

blue **الزرق**

<http://www.morfix.co.il/en/%D7%9B%D7%97%D7%95%D7%9C>

الزرق the blue Determinative, noun

<http://aratools.com/>

blue **أبی**

<https://translate.google.com/#auto/fa/blue>

Η ΠΡΟΦΗΤΕΙΑ ΤΩΝ ΙΝΔΙΑΝΩΝ ΧΟΠΙ | ΑΠΟΚΑΛΥΨΗ

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ΘΕΤΙΔΑ: Η ΠΡΟΦΗΤΕΙΑ ΤΩΝ ΙΝΔΙΑΝΩΝ ΧΟΠΙ

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Sep 10, 2011 - 15 posts - 7 authors

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ΤΟ ΚΑΦΕ ΤΩΝ ΜΥΣΤΗΡΙΩΝ... - Page 23 - ParentsCafe.gr

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エレーニン彗星(予言のブルーカチーナ)が2011年9月から2012 ...
okarutojishinyogen.blog.fc2.com > 文明・滅亡 > [Translate this page](#)

Aug 29, 2011 - 別名**ブルーカチーナ** ホビ族の青い星、或いは青いカチーナの予言 太古のホビ族の予言はこうに示している「青い星のカチーナが天空に現れる時、5番目の世界が出現するだろう」。これは浄化の日となる。シリウスの名をとって命名された ...

ホピ族の予言【OKWave】

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Jul 28, 2013 - ホビ族の終末予言2012は過ぎましたが、その予言の中で現れる小惑星**ブルーカチーナ**は 2013年末に太陽に接近するアインンのことだという説があるようです。今までお騒がせな彗星というとハレー彗星とか。

アインンはブルーカチーナか？ - Gooブログ

blog.goo.ne.jp/.../906e37c97b317fd9d44fabffdbdc6... > [Translate this page](#)

Nov 27, 2013 - 11・29～12・27にアインンがもたらすスピリチュアルな覚醒；アインンは**ブルーカチーナ**か？ ... 一時期、エレーニン彗星がこの**ブルーカチーナ**ではないか、と言われましたが、エレーニン彗星は太陽フレアの中でほぼ消滅しました。専門家の ...

【速報】地球終了 エレーニン彗星(予言のブルーカチーナ ... - トップ
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バシヤール:旅立ち アインンがもたらすスピリチュアルな覚醒 ...

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Nov 28, 2013 - バシヤール:旅立ち ☆アインンがもたらすスピリチュアルな覚醒；アインンは**ブルーカチーナ**か？ 359ef7a1.jpg. 11・29 12・27にアインンがもたらすスピリチュアルな覚醒；アインンは**ブルーカチーナ**か？ <http://blog.goo.ne.jp/narudekon/e/> ...

קאטשינא

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ar.hotels.com > ... > فنادق في أريزونا > Translate this page

فنادق في مدينة قرية **קאטשינא**, في الولايات المتحدة - قارن بين أسعار الغرف في فنادق قرية **קאטשינא**, وابحث عن ...
.Kachina Village, Arizona, United States of America

الجملة كاتشيينا النسر - موقع AR.aliexpress.com | علي اكسبرس

ar.aliexpress.com/w/wholesale-kachina-eagle.html - Translate this page

بيع بالجملة **קאטשינא** النسر من الصين **קאטשינא** النسر دليل بائعي الجملة. ... مجانًا حار بيع سلسلة الحيوان العتيقة الفضة
... سحر النسر 30 kachina(186704) 100pieces/.

الجملة كاتشيينا الفضة

ar.aliexpress.com/w/wholesale-silver-kachina.html > Translate this page

بيع بالجملة **קאטשינא** الفضة من الصين **קאטשינא** الفضة دليل بائعي الجملة. ... تصميم الأزياء الشحن مجانًا جهاز كمبيوتر
... تخصصي الكثير 100 kachina جاموس رئيس ...

Kachina - دمية - Alibaba.com

arabic.alibaba.com/goods/kachina-doll.html - Translate this page

Alibaba - في العالم أكبر **Kachina** دمية سوق ، تبحث عن معلومات نوعية إمدادات ... دمي هوبي **קאטשינא** ... مطعم
الفيروز الاسترليني الراقصة النسر الفضي **Kachina** الدمية.

Alibaba - دمي هوبي كاتشيينا-ديكور المنزل الأخرى - معرف المنتج ...

arabic.alibaba.com/.../hopi-kachina-dolls-283261860.... - Translate this page

دمي هوبي **קאטשינא** \$0.62guangzhou500-0.63 قطعة / قطع دمي هوبي **Kachina** 1.POPOBE هو علامتنا
التجارية 2.Material: معرف المنتج: 283261860.

كاتشيينا هاوس (Kachina House)

www.daleel.biz > ... > Indian art > Translate this page

شركة كاتشيينا هاوس (**Kachina House**) تعتبر من شركات الفن الهندي (Indian art). تفاصيل كاملة عن الشركة من
تلفون, مكان, الموظفين, العنوان والخدمات و ... **קאטשינא** هوس ...

קצינה

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.Kachina Village, Arizona, United States of America. ראו מלונות בכפר קצינה על המפה ...
49 מבקרים צפו במלון זה בשעה האחרונה. ראו מלונות נוספים בכפר **קצינה**. אריזונה {1} ...

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59 מבקרים צפו במלון זה בשעה האחרונה. ראו מלונות נוספים בכפר **קצינה**. אריזונה {1} ...

گاجینا

پیشگویی سرخپوستان هوپی-1 - ابدیت در اوست - WordPress ...

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ظهور دنیای پنجم " پایان تمامی آیین های هوپی زمانی خواهد بود که **گاجینا** (Kachina) طی - Jul 25, 2010
رقصی در میدان، در مقابل کودکانی که راه را آغاز نکرده اند، نقاب از ...

دنیای اسرار امیز و ماورا (قسمت ششم)

www.teh-music118.com/forum/showthread.php?t... [▼ Translate this page](#)

پایان تمامی آیین های هوپی زمانی خواهد بود که **گاجینا** (Kachina) طی رقصی در میدان، در مقابل کودکانی که راه
را آغاز نکرده اند، نقاب از چهره برمی دارد. منتهی بعد، دیگر آیین ...

موزه مجازی نقاب

virtual-museum-of-mask.blogspot.com/ [▼ Translate this page](#)

گاجینا[7]ها، خدا / روح ها، متفاوتا به صورتماسک های بسیار ممتاز و استادانه شکل گرفته، و در ... Kachina
... Gourd Mask with side Feathersby Robert Rivera at the Torres

مقدمه‌ای بر ویژگی‌های نمایش دینی - JameJamOnline.ir

www1.jamejamonline.ir/papertext.aspx?newsnum... [▼ Translate this page](#)

رقص بانقاب و نتائر در بسیاری از بخشهای افریقا و رقص «**گاجینا**» (Kachina) اقوام «هوپی» - Feb 21, 2009
... Hopi و «زونی» (Zuni) ساکن در جنوب غربی قاره امریکا ...

در مراقبه دسته جمعی Ashti Ba Zamin آشتی ... - Facebook

<https://www.facebook.com/permalink.php?id...> [▼ Translate this page](#)

راس ساختار: قله های **گاجینا**، آریزونا، امریکا راس خلاقیت: جزیره ونکوور، کانادا است. ----- Kachina
.Peaks, Arizona, United States - Vancouver Island, Canada

Kachina

Εξωγήινοι επισκέφθηκαν τη Γη και οι άνθρωποι ... - XFiles.gr

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Εξωγήινοι επισκέφθηκαν τη Γη και οι άνθρωποι τους έκαναν ...

heaven-sat.blogspot.com/2013/.../blog-post_7421.htm... > Translate this page

May 28, 2014 - Στη Βόρεια Αμερική οι παραδόσεις των Ινδιάνων Hopi αναφέρουν τους Kachina (Καχίνα), όντα εξωγήινα που προστάτευαν , συμβούλευαν και ...

Εξωγήινοι επισκέφθηκαν τη Γη και οι άνθρωποι τους έκαναν ...

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Jun 25, 2013 - Στη Βόρεια Αμερική οι παραδόσεις των Ινδιάνων Hopi αναφέρουν τους Kachina (Καχίνα), όντα εξωγήινα που προστάτευαν , συμβούλευαν και ...

Kachina - Αποτελέσματα για: Kachina | Palo.gr

www.palo.gr/search/?kwd=Kachina > Translate this page

πολιτισμών. Στους μύθους των Ινδιάνων Χόπι είναι "τα παιδιά του μεγάλου πατέρα που ήρθε από τους ουρανούς". Τους φώναζαν Kachina (Καχίνα) και είχαν ...

