

Hopi

Hopi began as a gathering of different peoples from different directions of the earth. They call it the gathering of the clans. They brought their own languages. The language we have now is a combination of all these languages.

Albert Siquah, Sr., Deer Clan, Hopi/Tewa 2003

Colorado Plateau Label: Hopi, Navajo and Paiute



There are 12 Hopi villages, 10 of which are located on three mesas.

First Mesa: Walpi, Sitsomóvi, Hano

Second Mesa: Musangnuvi, Supawlavi, Songoopavi

Third Mesa: Orayvi, Kiqötsmovi, Hotevela, and Paaquavi

Two villages are located 35 miles west of Hotevela—Upper and Lower Mungapi. These two villages were originally summer villages located near the corn fields.

In many important respects the villages are independent. The passage of the Wheeler-Howard Indian Reorganization Act in 1934 led to the establishment of the Hopi Tribal Council on December 19, 1936.

Gloria and Clifford Lomahaftewa gave family guidance throughout the HOME exhibition and many other Heard exhibition.



*We see ourselves as **caretakers** of that piece of the earth that we use. We also have respect for the heaven...the stars, the moon and the sun, nature itself, the clouds, rain, snow. What makes us whole is to recognize and respect all these things and their seasons. Our lives are pretty much controlled by the seasons. Our ceremonies are dictated by the seasons. Our daily lives are dictated by Mother Nature because we live on a definite calendar, our planting season, our katsina season, our home dance, are all dictated to us by Mother Nature.*

Albert Siquah, Hopi

The villages are on three smaller mesas that reach out from 60-mile wide Black Mesa.

The Hopi arrived at their present mesa top homes by at least 1000 C.E. Settled at least by 1150 C.E., Orayvi is the oldest continuously inhabited community in the United States.

Migration stories tell of clans gathering from every direction. “Dynamic change” is a phrase used in the book *Becoming Hopi: A History*. It is used in the context of romanticized outsider presentations of the Hopi presented as frozen in the past. By using the word “becoming” in the title, the authors explain that one is always striving to live by the standards of the Hopi way of life that includes “sustaining the wholeness of all things in great balance,” as Alph Secakuku wrote in *The Hopi Katsina Tradition: Following the Sun and Moon*.



Hopi Wedding

Because of the months of preparation required for a traditional wedding, people may have a civil ceremony and begin raising a family.

For that reason, children's clothing and moccasins are included as gifts.

The whole case recognizes the scope of the ceremony.

- Baskets are gifts to the groom's family.
- Food bowls recognize the food the bride provides to the groom's family as they weave.

If you could see the robe up close you, would see that more than one hand wove the robe. It is woven by the groom's



Karen Kahe Charley told us the design represents friendship

“In Hopi religion Katsinas are many things

- Katsinas are messengers, carrying the prayers of humans to the spiritual forces that control such phenomena as rainfall.
- Katsinas are spiritual beings that personify all aspects of the Hopi universe—from corn to deer to fertility.
- Katsinas are ancestors who have passed on and who return in the clouds with blessings to ensure the continuity of the living Hopi.
- Katsinas are clouds whose flowing hair touches the earth as falling rain.
- Katsinas are **friends** who come and reside in the Hopi villages during the winter and the spring and to conduct prayers, dance in the ceremonial rooms called kivas and in the outdoor plazas.
- Katsinas are depicted in carvings made as gifts to Hopi babies and girls and now for sale to outsiders.
- It is in these last two forms—the Katsinas dancing in the plazas and especially the katsina dolls—that katsinas are experienced by outsiders.”

A statement formulated by Ramson Lomatewama and Gloria Lomahaftewa for a paper written by Peter H. Welsh, “Repatriation and Cultural Preservation: Potent Objects, Potent Pasts,” in the *University of Michigan Journal of Law Reform*, Volume 25, Issues 3 & 4, Spring and Summer 1992. KF8210.A57, W3, 1992.



Gifts given by the Katsinam at the February ceremony, Powamuya, include lightning sticks, bows and arrows and rattles for boys. In addition to katsina dolls, girls may receive dance wands or a basket plaque.

The gifts tell children they are special and encourage them to behave properly in the Hopi way.

