

*Museum -
Desk Copy*

**SOUVENIR
MAGAZINE**

25c

Southwest

All-Indian Pow-Wow

FLAGSTAFF, ARIZONA — JULY 2-3-4, 1951



☆ **All-Indian
Rodeo**

☆ **Colorful
Ceremonials**

☆ **Daily Street
Parade**

☆ **Great Indian
Encampment**

Flagstaff Public Library
Flagstaff, Arizona

3942
5728
July
1951



23RD ANNUAL

SOUTHWEST *All-Indian* POW-WOW

PERFORMANCES

The rodeo performances are held each afternoon at the Pow-Wow grounds in the city park. They begin at 1:30 p.m. Only Indian contestants are permitted to take part. Parades through the downtown streets of Flagstaff are held at noon each day of the celebration, July 2-3-4. The ceremonial performances are held each evening with the grandstand gates opening at 7:30.



TICKETS, OFFICES

Tickets for all six performances — three rodeos and three night ceremonial programs — are on sale at the Chamber of Commerce at 115 East Aspen Ave., until the Pow-Wow starts. Tickets may then be obtained at the Pow-Wow ticket office at the grandstand. All persons with Pow-Wow business may find members of the board at the Pow-Wow office at the grandstand.



INDIAN VILLAGE

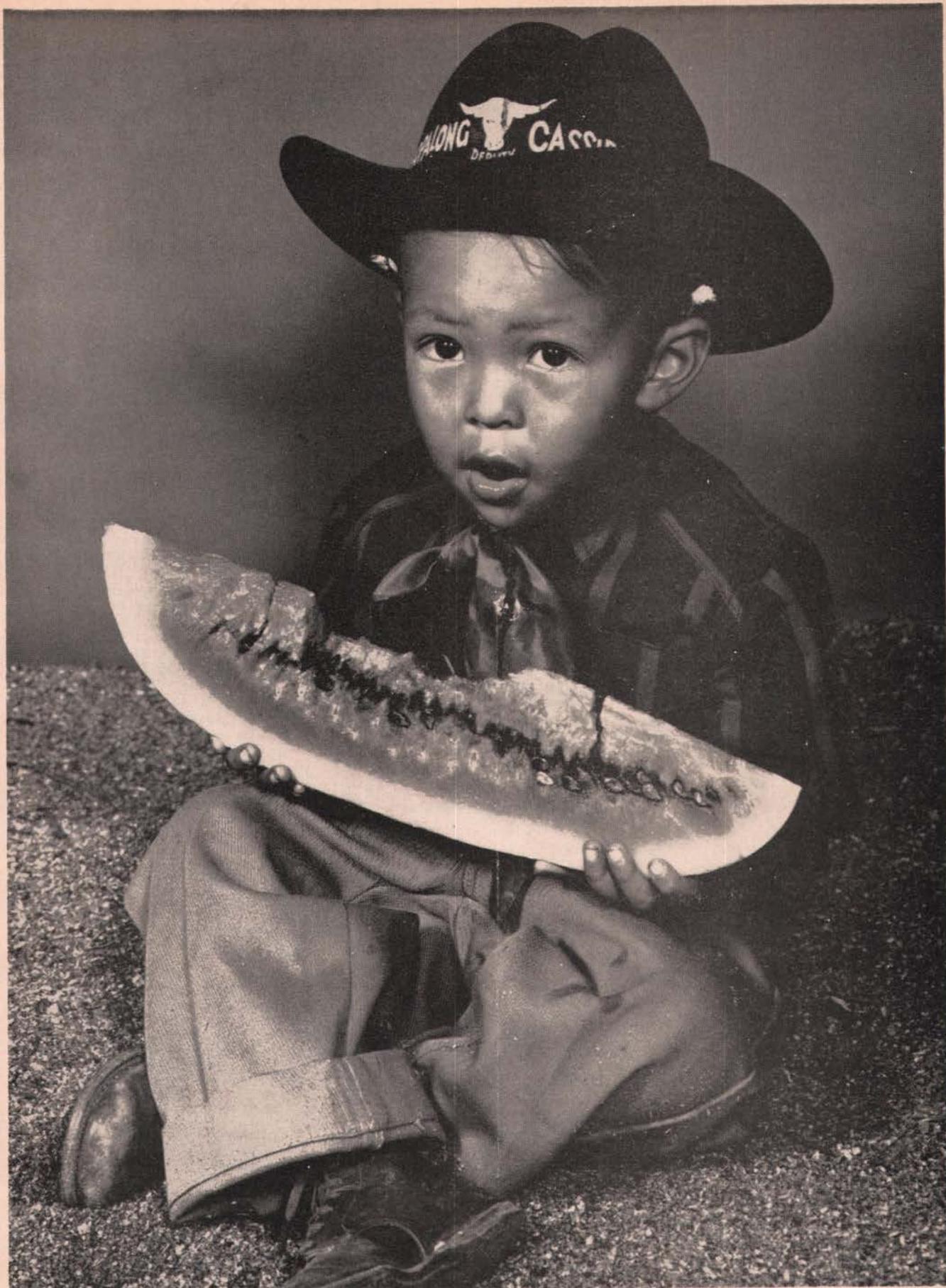
A large area in Flagstaff's beautiful city park is set aside as a camping place for the Indian visitors at the Pow-Wow. During the celebration this park becomes one great Indian camp. The Indians are happy to have visitors, and you are cordially invited to visit the camp and make friends with the people of various tribes.

POW-WOW COMMITTEE

- | | |
|------------------------|--------------------|
| Ralph W. Bilby | president |
| Andy Wolf | member |
| T. M. Knoles Jr. | member |
| F. L. Decker | member |
| Neil V. Christensen .. | member |
| Ted Babbitt | member |
| A. C. Grasmoen | member |
| Bill Fennell | member |
| G. W. Jakle Jr. | secretary |
| Earl F. Insley | asst. secy. |
| Bob Hansel | rodeo director |
| Platt Cline | publicity director |



The thunder drum is a very important part of any Indian ceremonial. If you look closely, you will discover that this drum is made of a very ordinary nail keg with raw hide heads.



Mmmmm! Good! The Indians come to the Pow-Wow to have a good time, and this little 'Hopalong Cassidy' fan is no exception. Watermelon dealers do a big business in Flagstaff during the celebration.



Picture makers, both professional and amateur, find a real happy hunting ground at the big celebration. Here a weighty individual gets a real closeup of a smiling brave in war path regalia.

'Chicken Pull At Place-of-Snows'

Practically everyone in America knows that the biggest, most unusual Indian celebration in the World is held in a great pine forest near snow-covered peaks in northern Arizona each July 2-3-4.

This great celebration is known far and wide to whites as the "Southwest All-Indian Pow-Wow." To the Indians, the celebration is better known, in a variety of languages, as "The Great Chicken-Pull at The-place-of-snows-where-the-thunder-sleeps."

Whatever they call it, they all agree that it's the biggest, happiest, most colorful celebration in the southwest. Thousands of Indians representing practically every southwestern tribe come to Flagstaff for the daily street parade, the afternoon performances, and the beautiful, thrilling night ceremonial performances. With them come thousands of white visitors from every U. S. state and most western hemisphere countries, plus a scattering from various European and Asian nations.

The Indians come to "The-place-of-snows" to have fun, and it is this very same excellent purpose that brings their white brothers, too.

But what is a "Pow-Wow?"

Webster defines it as "a ceremony, especially one in which conjuration is practiced, attended with a great noise and confusion, and often with feasts, dancing, etc., performed by Indians for the cure of diseases, for success in hunting or in war, and for other purposes; also a conference of or with Indians. Any assembly likened to an Indian pow-wow or conference; especially a noisy frolic or gathering; more widely, a congress, conference, or meeting."

Well, the greatest pow-wow of them all, the one at Flagstaff, is all of that, and more too, as you will find.

Planning for the Pow-Wow goes on all the year around. Much of this is done by the Pow-Wow committee, comprised of business and professional men of Flagstaff. They devote much of their spare time throughout the year to countless details which go to make the Pow-Wow the wonder-



These smiling Indian women are dressed in their finest, and proudly walk about the carnival. Notice the beautiful jewelry, the fine Pendleton blankets, the moccasins (and the sport shoes).

... The Indians' Own Celebration

ful show it is. Along in early summer these men start devoting practically all of their time to the celebration, and by mid-June they have time for little else.

Just before the big three-day show starts each year, the Pow-Wow board members and Indian leaders meet at a Flagstaff hotel for a great tribal breakfast and business meeting. At this breakfast, tribal leaders express their ideas, register complaints, and submit suggestions to make the celebration bigger and better. This big tribal conference directs the Pow-Wow board in its planning.