ΟΙ ΕΞΩΓΗΙΝΕΣ ΦΥΛΕΣ ΠΟΥ ΕΠΙΣΚΕΠΤΟΝΤΑΙ ΤΗ ΓΗ

www.xorisoria.gr/oi-εξωγηινες-φυλες-που-επισκεπτο... > Translate this page

Nov 18, 2014 - Στους μύθους των Ινδιάνων Χόπι είναι «τα παιδιά του μεγάλου πατέρα που ήρθε από τους ουρανούς». Τους φώναζαν Kachina (Καχίνα) και ...

ΟΙ ΕΞΩΓΗΙΝΕΣ ΦΥΛΕΣ ΠΟΥ ΕΠΙΣΚΕΠΤΟΝΤΑΙ ΤΗ ΓΗ,

www.kozaro.com/.../1096401-oi-εξωγηινες-φυλες-πο... > Translate this page

Nov 19, 2014 - Τους φώναζαν Kachina (Καχίνα) και είχαν κατέβει για να τους προστατεύσουν, να τους συμβουλευσουν και να τους βοηθήσουν με τις

天使カチーナ

ひんにゅうカチーナたん2(*´Д`) - 2ちゃんねる

game10.2ch.net/test/read.cgi/gamerobo/.../150 > Translate this page

Apr 8, 2006 - 991 :それも名無しだ:2006/10/31(火) 11:39:13 ID:FDpsAXlh: オッドアイの天

使カチーナ嬢を敬愛するスレ3; 992 :それも名無しだ:2006/10/31(火) 18:12:40 ID:

6w9GTYmE: オッドアイの撲殺天使カチーナ嬢を敬愛するスレ3; 993 :それも ...

奇跡！魂！すぱろぐ大戦！:ひんにゅうカチーナたん2 その3

suparobo.net/blog2/2007/11/post_116.html > Translate this page

Nov 1, 2007 - オッドアイの撲殺天使カチーナ嬢を敬愛するスレ3. 993 :それも名無しだ

:2006/10/31(火) 19:43:02 foBMOk81 ふー、びっくりした。でも、ひんにゅう派の意見はほぼ一点

に集中している。カチーナたんはひんにゅうだから、スレタイにする必要が ...

Kachina

And Related Articles

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Chapter 1

Kachina



Drawings of kachina dolls, from an 1894 anthropology book.

A **kachina** (/kəˈtʃiːnə/; also **katchina**, **kacina**, or **katsina**; Hopi: *katsina* /kətˈsiːnə/, plural *katsinim* /kətˈsiːnim/) are spirit beings in western Pueblo religious beliefs. The western Pueblo, Native American cultures located in the southwestern United States, include Hopi, Zuni, Tewa Village (on the Hopi Reservation), Acoma Pueblo, and Laguna Pueblo. The kachina concept has three different aspects: the supernatural being, the *kachina dancers*, masked members of the community who represent kachinas at religious ceremonies, and *kachina dolls*, small dolls carved in the likeness of kachinas given as gifts to children. ^[1]

1.1 Origins

The exact origin of the kachinas is not completely known, but according to one version of Hopi belief, the kachinas were beneficent spirit-beings who came with the Hopis from the underworld. The underworld is a concept common to all the Pueblo Indians. It is a place where the spir-

its or shades live: the newly born come from there and the dead return there. The kachinas wandered with the Hopis over the world until they arrived at Casa Grande, where both the Hopis and the kachinas settled for a while. With their powerful ceremonies, the kachinas brought rain for the crops and were in general of much help and comfort. Unfortunately, all of the kachinas were killed when the Hopis were attacked by enemies (Mexicans) and their souls returned to the underworld. Since the sacred paraphernalia of the kachinas were left behind, the Hopis began impersonating the kachinas, wearing their masks and costumes, and imitating their ceremonies in order to bring rain, good crops, and life's happiness.



Kachina dancers, Shongopavi pueblo, Arizona, sometime before 1900

Another version says that in an early period, the kachinas danced for the Hopis, bringing them rain and all the many blessings of life. But eventually, the Hopis came to take the kachinas for granted, losing all respect and reverence for them, so the kachinas finally left and returned to the underworld. However, before they left, the kachinas taught some of their ceremonies to a few faithful young men and showed them how to make the masks and costumes. When the other Hopi realized their loss, they remorsefully turned to the human substitute of kachinas,

and the ceremonies have continued since then. ^[2]

1.2 Hopi kachinas

See also: Hopi Kachina dolls

In many ways the Kachina Cult and its ritual are the most important ceremonial observances in the Hopi religious calendar. Within Hopi religion, the kachinas are said to live on the San Francisco Peaks near Flagstaff, Arizona. To the Hopis, the name primarily refers to the supernatural beings who visit the villages to help the Hopis with everyday activities and act as a link between gods and mortals. ^[3] These spirits are then impersonated by men who dress up in costumes and masks to perform ceremonial dances throughout the year. Wooden carvings of these spirits are also made to give to the children to help them identify the many kachinas. Overall, the kachinas can generally be said to represent historical events and things in nature, and are used to educate children in the ways of life.



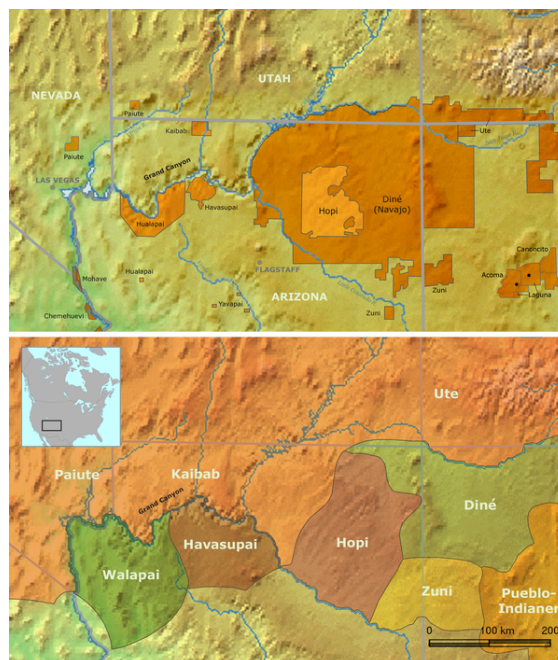
Hopi Pueblo (Native American). Kachina Doll (Pahlikmana), late 19th century. Brooklyn Museum

1.2.1 Wuya

The most important Hopi kachinas are known as *wuya*. In Hopi, the word is often used to represent the spiritual beings themselves (said to be connected with the Fifth World, Taalawsohu), the dolls, or the people who dress as kachinas for ceremonial dances, which are understood to embody all aspects of the same belief system. These are some of the wuyas:

- Ahöla
- Ahöl Mana
- Aholi
- Ahul
- Ahulani
- Akush
- Alosaka
- Angak
- Angwushahai-i
- Angwusnasomtaka
- Chaveyo
- Chakwaina
- Chiwap
- Chowilawu
- Cimon Mana
- Danik?china
- Dawa (kachina)
- Eototo
- Hahai-i Wuhti
- He-e-e
- Hú
- Huruing Wuhti
- Kalavi
- Kaletaka
- Ketowa Bisena
- Köchaf
- Kököle
- Kokopelli
- Kokosori
- Kokyang Wuhti
- Kwasai Taka
- Lemowa
- Masau'u

- Mastop
- Maswik
- Mong
- Muyingwa
- Nakiachop
- Nataska
- Ongchomo
- Pachava Hú
- Patung
- Pohaha or Pahana
- Saviki
- Pöqangwhoya
- Shalako Taka
- Shalako Mana
- Söhönasomtaka
- Soyal
- Tiwenu
- Toho
- Tokoch
- Tsitot
- Tukwinong
- Tukwinong Mana
- Tumas
- Tumuala
- Tungwup
- Ursisimu
- We-u-u
- Wiharu
- Wukokala
- Wupa-ala
- Wupamo
- Wuyak-kuita



Map of Native American tribes in Arizona — located in the Grand Canyon and Northern Arizona regions.