- Make sure to emphasize that the ceremonies, their songs and prayers, are done for blessings of peace, fertility, growth, for the well-being of the earth and are done **for all people**. You heard that in the Pueblo section, and this is the same.
 - The Katsinam as they appear in ceremony are the physical embodiment of the spirits, in the words of Alph Secakuku.
 - Alph Secakuku refers to katsina carvings as “personifications of the Katsina spirits, originally created by the Katsinam in their physical embodiment.
-
- Do not say dancing Katsinas are masked dancers.
 - Do not say that dancers are “impersonating” Katsinas.
 - Uninitiated Hopi children visit the museum in school groups or with their parents.
 - Keep in mind that anything said should be appropriate for an uninitiated Hopi child to hear. Formal initiation is done around the age of ten.
 - Our visitors, for the most part, are beginning to learn and your time is limited.



This publication by Alph Secakuku is a first person account of the Katsina Tradition featuring the Heard’s collection. Note the subtitle, which was the original book title.



First section of katsina dolls

- Note that they are arranged without regard to when they were carved. Gloria Lomahaftewa selected dolls based on accuracy of representation.
- The carvings on the top shelf are associated with Soyalung, the Winter Solstice ceremony and Ahöla is the first ceremonial figure to appear in the village, to symbolically open the village's doors.
- The next three shelves are associated with Powamuya or Bean Dance. Among many other gifts given by the Katsinam is the gift of bean sprouts.



Si'oho'te, c. 1900

- Some of the older carvings have carefully crafted and embroidered clothing.



Clifford Lomahaftewa
Scorpion katsina carving, 1997





Wakaskatsinmana/Cow Maiden 1970
Arnold Taylor, Sungopovi
Appears in mixed katsina dances.
It personifies animal life and sings songs
For bountiful moisture.



Night and Day Dances

In the colder months ceremonies are conducted in the Kivas.

Day dances begin in spring at the start of planting time. They are held in the village plazas at corn planting time. As prayers for the special blessings of rain are needed to bring life and growth to the young plants.

William Quotskuyva (1909-1999)
Katsina set representing a Mixed Katsina Dance. The elder man takes care of the Katsinam and encourages them in their singing.

Clowns

There are several types of clowns, one of which is the Koyaala, the Hano clowns of First Mesa. They are not Katsinam.



They are sometimes referred to as Sacred clowns to differentiate them from the circus clowns that visitors might be thinking of. They teach by showing how not to behave. They make fun of people and are punished by the Whipper Katsinam.

Neil David, Sr. Hopi-Tewa, 1987
3827-5



Niman Ceremony/Home Dance in July when the Katsinam who have been in the Villages in their physical form return to their spiritual home.

Tino Youvella, Hemis Katsina, 1983

These figures are shown in the Naha painting bearing gifts of corn and melons that represent the bounty of the harvest. In addition to the cloud shaped headpiece, the tiny feathers on top also represent clouds.



Changes in carving styles

- Top three shelves are from the Goldwater Collection, given in 1964, during his Presidential campaign.
- Senator Goldwater was introduced to the Hopi ceremonies as a boy by architect John Rinker Kibbey.
- The figures are carved from cottonwood root.
- Note the change in carving styles over time, becoming increasingly detailed and animated.
- The use of Dremel tools influenced the ability to add detail.
- With the passage of time fabric clothing, Douglas fir ruffs, yarn and feathers have given way to amazingly finely carved figures, with many carved from one piece.
- Also mineral paint, changed to tempera, acrylic, and eventually to stains.



Sa'lakwmana, 1890s



Turkey Katsina. Ros George, 1988. The carving is posed with dramatic tension shown in every muscle, and hands and feet take on a human/bird-like quality.

Puch'tihu or cradle katsinas

In viewing these carvings note that some old ones have a gloss to the mineral paint that is the result of honey being mixed into the paint, knowing an infant will try to chew on the carving.



Hahay'iwuuti is the Katsina Mother and the first doll given to an infant girl. She embodies all the qualities of a good mother.