Members of the Pow-Wow board include Ralph W. Bilby, manager of a wholesale grocery business; Andy L. Wolf, insurance man; T. M. Knowles jr., bakery proprietor; F. L. Decker, accountant; Neil V. Christensen, attorney; Al C. Grasmoen, operator of the Ski and Spur dude ranch and the Arizona Snow Bole winter sports area; Bill Fennell, manager of a local gas service; and Ted Babbitt, assistant manager of a Flagstaff mercantile firm. G. W. Jakle jr. is secretary.

His profession is that of accountant. His assistant is Earl F. Insley, director of athletics at Arizona State College. Bob Hansel, stockman, is rodeo director.

The three-day celebration, in which only Indians are permitted to participate, costs around \$24,000 to stage. For many years the Pow-Wow was underwritten by local businessmen. For the past decade this has not been necessary, as ticket sales have brought in enough money to pay the bills. The Chamber of Commerce supports the celebration to the extent of \$3000 each year.

Ticket sales last year totaled \$26,804, of which \$4467 went to Uncle Sam as admission tax. The Pow-Wow still maintains the price schedule set up 15 years ago, and visitors often express amazement at the reasonableness of the Pow-Wow admission prices.

Because Flagstaff is in the very heart of the Southwestern Indian country, it has been only natural that the Indians have taken over the celebration. Back in the days when the show was

(Please Turn Page)



This steady little fellow, of whom his father is so proud, was adjudged the "best" child in the children's contest at a previous Pow-Wow. The balancing act played a big part in his victory.

of the usual "49'ers" variety, the Indians came in swarms. They played a bigger and bigger part in the celebration each year, until it finally became their own show.

As we said above, the Indians call the Pow-Wow at Flagstaff "The Great Chicken-Pull at The-place-of-snows-where-the-thunder-sleeps."

To the Indians, a celebration is always a "chicken pull." This comes from a game the Indian horsemen used to play. A chicken would be buried in the ground with only its head sticking out. The mounted braves would swoop down and attempt to seize the chicken's head and pull the fowl from the ground. This game was a little gory for some tastes, and has been gradually discontinued.

The "Place of-snows" is a literal translation from the Navajo Indian name for the San Francisco peaks at Flagstaff, "Dogo-Ahslect," "Place-of-snows-where-the-thunder-sleeps." The Indian tribes of the southwest, dependent as they are on rain for crops and forage, believe that some of the powers which can bring rain dwell in the clouds or on the high peaks near Flagstaff.

Hence the big ritualistic ceremony at the Pow-wow is doubly significant to these First Americans of the great Southwest.

Most of the Indians of the Southwest live in comparatively barren, dry country. Only a few have an abundance of water and enjoy the delights of trees, or mountains, of cool nights.

And so, as you can well imagine, the big get-together at Flagstaff is a real treat for them.

Here they have an opportunity not only to take part in the fun, to be thrilled by the rodeo and to observe the ceremonial performances of other tribes, but to camp in the great pine forest at the foot of the San Francisco peaks. They enjoy the shade, the cool weather, and the wonderful opportunity to visit, to talk, to ride on the merry-go-round and other carnival attractions, to eat spun sugar candy and hot dogs, to drink soda pop and watch the white visitors.

Many of the Indian visitors finance their trips to the Pow-Wow by selling jewelry, rugs and other items. You'll enjoy walking through the big Indian camp and seeing their displays of merchandise.

Sometimes white visitors need to be reminded that the Indians are people — who resent intrusions and rudeness just as much as their white brothers. However, courtesy and friendliness will meet with the same response in the Indian camp that it finds everywhere — like friendliness and courtesy.



This fine-looking Indian woman displays some magnificent jewelry. Note the perfect design in the massive necklace, the fine bracelets, and the huge rings. All of these stones are turquoise.

Thrilling And Colorful Ceremonials

A lot of factors are involved in the spell of magic to which you will succumb at the night ceremonial programs at the Flagstaff Pow-Wow.

You are setting in the grandstand. Everything is still. There are no electric lights, only the light from the ceremonial fires in the arena and the moon and stars.

The deep shadows of the forest, the smoke from hundreds of camps in the forest, the grave stillness of the towering San Francisco peaks, the tall pine trees silhouetted by the moon—and then a clear, expressive voice weaves all these factors together, drawing you into the mood to not only enjoy, but to become a participant in the great ceremonial you are about to witness.

The voice is that of Governor Howard Pyle of Arizona, one of America's most famous speakers, who dearly loves this great celebration, and who served as it's announcer for many years before he became governor.

Sparks from the great ceremonial fires sweep up into the towering darkness, and you hear the gentle throb of a drum. The first dancers appear.

You watch, fascinated, as their ritual is stamped out in intricate measure by the light of the great fires. The chants you do not understand, but somehow you know it is exactly right, that its mood of dignity, of supplication, of awe is just what it should be. You realize you are witnessing a religious ceremony.

The drum ceases, the chanting dies away, the dancers fade back into the darkness, and the voice of the announcer comes back, continuing to weave the magic which now holds you enthralled.

Other rituals follow in rapid succession.

You see Hopi, Zunis, Navajos, Havasupais, Apacies, San Juans, Taos, Maricopas, Pimas, Yavapais, Mohaves, dozens and dozens of others.

More costumes flash in the firelight.

You are one with the thousands and thousands of other spectators, white and Indian alike. You join the roaring applause for the outstanding performers, smile at the youngsters who also take part, thrill to the color and chill to the throb of the drum.

You see Apache devil dancers, Navajo Ye-bechis, and dignified gentle Hopi supplications for good crops and peace.

An intermission comes, the lights come on, and for a few minutes the curtain falls on the great spectacle.

Then the lights go out, the drums start their throbbing anew, and you see more and more ceremonials. Each one you like better than the last.

And then, finally, comes the great finale—hundreds and hundreds of costumed, painted, chanting Indians move forward out of the darkness!

The climax is reached, the lights come on, you relax. You have seen something unique, and you know it, something you'll never forget!

The Squaw Dance Is For Fun

"Squaw" dances, a special feature the Navajo Indians stage at the Pow-Wow grounds every night of the big celebration, supply a focal point of attraction for hundreds of Indians.

The squaw dance is a sort of free-for-all social event in which Indian girls exercise their prerogatives by grabbing the arm of any male who catches their fancy, and compelling them to march around a circle until released by payment of a forfeit, which may be a coin, piece of jewelry, or other item.

Although intended for the Indians alone, unwary pale-faces are liable to find themselves dragged into the ring also, and assessed a suitable penalty.

The squaw dance is primarily a courtship dance, and through it the young Indians meet, size each other up, and become acquainted.

Probably most Navajo Indians met their future mates at squaw dances.

The visitor will enjoy watching the squaw dance (which probably runs all night) and will also enjoy observing the by-play of courtship which goes on.

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These are favorite performers in the night ceremonials. Note the beautiful costumes. The woman's dress is fine buckskin beautifully tanned and decorated. Note the buffalo horns in the man's headdress.



Performers in the night ceremonial programs vie to be acclaimed the "best" or the crowd's favorite each evening. These men practice an intricate step accompanied by the drum.



Hopi Buffalo dancers are Pow-Wow favorites. The Hopis borrowed much of this dance and their costumes from plains tribes. Most Indian tribes borrow ceremonial ideas from others.

Scores Of Tribes Represented

Arizona is the home of more native Americans—Indians—than any other state.

The surrounding states of New Mexico, California, Oklahoma, Colorado, Utah and Nevada contain most of the rest of America's Indians.

Representatives of these scores of tribes come to the great Flagstaff celebration each July 2-3-4, to visit, renew acquaintances, watch the performances of other Indians, and join other Indians in observing that funny creature, the White Man.

Here are thumbnail sketches of some of the major tribes at the Pow-Wow:

NAVAJOS:

The Navajos are a nation of between 60,000 and 70,000 souls living in a vast, sun-drenched domain of more than 25,000 square miles in north-eastern Arizona, northwestern New Mexico, with a small area in Utah.

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When you observe the parade, note the detail in the various costumes. Note the huge bells and beautiful conchos on the belt above.

Scores Of Tribes . . .

(Continued From Previous Page)

They are children of nature, whose wealth lies in their sheep and horses, occasional small farms, and who now starting to look forward to development of the vast mineral resources which underlie their realm. Their arts are those of the silver-smith and rug weaver.

They are deeply religious, and spend much time in ceremonials.

They are individualists and make their homes in simple wood and dirt structures called "hogans", pronounced "hoe-gahns."

APACHES:

The Apaches are spread over two large reservations—the San Carlos and the White Mountain—in southeastern Arizona.

Formerly notorious as warriors and for their long resistance to the White Man, they are today

(Continued On Next Page)

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These men have daubed themselves with clay and wear burlap scraps for hats. Note the drum at left.

Scores Of Tribes . . .

