who sang the people into this fourth world we live in now."^[15] The theory holds that under centuries of pressure by white culture, Spider Woman has only recently been replaced by a male Creator and "the Hopi goddess Spider Woman has become the masculine Maseo or Tawa..."^[16]

While this view of Hopi mythology is deeply controversial, certainly the Hopi have much in their culture and mythology which emphasized the importance of the feminine. For instance, the Hopi are a matrilineal society, and children belong to the clan of the mother, not the father. The Hopi Mother Nature is symbolized by both Mother Earth and the Corn Mother. "Spider Woman, Sand Altar Woman, and other female spirits [are] conceived to be the mothers of all living things. This mother is represented in the cult by the sipapu, the opening in the floor of the underground ceremonial chamber, or kiva, for the sipapu is the womb of Mother Earth, just as it is the hole through which humankind originally emerged from the underworld."^[17]

However, Hopi religion was and is presided over by men, as were most political functions within the villages. Most importantly, it was only men who perform the required dances and ceremonies which brought rain to the Hopi.

Four Worlds

Hopi legend tells that the current earth is the Fourth World to be inhabited by Tawa's creations. The story essentially states that in each previous world, the people, though originally happy, became disobedient and lived contrary to Tawa's plan; they engaged in sexual promiscuity, fought one another and would not live in harmony. Thus, the most obedient were led (usually by Spider Woman) to the next higher world, with physical changes occurring both in the people in the course of their journey, and in the environment of the next world. In some stories, these former worlds were then destroyed along with their wicked inhabitants, whereas in others the good people were simply led away from the chaos which had been created by their actions.

Entrance into the Fourth World

Two main versions exist as to the Hopi's emergence into the present Fourth World. The more prevalent is that Spider Grandmother caused a hollow reed (or bamboo) to grow into the sky, and it emerged in the Fourth World at the *sipapu*. The people then climbed up the reed into this world, emerging from the *sipapu*. The location of the *sipapu* is given as in the Grand Canyon.

The other version (mainly told in Oraibi) has it Tawa destroyed the Third World in a great flood. Before the destruction, Spider Grandmother sealed the more righteous people into hollow reeds which were used as boats. Upon arriving on a small piece of dry land, the people saw nothing around them but more water, even after planting a large bamboo shoot, climbing to the top, and looking about. Spider Woman then told the people to make boats out of more reeds, and using island "stepping-stones" along the way, the people sailed east until they eventually arrived on the mountainous coasts of the Fourth World.

While it may not be possible to positively ascertain which is the original or "more correct" story, Harold Courlander writes, at least in Oraibi (the oldest of the Hopi villages), little children are often told the story of the *sipapu*, and the story of an ocean voyage is related to them when they are older.^[18] He states that even the name of the Hopi Water Clan (Patkinyamu) literally means "A Dwelling-on-Water" or "Houseboat". However, he notes the *sipapu* story is centered on Walpi and is more accepted among Hopis generally.

Migrations

Upon their arrival in the Fourth World, the Hopis divided and went on a series of great migrations throughout the land. Sometimes they would stop and build a town, then abandon it to continue on with the migration. However, they would leave their symbols behind in the rocks to show that the Hopi had been there. Long the divided people wandered in groups of families, eventually forming clans named after an event or sign that a particular group received upon its journey.^[19] These clans would travel for some time as a unified community, but almost inevitably a disagreement would occur, the clan would split and each portion would go its separate way. However, as the clans traveled, they would often join together forming large groups, only to have these associations disband, and then be reformed with other clans. These alternate periods of harmonious living followed by wickedness, contention, and separation play an important part of the Hopi mythos. This pattern seemingly began in the First World and continues even into recent history.

In the course of their migration, each Hopi clan was to go to the farthest extremity of the land in every direction. Far in the north was a land of snow and ice which was called the Back Door, but this was closed to the Hopi. However, the Hopi say that other peoples came through the Back Door into the Fourth World. This Back Door could be referring to the Bering land bridge, which connected Asia with far north North America. The Hopi were led on their migrations by various signs, or were helped along by Spider Woman. Eventually, the Hopi clans finished their prescribed migrations and were led to their current location in northeastern Arizona.

Most Hopi traditions have it that they were given their land by Masauwu, the Spirit of Death and Master of the Fourth World.



A Hopi petroglyph in Mesa Verde National Park. The boxy spiral shape near the center of the photo likely represents the *sipapu*, the place where the Hopi emerged from the earth in their creation story.

Sacred Hopi tablets

Hopi tradition tells of sacred tablets which were imparted to the Hopi by various deities. Like most of Hopi mythology, accounts differ as to when the tablets were given and in precisely what manner.

Perhaps the most important was said to be in the possession of the Fire Clan, and is related to the return of the Pahana. In one version, an elder of the Fire Clan worried that his people would not recognize the Pahana when he returned from the east. He therefore etched various designs including a human figure into a stone, and then broke off the section of the stone which included the figure's head. This section was given to Pahana and he was told to bring it back with him so that the Hopi would not be deceived by a witch or sorcerer.^[20] This one is Truth, the stone has an Indian face of black, white and grey with black feathers, and it is not etched but looks more like ink that soaked into the stone.