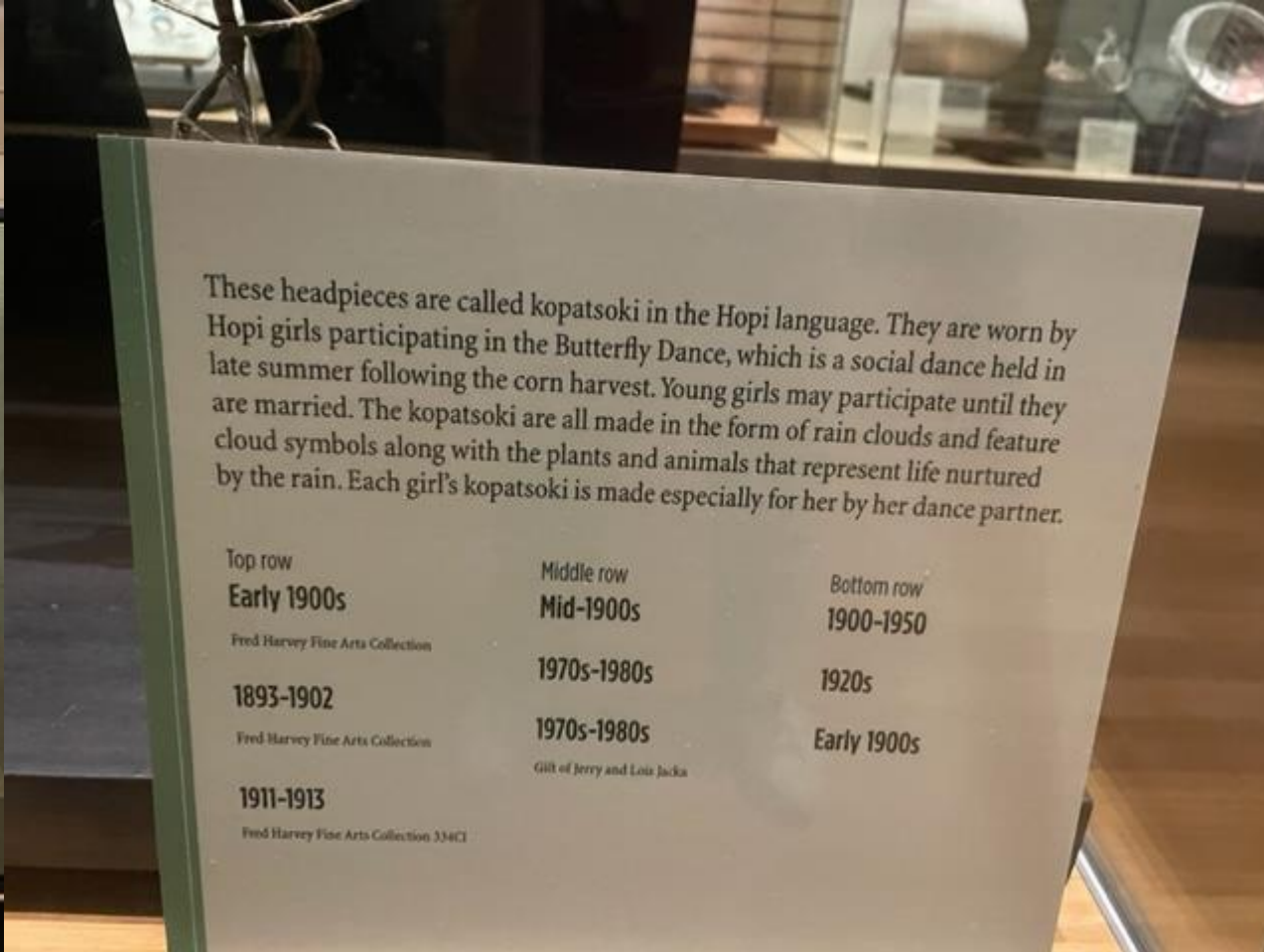


Hanomana is the second doll given. An Unmarried maiden from the village of Hano on First Mesa.



Salakmana or Palhikmana is the third doll an Infant girl receives. This carving is by Manfred Susunkewa, 1984.





These headpieces are called kopatsoki in the Hopi language. They are worn by Hopi girls participating in the Butterfly Dance, which is a social dance held in late summer following the corn harvest. Young girls may participate until they are married. The kopatsoki are all made in the form of rain clouds and feature cloud symbols along with the plants and animals that represent life nurtured by the rain. Each girl's kopatsoki is made especially for her by her dance partner.

Top row	Middle row	Bottom row
Early 1900s	Mid-1900s	1900-1950
<small>Fred Harvey Fine Arts Collection</small>	1970s-1980s	1920s
1893-1902	1970s-1980s	Early 1900s
<small>Fred Harvey Fine Arts Collection</small>	<small>Gift of Jerry and Lou Jacka</small>	
1911-1913		
<small>Fred Harvey Fine Arts Collection 334C1</small>		

We wanted to give a representation of something from the non-Katsina part of the ceremonial calendar. Note the abundant references to clouds and rain and the resultant plant growth.

Piki room under construction with Mary Katherine Siow and Eileen Sohongva plastering the walls.



Remember Ofelia's poem at the beginning of HOME talking about how home has "the right sense of coolness when you touch the walls."



The room is furnished with a mix of old and new. On the shelf are a few of the touches that Gloria inserted to be certain modernity was included, reminding people that this is a part of life today.