(Continued From Previous Page)

among the most prosperous and progressive of all Indian tribes.

The visitor in the White Mountain country near Fort Apache will be interested to see Apaches living along the highway in their ancient-type of native dwelling, the wickiup—equipped with electric lights, washing machines, and radios and often refrigerators.

(Please Turn To Second Page)



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Tuba City, Arizona



Favorites in the parade at noon each day and in the night programs are these Zuni maidens, who walk with jars balanced on their heads. These costumes are worth hundreds of dollars.

Scores Of Tribes . . .

(Continued From Previous Page)

HOPIS:

The Hopi Indians are pueblo (village) dwellers, with homes built on high mesas overlooking the Painted Desert of northern Arizona.

Their villages are accessible by roads leading into the remote area from Tuba City on Highway 89, from Winslow and Leupp Corners and Holbrook on Highway 66.

Their reservation is an "island" in the midst of the great Navajo reservation.

They are exceptional farmers, and have learned how to eke out a living with tiny farms which are nearly wholly dependent on rain for moisture.

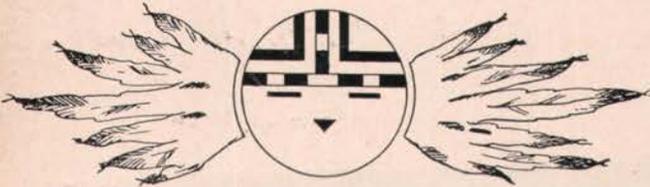
They are also excellent potters and basket-makers.

Oraibi, one of their villages, situated on third mesa, has been continuously inhabited since about the 12th century, and thus is probably the oldest village in what is now the United States.

(Please Turn To Second Page)

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This is a Navajo fire dancer. The fire dance usually is the concluding number on the night programs. You'll never forget it!

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These men make a colorful, interesting appearance with very simple costumes. Note the use of pine boughs and feathers plus a liberal daubing of ceremonial face paint — and the smiles!

Scores Of Tribes . . .

(Continued From Previous Page)

HAVASUPAI

The Havasupai, the people of the "land of the sky blue water" dwell in a canyon which is a tributary to the Grand Canyon. They number about 200. They are basketmakers and farmers, and do some stockraising on the rim of the canyon.

Their tiny reservation has become a favorite spot for visitors seeking the "out of the way" the unusual sight in the southwest.

The Havasupai are unexcelled as horsemen, and many of the rodeo performers at the Pow-Wow are Havasupai.

(Continued On Next Page)

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The hoop dancer is one of the most skilled, most highly trained of all Indian performers. To become real adepts, hoop dancers must start young—as the chap at the left is doing.



These Taos Indians are always Pow-Wow favorites. Their costumes feature elaborate, finely-worked detail in beads, buttons, wampum, feathers, fringe, and horsehair.

Scores Of Tribes . . .

(Continued From Previous Page)

OTHER TRIBES:

Small numbers of Indians of Paiute, Hualpai, Mohave, Chemehuevi, Yavapai, Pima, Yaqui, Papago, Cocopah, Yuma and other extractions occupy reservations in Arizona.

Total number of Indians in the state is around, 75,000, most of which are Navajo. The 14 reservations cover more than 30,000 square miles of the state's 113,810 square mile total.

The Hualpai live on high plateaus south of the Colorado River between Grand Canyon and Boulder Dam, and the Yavapai live in the central mountains in the Prescott area.

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On the opposite page and above are seen ceremonial performers. All of these brightly-costumed individuals plus hundreds and hundreds more take part in the parades and the night programs.

Zunis Irrigate Waffle Gardens

The "waffle" gardens of the Zuni are picturesque examples of what may be accomplished by native ingenuity. The so-called "waffle" gardens get their name from their appearance. They are laid out in small rectangular basins like the squares of a waffle. The small plots with adobe or rock walls separating them are so built to protect the gardens from flood damage.

The Seminole women of Florida tie rattlers made of turtle shells about their ankles for the green corn dance.

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Hopi Craftsman Exhibition ...

The 18th Annual Hopi Craftsman Exhibition is now on display at the Museum of Northern Arizona, three miles north of Flagstaff on the Fort Valley Road. This famous exhibit of the arts and crafts of the Hopi Indians of northeastern Arizona has been an event of Pow-Wow week since the latter's inception in 1930. Pow-Wow visitors are invited to visit the Museum and see for themselves the fine work of the Hopis.

The Hopi Craftsman Exhibition is shown in the large beautiful patio of the Museum, facing the San Francisco Peaks. The exhibits, arranged according to Hopi Villages, occupy two sides of the patio along the "corredores," while on a third side the Hopi Indian demonstrators in festival native dress make an attractive and colorful group. Tuvenyowma of Hotevilla and Tawameiniwa of Shungopovi will demonstrate rug weaving, Vera Nevahoioma of Hotevilla and Myra Joshua of Shungopovi will show how baskets are made, Sadie Adams of Tewa will demonstrate all phases of pottery making, and Paul Saufkie of Shungopovi will do silversmithing. Here one may watch the clever fingers of these men and women fashion complete articles before his very eyes, in the cool, quiet, green patio, where the Hopi kachinas look down from their homes on the San Francisco Peaks.

Twenty years ago, Mrs. Mary-Russell F. Colton, wife of the director of the Museum, started



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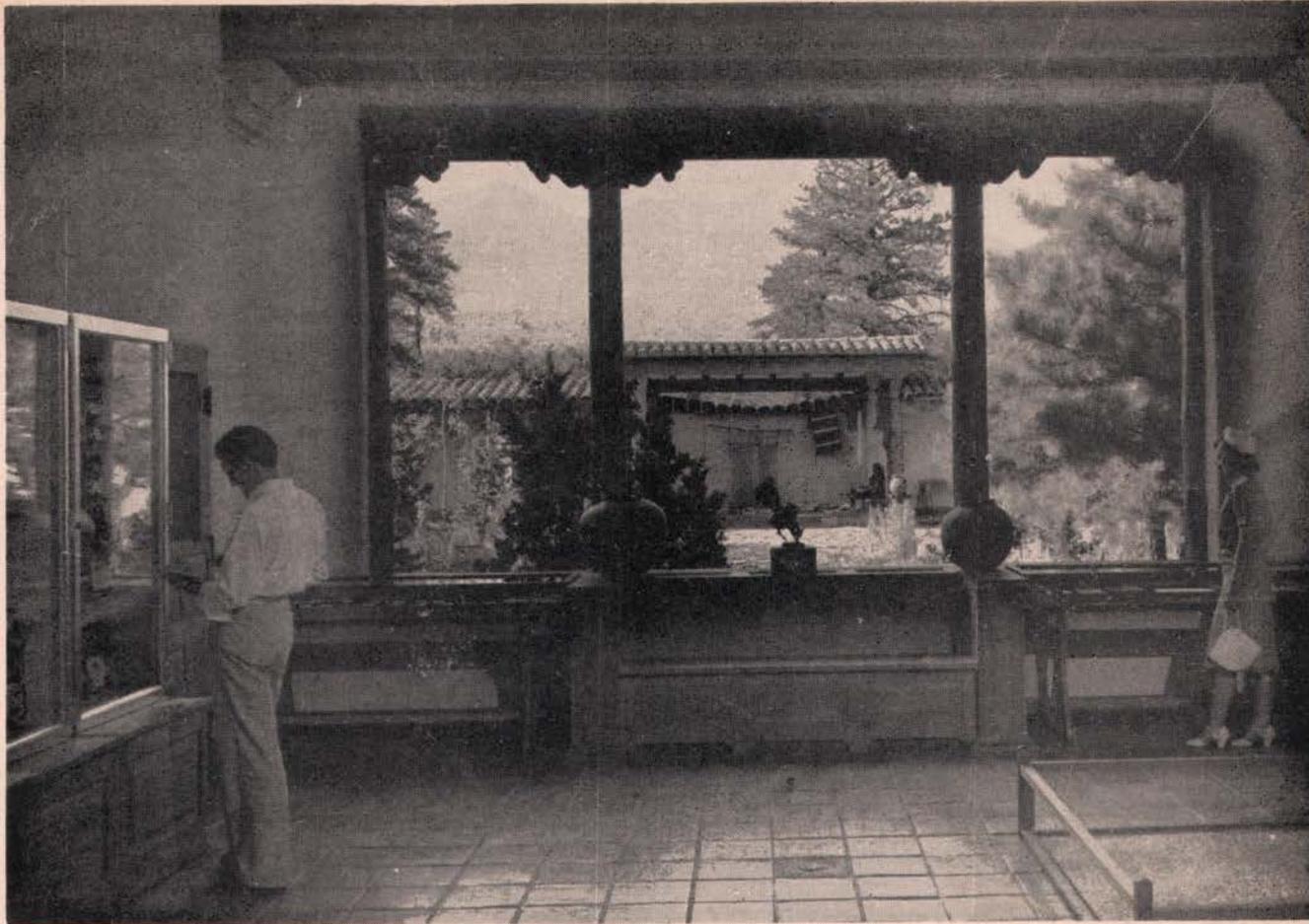
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Entrance Gallery of the Museum of Northern Arizona looking out into the patio where the loom of the Hopi weaver may be seen.

the Hopi Craftsman Exhibition as an experiment to encourage Hopi men and women to keep alive their ancient arts. Due to the relatively small production of Hopi goods and the vast number of Navajo products with which they compete in curio shops, Hopi crafts were sinking into obscurity. Few people realized how beautiful the Hopi handicrafts were and what fine artists were still to be found among them. In the first years of this exhibition, the Hopis themselves as well as Pow-Wow visitors had to be educated to see the possibilities of this crafts display. Today the Hopi Craftsman Exhibition is the only place where one can see all the Hopi arts together, — handwoven woolen and cotton textiles, embroidered ceremonial garments, baskets and pottery made for the people's own use as well as types made especially for sale, hand-carved and painted kachina dolls, beautiful silver jewelry, moccasins, and various other things.

