



## Lost in Translation: Rethinking Hopi Katsina Tithu and Museum Language Systems

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## Lost in Translation: Rethinking Hopi Katsina Tithu and Museum Language Systems

**Abstract**—Museums collect and care for material culture, and, increasingly, intangible culture. This relatively new term for the folklore, music, dance, traditional practices, and language belonging to a group of people is gaining importance in international heritage management discourse. As one aspect of intangible cultural heritage, language is more relevant in museums than has been previously acknowledged. Incorporating native languages into museum anthropology collections provides context and acts as a form of “appropriate museology,” preserving indigenous descriptions and conceptions of objects. This report presents the ways in which Hopi katsina tithu—popularly known as kachina dolls—are outstanding examples of objects that museums can recontextualize with Native terminology. The etymology, or a word or phrase’s use history, of each katsina tihu’s name documents the deep connection of these objects with Hopi belief, ritual, and history. Without including the complex practices of Hopi naming, documentation of these objects in museum catalogues is often incomplete and inaccurate. Using contemporary Hopi perspectives, historic ethnographies, and the *Hopi Dictionary* to create a database of Hopi katsina tithu names, this project demonstrates how museums might incorporate intangible heritage into their collections through language and etymological context.

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Kachina dolls are familiar Native American museum objects. They appear in art galleries and anthropology exhibits alike, but they are often misrepresented, misidentified, and misunderstood. Even the term *kachina* leads to confusion; it is an Anglicized spelling of the Hopi word *katsina* (singular) or *katsinam* (plural). In the Hopi worldview, *katsinam* take on three different forms: they are ancestral beings in the spirit world who bless the land with moisture, they are the spirits that present themselves at the Hopi Mesas each year in ceremonies, and they are representations in different artistic media, namely, the wooden figurines known to most non-Puebloan people as kachina dolls. Ancestor spirits, rain and snow, dancers, and figurines embodying those spirits are all *katsinam* for Hopis.

In their own language, Hopis refer to the figurines that line museum shelves and galleries not as kachina dolls but *katsina tihu* (singular) or *tithu* (plural), and sometimes as *katsintithu*. *Katsina tithu* were traditionally given as ceremonial gifts. Over the course of the twentieth century, *tithu*, a unique form of Hopi aesthetic expression, have become popular tourist commodities. The shift of *katsina* to *kachina*, and *tithu* to *doll*, signals a significant alteration of these objects' cultural meanings—from ritual object given as a gift to a commodity that can be bought and sold. The term *kachina* has undergone both a material and a linguistic transformation; its meaning has changed to include objects to which it did not originally refer. Anthropologists, curators, collectors, and artists have reinterpreted *katsina tithu* over time, and the term *kachina* itself is symbolic of this transformation.

Kachinas have significantly different meanings to those outside Pueblo cultures, non-Puebloan people who typically learn about kachinas from museums, popular literature, or the media. Popular perception of *katsinam* has its roots in early anthropological literature, which first recorded Hopi *katsina* names, symbolic meanings, and ritual roles. Along with these founding ethnographies, evolving *katsina tithu* production by Native artists has helped shape contemporary interpretations.

In museum collections, the nomenclature embedded in classificatory systems is especially important. The terms in a museum catalogue come from scholarly discourse, and occasionally consultation with descendant communities. Such terms can either radically alter the objects' meanings or preserve the objects' intended cultural symbolic meanings. If anthropology collections aspire to record the intended cultural meanings of objects, it is therefore important that museum nomenclature adequately capture the knowledge and context encoded in the correct language.

Hopi *katsina tithu* are one example of objects whose diverse range of names have not been fully documented by museums. These names have complex etymologies (a word or phrase's use history) and can be descriptive or more subtly indicative of their origins within a Hopi clan or another indigenous group. They also carry the interpretations of anthropologists who first wrote down the names, capturing their sound on paper with orthography (the method of writing words and spelling). Museum records should contain as much information as possible about each *tihu*, for *katsina tithu* are powerful symbols of Hopi culture, evoking the spirits they portray and the importance of those spirits to the Hopi. Including culturally derived information avoids disconnecting *tithu* from their original contexts. Historical and cultural context is traceable etymologically to the people each *katsina* came from, the role it played in Pueblo society, and how anthropologists have interpreted it through time. In this way, tracing an object's etymology is akin to tracing an object's provenance in the art world.