Another version has it that the Fire Clan was given a sacred tablet by Masauwu, who as the giver of fire was their chief deity. In this version the human figure was purposely drawn without a head, and a corner of the stone was broken off. Masauwu told them that eventually the Pahana would return bringing the broken-off corner of the stone, but if in the meantime a Hopi leader accepted a false religion, he must assent to having his head cut off as drawn on the stone.^[21]

This same story holds that three other sacred tablets were also given to the Hopi. These were given to the Bear Clan by their patron deity Söqömhonaw, and essentially constituted a divine title to the lands where the Hopi settled after their migrations. The Hopi had a Universal Snake Dance. The third of these was etched with designs including the sun, moon, stars, clouds, etc. on one side with six human figures on the other.^[22] A letter from the Hopi to the President of the United States in 1949 also declared that "the Stone Tablets, upon which are written the boundaries of the Hopi Empire, are still in the hands of the Chiefs of Oraibi and Hotevilla pueblos..."^[23]

Kachinas

Historically speaking, the kachina religion long predates European contact, and its traces have been found which date to as early as 1325 A.D.^[24] However, it remains an open question among scholars as to whether the kachina religion was an indigenous creation, or an import from Mexico. The similarity of many aspects of Hopi religion to that of the Aztecs to the south strongly suggest the latter to many scholars.^[25] For example, the Hopi horned or plumed serpent Awanyu uncannily resembles the Aztec Quetzacoatl, as does the Hopi legend of the Pahana.

To the Hopi, kachinas are supernatural beings who represent and have charge over various aspects of the natural world. They might be thought of as analogous to Greco-Roman demi-gods or Catholic saints. There are literally hundreds of different Kachinas, which may represent anything from rain to watermelon, various animals, stars, and even other Indian tribes. However, the kachinas are also thought to be the spirits of dead ancestors, and they may come to the Hopi mesas in the form of rain clouds.

The Hopi say that during a great drought, they heard singing and dancing coming from the San Francisco Peaks. Upon investigation, they met the Kachinas who returned with the Hopi to their villages and taught them various



forms of agriculture. The Hopi believe that for six months out of the year, the Kachina spirits live in the Hopi villages. After the Home Dance in late July or early August, the Kachinas return to the San Francisco Peaks for six months.^[26] The Hopi believe that these dances are vital for the continued harmony and balance of the world. It serves the further and vital purpose of bringing rain to the Hopi's parched homeland.

Pahana

The true Pahana (or Bahana) is the Lost White Brother of the Hopi. Most versions have it that the Pahana or Elder Brother left for the east at the time that the Hopi entered the Fourth World and began their migrations. However, the Hopi say that he will return again and at his coming the wicked will be destroyed and a new age of peace, the Fifth World, will be ushered into the world. As mentioned above, it is said he will bring with him a missing section of a sacred Hopi stone in the possession of the Fire Clan, and that he will come wearing red. Traditionally, Hopis are buried facing eastward in expectation of the Pahana who will come from that direction.^[27]

The legend of the Pahana seems intimately connected with the Aztec story of Quetzalcoatl, and other legends of Central America. This similarity is furthered by the liberal representation of Awanyu, the horned or plumed serpent, in Hopi and other Puebloan art. This figure bears a striking resemblance to figures of Quetzacoatl, the feathered serpent, in Mexico. In the early 16th century, both the Hopis and the Aztecs believed that the coming of the Spanish conquistadors was the return of this lost white prophet. Unlike the Aztecs, upon first contact the Hopi put the Spanish through a series of tests in order to determine their divinity, and having failed, the Spanish were sent away from the Hopi mesas.^[28]

One account has it that the Hopi realized that the Spanish were not the Pahana based upon the destruction of a Hopi town by the Spanish. Thus when the Spanish arrived at the village of Awatovi, they drew a line of cornmeal as a sign for the Spanish not to enter the village, but this was ignored. While some Hopi wanted to fight the invaders, it was decided to try a peaceful approach in the hope that the Spanish would eventually leave.^[29] However, Spanish accounts record a short skirmish at Awatovi before the Hopis capitulated. Frank Waters records a Hopi tradition that the Spanish did ignore a cornmeal line drawn by the Hopis and a short battle followed.