Members of the staff of the Museum of Northern Arizona make a trip to the Hopi Reservation in June each year to collect the material for the exhibition. About a week is spent there visiting in each village and talking to the individual craftsmen who send their products to be displayed. It has always been the policy of this

exhibition to take the finest pieces offered by each person who wishes to send his work, and not just the fine work of a few special individuals. This, of course, makes for considerable variation in the quality of work displayed, but it helps to encourage all the craftsmen — the very young who are just learning, the middle-age group that is most expert and the older folk who can no longer do the fine work they once did. At the time it is collected from the maker, each piece is marked with a special tag bearing the name of the maker, the name of his village and the price.

When all the Hopi things are gathered at the Museum they are sorted according to the type of work and judged for prizes. Seventy-five classes are considered, and first and second prizes and honorable mentions are awarded. Ribbons are given for all three awards and cash for firsts and seconds. Both the ribbon and the cash prize are sent to each winner following the exhibition, with the entire amount received from the sale of his work.

The Hopi Craftsman Exhibition last year attracted nearly 4,000 visitors. People have come from all over the United States and from foreign countries to see it, the museums throughout the country send orders for prize winning pieces to fill out their collections of Hopi material. Here and here alone, are all the finest things that the Hopi Indians make so skillfully.



This stalwart Indian brave is more than seven feet tall. His great feathered head-dress hangs almost to the ground.

Hopis Handle Poisonous Snakes

The Hopi Snake Dance which is held each year in August probably has attracted more widespread attention than any other single Indian religious ceremony because of the peculiar attitude of the typical white man toward snakes.

Once the Hopi ceremony became publicized it aroused unusual interest with the result that through the years the curiosity of tourists has made the Hopis secretive about the ceremony.

The chief question asked by the spectator is:

"Are the snake dancers ever fattaly bitten; and if not, why not?"

The complete answer is fairly complicated, but it largely is bound up in the fact that the average white man is highly superstitious about snakes and the Indian is not. Likewise the typical white man is even more ignorant regarding the habits and actions of snakes than he is of most other animals. The Indian, on the other hand, is a realist regarding snakes and is well versed in snake lore.

M. W. Stirling, chief of the American Bureau of Enthology, Smithsonian Institution, reports that the only venemous snake available to the Hopis is the prarie rattler. A study of the results of 128 bites by this species reveals eight fatalities. Some of these had the benefit of antivenin treatment so that a true fatality percentage might be somewhat higher. The prarie rattler may be considered a moderately dangerous snake. Many factors affect the seriousness of the bite—the size and health of the victim, the location of the bite and the amount of venom injected. A boy dancer might suffer serious if not fatal results from a bite, whereas an adult bitten in the same way by the same snake would be less seriously affected.

Not all the snakes used in the ritual are rattlers. There are many other varieties, and rattlers are in the minority. Hopi snake dancers occasionally do get bitten by rattlers. But since they are reasonably cautious and skillful in the handling of snakes, such bites are not very frequent. However, no case has ever been reported that a dancer retired or dropped out of the ceremonial after being bitten.

The fact that the snakes have been kept cap-

(Continued On Next Page)

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This scene is one you will see in the noon parades at the Pow-Wow. It's one you'll never forget. There are many of these Indian wagons, each loaded with men, women and youngsters.

(Continued From Previous Page)

tive for several days preceding the Snake Dance, during which time they are handled, undoubtedly takes considerable edge from their aggressiveness, and it is the observation of zoo keepers and others that rattlesnakes in captivity quickly lose their fear of those handling them.

The reports that the fangs are removed from the rattlers before the dance has been disproved. However, it is very possible and probable that the rattlers are kept "milked" of their venom during the nine-day ceremony, so that the amount of venom they might inject into a victim is very small. Considering that their bite might be fatal in one out of ten cases with a full load of venom and the fact that their aggressiveness and potency is drained from them during their captivity, the danger to the dancers is slight.

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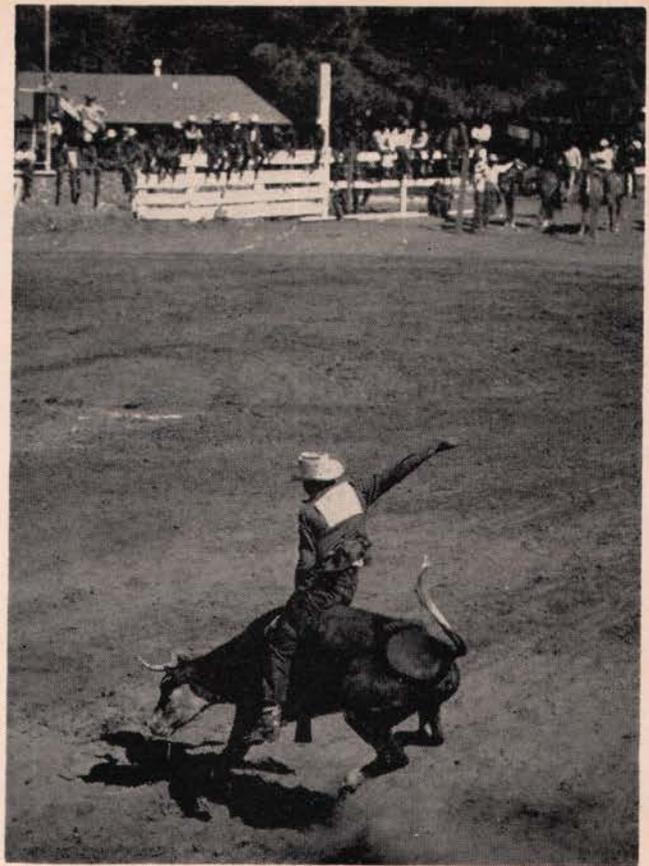
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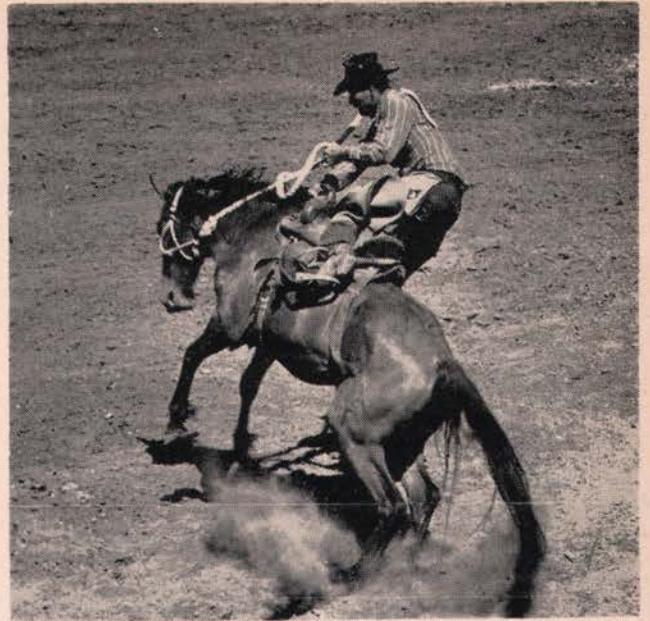
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Rodeo events include all the usual rodeo numbers, including bareback and saddle bronc riding, bulldogging, steer roping, calf roping, wild cow milking, team tying, etc.

The rodeo provides a wonderful opportunity. The rodeos present a real challenge to the amateur photographer — and the professionals will agree that there's nothing harder to shoot than rodeo events.

You'll have a good time at the Indian rodeo, and you'll agree that it is one rodeo where events are run off fast enough to keep you interested!

The pictures you see on these two pages are typical of many sights you will see during the exciting rodeo performances. You'll find, too, that part of the fun is watching the Indians watch the show.

