

Welcome to the John Wesley Powell Collection of Pueblo Pottery

Collection History

John Wesley Powell was a professor of natural sciences at Illinois Wesleyan University from 1865-1868. Campus legend tells us that he presented this collection to the University in the mid-1880s while he was serving as the first director of the Smithsonian Institution's Bureau of American Ethnology.

In 1943 a fire destroyed Hedding Hall (Old Main), the campus building which housed IWU's records about the pottery collection and its sizeable natural history collection. Since the fire destroyed information on provenance (the origin and past ownership) of these artifacts, we may never know with certainty if their arrival was at Powell's direction.

However, through records obtained from the Smithsonian's Archives and through markings on most of the objects themselves, we can confirm that these artifacts were collected by Bureau of American Ethnology field teams. We have also learned from today's Smithsonian staff that by the late 1800s, there were already more objects held by the Smithsonian than they could care for, so it became common practice to make "permanent loans" to institutions throughout the United States.

Our research into the history of these objects continues and we may yet find the missing links detailing their journey here. In the

interim, we hope you enjoy the information we are able to provide. If you have further questions or are interested in arranging group or individual research on the collection, please visit the Tate Archives & Special Collection on the 4th floor of the library or call (309) 556-1535.

Acknowledgements

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Tate Archives & Special Collections, the Ames Library department with curatorial responsibility for this collection, also wishes to acknowledge the institutional support received from administrators and trustees of Illinois Wesleyan University, as well as the staff of the University's Physical Plant for providing a safe, secure environment for this collection.

Notes on Terminology

[Native terms are in italics.]

1. Pueblo ceramic vessels, including those on display from the villages of Acoma, Laguna, Zuni, and Hopi, are living objects; each vessel has a spirit. On Acoma, Laguna, Zuni, and Hopi ceramics, a painted double line with ends that do not connect often encircles the vessel just below the rim on the interior surface. This is called a spirit line or spirit break. One interpretation of the spirit line motif is that the open line's presence permits the spirit of the vessel to enter and leave it.

At the time the ceramics on display here were made, women were the potters. An additional interpretation of the spirit line motif is that to close the spirit line would end a woman's childbearing capacity.

2. *Kachina*, *kacina*, and *katsina* are among the several common spellings for the gods and spirits that comprise the Hopi world. For the purpose of this document, *katsina* (singular) and *katsinam* (plural) are the chosen spelling in American English. This is the spelling preferred by the Hopi (the Zuni do not seem to have a preferred English spelling) and, for the sake of consistency, this spelling is extended to all objects with *katsinam* in the collection, regardless of the cultural affiliation.

As Barton Wright¹ writes, "Kachinas are the spirit essence of everything in the real world." A list of the *katsinam*, in effect, provides an inventory of the important natural and supernatural elements in the Hopi (or Zuni or other Pueblo

¹ Please see the end of the guide for complete references.

world; the supernatural world is no less a part of the real world as the Pueblos understand it).

3. The Hopi have a pottery tradition that extends back well into the Pre-contact period (AD 1539 in the American Southwest), that is, back into ancient times. Their fine ceramics included Jeddito-Black-on-Yellow and Black-on-Orange, Sikyatki Polychrome and other types. Some types such as Sikyatki Polychrome (AD 1375-1625) continued into the Post-contact period. By the start of the 19th century, however, Hopi pottery making was in decline as pottery was increasingly replaced by metal pots.

Beginning in the mid-late 17th century, and perhaps earlier, Hopi pottery was influenced by Zuni designs, and also by Tewa designs and, to a lesser extent, Keres designs from the Rio Grande area; Tewa influence increased markedly after Tewa people arrived at Hopi around AD 1700 and settled the village of Hano on First Mesa; these Tewa moved west following the Pueblo Revolt of 1680. It was Nampeyo (Snake Girl [1859 or 1860-1942]) a Tewa-Hopi woman and potter who is often credited with reviving Hopi pottery making. Tewa influence is seen in design motifs and especially in jar shapes and other forms.

Zuni influence on Hopi ceramics can be seen in the frequency of Zuni motifs such as the rain bird depicted in the interior of bowls and the *lotemla wohanapa* (all different kinds of feathers hang down) motif on the exterior of bowls. The Hopi adopted these motifs during their several migrations to Zuni Pueblo starting in the 1820s and continuing through the 1860s and 1870s to avoid the scourge of measles epidemics and other diseases. The presence of these Zuni motifs on Hopi pottery is

reflected in names such as Polacca Polychrome Style C, Zuni Modified. Zuni influence is also apparent in Hopi jar and bowl shapes. It must be noted, however, that while the Hopi adopted these motifs and applied them to their ceramics, the *meanings* of the motifs may not have accompanied the designs; that is, the Hopi may have used the Zuni motifs without using the Zuni symbolism.

Using the Collection Guide

Numbers next to the entries in this descriptive guide correspond to the numbers in the lower right corner of the artifact display labels.

The numbers begin at the case with the katsina dolls (the case to the right when looking at the library's main entry while standing inside the rotunda).

Descriptive Guide

Case 1

Top Shelf

1 JAR (Olla) Zuni ca. 1860-1870
The painted motifs on this water jar represent similar concepts to those on artifact number 74 but are somewhat less complex in the number of different elements. The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. This jar does not have the interspersed design elements found on 74.

Beneath this are two bands, each with several *na'lan k'yakwenne* (deer's house) motifs with the deer on black ground. Black ground symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in hunting. Between the two bands of deer is a band of *wotsanawe* (water birds, perhaps ducks). The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty. The meaning of the two large vertical motifs is unclear. They may be a variant of the rain bird motif or a highly individualized example of the *nanna elaye* (grandfather standing) motif, this latter representing a prayer for long life.

Middle Shelf

- 2 KATSINA DOLL Hopi, Oraibi -- 3rd Mesa ca. 1860-1870?

Barton Wright has provided the identifying information for this *Kwahu* (eagle) *Katsina*. *Kwahu* appears most often at dances in early March with prayers for more eagles.

- 3 KATSINA DOLL Hopi, 2nd Mesa ca. 1990s
The *Hemis Katsina* is most often seen at *Niman*, the post-summer solstice ceremony at which the *katsinam* return to their homes until the start of the next ceremonial year the following December. The *Hemis Katsina* is the first one to bring mature corn to the people and so is of great importance in Hopi ceremonialism.

Bottom Shelf

- 4 BOWL Ancestral Pueblo [The Ancestral Pueblo people are not a tribe, per se, the term refers to the ancient ancestors of the present-day Pueblo Indians.]
AD 1075-1125

Interpretation of Pre-contact period (meaning AD 1539 in the American Southwest) painted designs is difficult, especially when they are geometric. The design elements in this bowl are arranged in a quadrate pattern that may represent the four world quarters, a common cosmological idea. Based on analogy with the Pueblos, where spirals are often associated with springs and water, the triangular spirals in the interior might

represent water, a critical commodity and common motif in the arid Southwest.