Piki stone and furnished work area. Note the U. of A. mug on the stool. The piki bowl was approved as having the right recurve by Karen Kahe Charley. The soot blackening is not nearly as extensive as it would be in an older room.



Karen Kahe Charley and Marcella Kahe



Piki

Every year, Hopi farmers plant their fields of blue, white, multi-colored and sweet corn. Each type of corn has its purpose and use in Hopi life.

Piki is a bread made from blue corn and prepared in a unique manner. It was once made by all Pueblo people. Today, it is more commonly made at Hopi, where people eat it during ceremonies, everyday meals and as a snack. Girls are first taught to make piki during their corn grinding ceremony, a girl's puberty ceremony. Piki is considered a very important food for Hopi people and considered a delicacy for other tribes.

Traditionally, corn was hand ground on grinding stones to prepare corn meal. Today, Hopi women grind their corn with an electrical meal grinder. During the corn grinding ceremony, all the meal grinding is generated on the stone.

Piki Making

A good piki stone is made from a flat smooth surfaced sandstone prepared and cured with multiple layers of different oils and grease. A cedar wood fire is lighted under the stone. Once the fire has been established to heat the stone, the batter is prepared.

Image: Jane Lindskov in a dress making piki and teaching her daughter to make piki.

Finely ground blue cornmeal, salt brush ashes and water are combined to make a lump free batter.

The piki maker sits beside the piki stone with the fire opening on her right. This enables her to add more wood as needed. The stone is greased with a small amount of rich fat, either cow brain or bone marrow, which is applied sparingly. When the stone is considered hot enough, the piki batter is scooped up by the right hand and spread onto the stone in quick wave-like movements. When the sides of the piki sheet curl up, the layer is carefully peeled off whole and laid to the side. When it cools slightly, the piki sheet is rolled or folded.