One major benefit of including this type of information is a more diachronic perspective of the complex relationship between historical processes, cultural interaction, and beliefs, all of which language change documents. Museum curators and collection managers must acknowledge that they not only house objects and present them to the public, but also that they have stewardship obligations to preserve the knowledge and histories embedded within those objects. Additionally, it is crucial that museums document etymological background of indigenous terminology

in their collections, because languages are a primary source of material for cultural revitalization.

This report presents a research project that sought to connect Hopi katsina tithu in the Denver Museum of Nature & Science (DMNS) to their linguistic histories. The entry point for this research was a data-entry project at the DMNS that involved adding katsina names from a Hopi cultural advisor (Lee Wayne Lomayestewa) and the *Hopi Dictionary* (Hill et al. 1998) to Argus, the DMNS digital catalogue program. During the course of this project, noteworthy intersections between language documentation and museum curation began to emerge. Specifically, this data-entry project inspired reflections on how museums with material collections from indigenous people and linguists studying indigenous languages are both concerned with cultural preservation, retention, and revitalization. For both curators and linguists, collaboration with Native people optimizes sensitivity and understanding. Also, this project illuminated how what one lacks the other has in abundance. Linguists are primarily concerned with intangible culture; museums are primarily concerned with tangible culture. Neither taken alone can give a holistic view of cultural practices. Thus, combining language from lexical studies (like the *Hopi Dictionary*) with objects in museums (like katsina tithu) expands the meaning of these objects to include the diverse worldviews that words encode in objects.

In this research project, we draw from several fields of study that are not often combined. Linguistics and museum theory are typically only brought together in analyses that examine cultural revitalization movements and tribal community museums. For example, Erikson's (2002) book on the Makah Cultural and Research Center is one such ethnography, with language figuring prominently in the Native group's stewardship of their material heritage. Our project relates to these kinds of analyses, but applies to all museums with anthropological collections. While undoubtedly this project's findings are primarily useful to the DMNS, the larger theoretical claims and methodological processes can be a model for all museums

with collections of cultural objects. In this work, we seek to show how indigenous languages in museum collections are potentially a useful resource for multiple stakeholders.

The right to maintain language as part of intangible cultural heritage, as Peter Whiteley (2003) discusses, and the ways museums have already incorporated indigenous languages into their collections link the importance of language to cultural preservation. For these reasons it is important to explore heritage preservation in museums as well as language's current status in collection nomenclature. While many of these issues are seemingly abstract, they do have practical implications. Linguistically contextualizing objects, such as katsina tithu, impacts scholarly discourse on those objects and the cultures they come from, which in turn shapes how the public, artists, and students perceive and understand objects. Museums can perpetuate incomplete terminology and inaccurate portraits of cultures—or they can positively change the way we speak and think about objects and the people who made them.

Accurately and sensitively documenting and representing culture through material collections is an ongoing process in museums. Today, anthropological discourse, museum records, and the art market often propagate simplified and inaccurate interpretations of katsinam and katsina tithu. We take this problem as the central concern in this research project and seek to demonstrate how museums can begin to remedy this situation by expanding linguistic information in museum collections. This expanded information includes terminological variety, etymologies, citations from scholarly literature, indigenous interpretations, and up-to-date spellings based on how the language is used today.