1.3 Zuni kachinas

The Hopi are not the only tribe to observe the Kachina Cult in its religious calendar. Almost all other Pueblo villages in the Southwest observe the kachina ritual in one way or another. The Zuni however, has the nearest resemblance to the Hopi kachinas, and in many ways the two coincide so closely as to indicate a close relationship in the past. The Zuni believe that the kachinas live in the Lake of the Dead, a mythical lake which is reached through Listening Spring Lake. This is located at the junction of the Zuni River and the Little Colorado River. Although some archaeological investigations have taken place, they have not been able to clarify which tribe, Hopi or Zuni, was developed first. The Hopis have built their cult into a more elaborate ritual, and seem to have a greater sense of drama and artistry than the Zunis. On the other hand, the latter have developed a more sizable folklore concerning their kachinas. ^[4]

1.4 Supernatural being

Kachinas are spirits or personifications of things in the real world. These spirits are believed to visit the Hopi villages during the first half of the year. A kachina can represent anything in the natural world or cosmos, from a revered ancestor to an element, a location, a quality, a natural phenomenon, or a concept. There are more than 400 different kachinas in Hopi and Pueblo culture. The local pantheon of kachinas varies in each pueblo community; there may be kachinas for the sun, stars, thunderstorms,

wind, corn, insects, and many other concepts. Kachinas are understood as having humanlike relationships; they may have uncles, sisters, and grandmothers, and may marry and have children. Although not worshipped,^[5] each is viewed as a powerful being who, if given veneration and respect, can use his particular power for human good, bringing rainfall, healing, fertility, or protection, for example. One observer has written:

The central theme of the kachina [religion] is the presence of life in all objects that fill the universe. Everything has an essence or a life force, and humans must interact with these or fail to survive.^[6]



Kachina dolls in the Heard Museum in Phoenix, Arizona.

1.5 Kachina dolls

Kachina dolls are small brightly painted wooden “dolls” which are miniature representations of the masked impersonators. These figurines are given to children not as toys, but as objects to be treasured and studied so that the young Hopis may become familiar with the appearance of the kachinas as part of their religious training. During Kachina ceremonies, each child receives their own doll. The dolls are then taken home and hung up on the walls or from the rafters of the house, so that they can be constantly seen by the children. The purpose of this is to help the children learn to know what the different kachinas look like. It is said that the Hopi recognize over 200 kachinas and many more were invented in the last half of the nineteenth century. Among the Hopi, kachina dolls are traditionally carved by the uncles and given to uninitiated girls at the Bean Dance (Spring Bean Planting Ceremony) and Home Dance Ceremony in the summer. These dolls are very difficult to classify not only because the Hopis have a vague idea about their appearance and function, but also because these ideas differ from mesa to mesa and pueblo to pueblo.^[7]

1.6 Ceremonial dancers

Many Pueblo Indians, particularly the Hopi and Zuni, have ceremonies in which masked men, called kachinas, play an important role. Masked members of the tribe dress up as kachinas for religious ceremonies that take place many times throughout the year. These ceremonies are social occasions for the village, where friends and relatives are able to come from neighboring towns to see the “dance” and partake in the feasts that are always prepared. When a Hopi man places a mask upon his head and wears the appropriate costume and body paint, he believes that he has lost his personal identity and has received the spirit of the kachina he is supposed to represent. Besides the male kachinas are many female kachinas called kachin-manas, but women never take the part of male and female kachinas.^[8]



A metal statue signifying a kachina dancer at the Carefree Resort in Carefree, Arizona, US.

1.6.1 Clowns

Hopi clowns are an integral part of Hopi Kachina ceremonies where they participate in sacred rituals as well as unique clown performances—some with direct contact with the spectators. The clown’s performance centers on humor and entertainment, but also they monitor the assembled crowd and provide policing activities over both the Kachina performers and the audience. Mockery is a tool used to warn spectators of non-Hopi behavior, and generally long remembered by the recipient of clown attention.

The clown personages play dual roles. Their prominent

role is to amuse the audience during the extended periods of the outdoor celebrations and Kachina Dances where they perform as jesters or circus clowns. Their more subtle and sacred role is in the Hopis' ritual performances. The sacred functions of the clowns are relatively private, if not held secret by the Hopi, and as a result have received less public exposure. When observing the preparations taking place in a *Kiva* of a number of "Pai'yakyamu" clowns getting ready for their ceremonial performance, Alexander Stephen was told, "We *Koyala* [Koshari] are the fathers of all Kachina."^[9]

The Hopi have four groups of clowns, some are sacred. Adding to the difficulty in identifying and classifying these groups, there are a number of kachinas whose actions are identified as clown antics. Barton Wright's *Clowns of the Hopi* identifies, classifies, and illustrates the extensive array of clown personages.^[10]

1.7 See also

- Awelo
- Heard Museum
- Hopi Kachina dolls

1.8 Notes

- [1] Colton, Harold Sellers (1959). *Hopi Kachina Dolls: with a Key to their Identification* (rev. ed.). Albuquerque: University of New Mexico Press. pp. 1–3.
- [2] Dockstader, Frederick J. (1954). *The Kachina and the White Man: a study of the influences of White culture on the Hopi kachina cult*. Bloomfield Hills, Mich.: Cranbrook Institute of Science. pp. 10–11.
- [3] Dockstader, Frederick J. (1954). *The Kachina and the White Man: a study of the influences of White culture on the Hopi kachina cult*. Bloomfield Hills, Mich.: Cranbrook Institute of Science. p. 9.
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- [5] Wright, Barton; Evelyn Roat (1965). *This is a Hopi Kachina*. USA: Museum of Northern Arizona. p. 4.
- [6] Barton, Wright (2008). "Hopi Nation: Essays on Indigenous Art, Culture, History, and Law". USA: Univ. of Nebraska Digital Commons. pp. Ch. 4. Retrieved 2010-06-22. lchapter= ignored (help)
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- [9] Stephen, Alexander. "Hopi Journal of Alexander M. Stephen". Edited by E. C. Parsons. *Columbia University Contributions to Anthropology*, 23, 2 volumes; 1936. P411-12.
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1.10 External links

- Peabody Museum of Archaeology and Ethnology: Katsina
- The Heard Museum: Kachina
- The Museum of Anthropology — Kachinas
- Native paths: American Indian art from the collection of Charles and Valerie Diker, an exhibition catalog from The Metropolitan Museum of Art (fully available online as PDF), which contains material on kachinas

Chapter 2

Hopi Kachina figures

Hopi katsina figures (Hopi language: *tithu* or *katsin-tithu*), also known as **kachina dolls** are figures carved, typically from cottonwood root, by Hopi people to instruct young girls and new brides about katsinas or *katsinam*, the immortal beings that bring rain, control other aspects of the natural world and society, and act as messengers between humans and the spirit world.^[1]



Kachina figures



Kachina Doll (Kokopol), probably late 19th century, Brooklyn Museum

2.1 History and background

2.1.1 Cultural context

Hopi people live primarily on three mesas in North-eastern Arizona, about 70 miles from Flagstaff. In Hopi cosmology, the majority of katsinas reside on the **Humphreys Peak**, approximately 60 miles west of **Hopiland**. Each year, throughout the period from winter solstice to mid-July, these spirits, in the form of katsinas, come down to the villages to dance and sing, to bring rain for the upcoming harvest, and to give gifts to the children.^[2]

The katsinas are known to be the spirits of deities, natural elements or animals, or the deceased ancestors of the Hopi.^[3] Prior to each katsina ceremony, the men of the village will spend days studiously making figures in the likeness of the katsinam represented in that partic-

ular ceremony. The figures are then passed on to the daughters of the village by the Giver Kachina during the ceremony.^[4] Following the ceremony, the figures are hung on the walls of the pueblo and are meant to be studied in order to learn the characteristics of that certain Kachina. Edward Kennard, co-author of *Hopi Kachinas*, says concerning the purpose of the kachina figure, “Essentially it is a means of education; it is a gift at dance-time; it is a decorative article for the home, but above all it is a constant reminder of the Kachinas.”^[5]

2.1.2 History of the Katsina figure

Except for major ceremonial figures, most katsina figures originated in the late 19th century. The oldest known surviving figure dates back from the 18th century—it was a flat object with an almost indistinguishable shape that suggested a head and contained minimal body paint.^[6]

Kachina figures are generally separated into four stylistic periods: the Early Traditional, Late Traditional, Early Action, and Late Action periods.^[7]

Early Traditional era (1850–1910)



Two Hopi Indian kachina dolls (male and female), ca.1900

The early forms of the katsina figure belonged to the Early Traditional Period. Only one piece of cottonwood root was used to carve the body, although facial features made from varying sources were occasionally glued on. The figures were no longer than 8–10 inches and only somewhat resembled human proportions. Sandpaper and wood finishing tools were generally unavailable to the Hopi in this era. In order to smooth out the rough carved surfaces, the figures were rubbed smooth with sandstone and the flaws in the cottonwood root were coated with kaolin clay.^[8] Their surfaces were not as smooth as in later periods, and the paint was made of non water-resistant mineral and vegetable pigments. The figures in this period were stiff and only meant to be hung on the wall after ceremonies.^[9] Starting around 1900, the figures began to have a more naturalistic look to them as a result of the white man's interest and trade. The price of dolls in this period was on average about \$0.25 (adjusted for today's currency).^[10]

Late Traditional era (1910–1930)