- 5 FIGURINE (Bear) Zuni mid 19th Century
Figurines were produced in the Southwest from ancient times and are still made today. Their original use was ceremonial, but small, crude images (and miniature pottery pieces), may have been the products of children's attempts to learn pottery making. This figurine is probably a bear. Tesuque and other Tewa-speaking Pueblos of the Rio Grande Valley produced such figurines (*animalitos* in Spanish) for the commercial market starting in the mid-late 1800s and still make them today; other villages also made them and still do.

Case 2

Top Shelf

- 6 JAR (Cooking) Acoma ca. 1850-1860
Well-used cooking pot with exterior flaked from repeated exposure to fire. Interior has food remnants.
- 7 BASALT MORTAR & PESTLE Acoma ca. 1860s
Small mortar and pestles such as this one were used to grind variety of plants for medicinal uses and minerals such as turquoise and hematite for pigments. No evidence is apparent for what was ground in this basalt mortar.

- 8 JAR (Cooking) Acoma ca. 1850-1860
Well-used cooking pot with exterior flaked from repeated exposure to fire. Original red surface still present over much of the exterior bottom.

Bottom Shelf

- 9 CANTEEN (Gourd-shaped) Acoma ca. 1820-1830
This large gourd-shaped canteen would be heavy and difficult to carry when full of water. The central floral motif is surrounded by interlocking red arcs with black cloud and plant motifs on the outside of them. As with artifact numbers 10 and 11, a spirit line for the life-giving water held by the canteen surrounds the canteen body and extends to the mouth.
- 10 CANTEEN (Gourd-shaped) Acoma ca. 1870-1880
This small canteen has floral, cloud, lightning, and rain motifs with a double line around the body of the vessel and leading to the mouth. This is probably a spirit line for the life-giving water held by the canteen. The black-and-white rectangular elements reflect ancient Ancestral Pueblo influence in Acoma pottery making.
- 11 CANTEEN (Gourd-shaped) Acoma ca. 1870-1880
This gourd-shaped canteen was intended for use by a small child or was made for the commercial market. A large flower or leaf motif is surrounded by a band of triangular elements that may represent clouds. The double line below is probably a spirit line for the life-giving water held by the canteen.

Case 3

Top Shelf

- 12 JAR (Olla) Acoma ca. 1870-1880
The split framing bands on top and bottom enclose split rectangles and parallelograms, with the whole composition perhaps representing a sky motif. The central intersecting pairs of orange-painted arcs that form elliptical shapes with feather motifs in the intervening space might, together, be a variant of the rainbow band so common in Acoma and other ceramic decorations. On this jar, the variant is intersecting rainbow bands rather than meandering or parallel ones. An alternate interpretation is that they are split leaves. The black-and-white rectangular elements reflect Ancestral Pueblo influence in Acoma pottery making.
- 13 BOWL Acoma 1860-1880
This food bowl is decorated with leaves and stylized birds. The alternating vertical elements may also represent highly stylized birds and feathers. A spirit line surrounds the lower part of the bowl. The black-and-white rectangular elements reflect ancient Ancestral Pueblo influence in Acoma pottery making.
- 14 JAR (Olla) Acoma ca. 1870-1880
This water jar has two bands of split parallelograms, possibly representing lightning, framing a band of leaf motifs with the dots possibly representing raindrops. These elements are all associated with water, either helping to produce it (lightning) or the results of it

(seeds and berries). The black-and-white rectangular elements reflect ancient Ancestral Pueblo influence in Acoma pottery making.

Bottom Shelf

- 15 LADLE Acoma ca. 1870-1880
Ladles such as this were used to dip water from a jar or medicine from a bowl. The painted design elements represent clouds and feathers.
- 16 LADLE Acoma ca. 1870-1880
Ladles such as this were used to dip water from a jar or medicine from a bowl. The exterior motifs may be clouds or possibly leaves; the interior painted design seems to be a cloud and feather motif. Feathers are used as prayer sticks and prayer plumes to offer prayers to the gods and spirits in the clouds asking for rain or snow.
- 17 PITCHER Acoma ca. 1820-1830
The upper band on this pitcher has split black lightning motifs with possible stylized bird heads (as suggested by the “eye” in each triangle; another interpretation is that it is adapted from the Zuni *awelwyan samapoaye* [cloud all alone] motif that it closely resembles) with stepped, alternating red and black clouds. The lower band is a series of floral motifs with stylized bird heads. A sprit line frames the bottom of the pitcher. The black-and-white rectangular elements reflect ancient Ancestral Pueblo influence in Acoma pottery making.

- 18 JAR Acoma ca. 1870-1880
A small jar with an asymmetrical layout of floral and diagonal diamond motifs. A spirit line surrounds the lower part of the jar.

Case 4
Top Shelf

- 19 JAR (Olla) Acoma ca. 1870-1880
This large water jar has a quadrate layout (four world quarters), two panels of which have a parrot on a branch with leaves, perched beneath a double rainbow band, and two panels of split arcs framing a split, somewhat rectangular motif, possibly representing lightning, with a triangle, which could be a cloud, at the bottom. A spirit line encircles the lower part of the jar. Parrots and macaws, both imported into the Southwest from Mesoamerica, are distinguished in their depiction on Acoma and Laguna pottery by their tail feathers; macaw tail feathers are much longer and often curl upwards at the tips.
- 20 PITCHER Acoma ca. 1870-1880
The orange stepped-down motif probably represents clouds. The split arcs have a leaf motif added to the left side, and the central element may be a stylized feather. A spirit line encircles the pitcher toward the bottom. The arcs may represent elements borrowed from the Tewa or Keres Pueblos of the Rio Grande area.

21 BOWL Laguna ca. 1870-1880
This bowl has a spirit line encircling the exterior just below the rim. The rest of the exterior is decorated with flowers with two arcs of split leaves connecting them on one side and leaf motifs connecting them on the other. The central motif consists of leaves, and the two small circles may be the eyes of a highly stylized bird or a pair of birds.

22 JAR (Olla) Laguna ca. 1870-1880
The painted designs consist of clouds, split leaves, leaves with “ticking” on the edges with upright and inverted double arcs that produce “heart-like” elements, and what is probably a variant of the rainbow band encircling the center of the jar. The double line toward the bottom of the jar has no break in it, and so probably does not constitute a spirit line.

Bottom Shelf

23 ANIMAL EFFIGY Acoma ca. 1870-1880
This animal effigy, or representational image, has a turtle-like head, but the body has painted feather motifs. The top of the head has a four world quarter motif, and the neck has two painted necklaces, one orange, the other black; the latter has a painted cross and triangle pendant. Animal effigies have been made by the Pueblos since ancient times, so this fits with a Pre-contact period (meaning AD 1539 in the American Southwest) tradition, but it might have been produced

for the commercial market that was already present in the mid-late 1800s.