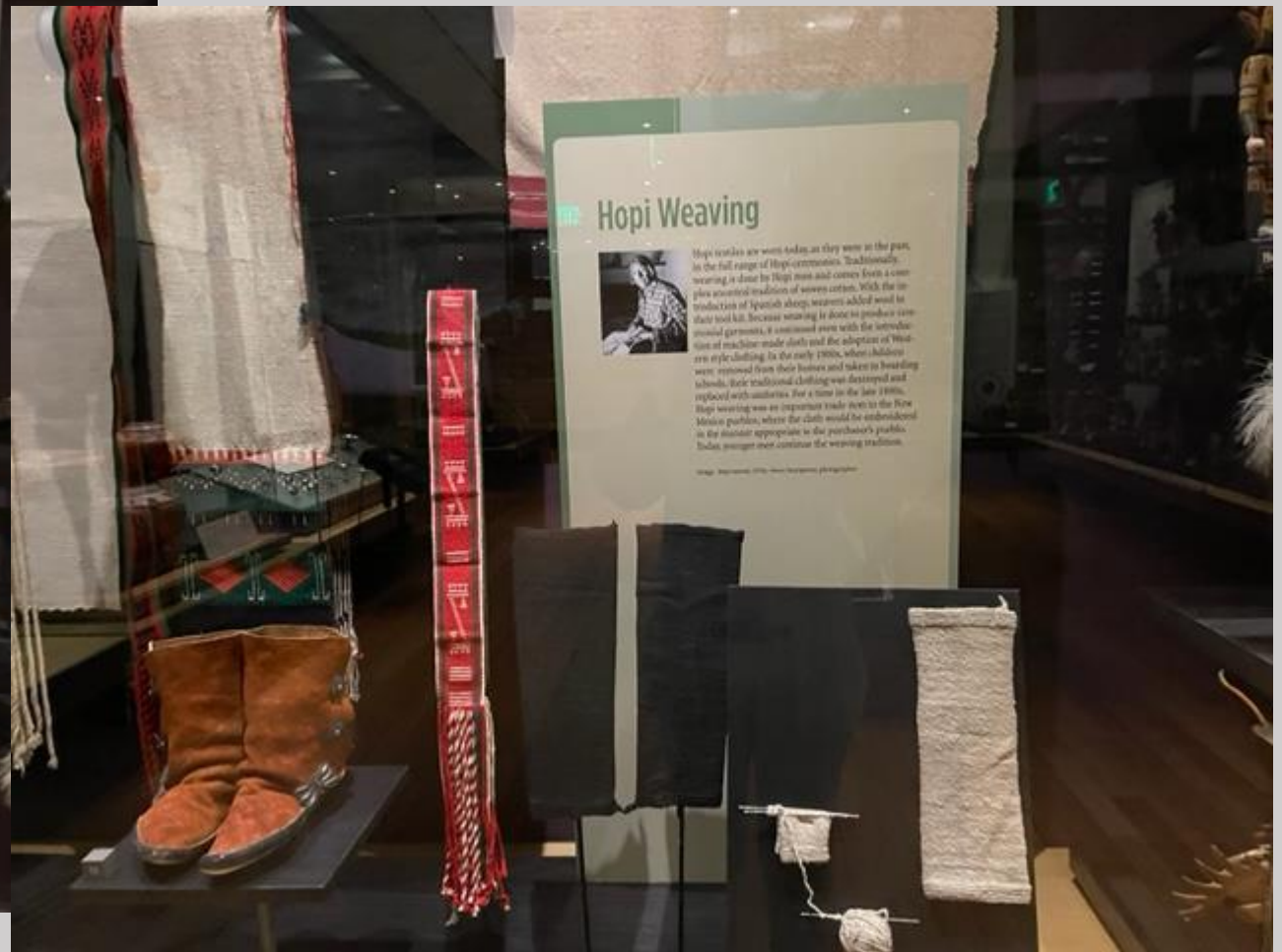
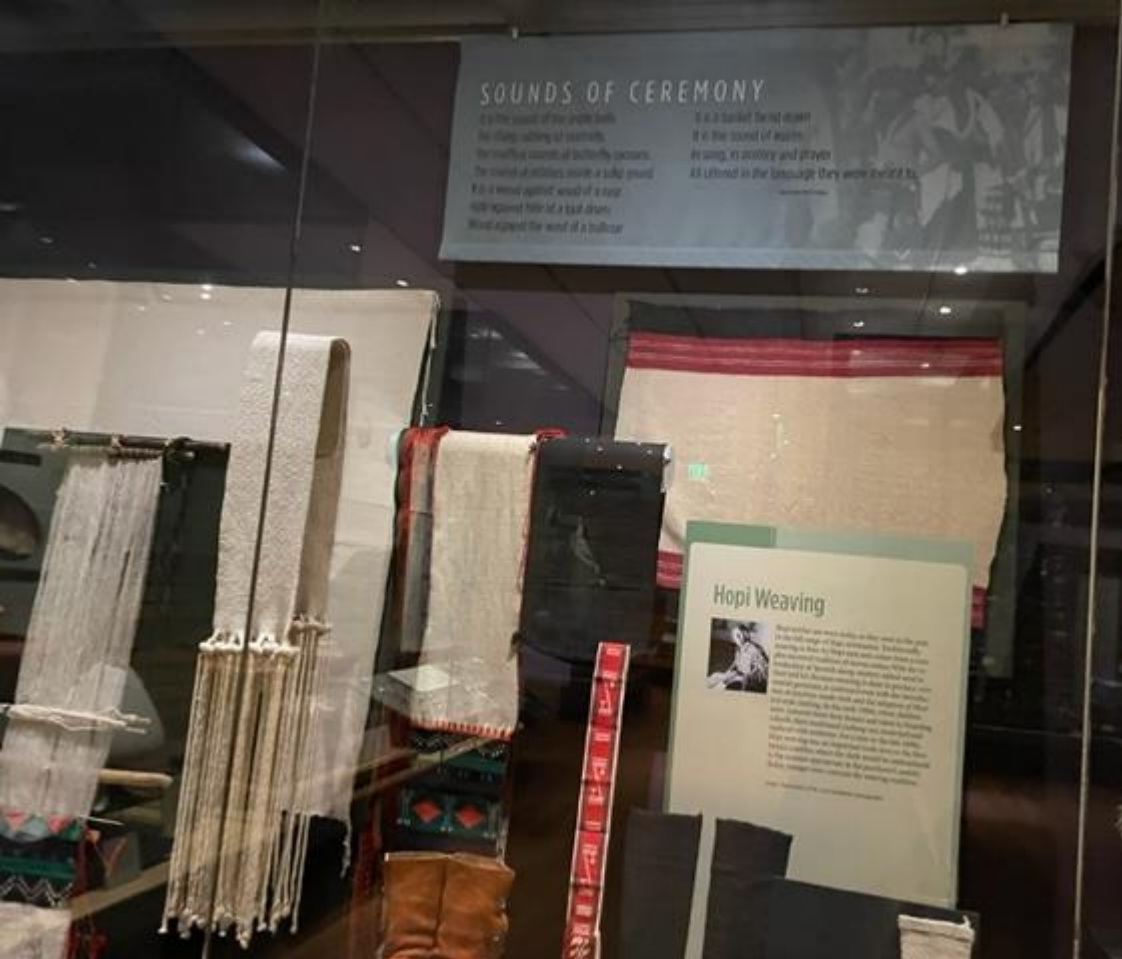
After all of the piki batter is cooked, the firewood is cleared out and the stone is allowed to cool. Great care is given to one's piki stone, for it is a special possession.