During the Late Traditional Period subtle changes began to take place towards the creation of more realistic-looking figures. They were more proportional and the carving and painting was much more detailed. Eastern tourist attraction to the Hopi reservation increased in popularity from 1910-1920 due to the increased interest in Native American culture.^[11] The elders restricted the tourists from seeing the religious Kachina ceremonies, and consequently there was a notable decline in figures carving for commercial purposes.^[12]

Early Action era (1930–1945)

In the beginning of the 20th century, oppressive agents such as Charles Burton tried to restrict the Hopis' religious and cultural rights.^[13] However, in 1934, due to the **Indian Reorganization Act**, the Hopi people got back their religious freedom, and this thus renewed their interest in kachina figures carving.^[14] The dolls began to have a slightly different look than that of the stiff figures from earlier periods. The arms were starting to become separated from the body and the heads became slightly overturned, putting the dolls in more of an action pose. Commercial and poster paints were used and the regalia became more organic, as some of the dolls were dressed in real clothing instead of clothing that was merely painted on.^[15] The average price of a katsina figure during this period was about \$1 an inch.^[16]

Late Action era (1945—present)

The Late Action period of kachina figures contains the most variations of carvings than any other period. Most figures of this period display realistic body proportions and show movement, which are distinguishing features of this period.^[17] The regalia in this period are more detailed and in the 1960s, carvers began to attach bases to the dolls in order to appeal to the tourists who didn't want to hang the dolls on their walls.^[18] In the 1970s the **Endangered Species Act** and **Migratory Bird Treaty** banned the selling of kachina figures that carried any migratory, wild bird feathers from birds such as eagles.^[19] As a result, the feathers of the dolls would be carved into the wood, which led to a new brand of Hopi art—the katsina sculpture.^[20] As the dolls became more extravagant and the consumer demand went up, the prices of dolls also rose significantly. Prices today range on average from \$500 to \$1,000, and it is not unusual to see a carved figure up to \$10,000.^[21]

2.1.3 Contemporary Kachina figures



Kachina figure collection at the Heard Museum

Most Hopi manufacturers today that sell dolls do it

for trade and do not necessarily make dolls that reflect authentic kachinam.^[22] Kachina ceremonies are still held, but have to now be scheduled around the men's jobs, schools, and businesses and are usually held on weekends.^[23] The dolls today are much more exquisite than those of the past and are very expensive. Women carvers are becoming more common, making miniature dolls that are especially popular in the trade.^[24]

The Heard Museum in Phoenix and the Southwest Museum in Los Angeles are now home to the major collections of Hopi kachina figures.^[25]

2.2 Kachina figures features

2.2.1 General features

There are four generally accepted forms of the kachina figures; each form is meant to represent a different stage of postnatal development.

1. Putsqatihu – these figures are made specifically for infants; these are simply flat figures that contain enough characteristics of the kachina so it is identifiable.
2. Putstihu taywa'yila – these figures have flat bodies and three-dimensional faces that are generally meant for toddlers.
3. Muringputihu – these figures have cylindrical bodies, fully carved heads, and are meant specifically for infant girls.
4. Tithu – the traditional, full bodied kachina figures that is given to Hopi girls aged two and up at Hopi ceremonies. These figures represent the final stage of postnatal development.^[26]

In addition to these traditional forms, a modern variation is now being created: the miniature kachina figure. These are mostly created by Hopi women, are only produced for trade, and are not always considered to be kachina figures.^[27]

2.2.2 Facial features

There are two types of kachina figure eyes: painted eyes, which can be round, rectangular, pot-hooks, or half-moons, and pop eyes, which are carved of wood and then attached to the figures.^[28]

Additionally, there are two types of figure mouths. The first is the painted mouth, which can be either rectangular, triangular, or crescent shaped. The other is the carved mouth, of which there is either a horizontal mouth with a wide or narrow beard, a beak that is turned up or down, a tube or a short snout.^[28]

On the figure's head one will find either bird wings, ears (which are typically large and red), corn-husk flowers, hair, feathers, or horns. The horns can either be pseudo-horns or real animal horns.^[29]

The noses are rarely realistic-looking, except when they are carved into the wood. Some kachinas also have beards of feathers or red-dyed horse hair.^[28]

2.2.3 Regalia



Common kachina figures in regalia

There are several common outfits on kachina figures. Typical male regalia includes:

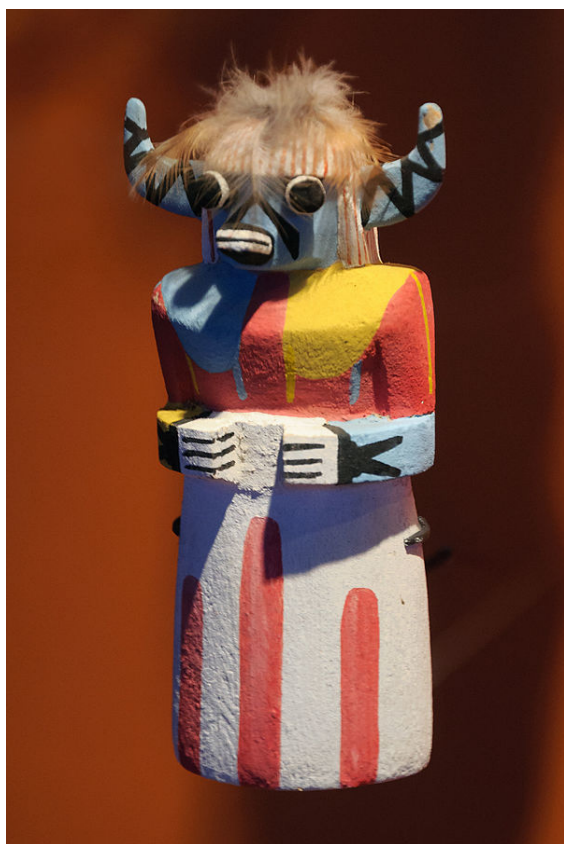
- A white kilt, brocaded sash, belt, fox skin, and no shirt
- White shirt and kilt
- Kilt and ceremonial robe
- A "white man's" suit
- Velvet shirt, white trousers, red leggings
- Fox skin hanging from belt^[30]

Common female regalia includes:

- Ceremonial robe worn as a dress and a shawl
- **Manta**
- Eagle feather skirt
- Black woolen dress, red belt, and a white shawl with red and blue bands^[31]

Kachina figures can also carry accessories that are associated with what their respective Kachinam will carry during the ceremonial dances.^[32] Figures are portrayed with accessories including hand rattles made from gourds, bows and arrows, branches of Douglas fir, staffs, scissors, crooks with children, and colored corn. Sometimes, to hide the space between the body and the mask, ruffs made of fox skin, juniper branches, Douglas fir, or cloth will be worn. In addition, headdresses are sometimes worn on the heads of the dolls. Common doll headdresses include maiden-whorls on the sides of the head, an eagle feather on the mask, or a tripod of sticks worn on top of the head.^[33]

2.2.4 Symbolism and color



SakwaWakaKatsina (*Katsina-Blue-Cow*), a Hopi Kachina figure presented in an exhibition in Paris.

Every symbol, color, and design on a Hopi kachina figure has definite meaning in connection with Hopi religion, custom, history, and way of life.^[34] Animal tracks, bird tracks, celestial symbols, and vegetable symbols represent those particular spirits. Other symbols and their meanings are as follows:

- A pair of vertical lines under the eyes symbolizes a warrior's footprints.
- An inverted "V" signifies certain kachina officials.

- Phallic symbols represent fertility.^[28]

Certain colors on the kachina figures also have significant directional meanings:

- Yellow = north or northwest
- Blue-green = west or southwest
- Red = south or southeast
- White = east or northeast
- All the colors together = Zenith (heaven) and above
- Black = Nadir (the underworld) or down^[35]

2.2.5 Determining authenticity

The first sign of a fake kachina doll is if it is "garish or crudely made."^[36] An authentic kachina figure will have proper proportioning of the body and no excessive detail. Hands must have separated fingers rather than tightly closed fists. Details in hair and accessories should be meticulously fashioned. The most valuable figures are made from a single piece of wood; signs of glue on the figure indicate a poorly-carved figure. The price will usually reflect the quality, so if a figure seems inexpensive, there is a good possibility it is not a true Hopi kachina figure.^[37]

2.2.6 Popular Kachina figure types

There are well over 200 types of kachina figures,^[38] however, almost no one can identify every single one, as each carver has a different idea as to the appearance and function of each Kachina.^[39] There are several popular ones with tourists and Hopi, however. Some of the more popular dolls are the *Tasapkachina* (Navajo Kachina), *Angakchina* (Long hair), *Hote*, and animal dolls such as Bear, Bird, and Mouse.^[40]