- 24 BIRD EFFIGY RATTLE JAR Acoma ca. 1870-1880
This bird effigy, or representational image, rattle jar has a bird's head at one end and another at the mouth of the jar (or bottle), both facing in the same direction. The somewhat flattened beak of the latter suggests the possibility that this bird is a duck. The motifs on the body represent feathers, and the stippling around the head at the open end represents a speckled feather pattern. A seed, pebble, or perhaps a tiny piece of pottery is closed in the hollow head in order to make the rattling sound. Animal effigies have been made by the Pueblos since ancient times, and various types of rattles are used by all the Pueblos for ceremonies, but there seems to be no evidence that effigy rattles such as this one were used for Pueblo rituals.
- 25 BIRD EFFIGY RATTLE JAR Acoma ca. 1870-1880
This bird effigy, or representational image, rattle jar has a bird's head at one end and another at the mouth of the jar (or bottle), facing in opposite directions. The flat beak of the latter suggests that this bird is a duck. The body of the vessel is decorated with split leaf motifs that may indicate clouds (water symbols for a water bird), but there are no feather motifs as are found on artifact number 24. A seed, pebble, or perhaps a tiny piece of pottery is closed in the hollow head in order to make the rattling sound. Animal effigies have been

made by the Pueblos since ancient times, and various types of rattles are used by all the Pueblos for ceremonies, but there seems to be no evidence that effigy rattles such as this one were used for Pueblo rituals.

Case 5

Top Shelf

- 26 JAR (Olla) Zuni ca. 1850-1860
The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Beneath this are two bands of *netsikâanne* (a crook, or drumstick, used in ceremonies) motifs between which a band of *wotsanawe* (water birds, perhaps ducks) encircles the jar. The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty. The two large vertical motifs are the *nanna elaye* (grandfather standing) design that represents a prayer for long life. With the exception of this last element, this jar is almost identical in concept to artifact number 71; 71 has *hepakinne* (sunflower) motifs where this jar has the *nanna elaye* (grandfather standing) design.
- 27 FIGURINE (Bird) Zuni ca. 1850-1860
This redware rooster or hen represents a Spanish introduction to the Pueblo world. Although some have argued that the chicken in the New World is Pre-

Columbian, this is not yet accepted by most archaeologists. The painted elements on the back and breast represent feathers.

28

JAR (Olla) Zuni ca. 1850-1860

Wotsanawe (water birds) are the band of birds below the rim of the vessel. The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty. Above and below this band are double bands, both of which may represent spirit lines. The lower one has a gap; the paint on the upper one is too fragmentary to be certain. Another double band with a break encircles the bottom of the jar.

The center of the body has three *na'lan k'yakwenne* (deer's house) motifs that are somewhat unusual because the floral elements do not enclose the deer on both sides in the same way that they do on the other jars in this collection such as artifact number 74. The deer are on black ground that symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in hunting.

Bottom Shelf

29

BOWL Zuni ca. 1860-1870

Like artifact number 73 and some other Zuni bowls in this collection, the exterior of this bowl is painted with the *lotemla wohanapa* (all different kinds of feathers hang down) motif. This band constitutes a prayer that all

kinds of clouds may gather together to make a cloudy day and produce rain. Beneath the rim on the interior of the bowl is a band of red and black elements, *hewi'etcawe iyaniktochnapa* (cloud steps coming together), a rain prayer design, with a spirit break below it. The rest of the interior is an elaborate rain bird motif with an *alununanne* (diamond) in the center. The diamond represents the bird sling used by boys.

30 BOWL Zuni ca. 1860-1870

Like artifact numbers 29, 73 and some other bowls in this collection, the exterior of this bowl is painted with the *lotemla wohanapa* (all different kinds of feathers hang down) motif. This band constitutes a prayer that all kinds of clouds may gather together to make a cloudy day and produce rain. A spirit break frames the top and bottom of this exterior band.

And like number 73, the interior of this bowl has a red *wetolianne* (zigzag) band that represents either *alialaye* (waves) or *citola* (the water snake), both of which are water symbols that are reinforced by the large, elaborate rain bird motif painted below the horizontal spirit break. The outer portion of the rain bird on this artifact (number 30) is embellished by four red motifs that are a variant of the *netsikâ lacow'iyulipa* (crooks, or drumsticks, with feathers joined together, symbols of a prayer for beautiful music) on number 76.

- 31 BOWL Zuni ca. 1820-1830
Only the interior of this bowl is decorated. The band of “asterisk-like” motifs around the inside of the rim may represent prayers, specifically prayers for rain. The remainder of the interior has an open pattern of what might be *welo’lapanapa* (hanging feathers), a design that calls the rain to come.

Case 6

Top Shelf

- 32 JAR (Olla) Zuni ca. 1850-1860
This water jar is similar in conception to artifact numbers 35, 71, and other Zuni jars in the collection. The top band of decoration is *t’sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Between each pair is the *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motif. The diamond represents the sling used by boys to hunt birds.

Below this are four panels, each with a pair of *netsikâ* (crooks, or drumsticks, used in ceremonies) with *lapanwe* (feathers) motifs that frame a *na’lan* (deer). The spots on the back of the deer and the lack of antlers indicate that it’s a fawn. The deer are not depicted in either their house or in a house of flowers but are on black ground that symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in

hunting. That the deer here are fawns suggests a connection with a ceremony for which fawns are used such as *Sha'lako*, the Zuni world renewal ceremony held in early December. Separating the deer panels are, alternately, two large vertical motifs, the *nanna elaye* (grandfather standing) design that represents a prayer for long life, and the *hepakinne* (sunflower) motif. Sunflowers are often interpreted as representing the sun.

- 33 JAR Zuni ca. 1850-1860
This was collected at Zuni Pueblo, but it's possible that it's Navajo. The Ramah Navajo live next door to Zuni, and interaction between the two groups is longstanding and frequent. The jar is crudely made for a Zuni piece, but there are crudely made Zuni jars in many collections. If this is a Zuni jar, the spiked nodes and the appliqué punctuated meandering band are evidence of Navajo influence on the potter.
- 34 JAR Zuni ca. 1850-1860
This was collected at Zuni, but it's possible that it's Navajo. The Ramah Navajo live next door to Zuni, and interaction between the two groups is longstanding and frequent. The jar is crudely made for a Zuni piece (though better made than artifact number 33), but there are crudely made Zuni jars in many collections. The painted rim is common at Zuni but atypical for the Navajo, so this small jar is probably Zuni but shows Navajo influence in the punctuated surface decoration.

35 JAR (Olla) Zuni ca. 1850-1860

This water jar is similar in conception to artifact numbers 32, 71, and other Zuni jars in the collection. The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Between each pair is the *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motif. The diamond represents the sling used by boys to hunt birds.

Below this are four panels, each with a pair of *netsikâ lanne* (crooks, or drumsticks, used in ceremonies) with *lapanwe* (feathers) motifs that frame a band of *wotsanawe* (water birds, perhaps ducks). The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty. Sunflowers are often interpreted as sun symbols. Between each of the four panels is a *hepakinne* (sunflower) motif, often interpreted as representing the sun.