The crowd razzes the awkward performers, cheers the experts, sympathizes with the ones who get hurt.

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The Hopi Are Skilled Potters

From prehistoric times, the Pueblo peoples, village dwellers of the Southwest, have been skilled craftsmen. Their influence spread far and wide among the primitive peoples whom they contacted thru intricate avenues of trade, and finally their fame traveled across the sea to old Spain in the report of the Conquistadores. These bold adventurers marveled at the fine garments, the 'painted textiles,' blankets and pottery produced by the peoples of the Rio Grande Valley, Acoma, Zuni and Hopi.

Today, many of their ancient cities lie in ruins and in those remaining in the Valley of the Rio Grande, Acoma and Zuni, the arts have dwindled to a mere shadow of their former greatness, and pottery alone still flourishes in a few.

Among all the Pueblo groups of the Southwest, the Hopis alone have maintained a semblance of their former reputation as master craftsmen and traders. In the Hopi villages can still

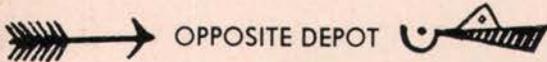
be seen the ancient arts, produced as they were when the first Spaniards, Pedro de Tovar, visited them in 1540.

The Hopi Indian pueblos, located about 100 miles northeast of Flagstaff, overlook the Painted Desert and the Little Colorado River valley. Of



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the twelve villages now inhabited, only one — Oraibi stands on the mesa top where the Spaniards first saw it. The inhabitants of all the other villages, which were originally located below the mesas, took fright after the Pueblo Rebellion of 1680 and moved to defensible positions on the mesa tops where they are seen today.

The present Hopi village groups are referred to as First, Second and Third mesas, counting in a northwesterly direction from the Hopi Agency at Keams Canyon. At First Mesa there is the old town of Walpi, with its suburb, Sichomovi, and the Tewa town of Hano, or Tewa, whose inhabitants came to live near the Hopis about 1700 A. D. At the foot of First Mesa is Polacca, a modern settlement near the school and trading post. On Second Mesa are the towns of Mishongnovi, Shipaulovi, and Shung-opovi. At Third Mesa are Oraibi, Hotevilla, and Bakabi, while at the foot of the mesa near Oraibi is New Oraibi (called Kia-ko-chomovi by the Hopis). Moenkopi, near Tuba City, owes its allegiance to Oraibi.

While the peoples of the three mesas have certain arts in common — weaving, moccasin making, and silversmithing, all carried on by men,

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the work of the women of each mesa is specialized. At First Mesa the women make pottery, at Second Mesa, coiled basketry, and at Third Mesa, wicker basketry.

Hopi pottery has a very long history. Archaeologists at the Museum of Northern Arizona and elsewhere have found that the ancestors of the Hopis began to make vessels of baked clay before 500 A.D. Both undercoated utility vessels, for cooking and storage, and fine decorated types, for serving food and ceremonial uses, gray, white brown and red in color, were extensively made. About 1300 A.D. the ancient peoples dwelling on the Hopi mesas began to make yellow pottery, practically identical to that still made today.

How Hopi Pottery Is Made

It is only comparatively recently that the manufacture of Hopi pottery has been confined to First Mesa, for 50 to 75 years ago it was made in

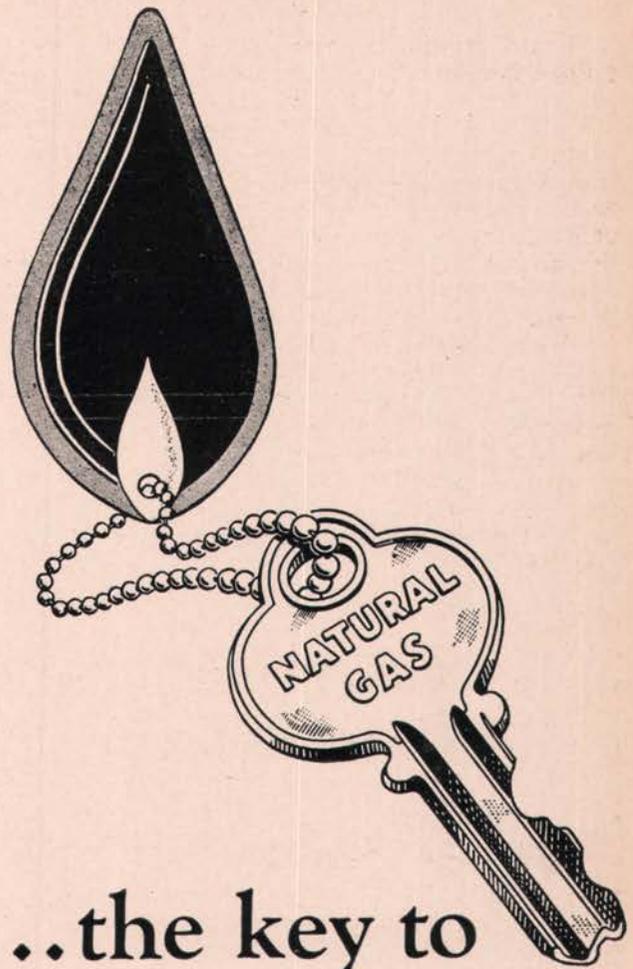


Cookie jar, a modern adaption to white man's needs. Made by Sadie Adams.

all the towns. Prior to the introduction of metal cooking utensils, buckets, tubs and oil cans, pottery vessels were the only waterproof and airtight containers available.

Hopi pottery is divided into two main wares: the heavy undercoated cooking and storage wares, and the polished and decorated wares. The paste or clay of the cooking wares differs from that of the decorated wares in that there is added to it a considerable amount of coarsely ground sandstone for tempering, while the paste of the decorated wares contains very little or none. The decorated wares are of three principal types: un-

(Continued On Next Page)



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Hopi Pottery . . .

(Continued From Previous Page)

slipped gray clay which fires a golden orange, a pure white slipped type which fires white, and a gray clay slipped with yellow or an unslipped yellow clay both of which fire a beautiful dark red.

The clay of which pottery is made is dug from certain layers beneath the Mesa Verde sandstone upon which the Hopi villages are located. The clays are hard and of a light gray or yellow color. The women excavate it in lumps and carry it in shawls on their backs to their homes on the Mesa.

The lumps of clay are placed in a dish pan or container, covered with water and left to soak. When the lumps have disintegrated, the remaining water is poured off, and the clay is thoroughly kneaded until it becomes of a dough-like consistency, any hard particles being removed. The more thorough the kneading the less likely are the vessels to crack and flaw. A large quantity of clay is soaked up at a time, and that not im-



Old style bowl used by the Hopis to serve hominy and mutton stew, a favorite dish.

mediately used is put carefully away and kept damp.

Equipment Is Simple

The equipment and implements used in the making of pottery are very simple: a makeshift pick with which to dig out the clay and a shawl or cloth in which to carry it; a dishpan for soaking the clay; a shallow clay vessel like a round-bottomed plate called ta-ve-pe, to assist the potter in moulding large jars (it forms a base on which to stand the jar so that it may be rotated easily; several pieces of gourd shell for scrapers, and a piece of sandstone for smoothing and thinning the sun-dried pots; a rabbit's tail or piece of cloth for applying the slip; smooth pebbles for polishing, and a pail of water.

For painting, brushes of several sizes are made from yucca leaves, the ends of which are finely shredded to form a brush. Several small stone mortars for grinding paint and a few dishes for mixing are needed. For firing, sheep manure is used, having previously been cut into blocks and stored to dry. Cedar wood, bark, and native coal comprise the fuel for starting the fire. Large pieces of broken pottery, slabs of rock, sheets of tin, and wooden pokers complete the firing equipment.