Piki is an important food item that is always eaten during ceremonies. It is also given during ceremonial food exchanges. It is also great eaten with watermelon!

Made from finely-ground blue corn meal, salt brush ashes and water. In an absence of salt brush ashes, baking soda is used.

Unless the corn grinding is a part of a girl's puberty ceremony corn is ground in an electric grinder—another modern touch you could mention.

Be sure to tell people that piki is made at the Guild Indian Fair and Market.

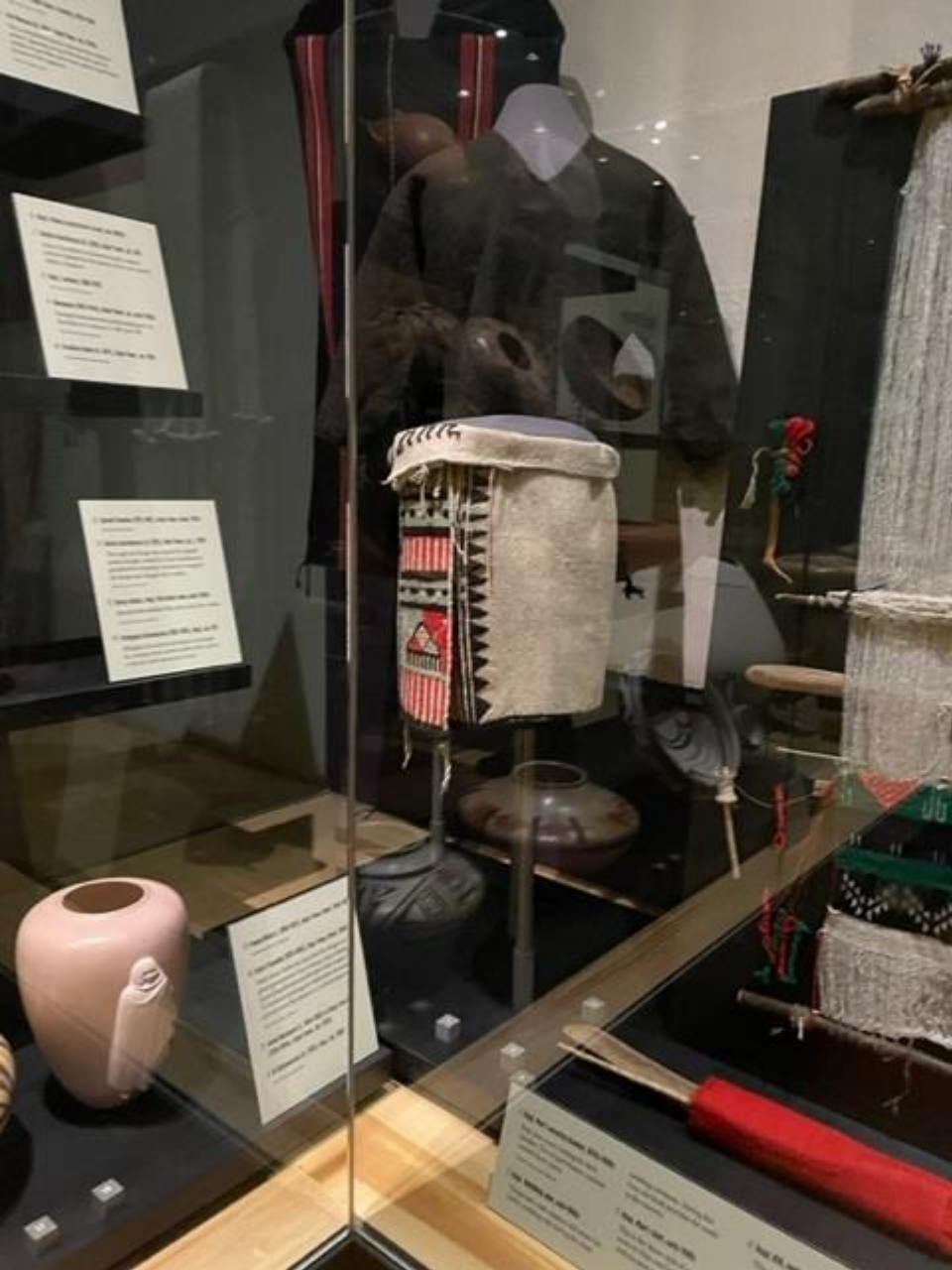


At Hopi, men have traditionally been the weavers. Today more garments are embroidered by women on machine-made cloth. Most of our display focuses on ceremonial regalia with just a few everyday garments.