Tovar [the leader of the Spanish] and his men were conducted to Oraibi. They were met by all the clan chiefs at Tawtoma, as prescribed by prophecy, where four lines of sacred meal were drawn. The Bear Clan leader stepped up to the barrier and extended his hand, palm up, to the leader of the white men. If he was indeed the true Pahana, the Hopis knew he would extend his own hand, palm down, and clasp the Bear Clan leader's hand to form the nakwach, the ancient symbol of brotherhood. Tovar instead curtly commanded one of his men to drop a gift into the Bear chief's hand, believing that the Indian wanted a present of some kind. Instantly all the Hopi chiefs knew that Pahana had forgotten the ancient agreement made between their peoples at the time of their separation. Nevertheless, the Spaniards were escorted up to Oraibi, fed and quartered, and the agreement explained to them. It was understood that when the two were finally reconciled, each would correct the other's laws and faults; they would live side by side and share in common all the riches of the land and join their faiths in one religion that would establish the truth of life in a spirit of universal brotherhood. The Spaniards did not understand, and having found no gold, they soon departed.^[30]

In popular culture

The art film/avant-garde opera *Koyannisqatsi* references both the Hopi term *Ko.yan.nis.qatsi* ("life out of balance"), and three Hopi prophecies —i.e. warnings or eschatology.

David Lanz and Paul Speer's 1987 new-age album *Desert Vision* has a track named "Tawtoma."

The novel by Tony Hillerman, *The Dark Wind* first published in 1982, discusses Hopi mythology throughout the story, as key characters are Hopi men, and events of the story occur near important shrines or during an important ceremony. The fictional Navajo sergeant Jim Chee works with fictional Hopi Albert "Cowboy" Dashee, who is a deputy for Coconino County, Arizona, and speaks Hopi and English, translating for Chee on occasion, as well as explaining shrines and ceremonies to him.

Notes

- [1] Christopher Vecsey. *The Emergence of the Hopi People*, in *American Indian Quarterly*, vol. 7, no. 3, *American Indian Religions*, 70 (Summer 1983).
- [2] Harold Courlander. *The Fourth World of the Hopis: The Epic Story of the Hopi Indians as Preserved in their Legends and Traditions*, 201 (University of New Mexico Press, 1987)
- [3] David Roberts. *The Pueblo Revolt*, 5 (Simon and Schuster, 2004).
- [4] Susan E. James. *Some Aspects of the Aztec Religion in the Hopi Kachina Cult*, *Journal of the Southwest* (2000)
- [5] David Roberts. *The Pueblo Revolt*, 48.
- [6] Harold Coulander. *The Fourth World of the Hopis: The Epic Story of the Hopi Indians as Preserved in their Legends and Traditions*, 17 (University of New Mexico Press, 1987)
- [7] Louise Udall. *Me and Mine: The Life Story of Helen Sekaquaptewa*, 7 (University of Arizona Press, 1969)
- [8] Frank Waters. *The Book of the Hopi*, 3-5 (Penguin Books, 1963).
- [9] H.R. Voth. *The Traditions of the Hopi*, 1 (Chicago, 1905)
- [10] Harold Courlander explains that this version of the story is an attempt to amalgamate two conflicting Hopi traditions dealing with two female deities, Spider Grandmother and Huringu Wuhti (Hard Being Woman). Spider Grandmother has a central role or myths where the Hopi arrive in the Fourth World via the sipapu, whereas Hard Being Woman is related to Hopi legends that they arrived in the Fourth World by boat. *The Fourth World of the Hopi*, 205.
- [11] Harold Coulander. *The Fourth World of the Hopis*, 22.
- [12] Hamilton A. Tyler. *Pueblo Gods and Myths*, 5-7 (University of Oklahoma Press, 1964)
- [13] Dan Kotchongva. *Where is the White Brother of the Hopi Indian?*, in *Improvement Era* (1936).
- [14] Dennis Wall and Virgil Masayesva, "People of the Corn: Teachings in Hopi Traditional Agriculture, Spirituality, and Sustainability", *American Indian Quarterly*, Summer/Fall 2004, pages 435–453.
- [15] Paula Gunn Allen, *The Sacred Hoop*, Beacon Press, 1992, page 19.
- [16] Gunn Allen, page 41.
- [17] Ake Hultkrantz, "The religion of the Goddess in North America", Crossroad Publishing Co., 1990, pages 213–14.
- [18] Harold Courlander. *The Fourth World of the Hopis*, p.205.
- [19] See, e.g. Harold Courlander. *The Fourth World of the Hopi*, 35.
- [20] Harold Courlander, *The Fourth World of the Hopi*, 31.
- [21] Frank Waters, *The Book of the Hopi*, 31
- [22] Frank Waters, *The Book of the Hopi*, 33 (Penguin Books, 1963).
- [23] Waters, *The Book of the Hopi*, 323.
- [24] David Roberts. *The Pueblo Revolt*, 36.
- [25] David Roberts. *The Pueblo Revolt*, 45.
- [26] Pecina, Ron and Pecina, Bob. "Hopi Kachinas: History, Legends, and Art". Schiffer Publishing Ltd., 2013. ISBN 978-0-7643-4429-9.
- [27] Harold Coulander. *The Fourth World of the Hopis*, 31.
- [28] Raymond Friday Locke. *The Book of the Navajo*, 139-140 (Hollaway House 2001).
- [29] Harold Courlander. *The Fourth World of the Hopis*, 176.
- [30] Frank Waters. *The Book of the Hopi*, 252.