When the clay has been thoroughly kneaded and is of the right plasticity, the potter lays a cloth on the ground, places her implements and materials upon it and sits down beside it. She commences by taking a lump of clay, flattening and shaping it into a round cake and giving it concave form by pressing her elbow or fist into it, to form the bottom of the vessel. Another small

(Please Turn To Second Page)

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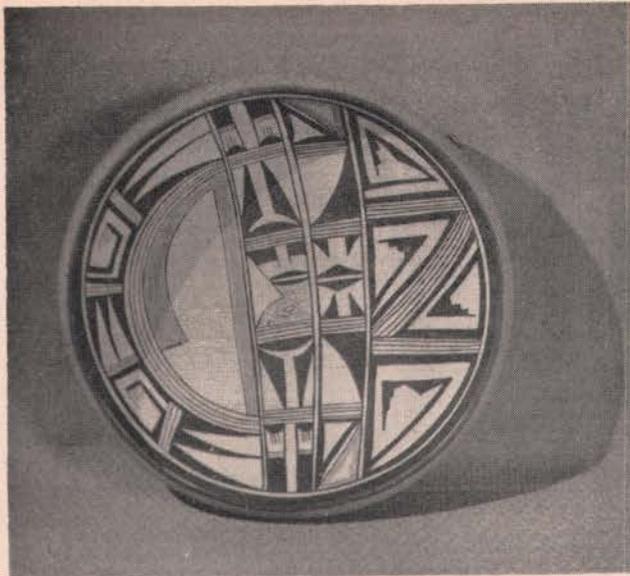
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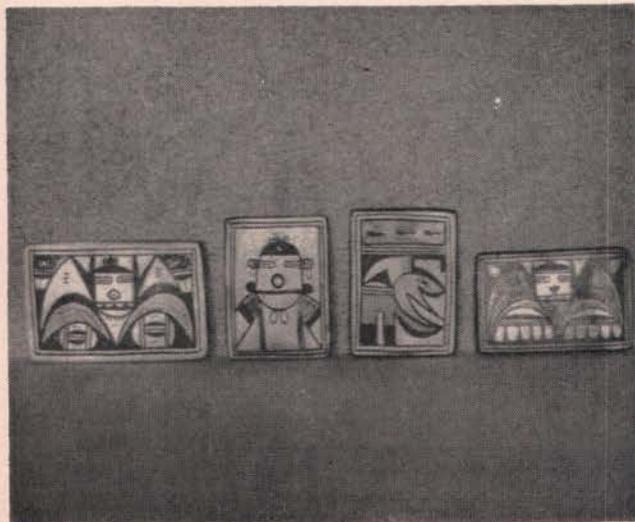
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A handsome style of decorated Hopi bowl.



Old style decorated bowl used by the Hopis as a mixing bowl.



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Hopi Pottery . . .

(Continued From Previous Page)

portion of the clay is then removed from the pan and rolled between the hands, the potter holding this up before her as she works. The long roll produced is attached to the bottom portion already mentioned and laid around the edge. The vessel is built up spirally in a succession of coils, the roll being pinched and flattened as the potter proceeds, adding to the roll from time to time as necessary. If it is a large vessel and needs support, it is placed on the ta-ve-pe. As the potter builds, she supports the vessel from the inside with the left hand, while using a gourd scraper with the right hand to obliterate the coils and mould the vessel to the desired shape.

Drying Follows Moulding

When the work of moulding is complete, the vessel is placed in the sun or beneath the kitchen stove to dry. This is the first test of its strength, for if the clay has not been properly mixed it will crack in the drying process. Under favorable

conditions a vessel will dry within a day.

When the vessel has been successfully dried, it is rubbed with a piece of sandstone to remove all inequalities and to thin the wall of the vessel. It is then ready to be polished or slipped. For polishing, a bowl of water is kept at hand from which the potter wets the portion of the vessel upon which she is working and which she then polishes with a smooth pebble. If it is to be a decorated piece, it is now ready to have the design laid on.

If the vessels are to be slipped before painting, a number are made ready at a time and after drying and rubbing with sandstone are ready to be coated with the clay slip. White slip is composed of fine white clay, free from iron, ground in water until it is the consistency of cream. Red slip is composed of yellow clay prepared in the same way. The slip is applied with a rabbit tail or small piece of cloth, used as a mop with the fingers. After slipping the pottery is again dried, and then polished.

Painting Is Next Step

The next step towards a complete vessel is painting. There are three pigments in use: black, yellow and white. To make black is a complicated process. First tansy mustard plants are boiled down. After boiling for several hours, the black liquid is poured off and the remaining pulp is squeezed thru a cloth and added to it. The liquid is boiled some more until it becomes very thick, when it is cooled, and formed into cakes which are dried. The cakes are wrapped in corn husk and will keep indefinitely. When she is ready to paint, the potter takes a small bit from the Tancy Mustard cake and mixes it with water in her paint mortar. She then takes a lump of hematite (iron sesquioxide) and with her fingers grinds it around and around in the black liquid in the paint mortar. The liquid serves as a grinding medium for the hermatite which is the actual coloring matter, and which, when fired, firmly adheres to the clay vessel.

The yellow paint is a clay containing iron hydroxide, which fires red or varied shades of orange, depending upon the temperature and time of firing. It is ground with water on its own mortar.

White pigment is a fine white clay, free of iron, procured from a broad vein in a wash near Coyote Springs, southeast of the Hopi villages. It is mixed with water until of the proper consistency.

When the potter has gathered about her the paints, mortars and yucca brushes, she places her pottery to be decorated nearby (there are usually a number to be worked on at a time) and she

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Hopi Pottery . . .

(Continued From Previous Page)

is ready to commence. While painting, it is usual for her to sit with her back against the wall, her feet extended before her. The vessel to be painted is held in the left hand, or rested on the thigh and freely rotated while the design is laid on in long steady strokes with the unsupported right hand.

The potter may have conceived the entire design to be placed on a bowl or jar when she was moulding it, in which case she approaches the task of applying the paint without hesitation. However, if she has not already planned the design she may take the vessel in her hands and hold it for a few minutes while she studies its possibilities. The design is never sketched on with a pencil or other tool. The potter may turn the jar about and visualize the spacing of her designs, but the spacing is never established with any sort of instrument.

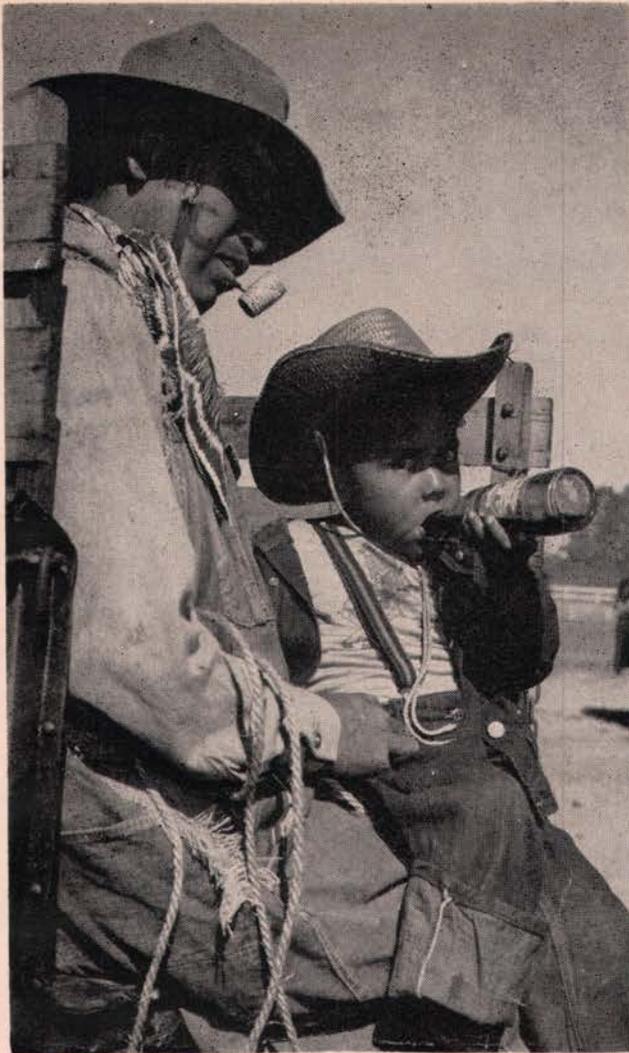
The area to be decorated is usually bordered or circumscribed by several parallel lines or bands. Then the area is divided into two or more units and next the larger design elements are applied. Areas which are to become solid masses of color are first outlined and then filled in. Thus the design progresses from the larger simpler masses and lines to the more intricate details.

Firing Critical Process

Firing is the most critical period in the manufacture of all pottery. Many otherwise beautiful pieces may be spoiled by cracking and smudging caused by adverse weather conditions. When a batch of pottery is to be fired, an air of excitement pervades the Hopi household, because of the many hazards and heavy losses involved in the process.