Important aspects of Hopi culture are encoded in the language, whether in the words themselves, their pragmatic meaning, or their origin. Borrowed terms, altered forms, and evolving meanings exemplify Hopi cultural hybridity, an idea best emphasized in material collections that document linguistic etymology. An inventory of known katsina names and corresponding



etymological data provides information on cultural context and sacredness when coupled with consultation with elders and other cultural experts from source communities, allowing the museum to remain sensitive to issues of sacred knowledge and intellectual property, and also to serve as a resource for intangible heritage preservation. Caring for indigenous languages as part of intangible cultural heritage is the branch of linguistics with the most compelling stake in museums. The connection between the museum collections and language preservation can perhaps best be seen through the field of lexicography, or dictionary making. Based on linguistic research and case studies like the Makah Cultural and Research Center, we argue that museum collections should ideally be categorized in the objects' vernacular; that is, Hopi objects should be called by their Hopi names and organized based on Hopi thought.

## Research Methods and Questions

In January of 2008, Rachel Maxson began a data-entry project to organize and expand information about Hopi katsina tithu in the DMNS. The museum had already consulted with Hopi cultural advisor Lee Wayne Lomayestewa the previous year. A Bear Clan member from Songòopavi, Second Mesa, and a representative of the Hopi Tribe's Cultural Preservation

Office, Lomayestewa reviewed every Hopi katsina tithu in the DMNS collection, giving his opinion on whether the museum catalogue had the correct name and whether the katsina warranted special care as a sacred object. There were two levels of sacredness. Lomayestewa indicated that some katsinam should not be displayed in the museum while others should be kept in a special room as well. Lomayestewa often disagreed with the museum's classifications. He offered the names he was familiar with, pointed out katsinam that were Zuni rather than Hopi, and provided names for some katsinam that were unclassified in the catalogue (Table 1). Maxson consolidated Lomayestewa's contributions into a spreadsheet and added the spelling and definition of each katsina name from the *Hopi Dictionary*.

Lomayestewa's contribution demonstrated that the museum catalogue was incorrect in many instances. However, there are major limitations to creating any single and complete classificatory system. As the anthropologist J. Walter Fewkes observed more than a century ago, such classification is as challenging as it is important:

*The classification of katcinas by names leads to important results, but the nomenclature, for many reasons, is often deceptive. The same god may have several attributal or clan*

**Table 1.** Summary of changes of tithu recommended by Lee Wayne Lomayestewa.

	New Name (misclassified or unclassified)	Alternate Spelling	Alternate Name	Name Unknown	Not Hopi	Sacred/ Do Not Show
Number of Occurrences	30	6	6	6	10	27

Note: The "Name Unknown" column represents instances where Lomayestewa was unfamiliar with the name in the DMNS catalogue and did not know what to call the katsina himself. The "Sacred/Do Not Show" column includes katsina tithu that Lomayestewa identified as sacred figures that should be housed separately from the rest of the collection and also those figures that he did not consider sacred per se but which he requested the museum not display out of respect for Hopi traditions, such as a Tsaaveyo and an unfinished Palhikwmana.

*names which have survived from the different languages spoken originally by component clans of the tribe. Certain peculiarities of song or step by the personator, or a marked or striking symbol on his paraphernalia, may have given a name having no relation to the spirit personated. Keeping this fact in mind, and remembering the permanency of symbols and the changeability of nomenclature, we are able to discover the identity of personages bearing wildly different names. (Fewkes 1903: 20)*

Perhaps the first limitation is the sheer quantity and variety of katsinam. With so many figures varying in minute physical details, and with multiple names for a single figure, properly identifying and interpreting each katsina is problematic. Another limitation is that the anglicized spellings of words originally spoken but never written are often drastically different from the Third Mesa dialect spelling in the *Hopi Dictionary*. Emory Sekaquaptewa and Kenneth Hill's Hopi Dictionary Project, which resulted in the *Hopi Dictionary* (Hill et al. 1998), was based on Third Mesa Hopi pronunciations and nuanced meanings. Lomayestewa's Second Mesa Hopi differed slightly from the dictionary variation, further complicating the ideal of creating a single classificatory system. Moreover, sometimes the dictionary simply defines the term as "A katsina," a definition left intentionally vague in order to protect sacred and proprietary knowledge (Frawley et al. 2002). Colton's (1959) typology was just as unreliable; his classifications often described the katsina tithu physically and categorized each according to a non-Hopi typology. Additionally, as with most anthropology museum professionals, neither Maxson nor Colwell-Chanthaphonh speak or write the Hopi language.