Bottom Shelf

36 BOWL Zuni ca. 1850

Like artifact numbers 29, 30, 73, and other bowls in this collection, the exterior of this bowl is painted with the *lotemla wohanapa* (all different kinds of feathers hang down) motif. The band constitutes a prayer that all kinds of clouds may gather together to make a cloudy

day and produce rain. A possible spirit break frames the top and bottom of this exterior band.

And like numbers 29 and 73, the interior of this bowl has a red *wetolianne* (zigzag) band that represents either *alialaye* (waves) or *citola* (the water snake), both of which are water symbols that are reinforced by what appears to have been a large, elaborate rain bird motif (now badly worn) painted below the horizontal spirit break.

As on numbers 30 and 76, the outer portion of the rain bird may have been embellished by four red motifs that are a variant of the *netsikâ lacow'iyulipa* (a crook, or drumstick, with feathers joined together on 76), a design that symbolizes a prayer for beautiful music. However, the paint is now too worn to be certain.

37 BOWL (Miniature) Zuni ca. 1850-1860

The interior of this bowl is decorated with a simple, painted floral motif. The simplicity and crudeness of the painted decoration and the uneven quality of the bowl's construction suggest that this bowl may have been made by a child.

38 BOWL Zuni ca. 1870-1880

This small bowl has cloud motifs on the exterior and a variant of the connected *netsikâ* (a crook, or drumstick, used in ceremonies) motif along with other unidentified elements on the interior.

- 39 PAINT CUP (Four-jar) Zuni ca. 1860-1870
This miniature, four-jar paint cup has an unidentified bird painted on the upper surface where the four jars join and what are probably two roadrunners on the sides of two jars. The geometric motifs on the necks of the jars seem decorative rather than symbolic of anything particular.

Case 7

Top Shelf

- 40 JAR (Olla) Zuni ca. 1850-1860
This small water jar has a top band of *t'sipopa kyatsotanne* (stripes with points) motifs that represent *timuci* (thunder knife), a knife used by priests in many ceremonies, beneath which is a spirit break. Below this break are three panels of *netsikâ* (a crook, or drumstick, used in ceremonies) with *lapanwe* (feathers) motifs, each separated from the next by the *nanna elaye* (grandfather standing) design that represents a prayer for long life. A second spirit break encircles the bottom of the jar.
- 41 PITCHER Zuni ca. 1880
Although the crenellated [*i.e.*, the step-type of formation commonly seen at the tops of castles] rim on this pitcher is typical of Zuni prayer meal bowls, it is an unusual element on a pitcher. So is the raised meander – the multi-curved protrusion that begins and ends at the top of the handle. The painted motifs seem more decorative than symbolic, though the black-and-white

horizontal band might represent the Milky Way, a prominent feature in Zuni astronomy. If so, the four diamonds with center dot motifs might well be stars.

42 CUP Zuni ca. 1860-1870

This cup has four spotted rooster images. Chickens were a Spanish introduction to the Pueblo world. Although some have argued that the chicken's introduction into the New World was Pre-Columbian, this theory is not yet accepted by most archaeologists.

Bottom Shelf

43 PRAYER MEAL BASKET BOWL Zuni ca. 1850-1860

This basket handle, crenellated prayer meal bowl has four tadpoles painted on both the interior and exterior surfaces and two more tadpoles painted on the basket handle. The bowl is somewhat unusual in that it has a white slip (that is, the thin coating covering the pottery's surface) on the exterior surface and a gray slip on the interior. Prayer bowls contain water and corn meal on ceremonial altars; they are also used in houses to hold corn meal for blessing the *katsinam* and other ceremonial participants.

44 PRAYER MEAL BASKET BOWL Zuni ca. 1850-1860

This basket handle, crenellated prayer meal bowl has four *cumaikoli* (dragonfly) motifs, water symbols, painted on both the interior and exterior surfaces. Prayer bowls contain water and corn meal on ceremonial altars; they are also used to hold corn meal

in houses to be used to bless the *katsinam* and other ceremonial participants.

- 45 PRAYER MEAL BOWL Zuni ca. 1850-1860
This prayer meal bowl is unusual in that it has a dentate or scalloped rim rather than a crenellated rim. Six tadpoles, water symbols, are painted on both the interior and exterior surfaces; the ones on the interior are not evenly spaced. Prayer bowls contain water and corn meal on ceremonial altars; they are also used to hold corn meal in houses to be used to bless the *katsinam* and other ceremonial participants.
- 46 PRAYER MEAL BOWL Zuni ca. 1850-1860
This crenellated prayer meal bowl has two toads (the spots suggest it's not a frog) or horned toads and two *cumaikoli* (dragonfly) motifs painted on the exterior, and four tadpoles and a toad or horned toad on the interior. These animals are all water symbols. Prayer bowls contain water and corn meal on ceremonial altars; they are also used to hold corn meal in houses to be used to bless the *katsinam* and other ceremonial participants.
- 47 PRAYER MEAL BOWL Zuni ca. 1860-1870
This crenellated prayer meal bowl has four toads (the spots suggest they are not frogs) or horned toads painted inside and outside. These animals are water symbols. A spirit line encircles the interior of the bowl below the toads. Prayer bowls contain water and corn

meal on ceremonial altars; they are also used to hold corn meal in houses to be used to bless the *katsinam* and other ceremonial participants.

Case 8

Top Shelf

48 JAR (Olla) Zuni ca. 1850-1860

The painted motifs on this water jar represent similar concepts to those on several other jars but are somewhat less complex in the number of different elements. The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Beneath this band is a spirit line.

Two large double bands of paired *netsikâ* (crooks, or drumsticks, used in ceremonies) motifs are on the body of the jar, one upper, one lower. The upper pairs of crooks are each connected by a single *wihetsanna netsikâwe* (baby crooks) with *nitep'owa anpatlopa* (triangles) on the edges. The lower pairs are connected by plain *na'lan* (deer) motifs. Like the images on artifact number 32, the deer are not depicted in either their house or in a house of flowers but are on black ground that symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in hunting. The panels are separated from one another by a pair of vertical designs, each consisting of two *lakwelenapa* (feathers sticking up), above and below a circle surrounded by a

band of triangles that may represent the sun. A spirit break encircling the bottom of the jar completes the painted decoration

49 JAR (Olla) Zuni ca. 1860-1870

Although this jar has painted designs found on other Zuni jars in the collection, the overall layout is quite different. The neck of the jar has a band of simplified *netsikâ* (a crook, or drumstick, used in ceremonies) motifs in red and black, beneath which is a spirit break. The shoulder and side of the jar has two panels of paired *pulakia* (butterflies) with what appears to be an inverted variant of *wihetsanna netsikâwe* (baby crooks). Beneath these are two more bands of simplified *netsikâ* motifs in red and black.

