The need for rain and its reflection in the iconography of Hopi material and ritual culture is well known. In fact, it may fairly be said that Hopi ritual, in all its detail and complexity, is at its base a prayer for rain and the growth that ensues.

One unique expression of this desire for rain is a rock art panel which has been given the name “Yoyleki,” a Hopi word meaning ‘tall-raining rain.’ This image, typically consisting of clouds, falling rain, and lightning, is the quintessential Hopi water icon, and is used in a number of ritual contexts including kachina masks and altar screens.

Far from any access roads, “Yoyleki” is situated along a terraced mesa spur that projects south from Hotevilla toward Apoonivi, the highest elevation on the Hopi Reservation, and is in perfect condition, unlike the well-known Tutuventiwngwu. Approximately 230 cm in width and 125 cm in height, the “Yoyleki” panel probably constitutes the most consciously designed and meticulously crafted rock art tableau in Northern Arizona. Both the stylistic coherence and the thematic integrity of its engraved images convincingly suggest that the hand of a single artist was responsible for this petroglyphic masterpiece (Fig. 1). To facilitate the identification of the iconographic elements, they are keyed with letters on a schematic drawing of the panel (Fig. 2).

With the exception of some petroglyphic images collected by Fewkes (1892) and Stephen (1936:1025-1033) primarily in the area adjacent to First Mesa, not much has been recorded about the rock art in the immediate vicinity of the Hopi villages. Tutuventiwngwu, or the “Clan Rocks” site near Willow Springs, as it is generally referred to today, is famous for its linear sequences of Hopi clan symbols. The “Yoyleki” panel probably constitutes the most consciously designed and meticulously crafted rock art tableau in Northern Arizona. Both the stylistic coherence and the thematic integrity of its engraved images convincingly suggest that the hand of a single artist was responsible for this petroglyphic masterpiece (Fig. 1). To facilitate the identification of the iconographic elements, they are keyed with letters on a schematic drawing of the panel (Fig. 2).

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The “Yoyleki” site, then, is unique not only in its condition and nearness to the Hopi mesas, but in its aesthetic integrity as a comprehensive image in support of the need for rain. It is in effect an expanded yoyleki in its iconography, an earnest prayer for rain, captured in the Hopi language by the verb compound yoynawakna, ‘to rain-pray.’ It is also unique in its inclusion of a hatted human figure.

Whatever the ultimate verdict may be regarding the age of the site, the site’s iconographic motifs are first and foremost “steeped” in aqueous symbolism which may be interpreted in terms of Hopi ethnography. Nearly halved by an erect maize plant (A) which is rooted in a foundation of clouds and falling rain (B), the panel intrinsically stands for the Hopi yoyleki, whose features consist of semicircular clouds, falling rain streaks, and zigzag lightning bolts (Fig. 3). It was this basic configuration of the Hopi rain emblem underlying the entire imagery that inspired the name given to the site. The lightning bolts of the yoyleki, represented here by the pantographic sticks of a talwiiipik (C), or ‘lightning frame,’ and a stylized “lightning” snake on the left (D), are matched on the right, almost equidistantly to the corn stalk, by the depiction of the Hopi Paal616qangw, or “Water Serpent” (E).

As powerful controllers of all bodies of water such as springs, pools, lakes, rivers, and the oceans, the deified Water Serpent is both feared and revered by the Hopi. Endowed with cervid horn, avian feathers, and reptil-
ian body, the hybrid creature, in its linkage to water, so fundamental to the sustenance of all animal, vegetal, and human life, represents one of the most powerful embodiments of fertility in Hopi religion and mythology. In addition to the horn, the head of the animal is crested with a tuft of ocher-stained feathers, similar to those worn by members of the Snake society, and by a fan of eagle tail feathers. Bulging eyes and a tongue protruding from its dentate mouth complete the monster's appearance.

The horn, a widely-diffused symbol of supernatural power and male sexual potency, is bent backward in its portrayal at the "Yoyleki" site. The same is true for a serpent petroglyph from a rock art gallery at Old Oraibi (Fig. 4).