- You could point out the partially knitted leggings shown were collected at Shungopovi in the early 1900s. The maker was using large sewing needles. Textile expert Kate Peck Kent said that the Spanish introduced knitting as a technique.



On the loom is a sash with the old technique of brocaded weaving instead of embroidery.



In the corner are men's garments that were woven before western-style clothing was available.

You might point out the embroidery on the kilt which features rain clouds with lightning, and red streaks representing falling rain with the sun shining through.



Nampeyo (1862-1942) Jar, early 1900s

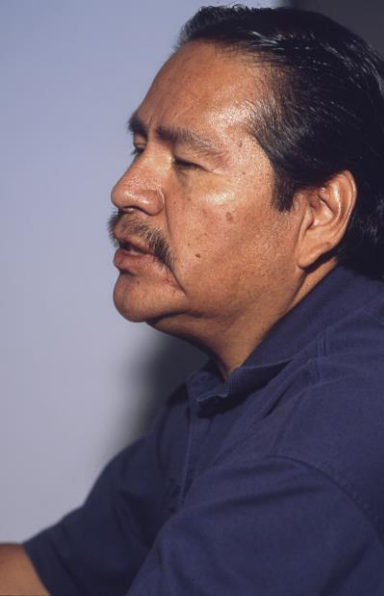


Polingaysi Qöyawayma (1892-1990)
Jar, 1973



Al Qöyawayma, b. 1938, Jar, 1980

Recall the Jeddito jar we saw in the Ancestral Pueblo section, an example of a Hopi pottery type widely traded. Following the Ancestral period, as more metal containers were available by the early 1900s, pottery production declined. It was revived as an artform by Nampeyo, demonstrating for the Harvey Company at Hopi House. She brought renewed attention to the art form. She was inspired by designs on pottery found at the ancestral site of Sikyatki.



Preston Duwyenie
b. 1951.
Jar, 1984-1987

“The pottery I make is a collaborative work between myself and the clay. It was through unsuccessful attempts in my earlier years to produce such a pot that Clay Woman taught me patience. She tells me to go slow and create one coil at a time and allow that to stand and stiffen before I add another piece. I received her teachings in that way and in order to produce that piece of artwork, it has taken numerous years of trial and error. Being attuned to Clay Woman’s teachings, listening to it and feeling it within the heart, that is how I learned patience.”



Jar with bird motifs and lightning, 1905-1910, 506P



Jar, 1920s, Probably Daisy Hooee or Rachel Nampeyo. Original Heard Collection.



Steve Lucas learned to do the large diameter low-shoulder jars from his aunt Dextra Quotskuyva

Ray Naha, 1933-1975
Home Dance, c. 1965





The jar, c. 1900, on the bottom shelf was on a postage stamp with the side featuring the Pahlikmana, as shown here. The series was Pueblo Art, Issued April 13, 1977.

It was originally in the William Randolph Hearst collection.



Hopi Jewelry

• Refer back to jewelry visitors have seen in the Pueblo section that focused on lapidary work. The distinctive Hopi style is overlay where a thin sheet of silver has a design cutout of it and placed over a solid piece of silver, with the cutout chemically blackened.

Mary-Russell Colton (MNA) was encouraging a distinctive jewelry style for Hopi and from that overlay was developed. Fred Kabotie and Paul Saufkie developed classes for G.I.s returning from World War II.

Charles Loloma inaugurated the second big change in Hopi jewelry, using dramatic design and materials that included precious and semi-precious stones and ironwood set in both gold and silver. Used stones that no one but the wearer could see.



“We are all about beauty.”

33 | Hopi. Turquoise mosaic earrings, early 1900s

34 | Paul Saufkie (1898-1998), Hopi Bracelet, 1946

This copper bracelet incorporates both the overlay technique and stamped designs.

Gift of Lawrence Saufkie

Hopi. Bracelets, 1940s

These bracelets incorporate the overlay technique, applique silver and stamped designs.