These horizontal bands are separated by two vertical panels of *wihetsanna netsikâwe* (baby crooks) with *nitep'owa anpatlopa* (triangles) on the edges with the lower example of each being inverted, and what appear to be *lapanawe* (feathers) attached. The two motifs frame a single *wotsanawe* (water bird) on each side of the jar. The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty.

50 JAR (Bi-lobed) Zuni ca. 1750-1760

This bi-lobed water bottle or jar resembles gourds that the Zuni grow to make containers. The opening of the vessel (now worn from use) appears to have had a

netsikâ (a crook, or drumstick, used in ceremonies) and *lapanawe* (feathers) motif with a zigzag band of red and black cloud motifs under it and a spirit break under the clouds.

The lower half of the bottle has alternating red and black bands of connecting downward facing triangles that may represent bands of rain clouds or falling rain. A spirit break at the bottom completes the painted decoration.

Bottom Shelf

51 BOWL Zuni ca. 1860-1870

This bowl, the largest in the collection, has a spirit break around the exterior rim, below which, like the decoration on artifact numbers 73, 79, and 77, consists of a band of *lotemla wohanapa* (all different kinds of feathers hang down) motifs. This band constitutes a prayer that all kinds of clouds may gather together to make a cloudy day and produce rain.

The interior of the bowl has a red *wetolianne* (zigzag) band that represents either *alialaye* (waves) or *citola* (the water snake), both of which are water symbols. Beneath this band is a horizontal spirit break, and below this is a combination of the *netsikâ* (a crook, or drumstick, used in ceremonies) motif, a portion of the *wihetsanna netsikâwe* (baby crooks) motif, and the *awelwyan samapoaye* (cloud all alone) motif. The center of the interior is undecorated which is somewhat unusual.

JAR (Olla) Zuni ca. 1860-1870

The painted motifs on this water jar represent similar concepts to those on several other jars. The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Between each pair is the *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motif. The diamond represents the sling used by boys to hunt birds. Beneath this band is a spirit line.

Two large double bands of paired *netsikâ* (a crook, or drumstick, used in ceremonies) motifs are on the body of the jar, one upper, one lower. Both the upper and lower pairs of crooks are each connected by what appears to be a variant of the *pulakia lacowapa* (butterfly with downy feather) motifs. Between these two bands are two bands of four zoomorphic images that appear to combine a *wotsanawe* (water bird), roadrunner, and *pulakia* (butterfly); the body shape resembles *wotsanawe*, the tail is more like a roadrunner's, and the curled proboscis and wings are those of a *pulakia*. The three-part bands are separated by two large, vertical *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motifs. The diamond represents the sling used by boys to hunt birds. These motifs are usually placed horizontally, but here they are vertical. A spirit break around the bottom of the jar completes the painted decoration.

Case 9

Top Shelf

- 53 BASKET Paiute mid-late 19th Century
This is a food collection and transport basket (also called a burden basket). The conical shape is typical of this type of basket which has a stitched-rod body with bundled and stitched grass rim.
- 54 BASKET (Hat) Ute mid-late 19th Century
This woman's hat could also be used to collect and hold small objects or materials. The lack of beads, shell pendants, or other attachments indicates that the wearer was an "ordinary," as opposed to high status, individual.
- 55 BASKET Pomo or Hupa mid-late 19th Century
This is a food preparation basket. The possible burned places on the interior suggest that it might also have been used for stone boiling. In stone boiling, heated stones are added to a mixture of water and food, such as acorn meal, and stirred to produce porridge.

Bottom Shelf

- 56 BASKET (Miniature) Makah late 19th Century
This small basket, produced for the commercial market (tourists typically liked and purchased small objects that could be easily transported home) is missing its lid, and the aniline-dyed green elements are faded.

Nevertheless, the fine Makah basketweaving techniques are clearly evident.

- 57 BASKET Zuni ca. 1850-1860
This is a typical Western Pueblo (Zuni and Hopi) twill-plaited weave “peach basket” used to hold peaches (or apricots or other fruits) when picking, before transfer to larger burden baskets.
- 58 BASKET Ojibwa Chippewa late 19th Century
This small basketry tray, made of coiled & tied bundles of grass around a birch bark center, is another example of a well-made object produced for the commercial market.
- 59 RATTLE Hopi Walpi -- 1st Mesa mid 19th Century
Except for the dark red cordage, this gourd rattle is undecorated. Such rattles are used by Pueblo men during rain dances and other ceremonies.
- 60 BASKET (Covered) Inuit Eskimo mid 19th Century
This large covered bundled, coiled, and stitched storage basket could have been used to hold a wide variety of items such as clothing, feathers and other materials, or dried food. The bundles are grass, and the stitch elements are a stiff, unidentified, fiber.

Case 10

Top Shelf

- 61 CANTEEN (Gourd-shaped) Zuni ca. 1860-1870
This small redware canteen is distinguished by the painted black band (of unknown significance) connecting the two lug handles with the canteen mouth. The canteen resembles bi-lobed gourds that are grown and used as containers.
- 62 CANTEEN (Gourd-shaped) Zuni ca. 1860-1870
This small, bi-lobed redware canteen resembles bi-lobed gourds that are grown and used as containers.
- 63 CANTEEN Zuni ca. 1850-1860
This bi-lobed, horizontal canteen or bottle has a *hepakinne* (sunflower or large flower) motif at each end and two *na'lan* (deer), one on each side of the body between the two lobes. The Zuni usually combine the deer, a revered hunting symbol, and the sunflower motif on the same vessel, especially on water jars and other ceramic water vessels. Deer are almost always depicted with the "heart line" from the mouth to the center of the body. Sunflowers are often interpreted as sun symbols.
- 64 PAINT CUP (Moccasin) Zuni ca. 1870-1880
This Pueblo moccasin or boot-shaped vessel is a paint container, as indicated by the handle on the back of the moccasin. There is some evidence of paint residue in the interior. The triangular motifs around the exterior

of the vessel are black cloud motifs, and the black triangular and curved motifs on the body of the vessel may be stylized black cloud motifs that represent prayers for rain.

Bottom Shelf

- 65 CANTEEN (Gourd-shaped) Zuni ca. 1850-1860
This redware canteen is flattened on one side to make it easier to carry against one's body.
- 66 CANTEEN (Gourd-shaped) Zuni ca. 1850-1860
This redware canteen is flattened on one side to make it easier to carry against one's body.
- 67 CANTEEN (Gourd-shaped) Zuni ca. 1860-1870
The band of rounded cloud motifs with the leaf or flower motifs attached and the mass of flowers/leaves at the apex of the exterior convey the meaning that clouds (and rain) make flowers grow. The Zuni are fond of flowers; flowers are associated with butterflies, which are sometimes a water symbol as they are among the first animals to appear after summer rain.