2.3 Clowns

Clowns also participate in the Hopi celebrations and sacred rituals. They have dual functions. Their most prominent role is to amuse the audience during the outdoor celebrations and Kachina Dances. They perform as jesters or circus clowns while the kachina dancers are taking a break between their performances. As a result of the spectator acceptance of the humor and variety of entertaining antics, clown carvings have been a favorite figure for sale to tourists and collectors. Carvers have found a strong market and challenge to create dolls showing the many whimsical clown actions. Their second and subtle role is in the sacred kachina rituals. The sacred functions of the clowns are relatively private, if not held secret by

the Hopi, and as a result have received less public exposure. The *Koshare* (or Tewa clown) and the *Koyemsi* (Mud-head) are two of the most popular clown doll.^[41]

2.4 Notes

- [1] "Katsina Dolls." *Hopi Cultural Preservation Office*. 2009. Retrieved 5 Sept 2013.
- [2] Wright 3
- [3] Branson iv
- [4] Hunt preface.
- [5] Wright 19
- [6] Bromberg 49
- [7] Teiwes 40
- [8] Pecina, Ron and Pecina, Bob. Pp 34-35
- [9] Teiwes 41.
- [10] Bromberg 18
- [11] Teiwes 30.
- [12] Teiwes 43
- [13] Loftin 77
- [14] Loftin 79.
- [15] Teiwes 45.
- [16] Bromberg 18.
- [17] Teiwes 47
- [18] McManis 9
- [19] Bromberg 54
- [20] McManis 10.
- [21] Bromberg 18
- [22] Colton 11.
- [23] Teiwes 30.
- [24] Bromberg 12
- [25] James 173
- [26] Teiwes 39
- [27] Teiwes 79
- [28] Colton 14
- [29] Colton 15
- [30] Colton fig. 12
- [31] Colton fig. 15
- [32] James 172.

- [33] Colton 5.
- [34] Branson iv.
- [35] Colton 13
- [36] Branson iv
- [37] McManis 42
- [38] James 169
- [39] Colton 6
- [40] Earle 12.
- [41] Pecina, Ron and Pecina, Bob. Pp 124-138

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- Wright, Barton. *This is a Hopi Kachina*. Flagstaff: The Museum of Northern Arizona, 1965.

2.6 External links

- Native paths: American Indian art from the collection of Charles and Valerie Diker, an exhibition catalog from The Metropolitan Museum of Art (fully available online as PDF), which contains material on Hopi Kachina dolls

Chapter 3

Awelo

The **awelo** (Spanish **abuelo**) is the religious supernatural tribal protector that embodies the essence of the Tigua Indians. The awelo is similar to the **kachinas** found in other Puebloan societies. The awelo monitors the conduct of tribal members by punishing those who behave incorrectly. The awelo is believed to live near **Cerro Alto Mountain**. The awelo is represented by grandfather and grandmother buffalo awelo masks, which are fed with smoke.

3.1 See also

- Grandpa Wenteyao
- Ysleta del Sur Pueblo
- kachina
- Piro Pueblo

3.2 References

- Houser, Nicholas P. (1979). Tigua Pueblo. In A. Ortiz (Ed.), *Handbook of North American Indians: Southwest* (Vol. 9, pp. 336-342). Washington, D.C.: Smithsonian Institution.

Chapter 4

Ahöla

In Hopi mythology, **Ahöla**, also known as **Ahul**, is a spirit being, a *kachina*, represented by a man.

Ahöla is one of the important chief *kachinas* for the First and Second Mesas because he opens the mid-winter Powamu ceremony, sometimes called the bean planting festival. On the first night of the festival, he performs inside a *kiva*, a ceremonial room, before going with the Powamu chief to give prayer feathers to Kachina Spring at dawn. Afterwards, Ahöla and the Powamu Chief visit all of the *kivas* and ceremonial houses, giving bean and corn plants and marking the doorways with stripes of meal. At the end of the ceremony, Ahöla descends to a shrine, bows four times to the Sun, and asks for health, happiness, long life, and good crops.

4.1 Sources

- Mesa Verde National Park
- *Kachinas : A Hopi Artist's Documentary*. Barton Wright. Seventh Edition. Northland Publishing Company with the Heard Museum. Flagstaff, AZ: 1974.

Chapter 5

Ahöl Mana

In Hopi mythology, **Ahöl Mana** is a Kachina Mana, a maiden spirit, also called a **kachina**. She is represented as a standard Kachin Mana; it is because she arrives with **Ahöla** that she is called Ahöl Mana. During the Powamu ceremony, she goes with Ahöla as he visits various kivas and ceremonial houses. On these visits Ahöl Mana carries a tray with various kinds of seeds.

5.1 Source

- “Kachinas : A Hopi Artist’s Documentary.” Barton Wright. Seventh Edition. Northland Publishing Company with the Heard Museum. Flagstaff, AZ: 1974.

Chapter 6

Aholi

In Hopi mythology, **Aholi** is a **kachina**, a spirit, also called a **kachina**. He is a friend of **Eototo** and is very handsome; he wears a colorful cloak with a picture of **Muyingwa** and is the **patron kachina** of the **Pikya** clan. Aholi once allowed his throat to be slit so that Eototo could escape. They eventually met again.

Chapter 7

Angak

Angak is a Hopi kachina spirit, represented by spirit dancers and a corresponding kachina doll figure, known to non-hopis as *Longhair*.

7.1 Spirit character

Angak represents a healing and protective male figure.

7.2 Dance representation

The dance of this figure is slow.

7.3 Figure representation

The figure will have waist length black hair and a black beard to mid chest, and when represented as a carving will usually be taller than other kachinas by the same artist. The figure wears a full length white cape, showing only his right hand, which contains an evergreen bough, representative of his home in the sacred **San Francisco Peaks**. On the cape are symbols for rainclouds.

7.4 Headdress

The forward part of the headdress over the brow consists of yellow feathers, while the rear part contains a long pendant of feathers terminating in a raincloud symbol. (Feathers in the doll are carved.)

Chapter 8

Angwusnasomtaka

In Hopi mythology, **Angwusnasomtaka** is a kachina (a spirit represented by a masked doll). She is a wuya, one of the chief kachinas and is considered the mother of all the hú and all the kachinas. She led the initiation rites for new children, whipping them with yucca whips. In English, she is known as Crow Mother. Her trusted helper is Eototo

Chapter 9

Chaveyo

Chaveyo (also written **Tseveyo**) is the Giant Ogre *kachina*, one of the Hopi spirit beings.^[1] There are numerous Hopi stories and legends about him. These date from the time of the Hopi migrations.

Chaveyo is generally portrayed carrying a sabre. A. Stephen describes him as he appeared in a Hopi ritual trotting through the plaza looking for victims. He wore a skin mask with bits of cedar bark strung over the top, and he had a war axe and a sabre which he carried like a staff.^[2] Modern versions may show him with an array of turkey feathers as a headdress. The slight difference in dress and weapons may be linked to the differences in appearance that have evolved in the isolated settlements on the three Hopi mesas. Chaveyo may appear in the Powamu, or Bean Dance, and his symbolism is a close likeness to that of other Natackas and Soyokos, members of the Ogre family.^[3]

A teaching story told by a First Mesa story teller introduces the evil Chaveyo as the reason for the destruction of Awatovi, a Hopi village.^[4] The story follows the traditional form of Hopi oral literature where when the people of the village behave improperly their chief seeks help to end their evil ways.

Hopi Oral history includes the story where Chaveyo headed the Hopi warriors in the Pueblo Rebellion at the Hopi village of Oraibi in killing the Franciscan priest and destroying the church and mission.^[5] In days past, when a villager was behaving “ka-Hopi” or improper, the war chiefs would call on someone to impersonate Chaveyo.. In full warrior/hunter regalia he would confront the offender ordering him to follow proper Hopi ways. More recently, during the summer celebrations, the Giant Ogre assumes the role of policeman. He uses methods of control including whipping offenders, whether spectators or performing clowns, with yucca fronds.^[6]

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[2] Stephen, Alexander, M. “Hopi Tales. Journal of American Folklore”, vol. 42. Champaign, IL., University of Illinois Press, 1929. P14.

[3] Fewkes, J.W. “Hopi Kachinas Drawn by Native Artists. Washington, D.C. The Smithsonian Institution, Bureau of American Ethnology Annual Report NO.21; 1903. p75

[4] Sevillano, M. “The Hopi Way”. Flagstaff, AZ. Northland Publishing, 1992. Pp 85-90.

[5] Pecina, Ron and Pecina, Bob. “Neil David’s Hopi World”. Schiffer Publishing Ltd., 2011. ISBN 978-0-7643-3808-3. p16-17.

[6] Pecina, Ron and Pecina, Bob. “Hopi Kachinas: History, Legends, and Art”. Schiffer Publishing Ltd., 2013. ISBN 978-0-7643-4429-9; pp. 60-65.