References

- Courlander, Harold, *The Fourth World of the Hopis: The Epic Story of the Hopi Indians as Preserved in Their Legends and Traditions* (University of New Mexico Press, 1987).
 - Dozier, Edward, *The Pueblo Indians of North America* (Case Studies in Anthropology, New York: Holt, Rinehart and Winston, Inc., 1970).
 - Gunn Allen, Paula, *The Sacred Hoop* (Boston: Beacon Press, 1992).
 - Hultkrantz, Ake, "The Religion of the Goddess in North America," *The Book of the Goddess Past and Present: An Introduction to Her Religion*, Carl Olson, editor (New York: Crossroad Publishing Co., 1990).
 - McLeod, Roxie, *Dreams and rumors: a history of "Book of the Hopi"* Thesis (M.A.) (University of Colorado, 1994). MLA.
 - Pecina, Ron and Pecina, Bob. "Hopi Kachinas: History, Legends, and Art". Schiffer Publishing Ltd., 2013. ISBN 978-0-7643-4429-9.
 - Wall, Dennis, and Virgil Masayesva, "People of the Corn: Teachings in Hopi Traditional Agriculture, Spirituality, and Sustainability," *American Indian Quarterly*, Summer/Fall 2004, Vol. 28, Issue ¾, pp. 435–453.
-

Article Sources and Contributors

Hopi mythology *Source:* <https://en.wikipedia.org/w/index.php?oldid=616155133> *Contributors:* Altzinn, Arch dude, Archaeis, Athana, Barista, Butchard, CJLL Wright, CaroleHenson, Chowbok, Colonies Chris, Darkfrog24, DerHexer, Dougweller, Dr.K., DragonflySixtyseven, Duggy 1138, Dustin V. S., Eatabullet, Eep², Farosdaughter, Fraggle81, Francs2000, GentlemanGhost, Goldenrowley, Jengod, John Price, Jusdafax, Karmos, Keilana, LlywelynII, Lochaber, MONGO, Madmedea, MarkThree, Mattcolville, Mion, Mwanner, NellieBly, NorthBySouthBaranof, Olivier, Pais, Panbobor, Pinethicket, Poopman, Postdlf, Prairieplant, Professor marginalia, PuzzleChung, Quijote3000, Rjwilmsi, Ruyn, Ryandsmith, Shattered Gnome, Signalhead, StaticGull, Stevertigo, Strothatynhe, Stu boi2, Synthwave.94, Terraflorin, Thine Antique Pen, Thingg, Trekhiler, Uyvsdi, Vicki Rosenzweig, Yintan, Yworo, 173 anonymous edits

Image Sources, Licenses and Contributors

File:Hopi Tawa Mural.jpeg *Source:* https://en.wikipedia.org/w/index.php?title=File:Hopi_Tawa_Mural.jpeg *License:* Public Domain *Contributors:* Karmos

File:Hopi petroglyph - Mesa Verde National Park.jpeg *Source:* https://en.wikipedia.org/w/index.php?title=File:Hopi_petroglyph_-_Mesa_Verde_National_Park.jpeg *License:* Public Domain *Contributors:* Karmos

Image:Kachina dolls.jpg *Source:* https://en.wikipedia.org/w/index.php?title=File:Kachina_dolls.jpg *License:* Public Domain *Contributors:* Jesse Walter Fewkes

License

Creative Commons Attribution-Share Alike 3.0
[//creativecommons.org/licenses/by-sa/3.0/](https://creativecommons.org/licenses/by-sa/3.0/)

White gods

For the 2014 film, see *White God*.

White gods is the belief that ancient cultures around the world were visited by Caucasian races in ancient times, and that they were known as "White gods".

Based on 16th-century accounts of the Spanish conquistadors being "greeted as gods" by the peoples of the New World, certain modern authors have expanded the concept beyond what is historically verifiable, spreading it to the genre of pseudoarchaeological literature and fringe theorists, such as writers on ancient astronauts or Atlantis, in some instances (such as *Christian Identity*) even acquiring quasi-religious or racist (white supremacist) connotations.

It is claimed by some authors that white missionaries or "gods" visited America before Christopher Columbus. Authors usually quote from mythology and legends which discuss ancient gods such as Quetzalcoatl to conclude that the legends were actually based on Caucasians visiting those areas, and that the caucasians were really the gods.

Spanish chroniclers from the 16th century claimed that when the conquistadors led by Francisco Pizarro first encountered the Inca's they were greeted as gods, "Viracochas", because their lighter skin resembled their God Viracocha.^[1] This story was first reported by Pedro Cieza de León (1553) and later by Pedro Sarmiento de Gamboa. Similar accounts by Spanish chroniclers (e.g. Juan de Betanzos) describe Viracocha as a "White God", often with a beard.^[2]



Quetzalcoatl as depicted in the Codex Magliabechiano.