By comparing Lomayestewa's identifications with the DMNS catalogue, the *Hopi Dictionary*, and Colton's typology, it becomes apparent that the katsina names and interrelated identities are more numerous and diverse than they are depicted to be in any one source. The current museum catalogue—which

is based on Colton's classificatory system—does not capture the varied nomenclature, unique dialects, and pragmatic meanings associated with the katsina tithu in the collection. By recording anglicized spellings and relying on Colton's classificatory system in the current Argus database, the museum has distanced the tithu from their symbolic meanings within Hopi belief and practice (Hein 2000). Lost in translation from Hopi culture through ethnographers, then misrecorded in museum catalogues, the katsina names in Argus capture little of their indigenous meaning systems. Etymological information such as which clan the katsina came from, as well as the name's semantic and pragmatic meanings, would be revealed in an indigenous classificatory system. This historical linguistic perspective—the indigenous voice—is absent in the DMNS collection catalogue.

These observations inspire questions about how katsina nomenclature in museums intersects with indigenous curation, which is defined as "non-Western models of museums, curatorial methods, and concepts of cultural heritage preservation" (Kreps 2008b: 194). Indigenous curation applies to the katsina names because indigenous language use in museum collections is a method for curation and collections management that incorporates the notion of intangible cultural heritage preservation. To enlarge the DMNS catalogue by incorporating the etymology of each katsina name—that is, to document each word's origin, evolving meanings, and shifting social context through the lens of historical linguistics (Trask 1996: 345)—is to work toward what we call an expanded lexicon. This broader lexicon includes more names than the original museum database, as well as an expanded amount of information about each object's name.

Based on these ideas, four research questions underpin this project: (1) What were the results of other case studies of indigenous language use in museum collections?, (2) What are the variations of katsina names and terminology that anthropologists and others studying the Hopi have collected?, (3) What do these variations in terminology reveal about Hopi culture? and, (4) How can historical linguistic

knowledge be incorporated into a museum collection in a useful way for Hopi cultural preservation?

Incorporating indigenous voices into curatorial practices has become increasingly popular in recent years, but language is largely absent from this process. This is perhaps due to the predominantly oral nature of Native languages. Linguists compiling early lexicons and creating alphabets to write Native American languages encountered the same problem. Documenting sounds and meanings that existed only in spoken words and thought challenges linguists' ability to accurately capture a language's complexities. The resulting lexicons, alphabets, and dictionaries must make sense to indigenous speakers in order to be user friendly and relevant. The most successful projects of this type have been collaborative, and therefore parallel co-curation by involving indigenous people with exhibit development and collections care in museums (Hinton 1993). Strikingly, the creation of a dictionary directly parallels the creation of a museum collection. The representation of a complex language in a dictionary is analogous to the representation of a complex culture in a museum: dictionaries curate words like museums curate objects. This research project seeks to understand how by connecting the current form of the Hopi language back to objects we may synthesize concepts formerly relegated to two separate kinds of collections: dictionaries (words) and museums (objects).

Similarities between curating words in a dictionary and curating objects in a museum supplemented this investigation of indigenous language use in museums. Theories behind both overlapped and presented a useful comparison for understanding intangible culture. Examining parallels between dictionary making and anthropological collections curation leads to an argument for recombining material culture with intangible culture. This process has already taken place in some museums, as James Clifford (1997: 237) notices in the U'mista Cultural Centre's use as a traditional performance venue and in Richard Kurin's (1991) account of the Smithsonian Folklife Festival exhibitions of Indian folklife. It involves breaking down colonialist perspectives on Native peoples that

dominated anthropology and museums throughout the nineteenth and twentieth centuries.