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Chapter 10

Chakwaina

Chakwaina (alternatively Cha'kwaina or Tcakwaina) is a *kachina* which appears in Hopi, Zuni, and Keresan ceremonies, but does not appear in Tewa ceremonies.^[1] Although imagery of the *kachina* is varied, it is usually depicted as an ogre, with ferocious teeth and a black goatee and a black mask with yellow eyes.^{[1][2]} Its spread throughout Pueblo culture is often associated with the Asa clan.^[1]

It is often claimed that Chakwaina is a ceremonial representation of Estevanico, a Moroccan-born slave who led the first Spanish party to the Hopi.^{[2][3]} Early anthropologist, Frederick J. Dockstader asserted that legendary sources linked Chakwaina to contact with Estevanico. However, the linkage is not absolutely clear and the *kachina* may predate contact.^[4] In addition, although usually black, there are white or albino Chakwaina representations.^[5]

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- [2] McDonald, Dedra S. (1998). "Intimacy and Empire: Indian-African Interaction in Spanish Colonial New Mexico, 1500-1800". *American Indian Quarterly* **22** (1/2): 134–156.
- [3] Washburn, Wilcomb E. (1996). *The Cambridge history of the native peoples of the Americas, Part 1*. London: Cambridge University Press. p. 371.
- [4] Robert Goodwin, *Crossing the Continent, 1527-1540*, Introduction, New York: Harper Collins, 2008
- [5] Bromburg, Eric (1986). *The Hopi approach to the art of Kachina doll carving*. Schiffer Publishing.

Chapter 11

Eototo

Eototo is a *Wuya*, one of the major *kachina* deities of the Hopi people and the personification of nature. He is the protagonist of the *Powamu* ritual.

He is a chief and “father” of the *katsinas*,^[1] second only to *Angwusnasomtaka*. He is similar in many ways to Aztec god *Omoteotl*, and is considered the bringer of nature gifts. Eototo is said to come from the red land of the south. Every year, he travels north to bring back clouds and rain.

Eototo belongs to the Bear clan^[2] and plays an important roles in the *Powamu* and *Niman* ceremonies on First Mesa, as reported by Jesse Fewkes, and the *Powamu* on Third Mesa, as documented by H.R. Voth in his “The Oraibi *Powamu* Ceremony.”^[3]

Eototo and *Aholi* appear together in major rituals on Third Mesa, while Eototo appears independently on First Mesa. Both *Kachinam* are *wuyu* or *mongkatsinam* (chief *kachinam*). A Hopi legend tells of the close relationship between the two *Katsinam*. While traveling together they encountered their enemy. Against an overwhelming force, *Aholi* stayed behind to fight, allowing Eototo to escape. Later in the era of migrations they were reunited. Well aware of *Aholi*’s loyalty and courage in the face of death, Eototo holds *Aholi* as his closest friend and ally.^[4]

The mask that represents Eototo is a sort of white cylinder with a nest of hair on his head. When calling upon clouds to provide rain for crops, Eototo draws cloud symbols in cornmeal on the ground.^[1]

11.1 Notes

[1] “*Kachina, Eototo.*” *Burke Museum*. Retrieved 22 Jan 2012.

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[3] Voth, H.R. “*The Oraibi Powamu Ceremony.*” The Stanley McCormick Hopi Expedition. Field Columbian Museum, Anthropological series; vol.3 no.2. (Chicago , IL: Field Columbian Museum, 1901).

[4] Pecina, Ron and Pecina, Bob. “*Hopi Kachinas: History, Legends, and Art.*” Schiffer Publishing Ltd., 2013. ISBN 978-0-7643-4429-9; pp. 40-41.

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Chapter 12

Hú

In Hopi and Zuni dance rituals, **Hú**, also known as **Huhuwa** and **Tithu**, is the Kachina of the hummingbird.

The Hummingbird was, and is, an important bird in puebloan cultures. Hopi legend speaks of the Hummingbird as intervening on behalf of the Hopi people to convince the gods to bring rain. Even today Hummingbird feathers are highly prized and used ceremonially and in dance costumes. All Hummingbird Kachinas are depicted with a green mask and green moccasins. Hú dolls are carved from the root of the cottonwood tree.

During traditional ceremonies, the Hú dancer bobs while dancing and calls like a bird. His songs are prayers for rain to wet freshly planted crops in the spring, and women reward him with baskets of flowers; then they scatter to find him more flowers so the rain won't be scared away like a hummingbird might be scared away by a crowd.

The Hú dancer appears in both winter and spring ceremonies as well as the summer night dances in a lesser role.

These dances are often performed in underground ceremonial rooms which are only opened for the Hú dance.

12.1 References

- *Hopi Kachinas*, by Jesse Walter Fewkes, 1903

Chapter 13

Kököle

Kököle (also called *Kökö* and *Kököle-ish*) are 'spirit dolls' of the Zuni Indians.

Some live up in the mountains where they search for food, however most live in the “Great Village” at the bottom of the mythical Lake of the Dead. The Lake of the Dead exists on another plane of existence beneath Spring Lake at the junction of the Zuni River and the Little Colorado River. Offerings of food are thrown into the rivers just upstream of this junction so that the whirlpools can carry them down to the spirits of the dead. Down below in the “Great Village,” the *Kökö* live happy lives and dress always in beautifully ceremonial garb, visiting the living only occasionally to bring good luck and rewards for their devotion.

For those *Kököle* who live in the mountains, however, they perpetually starve because no one can wash offerings down to their plane. These *Kököle* in the mountains and the woods are often angry and bring nothing but sorrow to those who encounter them.

In the original Zuni Indian myths, the *Kököle* were the spirits of children who were drowned after the emergence of people from the underworld as told in the Zuni Creation Story. These children remain in the “Great Village” always; however, the rest of the *Kököle* in the mountains are people who have died, come back to life, and then returned to the underworld. For them there is no rest and no food.

Kököle also include the spirits of the recently dead. The *Kököle* of the recently dead frequently leave the “Great Village” to make rain, bring good crops and even bless children with strong lungs. Of the recently dead, those who return upon the death of their loved ones will take them back to the “Great Village”. Husbands will in this way join their wives and wives their husbands, but children who return to visit their loved ones will be cast out of the Lake of the Dead, to become *Uwanammi* or water monsters. These children become angry and instead of gentle rain they bring violent storms in their discontent tantrums, attempting to rain their way back into the Zuni river and hence back to the “Great Village”.

Kököle dolls are not made as idols or fetishes, but rather as teaching tools for children and as fertility charms for older brides.

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Chapter 14

Kokopelli

For other uses, see Kokopelli (disambiguation).

Kokopelli is a fertility deity, usually depicted as a



Kokopelli and Kokopelli Mana as depicted by the Hopi

humpbacked flute player (often with feathers or antenna-like protrusions on his head), who has been venerated by some Native American cultures in the Southwestern United States. Like most fertility deities, Kokopelli presides over both childbirth and agriculture. He is also a trickster god and represents the spirit of music.

14.1 Myths



A phallic Kokopelli



Kokopelli petroglyph located on BLM land near Embudo, New Mexico

Among the Hopi, Kokopelli carries unborn children on his back and distributes them to women; for this reason, young girls often fear him. He often takes part in rituals relating to marriage, and Kokopelli himself is sometimes depicted with a consort, a woman called **Kokopelmana** by the Hopi.^[1] It is said that Kokopelli can be seen on the full and waning moon, much like the "rabbit on the moon".

Kokopelli also presides over the reproduction of game animals, and for this reason, he is often depicted with animal companions such as rams and deer. Other common creatures associated with him include sun-bathing animals such as snakes, or water-loving animals like lizards and insects.

In his domain over agriculture, Kokopelli's flute-playing chases away the winter and brings about spring. Many tribes, such as the Zuni, also associate Kokopelli with the rains.^[2] He frequently appears with Paiyatamu, another flutist, in depictions of maize-grinding ceremonies. Some tribes say he carries seeds and babies on his back.^{[2][3]}

In recent years, the emasculated version of Kokopelli has been adopted as a broader symbol of the Southwestern United States as a whole. His image adorns countless items such as T-shirts, ball caps, and key-chains.^[4] A bicycle trail between Grand Junction, Colorado, and Moab, Utah, is now known as the Kokopelli Trail.

14.2 Origins and development



Kokopelli pictograph "Cañon Pintado", ca. 850–1100 AD, Rio Blanco County, Colorado



Petroglyph of Kokopelli in the "Rio Grande Style" of the ancestral Pueblo culture after the year 1300 AD; taken at Mortendad Cave near Los Alamos, NM

Kokopelli has been revered since at least the time of the Hohokam, Yuman, and Ancestral Pueblo peoples. The first known images of him appear on Hohokam pottery dated to sometime between 750 and 850 AD.