Case 11

Top Shelf

- 68 JAR Zuni ca. 1850-1860
The shape of this vessel resembles the leather bags used to hold corn meal. The painted decoration includes dragonflies, rainbows, clouds, feathers (the elongated

motifs with downward double points or “half moons” below the double horizontal band), and possibly sun dogs. One interpretation of the overall decoration may be a prayer for a beautiful summer, for which corn meal is a ritual offering at ceremonies.

69 CUP (Large) Zuni ca. 1850-1860
This bowl-size cup resembles an oversized soup bowl, but the scalloped edge would make it difficult to drink or eat from without a spoon. The stepped motifs are clouds, and the arcs with the ticking may represent falling rain.

70 OWL EFFIGY Zuni ca. 1860-1870
This medium-sized, hollow body owl effigy (probably a Great Horned Owl), has a painted speckled head, molded eyes surrounded with red paint around the right eye & brownish-orange paint around the left. The molded beak is painted brownish-black with traces of red around the upper edge and right side & brownish-orange paint on the left. The upper part of the body has painted feather elements. Effigy owls such as this were made for the commercial market, both in the time period of this piece and still today, but were also placed by the Zuni in crooks of trees and above house entrances to protect against evil spirits.

71 PAINT CUP (Two-jar) Zuni ca. 1870-1880
This double paint cup is decorated with red and black clouds to which single feathers are attached, one in

each panel. The Zuni say *aweluya cilowa aweluya kwinne utea cikwa* (Red clouds and black clouds make flowers grow), a prayer that rain and snow clouds may come and make flowers grow.

Bottom Shelf

72 JAR (Olla) Zuni ca. 1850-1860

The top band of decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Between each pair is the *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motif. The diamond represents the sling used by boys to hunt birds.

The lower band of decoration combines *hepakinne* (sunflower) motifs with *netsikâanne* (a crook, or drumstick, used in ceremonies) motifs and *wotsanawe* (water birds, perhaps ducks). The Zuni say that they like to paint water birds on water jars in the hope that the birds' presence will ensure the water jars will never be empty. Sunflowers are often interpreted as sun symbols.

73 CONTAINER (Rectangular) Zuni ca. 1850-1860

This double container may have been intended to hold two colors of corn meal for ceremonial use or corn meal in one side and water in the other. Each long side is decorated with a *palukia* (butterfly), and each short side has a bird motif, probably a roadrunner.

74

BOWL Zuni ca. 1860-1870

The exterior of the bowl is decorated with *lotemla wohanapa* (all different kinds of feathers hang down) motifs. This band constitutes a prayer that all kinds of clouds may gather together to make a cloudy day and produce rain. The interior of the bowl has a red *wetolianne* (zigzag) band that represents either *alialaye* (waves) or *citola* (the water snake), both of which are water symbols that are reinforced by the large, elaborate rain bird motif painted below the horizontal spirit break.

Case 12

Top Shelf

75

JAR (Olla) Zuni ca. 1850-1860

The top band is similar in concept to the top band on 71 with only slight variations in motifs between the two water jars: The decoration is *t'sipopa kyatsotanne* (stripes with points) that represents *timuci* (thunder knife), a knife used by priests in many ceremonies. Between each pair is the *alununanne* (diamond) and *neweyulinne* (Newekwe Society face painting) motif. The diamond represents the sling used by boys to hunt birds.

Beneath this are several *na'lan k'yakwenne* (deer's house) and *na'lan k'yakwen'uteapa* (deer in house of flowers) motifs, both with the deer on black ground. Black ground symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in hunting.

Between the deer are probably roadrunners, though they might be variants of *wotsanawe* (water birds). The two large vertical motifs may be a variant of the *nanna elaye* (grandfather standing) motif which represents a prayer for long life.

- 76 JAR (Olla) Zuni ca. 1760-1770
Black and red clouds separated by lightning (the zigzag bands) are on top with a possible variant of bands of lightning below. The presence of these water symbols indicates this a water jar.
- 77 JAR (Olla) Zuni ca. 1860-1870
The top band of decoration on this small water jar is *netsikâ lacow'iyulipa* (crooks, or drumsticks, with feathers joined together), which symbolizes a prayer for beautiful music. Beneath this is *na'lan k'yakwenne* (deer's house) with the deer on black ground. Black ground symbolizes the damp earth where women want to plant their gardens. Deer images are often used in the hope that they will bring success in hunting.

Bottom Shelf

- 78 BOWL Zuni ca. 1860-1870
This bowl is very similar in concept to artifact number 73: the exterior is decorated with the *lotemla wohanapa* (all different kinds of feathers hang down) motif. This band constitutes a prayer that all kinds of clouds may gather together to make a cloudy day and produce rain. The interior of the bowl has a red *wetolianne* (zigzag)

band that represents either *alialaye* (waves) or *citola* (the water snake), both of which are water symbols that are reinforced by the large, elaborate rain bird motif painted below the double horizontal band.

79 BOWL Zuni ca. 1800-1810

This bowl has red and black feather motifs on its exterior and red and black cloud motifs on the interior. Red and black clouds symbolize the hope for making flowers grow.

80 BOWL Zuni ca. 1860-1870

Like artifact numbers 73 and 77, the exterior of this bowl is decorated with *lotemla wohanapa* (all different kinds of feathers hang down) motifs. This band constitutes a prayer that all kinds of clouds may gather together to make a cloudy day and produce rain. The interior has a black variant of the *wetolianne* (zigzag) band that represents either *alialaye* (waves) or *citola* (the water snake), beneath which is a band of *lapanawe* (feathers). The large area with striped (hachured) motifs is probably a combination of several ideas such as *nitebowa t'sipanilenapa* (striped triangles hanging down) that represent rain, especially rain falling far away. Such hachured elements are more typical of Acoma (and ancient pottery from Chaco Canyon) and may be borrowed from Acoma.

Case 13

Top Shelf

- 81 JAR Hopi, 1st Mesa ca. 1870
This small jar is a Zuni form. The band of arcs is, perhaps, symbolic of mountains. A spirit line is directly below this band, and a second possible spirit line encircles the bottom of the jar. Between these are a series of five motifs that are adapted from the Zuni *netsikâ* (a crook, or drumstick, used in ceremonies).
- 82 JAR (Olla) Hopi, 1st Mesa ca. 1850-1860
The shape of this crudely made water jar and the polychrome painted flower and other motifs are atypical of Hopi ceramics, even for the class of pottery that Wade and McChesney classify as "Eccentric." Artifact numbers 97, 98, and 99 are other examples of this class of vessels that come from the Second Mesa village of Mishongnovi. All are technically inferior to Polacca ceramics.
The general shape of the jar more closely resembles Tewa and Keres jars from the Rio Grande area, and the flowers particularly resemble those of Tesuque Pueblo.
Spirit lines encircle the neck and bottom of the jar. Beneath the upper line is a line of crescents that probably represents clouds. Interspersed among the flowers are two, vertically depicted birds (chickens?) that are somewhat Zuni-like in appearance. The other two vertical motifs are panels of what may be floral elements with feathers from which rain seems to be

falling and two sets of diagonal diamonds that may be lightning.