Rupert Furneaux also linked "White gods" to the ancient city of Tiahuanaco.^[3]

Colonel A. Braghine in his 1940 book *The Shadow of Atlantis* claimed that the Carib people have reports and legends of a white bearded man who they called *Tamu* or *Zune* who had come from the East and taught the people agriculture, he later disappeared in an "easterly direction". Braghine also claimed Manco Cápac was a white bearded man.^[4] The Atlantis author Gerd von Hassler linked the "White gods" to the biblical flood.^[5]

The archeologist Pierre Honoré in 1962 proposed the fringe theory that the pre-Columbian Mesoamerican civilizations were due to "white men from the vicinity of Crete".^[6]

The writer Robert F. Marx has written extensively about the concept of "White gods", Marx came to the conclusion that white gods "figure in almost every indigenous culture in the Americas."^[7]

The British writer Harold T. Wilkins took the concept of the white gods the furthest, writing that a vanished white race had occupied the whole of South America in ancient times.^[8] Wilkins also claimed that Quetzalcoatl was from Atlantis.

The occultist James H. Madole influenced by Aryanism and Hinduism wrote that the Aryan race was of great antiquity and had been worshipped worldwide by lower races as "white gods". Madole also wrote that the Aryans originated in the Garden of Eden located in North America.^[9]

Some modern scholars consider the "White God legends" to be a post-conquest Spanish invention and that the ideas are based on pseudoscience.^{[10][11]}

Mormonism

See also: Archaeology and the Book of Mormon, Proposed Book of Mormon geographical setting and Mormon folklore

Some Mormons believe that Quetzalcoatl, a figure described as white and bearded, who came from the sky and promised to return, was likely Jesus Christ. According to the scriptural account recorded in the Book of Mormon, Jesus Christ visited and taught natives of the Americas following his resurrection, and regarded them as the "other sheep," he had referenced during his mortal ministry. The Book of Mormon also claims that Jesus Christ appeared to others, following his resurrection, even to the inhabitants on the "isles of the sea." This latter reference, may offer additional consideration of certain Polynesian accounts. With regard to the Mexican legend, LDS Church President John Taylor wrote:

"The story of the life of the Mexican divinity, Quetzalcoatl, closely resembles that of the Savior; so closely, indeed, that we can come to no other conclusion than that Quetzalcoatl and Christ are the same being."

This idea was adapted by Mormon science fiction author Orson Scott Card in his story *America*.^{Wikipedia:Citation needed}

Ancient astronauts

Some Ancient astronaut and UFO writers have claimed the "white gods" were actually extraterrestrials. Peter Kolosimo believed that the legends of Quetzalcoatl had a basis in fact. He claimed that the legends actually describe a race of white men who were born in spaceships and migrated to Atlantis; then, after Atlantis was destroyed, they moved to the Americas to be treated as "white gods" by the "primitive earth-dwellers".^[12]

References

- [1] *Colonial Spanish America: a documentary history*, Kenneth R. Mills, Rowman & Littlefield, 1998, p. 39.
- [2] *Pre-Columbian America: Myths and Legends*, Donald. A. Mackenzie, Senate, 1996, p.268-270
- [3] Rupert Furneaux, *Ancient Mysteries*, Ballantine Books, 1987, p. 154
- [4] Braghine, *The Shadow of Atlantis*, p. 34
- [5] Gerd Von Hassler, *Lost Survivors of the Deluge*, 1980 pp. 63 - 81 ISBN 0-451-08365-2
- [6] Pierre Honoré, *In quest of the white god: the mysterious heritage of South American civilization*, Futura Publications (1962). In 2007, the book was reprinted as *In Search of Quetzalcoatl: The Mysterious Heritage of American Civilization*. The 2007 edition can be found online at google books (http://books.google.com/books?id=mNv4ofH2Mk8C&printsec=frontcover&dq=Pierre+Honoré&hl=en&ei=Hpz3TcXcMIe38gORoJTHCw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false).
- [7] Robert Marx, *In quest of the great white gods: contact between the Old and New World from the dawn of history*, Crown, 1992
- [8] *The Pan American*, Volume 7, Famous Features Syndicate, 1946, p. 11 "Harold T. Wilkins Legend of a Fabulous Empire" discusses Wilkins belief about a "strange white race living in lost cities, amidst the crumbling ruins of once splendid palaces and temples in South America"
- [9] Nicholas Goodrick-Clarke, *Black Sun: Aryan Cults, Esoteric Nazism, and the Politics of Identity*, 2003 p. 81
- [10] *The Skeptic: encyclopedia of Pseudoscience*, "white god legends", Michael Shermer, ABC-CLIO, 2002, p. 578.
- [11] Mills, 1998, p. 40.
- [12] Peter Kolosimo, *Timeless Earth*, 1977 pp. 153 - 154 ISBN 0-7221-5329-5