Gift of C.G. Wallace

36 | Morris Robinson (1900-1987), Hopi Necklace, 1950s

Gift of Marvin Allen Nichols

37 | Bracelet, late 1930s-early 1940s

38 | Butterfly pin, 1940s

39 | Bracelet, 1950s

40 | Ralph Tawangnaouma, Hopi Bracelet and pin, 1940s



33

36



34



37



38



39



32



35



40

Hopi Jewelry

As the Hopi are known, it is the culture who are giving to the world of silver and gold an "art" of jewelry.

Development in Hopi jewelry through the artifice in the design and lighter weight pieces is being made. The first development was the creation of the metal work. In the early process, a thin sheet of silver with a design cut in it is placed over a solid piece of silver sheet. Silver is worked into Hopi as the work began by Mary and Luther, a brother of the famous Hopi artist, who lived in the mountains of Navajo. He is mentioned as a mining engineer in the early days of the 19th century about 18 months of working mining.

In recent years development in jewelry has been the innovation with the Hopi culture. Jewelry is made and used in design design to be the focus of the attention of the jewelry. The work has inspired separate generations of jewelry makers.

- 1890-1900 Hopi
- 1910-1920 Hopi
- 1930-1940 Hopi
- 1950-1960 Hopi
- 1970-1980 Hopi
- 1990-2000 Hopi
- 2010-2020 Hopi
- 2030-2040 Hopi
- 2050-2060 Hopi
- 2070-2080 Hopi
- 2090-2100 Hopi
- 2110-2120 Hopi
- 2130-2140 Hopi
- 2150-2160 Hopi
- 2170-2180 Hopi
- 2190-2200 Hopi



Home at Hopi

Homeland
 "When I think of home, I picture the mesa. We live out in the desert with beautiful colors, wide-open space and the blue skies."
 Bob Daniels, Hopi

"We see ourselves as caretakers of that piece of the earth that we live on. We have respect for the heavens, the stars, the moon, the sun and nature itself, the clouds, rain, snow. What makes us whole is to recognize and respect all these things and their seasons. We live on a definite calendar, planting season, Katsina season, Home Dance, are all dictated to us by Mother Nature."
 Albert Daniels, Jr., Hopi

Home for the Hopi people is 12 more Hopi villages in Northeastern Arizona. Hopi are great storytellers and are gathering from every direction. Traditionally the Hopi have grown corn, agave, melons, beans and fruit trees on land that receives less than 10 inches of precipitation a year. Corn is a staple food, deeply intertwined with the way of life and a vital spiritual presence of humanity, respect, caring for others and for the earth.

Language
 "We would get along better as a people if we really could talk the Hopi language together. Some English words seem hard, even if you really don't mean that. In Hopi it's soft, and it really means something."
 Eben Eden Clarke, Hopi

Family and Community
 "Our clan is small, it's the whole family, my sisters and my aunts and their kids. We're all related and that just makes us a big family."
 Eben Eden Clarke, Hopi

"As an educator, I see the positive change from Hopi High School being built. More youngsters are around the culture all year, not just in summer when they come home from boarding school."
 Albert Daniels, Jr., Hopi

There are 14 living clans at Hopi. Each clan has a common ancestor with lineage traced through the mother. Aunts, uncles and grandparents have important family roles at Hopi.

Some of the villages at Hopi are quite old. Oraibi, founded in 8,000 BC, is the oldest continuously inhabited community in the United States. The Sinag people settled in the village of Hano. They were visited by the Hopi to help defend their people and crops from enemy tribes. Today, villages are independent, but also governed by an elected tribal council providing central governance for matters that affect all Hopi.

Image: Hopi land with the first American Mission in the background. Photo: Hopi Historical Society.

- 1. Hopi Jewelry Museum
- 2. Hopi Jewelry Museum
- 3. Hopi Jewelry Museum
- 4. Hopi Jewelry Museum
- 5. Hopi Jewelry Museum
- 6. Hopi Jewelry Museum
- 7. Hopi Jewelry Museum
- 8. Hopi Jewelry Museum
- 9. Hopi Jewelry Museum
- 10. Hopi Jewelry Museum
- 11. Hopi Jewelry Museum
- 12. Hopi Jewelry Museum
- 13. Hopi Jewelry Museum
- 14. Hopi Jewelry Museum
- 15. Hopi Jewelry Museum
- 16. Hopi Jewelry Museum
- 17. Hopi Jewelry Museum
- 18. Hopi Jewelry Museum
- 19. Hopi Jewelry Museum
- 20. Hopi Jewelry Museum