- 83 CUP Hopi, 1st Mesa ca. 1880
The interior of this cup (or ladle, the differences aren't well defined in the literature) has red and black spatter (also called splatter) paint. This may imitate 19th century enamel ware that was common in the Southwest.

The handle is plain but painted red (handles on artifact numbers 109, 111 and 112 are effigies of *katsinam*). The exterior of the cup has four, unevenly executed bands of connecting black triangles that may represent feathers or possibly, although less likely, lightning.

Bottom Shelf

- 84 LADLE Hopi, 1st Mesa ca. 1870-1880
This small ladle has a spirit line around the interior just below the rim and a bird in the center, the form of which is probably adapted from Zuni.
- 85 LADLE Hopi, 1st Mesa ca. 1870-1880
This small ladle with a broken handle has two birds perched on the head of what may be a Hopi *Pahlik Mana* (Water Drinking Girl). *Pahlik Mana* appears during women's dances, especially the *Mamzrau* Initiation Dance. *Pahlik Mana* is never masked at First or Second Mesa and so she is not viewed as a *katsina* there,

but she is a *katsina* at Third Mesa and is always masked when carved as a doll.

- 86 LADLE Hopi, 1st Mesa ca. 1870-1880
This ladle has a spirit line around the interior below the rim. The center motif features a fleur-de-lis atop a combination of fret and triangular motifs that may represent feather and water or rain symbols derived from Zuni.
- 87 LADLE Hopi, 1st Mesa ca. 1860-1870
This ladle has a spirit line around the interior below the rim and is similar in concept to artifact number 85 but lacks the fleur-de-lis in the center. The combination of fret and triangular motifs that may represent feather and water or rain symbols derived from Zuni.
- 88 LADLE Hopi, 1st Mesa ca. 1860-1870
The interior of this ladle is decorated with a *mana* figure. This is indicated by the head decoration, the face with the stripes below the eyes, and the lines below the head. There are several possible interpretations of the depiction, but *Pahlik Mana* (Water Drinking Girl) The *Pahlik Mana* appears during women's dances, especially the *Mamzrau* Initiation Dance. *Pahlik Mana* is never masked at First or Second Mesa and so she is not viewed as a *katsina* there, but she is a *katsina* at Third Mesa and is always masked when carved as a doll.

- 89 LADLE Hopi, 1st Mesa ca. 1870-1880
This ladle has a spirit line around the interior below the rim and is similar in concept to artifact number 86. The combination of fret, triangular, and crescent motifs that may represent feather and water or rain symbols derived from Zuni.

Case 14

Top Shelf

- 90 PITCHER Hopi, 1st Mesa ca. 1880
The shape of this small pitcher suggests the possibility that it's a deliberate reproduction of a plain ware vessel found throughout much of the Southwest in the Pre-contact period (AD 1539 in the American Southwest).
- 91 PITCHER Hopi, 1st Mesa ca. 1880
Like artifact number 89, the shape of this small pitcher suggests the possibility that it's a deliberate reproduction of a plain ware vessel found throughout much of the Southwest in the Pre-contact period (AD 1539 in the American Southwest). The zigzag appliqué band beneath the rim indicates that the potter was also influenced by Navajo pottery, much of which has such appliqué elements.
- 92 PITCHER Hopi, 1st Mesa ca. 1870-1880
In its shape and surface treatment of pressed punctuates in the coils, this large pitcher, like artifact

numbers 89 and 90, may be a deliberate reproduction of the corrugated ware that was common throughout much of the Southwest in the Pre-contact period (AD 1539 in the American Southwest).

Bottom Shelf

- 93 BOWL Hopi, 1st Mesa ca. 1870-1880
The interior rim of the bowl is decorated with a band of crescents, perhaps an adaptation of the Zuni *wetolianne* (zigzag) band that here would represent *alialaye* (waves). Beneath this is a spirit line, and rest of the interior of the bowl is decorated with one of the many Zuni rain bird motifs.
- 94 BOWL Hopi, 1st Mesa ca. 1870-1880
The exterior of this rectangular bowl has a spirit line around the rim and at the bottom. Between these is a variant of the Zuni *lotemla wohanapa* (all different kinds of feathers hang down) motif. The rectangular shape of the bowl may be due to the potter's intent to represent the four directions, north, south, east and west, rather than the more common round-shaped bowls which represent the world.
The interior rim of the bowl is decorated with a band of crescents, perhaps an adaptation of the Zuni *wetolianne* (zigzag) band that here would represent *alialaye* (waves). Beneath this is a spirit line, and rest of the interior of the bowl is decorated with one of the many Zuni rain bird motifs.

95

BOWL Hopi, 1st Mesa ca. 1870-1880

The interior rim of the bowl is decorated with a band of crescents, perhaps an adaptation of the Zuni *wetolianne* (zigzag) band that here would represent *alialaye* (waves). Beneath this is a spirit line, and rest of the interior of the bowl is decorated with one of the many Zuni rain bird motifs. Here the rain bird is embellished with variants of the Zuni *netsikâ lacowapa* (crooks, or drumsticks, with feathers) motif in black and the Zuni *pulakia lacowapa* (butterfly with downy feather) motifs in red and black.

It must be noted that these might not have the same meaning to the Hopi that they have among the Zuni.

96

BOWL Hopi, 1st Mesa ca. 1870-1880

The exterior of this bowl probably has a spirit line around the rim and at the bottom. Between these is a variant of the Zuni *lotemla wohanapa* (all different kinds of feathers hang down) motif.

The rim of the interior of the bowl is decorated with a band of crescents, perhaps an adaptation of the Zuni *wetolianne* (zigzag) band that here would represent *alialaye* (waves). Beneath this is a spirit line, and rest of the interior of the bowl is decorated with one of the many Zuni rain bird motifs.

97

BOWL Hopi, 1st Mesa ca. 1870-1880

The exterior of this bowl has a spirit line around the rim and at the bottom. Between these is a variant of the Zuni *lotemla wohanapa* (all different kinds of feathers hang down) motif.

The rim of the interior of the bowl is decorated with a band of crescents, perhaps an adaptation of the Zuni *wetolianne* (zigzag) band that here would represent *alialaye* (waves). Beneath this is a spirit line, and rest of the interior of the bowl is decorated with one of the many Zuni rain bird motifs.

Case 15

Top Shelf

98

JAR Hopi, 1st Mesa ca. 1820

The shape of this crudely made jar and the polychrome painted motifs are atypical of Hopi ceramics, even for the class of pottery that Wade and McChesney classify as "Eccentric." The general shape of the jar more closely resembles Tewa jars, though the punctuated and notched appliqué rim element is not a Tewa characteristic. There appears to be a spirit line encircling the neck below the appliqué. The "v" and inverted "v" motifs may represent aberrant cloud/rain and mountain motifs but this is little more than speculation. The inverted "v" also has some resemblance to the Zuni *kokowan politan* (Masked God's painting; the painting on the mask of the *Kowo lanna katsina*). This jar, probably from the Hopi village of

Mishongnovi on Second Mesa, is technically inferior to Polacca ceramics.