Language as a frame for understanding and interpreting the world has slipped out of the "four field" approach to American anthropology (Adams 1993; Geertz 1991; Parker 1993). Museums are an ideal interface for reintegrating language and material culture. They rely heavily on what is written, and increasingly spoken, by indigenous consultants about their collections for interpretation. Museums also classify and organize objects, changing their meanings as they necessarily decontextualize them from their original use and recontextualize them in distant institutions (Bruchac 2010; Hein 2000). These classification systems often lack relevance for the people connected to the objects; language can bring back contextual relevance by structuring classification around etymologically encoded meanings.

At the methodological center of this project to rethink museological language systems was the work of assembling an expanded lexicon for the katsina tithu at DMNS. Variations in katsina names could come from several sources, some more appropriate to this project than others. First, Lee Wayne Lomayestewa, as a member of the Hopi Tribe, a Native speaker, and a representative of the Hopi Cultural Preservation Office, provided knowledge about the katsina tithu. Building from Lomayestewa's contribution, Maxson worked to integrate historic Hopi ethnographies and contemporary work by indigenous scholars and non-Hopi anthropologists. This method allowed us to gather names from myriad sources and address another important concept: the history of discourse on katsinam within anthropology and its relevance to museums. This discourse includes inventories of katsinam compiled by ethnographers over the last two centuries and the continued deployment of certain terms in these ethnographies. Several Native scholars such as Emory Sekaquaptewa problematize these anthropological perspectives on their traditions (Whiteley 2001). However, various classificatory systems pervade the katsina literature and museum documentation. Less common names and names for katsinam not typically



represented in museum collections therefore fall out of use in academic settings. These names are present in early ethnographies, which attribute them to key Hopi traditional knowledge keepers. Anthropologists who integrated linguistics into their ethnographic work made a point of collecting the large variety of katsina names they encountered, as they were often simultaneously developing systems for writing the Hopi language. Common spellings for katsina names therefore originate with these collections. Gathering katsina names from past research is therefore useful for the expanded lexicon, because it provides a historic perspective on how the current lexicon was formed.

In order to capture a historical perspective and show the proliferation of established nomenclature into scholarly discourse, names were gathered from several early ethnographies and more contemporary works (Fewkes 1903; Secakuku 2001; Sekaquaptewa & Washburn 2006; Stephen 1936; Voth 1905; Wright 1977), as well as from the Smithsonian Museum of Natural History (using its online catalogue system).<sup>1</sup>

No katsina scholarship is without bias or imperfections. Careful scrutiny and a discussion of each source's drawbacks are therefore included in this report. Incorporating a variety of Native and non-Native accounts of katsina tradition over time is appropriate for the research questions because it accesses linguistic information from multiple sources, allowing us to observe important differences or similarities and outline the diffusion of katsinam throughout the Puebloan world.

Based on the DMNS information, source material, and the research questions, Maxson created a spreadsheet to organize data from each source (Appendix). This spreadsheet includes a column for the katsina source name, *Hopi Dictionary* definition, and the ceremony the katsina appeared in according to a particular source. Many katsinam appear in multiple ceremonies throughout the year. They may take slightly different forms with varying dress, markings, and behavior depending on the mesa, village, and

ceremony. There are therefore multiple entries for the same katsina, with variations in the ceremony field. The spreadsheet also lists the Hopi Dictionary name and definition for each katsina, as well as the name currently in the DMNS catalogue. Last, it includes any clan or indigenous group association that the source refers to and the publication year for each source ethnography. The clan or group association was not always listed in the various sources, so this field is blank for many katsinam. Of note, given the complexity of this data collection process, the Appendix should be read as preliminary and provisional.

Material from the DMNS is the central reference point for this analysis. We compare the inventory of katsina names and etymologies from the sources listed above to the DMNS catalogue in order to discover how much of this information the catalogue holds and how much it could hold. Given that the DMNS has 259 tithu representing a variety of distinct katsinam, comparison to a diverse list of katsinam names reveals the number of alternate names the catalogue could include, as well as the etymological information associated with those names.