Kokopelli may have originally been a representation of ancient Aztec traders, known as *pochtecas*, who may have traveled to this region from northern Mesoamerica. These traders brought their goods in sacks slung across their backs and this sack may have evolved into Kokopelli's familiar hump; some tribes consider Kokopelli to have been a trader. These men may also have used flutes to announce themselves as friendly as they approached a settlement. This origin is still in doubt, however, since the first known images of Kokopelli predate the major era of Mesoamerican-Ancestral Pueblo peoples trade by several hundred years.

Many believe that Kokopelli was more than a trader, and more significantly, an important conveyor of information and trinkets from afar. As a Story Teller, par excellence,

Kokopelli had the gift of languages with a formidable repertoire of body language storytelling skills to complement his many talents. Kokopelli's usual noisy announcement upon arrival secured both the identity, and therefore the safety, of his unique presence into a community. Often accompanied by an apprentice in his travels and trade, Kokopelli was important in linking distant and diverse communities together. In the South American Andes, the 'Ekeko' character functioned in much the same way. Upon arrival, his banging and clanging of his wares dangling all about his person signaled to all that a night of entertainment and trade of his goods and talismans was at hand.

Even today, occasional outside visitors may be called or referred to as 'Kokopelli' when they bring news, stories, and trinkets from the outside world to share with the little pueblos or villages.

Another theory is that Kokopelli is actually an anthropomorphic insect. Many of the earliest depictions of Kokopelli make him very insect-like in appearance. The name "Kokopelli" may be a combination of "Koko", another Hopi and Zuni deity, and "pelli",^[2] the Hopi and Zuni word for the desert robber fly, an insect with a prominent proboscis and a rounded back, which is also noted for its zealous sexual proclivities. A more recent etymology is that Kokopelli means literally "kachina hump". Because the Hopi were the tribe from whom the Spanish explorers first learned of the god, their name is the one most commonly used.

Kokopelli is one of the most easily recognized figures found in the petroglyphs and pictographs of the Southwest.^[3] The earliest known petroglyph of the figure dates to about 1000 AD.^[3] The Spanish missionaries in the area convinced the Hopi craftsmen to usually omit the phallus from their representations of the figure. As with most kachinas, the Hopi Kokopelli was often represented by a human dancer. Kokopelli is a cottonwood sculpture often carved today.

A similar humpbacked figure is found in artifacts of the Mississippian culture of the U.S. southeast.^[5] Between approximately 1200 to 1400 AD, water vessels were crafted in the shape of a humpbacked woman. These forms may represent a cultural heroine or founding ancestor, and may also reflect concepts related to the life-giving blessings of water and fertility.

14.3 Other names

- Kokopele
- Kokopelli
- Kokopilau
- Neopkwai'i (Pueblo)
- Ololowishkya (Zuni)

- La Kokopel

14.4 See also

- Cañon Pintado
- Rock art lopaji la

14.5 References

Notes

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- [3] “Kokopelli Legends & Lore”. Glenn Welker. Retrieved 2008-05-31.
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14.7 External links

- Media related to **Kokopelli** at Wikimedia Commons

Chapter 15

Nataska

In Hopi mythology **Nataska** (also **Nata'aska** and variants) is the uncle of the family of "ogre **Katsinas**" who guard **Soyok Wuhti** (Monster Woman), and who enforce good behavior among the children.^[1] Nataska is a Mongkatsina (a chief among the Katsinam).^[2] **Wiharu** (White Nataska) is a similar or identical Katsina with a white rather than black face.^[3]

As with other Hopi Katsinam, Nataskas exist in three senses: as spiritual beings, as dancers / characters in the yearly rituals (who are understood as metaphors for and to some extent manifestations of the beings), and as carved wooden figures depicting the beings. They serve a cultural role of explaining the Hopi way of life, particularly for indoctrinating children in the society's history, behavioral expectations, moral codes, and ritual practices. They are also part of the ceremony for inducting young children into the Kachina Society.^[4]

In both the mask and figure form, Nataska has a large, long snout, and carries a saw or knife in one hand, and a hunting bow in the other. The mask is sometimes hinged to make a clacking sound as the Katsina dancer moves, which is frightening to children. Depending on the village, there may be several Nataskas.^[5] They are said to inhabit a series of long caves near Pinon, Arizona.^[6]

Nataska appears during the midwinter bean planting ceremony, early in the ceremonial season. On First Mesa and Second Mesa villages (but not on Third Mesa since 1910)^[6] men of the village, dressed as Nataska and other ogres, visit the homes of families with children, demanding gifts of food with a warning that if the gift is unsatisfactory when they return, or if the children have misbehaved, they will return to kidnap or eat the children.^{[7][8]} Often, the families have mentioned their children's misbehavior in advance of the visits, so that the children are frightened into thinking the ogres have special powers of observation.^[6] The ogres appear again at the Powamuya (bean dance) accompanying Soyok Wuhti to threaten children against misbehaving. In some versions of the ceremony, they are vanquished or appeased by the end of the dance so as to spare the children's lives, and return to their caves until next season.

15.1 Similar Kachinas

Atoshli is an ogre kachina at Zuni Pueblo. Cochiti has "River Men" from the Rio Grande who threaten to carry off naughty children in sacks.^[9] The Arizona Tewa also have mythology about cannibalistic ogres who eat children.^[6]

15.2 References

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- [9] Gene Meany Hodge (1993). *Kachina Tales from the Indian Pueblos*. Sunstone Press. p. 5. ISBN 978-0-86534-184-5.

15.3 External links

- Nata'aska page - kept by Peabody Museum of Archaeology and Ethnology at Harvard University

Chapter 16

Patung

In Zuni and Hopi mythology **Patung** (known as the "**Squash Kachina**) is a kachina fetish that relates to healing and agriculture. The Hopi belief is that Patung showed the Puebloan peoples how to plant corn, then vanished.^[1]

At Hopi Patung is a Mongkatsina (a chief among the Katsinam). The Pumpkin Clan is devoted to Patung, although there are few members left of the clan and as a result their stories are not well known. Although Patung's function as a *wuya* is unknown and may be lost the is still seen in use as a fetish for protection or healing *Mesa*. Patung is considered a *shape shifter*, able to become a *Badger*. Patung is always seen heading south in a protective and healing fetish set or *Mesa*. Characteristics associated with Patung include tenaciousness, passion, control, persistence and earthiness. He is most often associated with the color red and is believed to have knowledge of healing roots and herbs. Patung appears in the fall months, hiding among the harvest, usually in the shade on the southern side of a rock or tree. The kachina doll on Hopi is often made of dried gourds, pumpkins, or most commonly dried squash.^[1]

16.1 References

- [1] Jesse Walter Fewkes (1903). *Hopi Katchinas Drawn by Native Artists*. U.S. Government Printing Office.

Chapter 17

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]

17.1 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



A mural depicting Tawa, the Sun Spirit and Creator in Hopi mythology.

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.^[8] 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 sec-

tion 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]

17.1.1 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.

17.2 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.

17.2.1 Entrance into 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.

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.^[18]

17.2.2 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.

17.2.3 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]

17.3 Kachinas



Drawings of kachina dolls from an 1894 anthropology book.

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.^[24]

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.

17.4 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 *Quetzacoatl*, and other legends of Central America.^[4] 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]

17.5 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.

17.6 See also

- Blue Star Kachina

17.7 Notes

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Chapter 18

Soyal

Soyal is the winter solstice ceremony of the Zuni and the Hopi (Hopitu Shinumu), *The Peaceful Ones*, also known as the Hopi Indians. It is held on December 21, the shortest day of the year. The main polla of the ritual is to ceremonially bring the sun back from its long winter slumber. It also marks the beginning of another cycle of the **Wheel of the Year**, and is a time for purification. *Pahos*, prayer sticks, are made prior to the Soyal ceremony, to bless all the community, including their homes, animals, and plants. The sacred underground ritual chambers, called *kivas*, are ritually opened to mark the beginning of the Kachina season.

18.1 See also

- Winter solstice

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Chapter 19

Toho (kachina)

In the religious beliefs of the Native American Pueblo people, **Toho** is a Hunter Kachina for the Hopi and Zuni tribes;

Toho, The **Mountain Lion** Kachina, often accompanies such animals as the Deer or Antelope Kachinas when they appear in the Line Dances of spring. However, during the Pachavu or Tribal Initiation about every fourth year, Toho appears as a guard. Armed with yucca whips, he patrols the procession in company with **He-e-e**, Warrior Woman, and other warrior or guard kachinas.

Thought to be the most powerful hunter, the Toho is the guardian of the northern direction. He is associated with the color yellow and appears in both hunting and healing fetish sets, always facing north.