- 99 JAR Hopi, 1st Mesa ca. 1840-1850
The proportions of this jar, the everted rim, and the painted motifs indicate that is another Mishongnovi “Eccentric,” though the polychrome motifs are more typical of Hopi ceramics than those on artifact number 97. Below the exterior rim is a zigzag band that resembles and is derived from the Zuni *wetolianne*. A spirit line encircles the neck, and below this is a band of *netsikâ*-like (a crook, or drumstick, used in Zuni ceremonies) motifs. The main body of the jar is decorated with motifs that resemble Zuni triangles known as *nitep’owa anpatlopa* above three zigzag bands (upper) and *netsikâ* attached to what appears to be a double cloud band (lower). Another spirit line at the bottom of the jar completes the painted motifs.
- 100 JAR (Olla) Hopi, 1st Mesa ca. 1860-1870
The shape of this Hopi jar, the polychrome painting, and the use of a probable spirit line on the neck all suggest Zuni influence, as does what appear to be upper and lower bands of modified *netsikâ* (crooks, or Zuni ceremonial drumsticks). However, the main painted motifs on the body of the jar mark this as another Mishongnovi “Eccentric.” The band of polychrome, interlocking arc and circular motifs filled with abstract squiggles may be unique in Hopi

ceramics. One might interpret them as some sort of cloud motif, but this is speculation without any strong empirical basis.

Bottom Shelf

- 101 BOWL Hopi, 1st Mesa ca. 1870-1880
This is a plain orange bowl of the type the Hopi use for small food offerings during meals or to hold corn meal for ceremonies.
- 102 BOWL Hopi, 1st Mesa ca. 1870-1880
This small bowl has a four-pointed star motif on its interior bordered by frets, the meaning of which, if any, is unclear. They may represent some variant of a feather design.
- 103 COOKING POT Hopi, 1st Mesa ca. 1870-1880
This small cooking vessel shows some evidence of use. The cloth strap could be used to carry it when hot, though it isn't clear what the Hopi would have cooked in such a small pot.
- 104 BOWL Hopi, 1st Mesa ca. 1870-1880
This small bowl is decorated on the interior with the image of what may be the deity, *Kokyang Wuuti* (Spider Woman). This is suggested by the eight arms. Although there is a shrine to her in every Hopi village, unlike some other deities, she is never impersonated in ceremonies.

105 BOWL Hopi, 1st Mesa ca. 1870-1880
The interior of this bowl is decorated with a *mana* figure. This is indicated by the *tablita* (head decoration), the face with the striped bands below the chin and the red dots, and the motifs below the head. There are several possible interpretations of the depiction, but the feather motifs on the head and the red dots most typify the *Poli Mana* (Butterfly Girl). *Poli Mana* is not a *katsina* because she is not masked when she appears at ceremonies, though she is masked when carved as a doll or when depicted on pottery. Similarly decorated bowls can be seen in Wade and McChesney (pp. 164-172).

106 JEWELRY (Wood Bead Necklace) Hopi mid-late 1800s
The Hopi traditionally made beads from turquoise, shell, bone, stone, and other materials. Wood beads are rare (or perhaps they rarely survive). These beads are lightweight and made from an unidentified wood.

Case 16

Top Shelf

107 JAR (Drum Shape) Hopi, 1st Mesa ca. 1860-1870
This jar or bottle is decorated with vertical lines that, combined with the shape of the jar, give it the appearance of a drum. Although pottery drums are present in the Southwest, the opening of this vessel is too small for it to have served as a drum. It probably

held water or a mixture of water and other materials for use in rituals.

- 108 KATSINA EFFIGY JAR Hopi, 1st Mesa ca. 1860-1870
This effigy, or representational image, is that of a *Sha'lako Mana* (a female *katsina* impersonated by a man, as are all female *katsinam*). The vertical painted decoration on the body represents feathers; the *Sha'lako* is a giant bird and was probably introduced from Zuni.
- 109 JAR (Water) Hopi, 1st Mesa ca. 1860-1870
This conical water jar or bottle has a line of unidentified birds just below the rim beneath which are bands of red diamonds and black arcs, which may be cloud symbols. The split diamond, dot, and arc motifs in the middle of the jar may represent clouds and rain, and the bottom encircling band of designs probably represent pipes that appear to be more Plains-like, because they are red, than Pueblo. The red pigment in this motif suggests that the pipe bowls are made from catlinite (a red clay), but catlinite is rarely used for pipes in the Southwest. Therefore, the use of red pipe motifs may indicate trade with Plains tribes.

Bottom Shelf

- 110 LADLE Hopi, 1st Mesa ca. 1870-1880
Like artifact numbers 111 and 112, the handle of this ladle (or cup, the differences aren't well defined in the literature), is an effigy, or representational image, of a *Koyemsi* (Mudhead), a multi-faceted or multi-purpose

sacred clown introduced from Zuni. The interior decoration also shows Zuni influence in the cloud-like motifs and what appears to be an adaptation of the Zuni *netsikâ* (a crook, or drumstick, used in ceremonies and seen here as four crooks connected to each other) motif.

- 111 LADLE Hopi, 1st Mesa ca. 1870-1880
This ladle has two effigies on its rim, a *Mongwu* (Great Horned Owl) *katsina* and a ground squirrel. The interior is painted with a band of red cloud motifs.
- 112 LADLE Hopi, 1st Mesa ca. 1850-1860
Like artifact numbers 109 and 112, the handle of this ladle (or cup, the differences aren't well defined in the literature), is an effigy, or representational image, of a *Koyemsi* (Mudhead), a multi-faceted or multi-purpose sacred clown introduced from Zuni. Below the interior rim is a band of cloud motifs, and the center of the interior is decorated with what may be a Hopi *Pahlik Mana* (Water Drinking Girl). *Pahlik Mana* appears during women's dances, especially the *Mamzrau* Initiation Dance. *Pahlik Mana* is never masked at First or Second Mesa and so she is not viewed as a *katsina* there, but she is a *katsina* at Third Mesa and is always masked when carved as a doll.
- 113 CUP Hopi, 1st Mesa ca. 1860-1870
Like artifact numbers 109 and 111, the interior of this cup (or ladle, the differences aren't well defined in the

literature) has red spatter (also called splatter) paint on the interior. This may imitate 19th century enamel ware that was common in the Southwest.

Hopi ceramics often show evidence of Zuni influence, and such is the case here. The exterior of this cup has what appears to be a spirit break and an adaptation of the Zuni motif, *lotemla wohanapa* (all different kinds of feathers hang down) that constitutes a prayer for rain. The handle is an effigy, or representational image, of a *Koyemsi* (Mudhead), a multi-faceted or multi-purpose sacred clown introduced from Zuni.

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