First Mesa renderings of the excrescence, on the other hand, usually depict it as being forward-pointing (see Fewkes 1892: 16; Stephen 1936: 302, 1010–1011). The same seems true for Second Mesa. Lomawywesa (Mike Kabotie), a Hopi artist from the Second Mesa village of Shungopavi, typically paints his Water Serpents with forward bending horn (Broder 1978: 91, 103). However, due to the sparsity of comparative data from the other Hopi villages, it is presently impossible to conclude whether the direction of the serpent's horn is random, or whether Mesa differences apply.

While no feathers cap the Serpent's head in the "Yoyleki" panel, the avian aspect of the hybridized god may be symbolically represented in the bird tracks adorning three segments of its body (F). Other interpretations of the tracks are possible, however. Depending on the degree of roundness or angularity, the tracks are identified as either frog (Stephen 1936: 650), or duck (Fewkes 1891: 79). The tracks, standard emblems also on the Water Serpent image decorating the kilts of Hopi Snake dancers (Wright 1979: 29), are interpreted as dinosaur tracks by Look (1981: 8), an obviously totally absurd conclusion.

The attention that Hopi religion and mythology pay to the Water Serpent is most impressive. Dramatizations of the god's fertility aspect, acted out in marionette-like puppet dramas, have been reported in the literature in great detail. The field work compiled by Malotki (in Lomatuway'ma, Lomatuyway'ma, and Namingha 1993: 1–23) provides a few new insights into the lore that surrounds the beast-god. These are summarized below.

One important Hopi belief is that new springs can be created by burying in the ground a paa'yuopi, or "water planting instrument," with a Paaloloqangw inside. Such a paa'yuopi may actually be illustrated by the round container (G) in the "Yoyleki" panel rather than the netted gourd carried by Hopi priests. Conversely, removal of the Serpent from its watery abode leads to the drying up of a spring.
flirting or love-making in or by the women to prevent them from exposing those which address behavior that with the most dire consequences are ties by children by or in a spring, a spring. For example, all play activities including bathing and swimming, are regulated by gent taboos regulate Hopi conduct at their genitals to the god. Any kind of floods and causer of earthquakes, is they perish when their bloated bellies burst. To placate the deity's fury, he is affected by a series of devastating earth tremors (Lomatuway'ma, Lomatuway'ma, and Namingha 1993: 25-45). This legend was still unre-
corded when Luckert pointed out a legend to the left of the central corn stalk, where tadpoles were used to decorate pottery (Fewkes 1898:pl. CXXXII, following 676). In the Snake ceremony, bits of cottonwood branch
es called pavakhooyam ('little frogs') are rubbed with clay and cornmeal and inserted into clay nodules called mungq6ng6, trimmed with duck feathers. These are left by water courses, and when rain comes the bits of cottonwood will live and move and become pavaliya, 'tadpoles' (Stephen 1936:707). Similar nodules and sticks are made during the Flute Ceremony, which has many analogues with the Snake Ceremony (Stephen 1936:809-810).

Ducks are important birds connected with water in the Hopi world, as evidenced by the existence of a duck kachina, Pawikkatasina, a depiction of which can be found in Fewkes (1903: pl. XVI) and Wright (1973:163), who states that he is a prayer for rain or moisture and often comes in June when there is a great need for it. Stephen (1936:470) quotes a Hopi, Masu, who states that "Duck is the uncle (taasha'at), ancestor, of all the kachinas and also of the Hopi. He will listen to our song, see our acts, and go direct to Cloud and ask him to send clouds and rain to the Hopi. Our waters are scant now and the sun is very hot." The songs the kachinas sing are moisture-related. In addition to this symbology, duck feathers are used in prayer sticks, for example the circle prayer stick used in the Flute Ceremony (Stephen 1936:802).