Firing is always done out of doors. The first step is to select a suitable site where a circular area is cleared. When this is done, cedar wood, some chips and cedar bark are made ready. A fire is made in the middle of the circular area, and cakes of sheep manure and native coal are placed nearby. Some cakes of sheep manure are added to the fire which soon forms a blazing pile. The jars to be fired are placed in a circle around the fire to pre-heat thoroughly. In an hour or so when the fire is reduced to coals, the heated pots are set aside and the potter commences the construction of the final fire. Chips of wood are placed on the coals, then a pavement of sheep manure blocks with chips and lumps of coal placed in the cracks between. This begins to burn and is roughly covered with large flat pieces of broken pottery, sandstone slaps, and sometimes layers of tin. The pottery is carefully arranged upside down on this platform, the smaller pieces first, then the larger bowls and jars inverted over the top of the pile. The fuel beneath catches fire and smoke pours out, while the potter rapidly covers the whole pile with a protective layer of large pieces of broken pottery or sheet tin. Around the base of the pile, she stands on edge a row of sheep manure slabs, and rapidly proceeds to cover the whole structure with overlapping layers of these slabs, together with lumps of coal here and there, until the whole mass forms a dome-like

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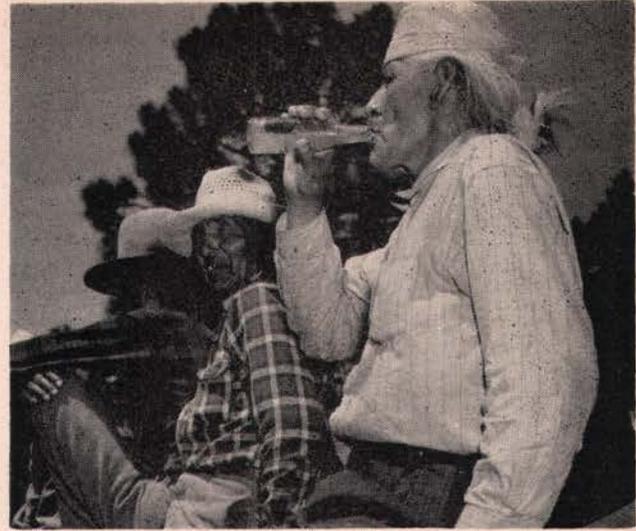
This little fellow is enjoying a bottle of ice cold pop, while his corncob-smoking father beams.

(Continued From Previous Page)

oven two or three feet in height. Extra fuel is usually heaped on top of the pile which is now burning fiercely.

After the fire is burning well, no further fuel is added and the pile is allowed to burn down to a heap of ashes. The pots may be removed in eight or nine hours but are usually left in the ashes over night or until quite cool. As the ashes are brushed away, and the sandstone slabs and pieces of tin are removed, breathless excitement prevades the air while the potter anxiously removes one piece of pottery at a time and carefully wipes each off with a cloth, examining it to

(Continued On Next Page)



This old fellow, a Navajo, sits on the fence, enjoys a bottle of pop, and watches the rodeo performance.



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Medicine Men Important

Every eighth man among the Navajos is a medicine man, which is the equivalent of saying that, among the whites, every eighth man belongs to some lodge or secret society.

All of the important men among the Diné belong to some lodge, and they wear in their hair a turquoise bead or shell for every lodge. They know the songs and prayers to protect them from bad luck.

A good Navajo medicine man is at once a doctor, a religious leader and a historian. In the chants and myths he sings there is preserved the history of his people. The fear of devils, or chinde, as the Navajos call them is the basis for the power of the medicine man. Whether these chinde are virulent germs or merely bad dreams or bad luck it is his business to drive them out.

He gives the patient emetics and purges, he makes him take a sweat bath, and kneads his relaxed muscles like a well-trained osteopath. Then he sings over him and prays; paints his body from the feet to drive the devils out of his mouth and makes a series of sand paintings to summon the spirits of the gods. If the sand painting is made exactly right they are pleased and remain. If a mistake has been made they are offended and go away and the patient does not get well. When the perfect picture is completed the patient is seated in the center and the medicine man invokes the spirits of the gods present to forgive the sick man and cease to trouble him.

This devil chasing is the real Stone Age religion and is of Asiatic origin. From Asia too comes the unreasoning fear of the dead which haunts the Navajos at every turn. Even to dream of the dead calls for the purification ceremony, and scattered about the reservation are chinde hogans, deserted houses in which some one has died.

Whether the body is buried in the hut or not, no Navajo ever will enter its door again or use any of the property left inside. A log is torn from the north or west wall for the removal of the body and it is abandoned to the ghosts of the dead.

This superstition is not without its good points, for when an epidemic sweeps the land the Navajos usually escape its fury.

Hopi Pottery . . .

(Continued From Previous Page)

see if it is whole, cracked or smudged. It is a rare potter who does not lose at least one piece in every firing.

You are invited to visit the Hopi Craftsman exhibit at the Museum of Northern Arizona, at Flagstaff, between July 1 thru 4, where Sadie Adams of Tewa, one of the finest potters of the present day, is demonstrating the making of Hopi pottery, and where you can see all the processes herein described being carried out most expertly.

(Compiled by Katharine Bartlett, Museum of Northern Arizona.)

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Our modern hero, the aviator, guides his plane by a beam, gets his signals by carefully managed radio sounds, and strikes terror into the heart of the enemy by noise. For decades the Navajo Indians have used sound in actual and supernatural warfare. They did not invent aeroplanes, but they did find them nothing new. Did not their mythical heroes travel on lightning, sunbeams and rainbows? These needed only a puff of breath, of the right kind of breath to be sure, to move them over long distances. No central signal station was necessary to regulate the beam for each pilot used a song. These songs the gods gave to man.

The Navajo thinks that sound starts from a small opening and increases in width as it travels exactly like a beam of light, so he uses the same word for a beam of light and for a beam of sound. He keeps up morale in peace as in war. Without a song he could not live, for he believes that song will get him practically anything he wants. To him song is medicine and religion, it is so important that he calls a ceremony a "sing."

Legend has it that song originated in crying. Crying came out of loneliness. At the very beginning the world was large and people were few. From the magical creation of two women the Navajo population grew to its present size. These women were strange and they did not even know how to feed themselves except by picking a few wild berries. They separated and one of them was so overcome by loneliness that she wept and

from her crying came a song. The song gave her strength to go on and it brought her also a visit from a god who instructed her how to prepare food. From that time on numerous songs came into existence, each with some power to help man.

A young man of legend got lost for some days. He stood upon a hill from which he could see the peaks and forested slopes of the mountains to the north. Clouds hung over them and light showers of rain fell. Contemplation of the landscape so overwhelmed the young man that he became homesick and cried, and his crying turned into a song about the beauty of the land. It brought a deity to his side and from then on he was under supernatural protection.

Anyone who has traveled over the "over-populated" Navajo reservation will easily understand how such legends originated. Perhaps he can even imagine why the Navajo consider a song a protection especially at night. The night is huge and dark. In every direction there is silence, a silence in which many pleasures might be remembered, but in which only dangers are felt. Those feared most by Navajos, are ghosts, not white, haunting and chain-rattling, but shapeless invisible things whose cloak is darkness. Coyote is a menace who hunts by night. He would not attack a man on horseback, but from a distance he, like a ghost, can send evil, that is, disease, into a person's body. Coyote ghosts and other fears can be driven away by sound. Words are strong but they are more powerful if set to music, the sound of both spreads around the lonely rider

(Continued On Next Page)

... and please make
people careful, amen



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This Navajo woman proudly wears some magnificent jewelry. Note the size of the conchos on the belt, the heavy bracelets, and necklace.

(Continued From Previous Page)
 a charm which all the evils fear. They scatter, they spread indefinitely, leaving a little safety cone around the singer. A song is therefore a cover, a miniature blanket within the canopy of threat.

The sound of the ritual, the "sing," or "chant" is well known, but there are many kinds of song seldom heard by white men. Black Moustache sings a song for good fortune in trading before he brings in his work. A mother sings a lullaby to her baby, and if it be a boy, she teaches him war songs too. She knows songs for making corn and watermelons grow, for increasing the number

(Continued On Next Page)

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On The Beam Of A Song

(Continued From Previous Page)

of sheep, for protection of the home.

Songs most often heard by Navajo and whites alike are those of the War Dance (Squaw Dance), a lusty survival from the days when the Navajo fought enemies on every side. Songs for babies, for flocks, for luck in trading, and safety in traveling are gentle in words and music, for you get what you say you want. In war you wish the worst for your enemies and you say so in words as tough as you can think of, in sounds as penetrating and disconcerting as you can make. Warriors spread confusion and terror with blood-curdling yells and songs of reviling. There was no act so low that an enemy was not accused of it; the worst was failing to protect his wife. Shrieks and songs took the place of propaganda, of noise bombs, and after the fight, of atrocity stories, and the Indian warrior boasted that he himself had performed the atrocity. This is the reason many of the songs of the War Dance are obscene, and the boys laugh rather than translate them.

It is the reason, too, that they are sung in falsetto, for it is believed that such sounds, though they may spread confusion among the enemy, will revive a person who has fainted or lost consciousness. The theory is that what will kill will cure, so if you happen, as you well might, to see parts of the War Dance other than the Squaw Dance, you probably see a group of young men apparently singing their heads off. You may have to search for a patient for he is being treated in private. The sharp sounds made by the chorus at a distance are as important to his cure as the painting on his body or the medicine he drinks.