Toho can be represented by a naked man wearing a mask, whiskers and yellow feathers upon either side of his head to look like the lion's ears, or carved as a mountain lion fetish in an ancient, primitive style, most mountain lion fetishes are represented with their tails up and over the back.

Toho is there to remind us to persevere, clarify our goals and move forward to achieving our dreams. He steadies the hunter and protects his territory.

Hopi Kachinas by Jesse Walter Fewkes, 1903

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kachina

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English

Alternative forms

- katchina, katcina, katsina

Etymology

From Hopi *qatsina*.

Noun

kachina (*plural kachinas*)

1. A vaguely ancestral anthropomorphic spirit being, associated with clouds and rain or personifying the power in the sun, the earth or corn (among other things).
2. A wooden doll, as might be given to a child, which represents such a being.
3. A masked dancer who represents such a being in a ceremonial dance or masked ceremony.

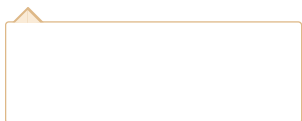
Translations

spirit being	[show ▼]
wooden doll representing a spirit being	[show ▼]
masked dancer representing a spirit being	[show ▼]

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Categories: English terms derived from Hopi | English lemmas | English nouns | English countable nouns

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kachina

Origin

from [Hopi](#) *kacina* 'supernatural', of [Keres](#) origin.

<http://www.oxforddictionaries.com/definition/english/kachina>

ka·chi·na

/kəˈtʃiːnə/

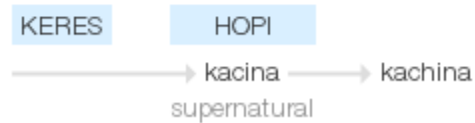
noun

noun: **kachina**; plural noun: **kachinas**; noun: **katsina**; plural noun: **katsinas**

a deified ancestral spirit in the mythology of Pueblo Indians.

- a person who represents a kachina spirit in ceremonial dances.
noun: kachina dancer; plural noun: kachina dancers
- a small carved figure representing a kachina spirit.
noun: kachina doll; plural noun: kachina dolls

Origin



from Hopi *kacina* 'supernatural,' of Keres origin.

Google

Blue Star Kachina

In Hopi mythology, the **Blue Star Kachina** or **Saquasohuh**, is a *kachina* or spirit, that will signify the coming of the beginning of the new world by appearing in the form of a blue star. The Blue Star Kachina is said to be the ninth and final sign before the “Day of Purification”, described as a *catastrophe* or a “world engulfing cataclysm” that will lead to the purification of planet Earth.^[1] Ancient astronaut theorists have used the program *Ancient Aliens* to present their hypotheses of ancient astronauts and proposes that historical texts, archaeology and legends contain evidence of past human-extraterrestrial contact. *Ancient Aliens* is an American television series that premiered on April 20, 2010 on The History Channel and is produced by Prometheus Entertainment. Some ancient alien theorists, such as Giorgio A. Tsoukalos, the publisher of the now-defunct *Legendary Times* magazine, interpret the *prophecy* of the Blue Star Kachina to be a reference to the return of extraterrestrial life.

1 Overview

According to Hopi legend as reported by writer Frank Waters,^[2] at the beginning of time Taiowa, the Creator, created his nephew, Sótuknang, to construct places for life. Out of the nothingness, Sótuknang created nine universes or worlds: one for Taiowa, one for himself, and seven others for additional life.^[3] The first three of these worlds, Tokpela, Tokpa and Kuskurza have already been inhabited and subsequently destroyed due to the *corruption* and wickedness of man. Each time one of the worlds is destroyed, the faithful Hopi are taken underground and saved from destruction to later emerge and populate the next world. According to Waters’ books, which were written in the 1960s, Hopis believe that humanity is currently residing in the fourth world, Túwaqachi. Like the previous worlds, Túwaqachi is also prophesied to be destroyed because of the corruption of humanity.^[4]

1.1 The Signs of Destruction

Nine signs of destruction were described by White Feather, a Hopi elder, to Bob Frissell in 1958. These signs were later recorded in Frissell’s book, *Something in this Book is True*.^[5]

This is the First Sign: We are told of the

coming of the white-skinned men, like Pahana, but not living like Pahana, men who took the land that was not theirs. And men who struck their enemies with thunder.

This is the Second Sign: Our lands will see the coming of spinning wheels filled with voices. In his youth, my father saw this prophecy come true with his eyes.

This is the Third Sign: A strange beast like a buffalo but with great long horns, will overrun the land in large numbers. These White Feather saw with his eyes.

This is the Fourth Sign: The land will be crossed by snakes of iron.

This is the Fifth Sign: The land shall be crisscrossed by a giant spider’s web.

This is the Sixth sign: The land shall be crisscrossed with rivers of stone that make pictures in the sun.

This is the Seventh Sign: You will hear of the sea turning black, and many living things dying because of it.

This is the Eighth Sign: You will see many youth, who wear their hair long like my people, come and join the tribal nations, to learn their ways and wisdom.

Some believe that these eight signs foreshadowing the end of the world have largely been fulfilled and are references to past events. The First Sign is said to be a reference to the arrival of Europeans in North America, while the Second is said to be a reference to the wagon and the exploration of North America by white men. Signs Three, Four and Five are said to signify the arrival of cattle, the construction of the railroad and the proliferation of telephone lines, respectively.^[6]

1.2 The final sign

The ninth and final sign of destruction is described by White Feather as, “You will hear of a dwelling-place in the heavens, above the earth, that shall fall with a great crash. It will appear as a blue star. Very soon after this, the ceremonies of my people will cease.”^[6] This idea of the Blue Star Kachina marking the end of all Hopi rituals is reflected in Waters’ book, *Book of the Hopi*, in which he states, “The end of all Hopi ceremonialism will come when a kachina removes his mask during a dance in the plaza before uninitiated children.”^[7] This absence

of Hopi ceremonialism will coincide with the destruction of the Fourth World. Waters suggested that World War III will begin and the United States will be ripped apart by war, leaving only the Hopis and their homeland intact. The war of the end of the world is described as “a spiritual conflict with material matters ^[7]”.

According to Hopi prophecy (as reported by Waters), shortly after the Blue Star Kachina is visible to all and the Day of Purification is realized, the True White Brother will come to earth in search of Hopi “who steadfastly adhere to their ancient teachings.”^[8] It is said that if the True White Brother is successful in finding those who still follow the true Hopi way of life, the world will be created anew and all the faithful will be saved from destruction. However, the Hopi mythology also details an alternate version of the prophecy, one in which the True White Brother fails in his mission and is unable to find uncorrupted men and women. Then it is said that the earth will be completely destroyed and none will be spared.^[8]

2 Belief in extraterrestrials

2.1 Ancient petroglyphs

Near Mishongnovi, Arizona multiple ancient Hopi petroglyphs are claimed to depict creatures that resemble some modern depictions of extraterrestrials along with symbols interpreted as referring to the end of the world. One particular petroglyph found on Second Mesa is claimed to depict the head of a Hopi woman and a UFO resting on top of an arrow, said to represent that the object is traveling through space.^[9] Waters says this representation is called a *patuwvota*, or “flying shield” and is reported to depict an object present at the creation of the world. Therefore, it is claimed by some that at the end of the Fourth World when the Blue Kachina is visible, the True White Brother will come down from space via a spacecraft.^[9] Hopi elder Dan Katchongva explained the petroglyph in a very similar way stating, “We believe other planets are inhabited and that our prayers are heard there... The arrow on which the dome-shaped object rests, stands for travel through space...we believe that those Hopi who survive Purification Day will travel to other planets.^[6]”

3 Similarities with Mayan legend

Waters claims there are many parallels between the Hopi Blue Star Kachina legend of the end of the world and the mythology of the Maya peoples. He reports that both cultures’ mythology contains very similar references to the creation and destruction of the world. For example, references to the existence and destruction of past worlds are present in the mythology of both cultures. It is claimed that these also contain predictions of the

destruction of the present world.^[10] According to Waters, both cultures’ mythologies refer to “sacred beings from another planet” whose arrival is preceded by the sight of a star.^[11] These similarities in mythology have prompted some to speculate that much of both cultures’ mythologies are based upon astronomy. Giorgio de Santillana asserted that the previously destroyed worlds are references to “the four constellations rising heliacally at the two equinoxes and two solstices. Since they existed only temporarily, the earth perished or drowned when the equinoctial constellations dipped beneath the equator, and a new earth emerged from the waters when four new constellations rose at the four points of the year.^[11]” This uniformity in cultural mythology has led Waters to claim that the Hopi and the Maya were ancestrally linked.^[11]

4 References

- [1] Waters, Frank (1975). *Mexico Mystique: The Coming Sixth World of Consciousness*: pp. 272
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- [4] Waters, Frank (1963). *Book of the Hopi*, pp. 21-22
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