Article Sources and Contributors

White gods *Source:* <https://en.wikipedia.org/w/index.php?oldid=613378223> *Contributors:* BD2412, Czar, Dbachmann, Derek R Bullamore, Dougweller, Gorthian, Jonesey95, Koavf, Liveintheforests, Lugnuts, MrBill3, R'n'B, SchreiberBike, Tabletop, Woohookitty, 24 anonymous edits

Image Sources, Licenses and Contributors

File:Quetzalcoatl magliabechiano.jpg *Source:* https://en.wikipedia.org/w/index.php?title=File:Quetzalcoatl_magliabechiano.jpg *License:* Public Domain *Contributors:* Giuseppepiogrieco20, Gryffindor, JuTa, Kilom691, Mazan, Ptcamn

License

Creative Commons Attribution-Share Alike 3.0
[//creativecommons.org/licenses/by-sa/3.0/](https://creativecommons.org/licenses/by-sa/3.0/)



Quetzalcoatl in human form, using the symbols of [Ehecatl](#), from the [Codex Borgia](#).

Courtesy of Wikipedia

Societies, Networks, and Transitions, Volume B: From 600 ...

books.google.com/books?isbn=1111790833

Craig Lockard - 2010 - History

The Toltecs adopted the cult of Quetzalcoatl (**kate-zahl-CO-ah-tal**), the feathered serpent, which goes back deep in Mesoamerican history. In Toltec tradition ...

Societies, Networks, and Transitions, Volume 1: To 1500



books.google.com/books?isbn=1111790817

Craig Lockard - 2010 - History

The Toltecs adopted the cult of Quetzalcoatl (**kate-zahl-CO-ah-tal**), the feathered serpent, which goes back deep in Mesoamerican history. In Toltec tradition ...

Diary Entry: A Gift From An Indian Spirit | Almine

www.spiritualjourneys.com/.../diary-entry-a-gift-from-an-indian-spirit/ ▼

Tah-comah, **Kate-Zahi**, Tacopa, Nana-bush, Naapi, Kul-kul, Deganaweda, Ee-see-cotl,

Hurukan, Waicomah, and Itzamatul. Some of these names can be ...

Posted: Feb 22 2007, 03:00 PM

Saugh-he, there are many Algonquian people that have spoken of a "prophet" that taught on the North America land. I will try to translate some of these stories that the elders have shared with me.

Through the tribes that were captured and the people intermarried; there is still a sacred path that runs back to the land long sunken with time. There is a sacred path that runs far to where the mountains touch the sky. There have been many words about this prophet spoken. This is the way these words of the prophet have been handed to me from Creator, Elders and Earth Mother. I remind you that these are stories that have been spoken around many council fires; judge for yourself its feeling as I have.

The Pawnee speak of the Prophet who taught them of his father; the holy of the sky. The Prophet warned them not to forget what they were taught.

When the Pawnee return to warfare, they thought about how the Prophet had taught them; war breeds more carnage. The Prophet had also spoke to the Pawnee about the white people coming. The Pawnee remember the Prophet as "Paruxti" and the Prophets father was "Tirawa". The Pawnee spoke that the Prophet visited them two times; the second time was out of anger. The Pawnee Elders spoke, that some of young people of the Pawnee had gotten together a war party and attack merchants.

A war party was at the Mississippi River and came across a camp of merchants. The merchants had not been made aware that the Pawnees had returned to the warpath and felt they were safe. One of the merchants had spoken that he was sad he never got to see the "Dawn God"; they smoked their pipes around the fire and then went to sleep.

The Pawnee attacked, forced the merchants to carry their wares back to their camp. An Elder warrior pointed to the east where the Morning Star was beginning to rise. But no one paid attention to the Elder; they carried on with their dancing. One of the merchants had already given up his ghost and the other was near.

At this time, the eastern sky was bright as fire, clouds helped reflect the colors brighter. The warriors turned toward the brightened sky and stopped their dancing; the prophet was standing there among them.

The warriors spoke that the prophet shined and each hair of the prophet's head had a low discharge of light into the wind; there was a low rippling glow from the prophet's clothes. The prophet's eyes were sea-colored with the movement of the light. The prophet stood staring at the warriors. The prophet asked them if this was how they kept their teachings; by insulting the Father. The prophet spoke; "I have come to shield you from the father's anger, or the great wind would ignite these woods; to ashes would be the Pawnee Nation.

The merchant that was still alive called to "Chee-Zoos" and asked to be released. The prophet told the man he was free and to walk from the fire. The warriors watching saw the man stumble toward the prophet. When he touched the prophet, the man straightened up and didn't have any marks from the fire. The prophet turned to the dead merchant, telling him that he wasn't yet for the land of the shadows. The fire died away and the blackened body stirred; the prophet spoke to him to rise up. The man got up and was clean from the fire of the shadow land.

This story has been spoken many times by the Elders around sacred fires, during the winter nights.