Tadpoles (I) are obvious water symbols, being the embryo form of frogs who live in and near ponds. Their use in this manner dates back at least to the time of the ancient Hopi village of Síkisik. These kachina, depictions of which can be
seen in Wright (1973:125) and Fewkes (1903:pl. XXVIII). These kachinas normally occur in pairs, which may relate to the fact that two are depicted on the panel (K). When they come this way, they are then known as Nangóyosíhí, a constellation of two stars chasing each other. While not directly relating stars to moisture, Curtis (1922:161) relates a taboo on drinking water at meals adhered to until about 1890. When the need to drink became imperative, one went out with an uplifted face and "inhaled the spirit of the stars," thereby equating this spirit with water. In addition, there is a star connection with rain through the sky deity Sootukwángw (star rain god), a deity especially petitioned for rain.

One additional element (L), though not directly related to rain, is indirectly related through its connection with the husbandry of corn. This knife-like element to the left of the central corn stalk bears a strong resemblance to the ceremonial hoe in Wright (1979:126), generally carried by Kuwaneheya's kachinas when they perform in a regular plaza dance. It is said to be modeled on the wooden implements known as wiýkya, used to weed corn fields before iron hoes were obtained from the Spanish.

One remaining element above the "duck bar," and several elements below it do not seem to be related to the theme of water. These are the nakwatsveni or 'friendship symbols' (M), the small crook staff ngoloshoya (N), also known as a wuktwutWAY, 'old age marker,' signifying longevity, to the right of the large vertical corn stalk, and three sets of multiple "tally marks" (O), one of which is inside the tal WIFIPIK at the left of the panel.

The rectangular and circular figures at P, Q, and R are not understood, although R bears a fleeting resemblance to the mask worn by Angwusanamotaqa or "Crow Mother." Notwithstanding the wealth of aqueous imagery, the most extraordinary element in the panel is the human figure (S) on the right (Fig. 5). Executed in an intaglio technique not normally

NATIVE AMERICAN STUDIES 10:1 1996
found in the rock art of the area, it reaches out to the Horne Water Serpent with its right hand, while the left holds what looks like a round container (G). Stipple-pecked and grid-ded in its interior, the container probably represents a mongwiko, or "chief's water jug." This ceremonial vessel, consisting of a gourd enclosed in a net, is used by Hopi priests to carry consecrated water. The human figure may thus portray a "priest." Most remarkably, his rather naturalistically profiled head is topped by a Spanish-style hat. Above the hat rests another yoyleki, consisting of a double set of clouds. This combination of Hopi and Spanish elements both presents an opportunity for dating the panel and raises questions of intent on the part of the artist.

Hatted anthropomorphs are extremely rare in the rock art of northeastern Arizona. While the early nineteenth-century Navajo painting of a Spanish cavalcade in Canyon de Chelly is well known (Schaafsma 1980:330), there is only one known depiction of a hatted figure in the entire Palavayu. Discovered by Malotki and located at the "Datura Crescent" site several miles east of the Homol'ovi ruin complex, it may be significant for the dating of certain rock art images at the neighboring "Cottonwood" site (Fig. 6).

Contemplating the age of the "Yoyleki" site, the hat provides a convenient terminus post quem. Obviously of post-contact origin, the question is whether the site can be assigned to a more specific time slot within the long historic period. The Hopi, initially contacted in 1540 by a contingent of the Coronado Expedition under Pedro de Tovar, were not subject to intensive Spanish influence until 1629.
The poor scholarship of this obscure scholars at Northern Arizona University currently being compiled by a joint team of

This backward-pointing direction of the provided accompanying illustrations.

1. This lightning snake, with its triangular respelled using this orthography.

2. This backward-pointing direction of the to the phonemic writing system devised for

3. Horned serpents from prehispanic sites for the comprehensive Hopi dictionary currently being compiled by a joint team of scholars at Northern Arizona University and the University of Arizona. All Hopi words occurring in citations have been respelled using this orthography.

4. Photographs of netted water jugs made from gourds can be found in Broder (1978:43) and in Wright (1979:77).

5. Ceremonial Paal616qangw perfor-

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