

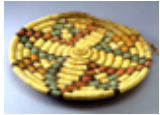
These descriptions have been written by Alph Secakuku, whose objective in life is to preserve the beauty and the value of Hopi belief system rather than watch it die out. He is one of the 8500 among 12500 Hopi who lives on the Hopi reservation, where 12 independent villages lie exercising traditional self-government and carrying out their own religious cycles based on the positions of the sun and on the moon.

Alph Secakuku is grateful for this opportunity of sharing with us information on his people and let us know that there are many Hopi people who have been greatly influenced by the twentieth century and acculturated into the dominant society, but still strike to perpetuate their belief system through practice.

This text is a record of his own experiences, based on the voices from past generations, in whom lies the primary value of his experience.

From the wall hang paintings made by Hopi children in summer 1953 during art lessons by Hopi artist Fred Kabotie.

A. Dalla Volta, 1953, Donation Friends of Castello D'Albertis 1999



### Coiled Plaque (*Poota*)

Basketry is considered the mother of loom work because women weave it. Men weave textiles. This decorative coiled plaque is made from Yucca fibers. Coiled plaque is unique to Second Mesa and are used in Hopi weddings, women basket dance ceremonies. They are gifts by the katsinam at Home Dances in August, when the benevolent *katsinam* spirits who had come to the earth to help the human beings, return to their spirit world and retire on San Francisco Peaks. This is a sunflower design. The design represents a flowery world, beautifying our Fourth World. The light color represents sunlight, while the different colors represent different directions.

C.D.A. 503, Legacy Captain E.A.D'Albertis 1932



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This is a flower design with the lines on the outer coil represents different cardinal direction of the Hopi. There is a handle meaning that the plaque is used for placing of sacred cornmeal for sprinkling on *katsinam*, or at other ceremonies. This would be used by a woman, since men use cornmeal pouch. C.D.A. 500, Legacy Captain E.A.D'Albertis 1932



### Coiled Plaque (*Poota*)

Basketry is considered the mother of loom work because women weave it. Men weave textiles. This decorative coiled plaque is made from Yucca fibers. Coiled plaque is unique to Second Mesa. The yellow color represents sunlight throughout the earth. The white coloring bordered with black represents the cloud coming in from the four directions. The coiled baskets are used in Hopi weddings, women basket dance ceremonies, and gifts by the *katsinam* at Home Dances in August.

C.D.A. 501, Legacy Captain E.A.D'Albertis 1932



### Wicker Basket (*Yungnapu*)

The Hopi wicker basketry is woven on the Third Mesa villages. The materials used are sumac (*Rhus Hirta*) for warps, rabbit brush (*Chrysothamnus Nauseosus*) for wefts, and yucca (*Yucca Angustissima*) for securing the rim. The long shoots of rabbit brush are cleaned, dyed, and then tied in bundles and stored until they are used. The circle design represents beautiful earth, with rain drops depicted by white spots on black. The small squares represents clouds coming from different directions, and the color yellow represents sunlight. The four uprights represent different cardinal directions of the Hopi. The outer circle is closure of the wicker basket, a repeat of the smaller inside design, again representing the clouds.

A.D.V. 18, A. Dalla Volta 1953, Donation Friends of Castello D'Albertis 1999



### Coiled Plaque (*Poota*)

Basketry is considered the mother of loom work because women weave it. Men weave textiles. This decorative coiled plaque is made from Yucca fibers. Coiled plaque is unique to Second Mesa. The design on this coiled plaque is called *Nangnoy Poota*, which means that the directional designs are "chasing" each others within the earth. This plaque is made for many ceremonial uses, besides a decorative wall hanging. Collecting materials for coiled plaques are a year round process. Once the yucca fibers are collected, split and dyed they are ready for use. Plant dyes are used to color the yucca fibers, which will not fade for a long period of time.

C.D.A. 502, Legacy Captain E.A.D'Albertis 1932



### Wicker Basket (*Yungnapu*)

The Hopi wicker basketry is woven on Third Mesa. It is made from sumac (*Rhus Hirta*), rabbit brush (*Chrysothamnus Nauseosus*), and yucca fibers (*Yucca Angustissima*). The design is the cumulous clouds coming to earth to bring moisture for the crops to grow and mature as food source for all mankind.

C.D.A. 504, Legacy Captain E.A.D'Albertis 1932



### Pottery Bowl (*Tsaqavta*)

This particular bowl is painted inside as opposed to being painted on the outside. Most of the pottery today is painted on the outer side because it is more difficult to paint on the inside. There are clouds with raindrops, two big clouds on top of each other, and snow flurries painted on this bowl. This is fairly a new pottery.

A.D.V. 20, A. Dalla Volta 1953, Donation Friends of Castello D'Albertis 1999





### Small Pottery Bowl (*Tsakavta hoyä*)

Storm symbols are used to decorate the bowl. Rain symbols are used because Hopi people are farmers, and by using the storm symbols, it is a prayer for moisture. The artist is silent praying or having thoughts of rain while the pot is being painted. These pots are not simply "clay bowls", as they all have religious meaning because Hopi people are very spiritual people, and Hopi is a way of life.