Algonquin Elders spoke how they received the name for the Dawn Light; it was given from the "Pale One". The Algonquin people wouldn't name the Prophet as they were asked by the prophet to do. The people wanted to know what the prophet was called where he grew up and the prophet told them a name that was strange and hard for the Algonquin people to speak. But the people tried hard to speak his name "Chee-Zoos", "God of the Dawn Light", the Puants used this name also.

The Chippewa remember very well the Pale Great Master. They speak the prophet gave them medicine lodges where the signs and emblems are secret and

taken from those across the big water; they keep this secret to the present time.

Dakota Elders speak; the prophet gave them their rite of purification; also many of their medicine lodges. They remember the prophet talking about the coming of the white people and many other things. The Elders speak they have backslid from the prophets teachings, but to the prophet they dance the Sun Dance. The Elders spoke that they remember Great Wakona good.

In the times of the Prophet, the place which is now St Louis was once the capital of the Puant nation. The streets of the city actually represented history. Each street started from the Center, which is where the Crest mounds were and grew outward like a spoke on a wheel. When a dynasty was complete, the line would end and pottery with significant pictures of the period would be placed within the mound. The crest would be closed with a Mound of Extinction as an ideal condition of rest, harmony and stability. Beyond it, counter - clockwise, the new crest would begin.

The capitol buildings stood on the old crest, built of logs. Many crests had been closed at the time of the Prophet and the city was large; many imports and exports passed through its paths. The Algonquin remember Him well at the time of His arrival. The giant canoes coming down the river bringing the prophet. Once the Prophet heard tales of the Sunrise Ocean and the Five Tribes of Warring Nations. He wanted to go see them immediately; He was opposed to war and left with the merchants. The prophet came upon the Seneca's and ask the chiefs into a council. The prophet spoke long to them on the ways of his Father, as the prophet had throughout this land; handling their language with great ease. The prophet explained his peace faith and then he asked of them, what was the reason for their wars.

The Fire Chieftains (Keepers Of The Sacred Fires) were embarrassed; they had long forgotten that reason; if they ever had a reason. Each warrior looked at the other and none could think of the reason.

Then the prophet bound them ceremonially into a never-ending alliance. To each the prophet gave a sacred duty to perform for the alliance. The prophet asked

them to smoke the “Sacred Pipe”, mixed with tobacco and cedar; to always blow the smoke to the four directions. Never from that time on have the Five Nations fought each other; or has the trust the prophet gave them been cracked and broken.

At this Council was a Seneca chieftain who was tall; the Seneca are a tall nation. Like many of the Seneca people, he had a lofty stature and could easily look down on the heads of the others. The Prophet was not short, but neither was the prophet as tall as the chieftain. The Seneca’s seeing that he was the tallest and could look over the light hair of the Pale God; stood up and waited to speak. There was a great silence when he started to question the Prophet. The chieftain looked at the prophet. I have been watching you while you were speaking; the one my people call the Dawn God. It is true that you hold a most strange fascination over the minds of the people. I know that the people call you the Dawn God. If this is true, then you can prove it. Meet me here in four days in the early morning before the sun has shot the first long red arrow and we shall stand together. If the first red arrow of the dawn light touches your hair before it paints my eagle feather, then indeed you are the Dawn God. This I give to you as a challenge, now for this day, I have spoken.

Everyone turned to look at the Prophet. He sat quite still in deep thought, the prophet got up. Your stand is well taken. I will meet you here before the dawning in four days. When from the Sunrise waters arises the golden light of the Dawn Star, I will be standing there. I will use up these moments of waiting; to talk once more with the people, all who care to hear me. For now, I too have spoken.

During the four days the prophet went among the tribes. The prophet did not speak of his meeting with the chief at sunrise; everyone knew that he would be there.

The Elders spoke at the time; great crowds were around the small mound where the Great Lodge (Long House) stood open to the east. First to climb the mound was the Prophet. As over the horizon arose the first golden light of the Dawn Star, the Pale God spoke to the people. The Elders spoke that the prophet always charmed the listeners, but now they were with silence. It seemed the very trees

were listening and also the animals of the woods. The prophet spoke and the people heard the prophet, because of the silence that was around them.

The chieftain left the people and climbed the small mound, taking his place beside the Prophet. The two eagle feathers in the hair of the chieftain projected well above the head of the prophet. There was no sign except a friendly greeting was given by the Pale Heawahsah, who turned and began the chant of the dawning. This was a prayer chant the prophet had taught the people, which has long since been forgotten.

The sunlight came down from some clouds banked high with the color of fire and touched the curling hair of the Prophet. The people spoke; he is the Dawn God prophet, who has come to walk among us. This prophet draws his strength from the Star of the Dawning.

I know that you may think this sounds something like the Legend of Hiawatha written down by Longfellow, the poet. You are right. There is a resemblance. Once he was a guest and heard the people's speaking about the Peacemaker. He liked the stories so well that he kept urging the people onward through his interpreter. The people spoke to him many stories about the Peacemaker. When he returned back to his people and began to write them; He mixed them all together. He was not trying to make fun of the people's stories, he was confused. The people still honor him for enjoying their chants and stories. The people honor him although "Heawahsah" (the prophet) never sought a Dakota maiden. That was a much later hero, who married with a distant nation.