While the young Navajo men are fighting for us abroad the old men at home will be singing for their protection, for the increase of crops and flocks, for the growth and success of the children and for the victory of the nation. They will keep in mind the ancient admonition of their chief goddess in which they sincerely believe: "Do not forget the songs I have taught you. The day you forget them will be the last, there will be no other days."

Stone Ball Courts

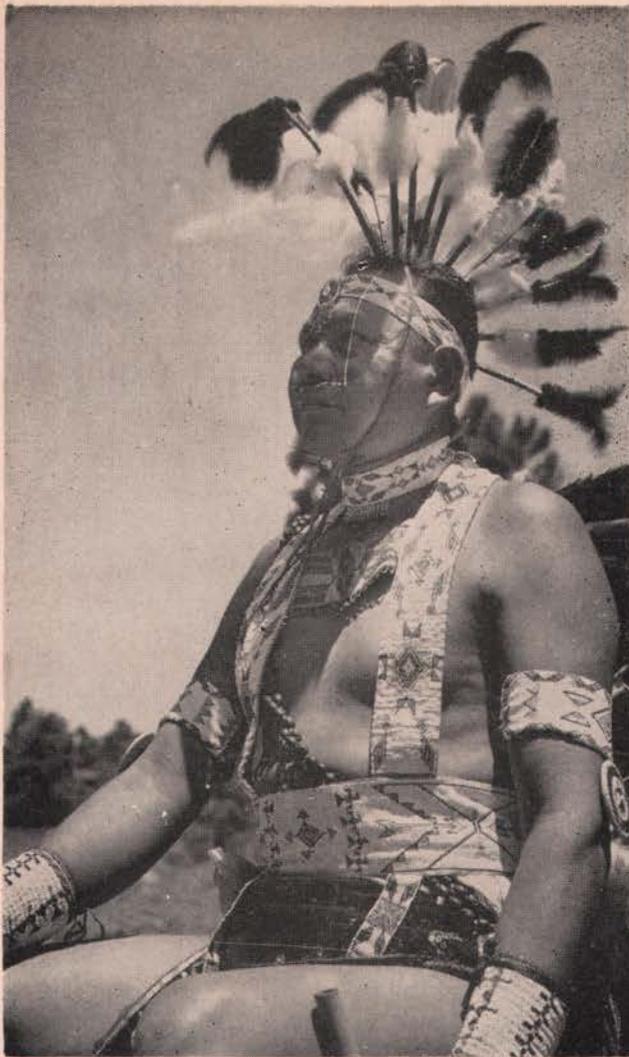
At Wupatki and Casa Grande National Monuments, oval enclosures are surrounded by wide-sloping walls. They contain regular features which are reminiscent of the large stone ball courts of the ancient Mayas of Southern Mexico and Guatemala.

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The Indians enjoy getting dressed up and taking part in the parades and various other events, as these views will witness.



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The Indians come to the Pow-Wow to visit and swap and bargain and see the sights. At right, old friends exchange stories. Left, New Mexico Pueblo Indians ready for the parade.

Four Zuni Villages

In the middle of the sixteenth century, the Spaniards found in the Zuni Valley seven towns, which they named the "Seven Cities of Cibola." These, as well as ten other sites identified in recent years as Zuni pueblos, are now in ruins. There are at present four villages in the Zuni region; the main pueblo of Zuni, and the farming villages of Nutria, Pescado, and Ojo Caliente, from which most of the people return to Zuni for the winter. Zuni lies forty miles south of Gallup, on the north bank of the Zuni River. The river at this point is perennial. East and south-east of the pueblo are the Zuni Mountains. To

the south rises a high plateau, with Thunder Mountain to the foreground.

Zuni is built around three plazas, one of which incloses the ruined mission church and adjacent graveyard. There is a fourth plaza on the west side of the town. The oldest section is that of the northwest court, which overlies the ruins of an older pueblo.

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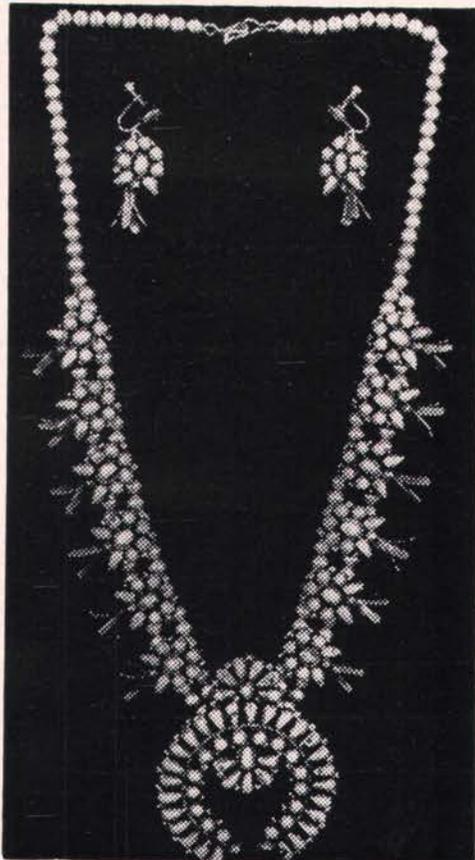


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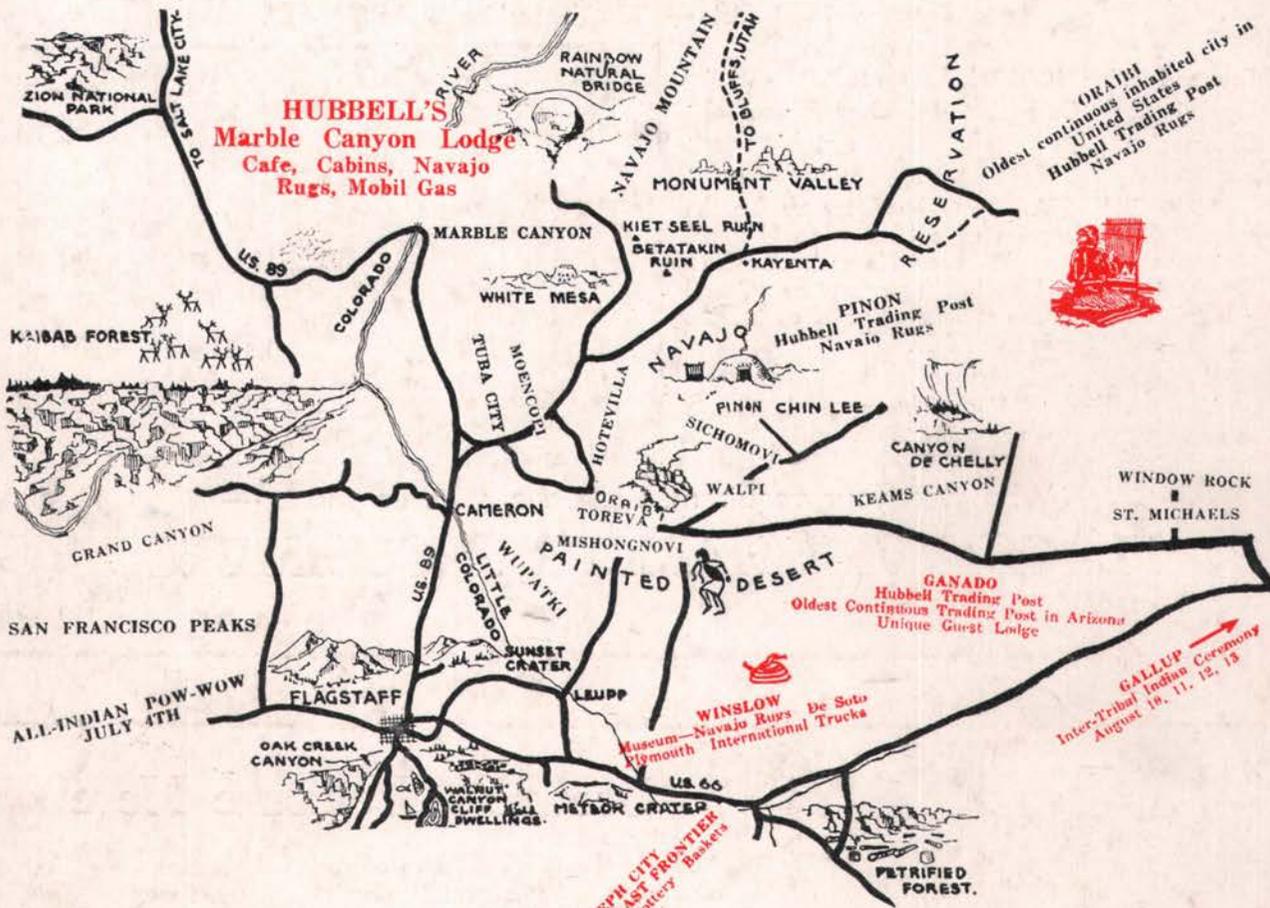
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