A.D.V. 22, A. Dalla Volta 1953, Donation Friends of Castello D'Albertis 1999



### Bow and Arrows (*Awta*)

This bow and arrows was given to a child at Home Dance ceremony (Nima, when the benevolent katsinam spirits, who had come to earth to help human beings, return to their spirit world and retire on San Francisco Peaks). The colors represent clouds of different color. The color yellow represents north, blue color represents west, red represents, and white represents east. The children use this bow for hunting small game, such as rabbits, squirrels and other rodents.

s.n. 42, Legacy Captain E.A.D'Albertis 1932



### Rabbit Stick (*Puts'kohu*)

Rabbit stick is used for hunting small game, such as rabbits or rodents. It is a flat boomerang-like wooden stick made from either oak or greasewood (*Sarcobatus vermiculatus*). The young men paint them with Hopi traditional designs for ceremonial uses. There is a *Puts'kohu Katsina* that would carry one that would be painted. Animal and storm designs are usually painted on these sticks. You will notice on the top one, there are rabbits painted on the stick. The brown painted area represents blood, and two marks of "ll" is a warrior mark. White painted area is the earth, home of all the animals. The handle is carved to fit into the owner's hand.

*Putsokohu* is a Rabbit Stick katsina and teaches how to hunt to get life nourishment. He is represented with a rabbit stick instead of his nose, between his eyes and mouth.

C.D.A. 496, 498, Legacy Captain E.A.D'Albertis 1932



### Frame (*Ngöä*)

This is a wooden frame used to form butterfly whorl hairdo on unmarried Hopi maidens, and a hair-knot on men. Two butterfly whorls are worn on each sides of the maidens head just above the ears. This hair-do changes when Hopi wedding takes place. Hopi men wear their hair-knot on back of their head.

C.D.A. (s.n.) 90, Legacy Captain E.A.D'Albertis 1932



### Straw Broom (*Wuusj*)

This special type of straw plant is grown in the nearby areas of the Hopi villages. It has many uses, such as a "brush" to sweep with, or a brush to comb with, or a strainer for food items.

C.A. 1698, Donation A.Ferretti 2002



### Head Dress (*Kopatsokij*)

*Kopatsokij* is worn during a Butterfly social dance during August. Butterfly dance is the most colorful of all the social dances. The unmarried maidens dance after paternal nephews. Social dances are non-*katsina* dances. The couples, dancing in unison create a pleasant, hypnotic sight for the spectators. They are accompanied by some 20 men singing in full voice whose gestures (a kind of sign language) echo the meaning of the song, itself a prayer for good things for all people. In the excitement of the dance, Hopi women from the crowd will often rush in and select their nephews from the group of singing men and join the long single-file line of dancers that fill the plaza. These social dances are formal expressions of gratitude for ample crops and for life in general. They are also quasi-religious.

s.n.139, Legacy Captain E.A.D'Albertis 1932



### Tile (*Putsqa Tsakavta*)

This tile has a *Palhikw'mana*, a Butterfly Maiden *katsina* (or as pure as water), painted as a design. This is a religious symbol. The top portion of the design has clouds with raindrops painted. The other

half is missing.  
C.D.A. 869, Legacy Captain E.A.D'Albertis 1932



### Tiles (*Putsqa Tsakavta*), fragment

Ceramic tiles have been around for about a century, since contact with the non-Indian people, visitors, and/or "tourist". It is purely a commercial item, developed for tourist-trade. This particular one has a *katsina* spirit design. The *katsina* painted on the tile is a corn dancer.

C.D.A. 870, Legacy Captain E.A.D'Albertis 1932



### Tile (*Putsqa Tsakavta*)

Ceramic tiles have been around for about a century, since contact with the not-Indian people, visitors, and/or "tourist". It is purely a commercial item, developed for tourist-trade. This tile contains two *katsina* spirits. Although, they are painted differently from each other, they are both *katsina* spirit figures. The bottom of the design are cloud designs with water drops within the cloud. Tiles are decorative art pieces.

C.D.A. 868, Legacy Captain E.A.D'Albertis 1932



### Tile (*Putsqa Tsakavta*)

This tile has a *Palhikw'mana*, a Butterfly Katsina Maiden (or as pure as water), painted as a design. This is a religious symbol, which is very popular with various Hopi artists. This figure is very colorful. This is almost a full figure, only the lower legs and feet are missing.

C.D.A. 867, Legacy Captain E.A.D'Albertis 1932



### Jar for water transportation

This is not a Hopi item.

C.D.A. 1367, Legacy Captain E.A.D'Albertis 1932



### Jar for water transportation

This is not a Hopi item.

C.D.A. 1368, Legacy Captain E.A.D'Albertis 1932