The meaning of "Heawahsah" is "He From Afar Off". It is the people's name for the Prophet, who drew great strength from the Dawn Star. All nations knew the prophet was of the Dawn Star. That is why, even now, no nation of the ancient people, known as 'red-skins'; will ever make war or fight a battle while the Sacred Star of Peace is still shining in the sky nation. They want because it is the "Star of the Prophet".

I no longer know where to reach Big Tree, a Seneca Elder or even if he still walks. He once told this story, to illustrate the fact that the tallest men are not always

the greatest.

In what is now Michigan, according to Dakota, was the center of the Giant Cross of Waters. The Prophet was known to travel this path. No tribe was too far, too small, too poor or war-like. If the prophet heard of a war, the prophet went there. He would call all the chiefs together, divide the lands, give seeds and show them how to plant and grow them. He would teach them principles. "Do not kill the animals unless you are hungry; then ask the animal's forgiveness and explain your great need to the animal before ever you pull your bow string. This the people never would violate. Before hunting each tribe would hold a prayer-dance.

The prophet was called the "Feathered Serpent" or "Eseecotl" [alternatively, Ee-see-cotl or Emeeshtotl] among the Algonquians. The Elders spoke that the prophet wore a long white garment.

Each village the prophet would arrive at, the people would have a new garment waiting for Him. During the visits at these villages, the prophet would train twelve of the people, with one to be their leader; who would take the prophets place when he left the village. After the prophet would leave, the people would carve the prophets sign upon the walls of canyons, a hand with a " T " in it.

While the prophet was visiting the Chinooks. He said that he saw through the cycles of time a great city named Tacoma, it was to be a white man's city.

The Chinooks were confused as to why the white man would name a city after the prophet. "Tla-acomah". The prophet explained that they would use the name of the mountain named after Him, but they would not understand the meaning of the name.

The hot springs of Tacobyia marks the passage of the prophet. In a canyon nearby is the hand with the " T " in it. It is understood that the prophet traveled to the Havasu, raising one arm in greetings, meaning "Peace and Prosperity to you ". The prophet tapped a large rock with his walking stick and water came out of it. The prophet drank from this water and today it is called the "Spring of Tacobyia".

Tacobyta went on to the Pueblos. The Empire of Tula, the capital of the peaceful Toltecs. The prophet also went to the Wallapai tribe and gathered the chiefs in great counsel and to spread to other areas the grain fields. He taught them more planting with melons, squashes, pumpkins, mescal and beans. He gave them many other plants that have been lost through the ages. The prophet also taught them how to conserve water under the ground.

The prophet went on to the people of the White Rock. They spoke to Him they had come there after a great war in the south. Their villages had been burnt and they were all that was left of tribe. The people spoke that they were sad in their hearts and the Prophet told them of another nation that had to flee long gone. Then the prophet showed them the beauty of their land and taught them how to plant.

As the prophet was leaving the Pueblos, he told them, "In truth I give to you a promise". Keep you my precepts, forsake all warfare and you shall ever have my blessing even beyond White Man's coming and woe to the hands that are raised against you. If to my teaching you are faithful and to show that you have lived each day rightly, leave a light at night burning. Against the time I will return through the Dawn Light and lead you to my Father's Kingdom.

At night there is a light burning in Acoma and other Pueblos lodges and among the tribes that people call heathens. From there the prophet moved on.

I also burned a small light at the entrance of my Longhouse through the night, walk with peace.

Creator as Chief,
Wapankitupe

http://z14.invisionfree.com/Dream_Expedition/index.php?showtopic=1586

The self-sacrifice on the tree came to them from a white-bearded god who visited them 2,000 years ago. He is called different names by different tribes:

Tah-comah, Kate-Zahi, Tacopa, Nana-bush, Naapi, Kul-kul, Deganaweda, Ee-see-cotl, Hurukan, Waicomah, and Itzamatul.

Some of these names can be translated to: the Pale Prophet, the bearded god, the Healer, the Lord of Water and Wind, and so forth.

<http://www.spiritualjourneys.com/article/diary-entry-a-gift-from-an-indian-spirit/>

the cult of Quetzalcoatl was not present only in the aztec lands, he was known to the mayans as Kukulkan and to the kiche'maya as Q'uq'umatz, the Algonquins as Emeeshtotl, the Iroquois called him Hiawasah, the zuni as azoma, the apache and navajo called him yehhovah, the dakotah wakona, the pawnee paruxti, the Sioux wahkan, the pueblos tlaacoma, and many other names amongst other nations and tribes. most of these names translate similar to plumed serpent or feathered serpent but not all, however all refer to a pale skinned bearded prophet of whom undertook very similar actions to that of Quetzalcoatl, all are said to return.

<https://mycotopia.net/topic/78441-hi-my-names-ty/>