After collecting scores of katsina names from the sources described above, Maxson created a searchable database with OpenOffice, a relatively simple open source program. Using this database, Maxson ran queries to find matching names for the same katsina in multiple sources and then separated the findings into tables from which queries and forms for processing the data were created. One master table was made of all the names from the four source ethnographers: Fewkes, Stephen, Voth, and Wright. Another table held the original data from the DMNS catalogue, including dictionary entries and Colton's typological numbers. Later, a third table was added containing the information from the Smithsonian's online database. This method of organizing findings allowed us to easily view all the katsinam from a given source, the different permutations of a katsina name across sources, and the katsinam most often listed and defined in ethnographies and the *Hopi Dictionary*. Names sometimes differ only in spelling. In other instances, multiple names for

1 <http://collections.nmnh.si.edu/anthroDBintro.html>. (Accessed November 2009–February 2010)

the same katsina are orthographically and semantically different. In some of these cases, it was important to attempt to discover the etymology of these alternate names in order to piece together the katsina's story and complex meaning in Hopi belief.

The investigations we undertook organizing and processing the data tested the usefulness and potential contribution of this kind of detailed nomenclature to a museum catalogue. Information from the katsina name database could eventually be integrated into the main catalogue if lexicon controls permitted, but this approach also established the possibility of a simple, external database supplementing a main catalogue. This external database allows users to search the katsina tithu collection based on a diverse selection of names. It also links related terms and provides etymological information when available. An advantage of a separate database is that it is easier to make available online; some major databases such as Argus are not easily transferred to online systems. Thus those interested specifically in katsina tithu could access the catalogue and associated name inventory from anywhere. While the simple database could be expanded to many applications and levels of access, we did not choose to pursue these steps for this research project. Rather, we carried out the first few steps toward an expanded lexicon of katsinam names in order to demonstrate one potential arena for intangible linguistic knowledge in a museum.

## Hopi Culture and Katsinam

This project engages three areas of the anthropological literature as background and primary material. The first covers Hopi culture, specifically the katsina religion, and includes the cultural context described in the ethnographic sources of katsina terminology. We also use the literature to survey Puebloan languages' historical interrelatedness and their present form. Reviewing linguistic theory and analyses of Hopi is critical to understanding the derivation of katsina names and provides insight into how katsinam were understood by the people who named them. This domain overlaps with the ethnographic accounts that

document the Hopi language and what anthropologists learned about katsina names.

Museum theory pertaining to collaboration and co-curation is a means of understanding and applying information about the Hopi language to museum catalogues. There are specific examples of indigenous language use in museum collections as well as more general writing on the reasons behind, benefits of, and difficulties with orienting museums toward serving and representing living cultures. We also draw theoretical and practical parallels between museum collection curation and dictionary writing in order to argue for synthesized linguistic and tangible heritage preservation.

### Katsina Beliefs

Tithu, and the living spirits they represent, have long fascinated outsiders. The ethnographic literature on katsinam dates back to the late nineteenth century. Since then, katsina tithu have become tourist memorabilia and popular art pieces. Hopi and non-Hopi artists alike create grandly artistic tithu that are sold on the open art market—objects that sometimes bear little resemblance to the figures traditionally given as gifts from the ancestors.

The history of Hopi settlement and migration clearly shows the effects of interaction with nearby groups on Hopi katsina practices (Adams 1991; Brew 1979; Whiteley 2001). In Hopi traditional history, the Hopi people emerged onto this earth and then began a long migration; the people coalesced into clans and continued their sojourn, settling one village after another (Kuwanwisiwma & Ferguson 2004). Finally, the clans arrived at the Hopi Mesas (Fig. 1), bringing with them rituals and ceremonies obtained in different parts of the Southwest. As a result, the repertoire of katsinam on the Hopi Mesas represents centuries of cultural exchange, a history that the katsina names encode.

A carved wooden figure traditionally given to young girls during ceremonies is known as a *tihu*, meaning “doll.” The Hopi word *tihu* simply describes the kachina doll, but is also a term that means “child, daughter, son, offspring,” which extends to “a child

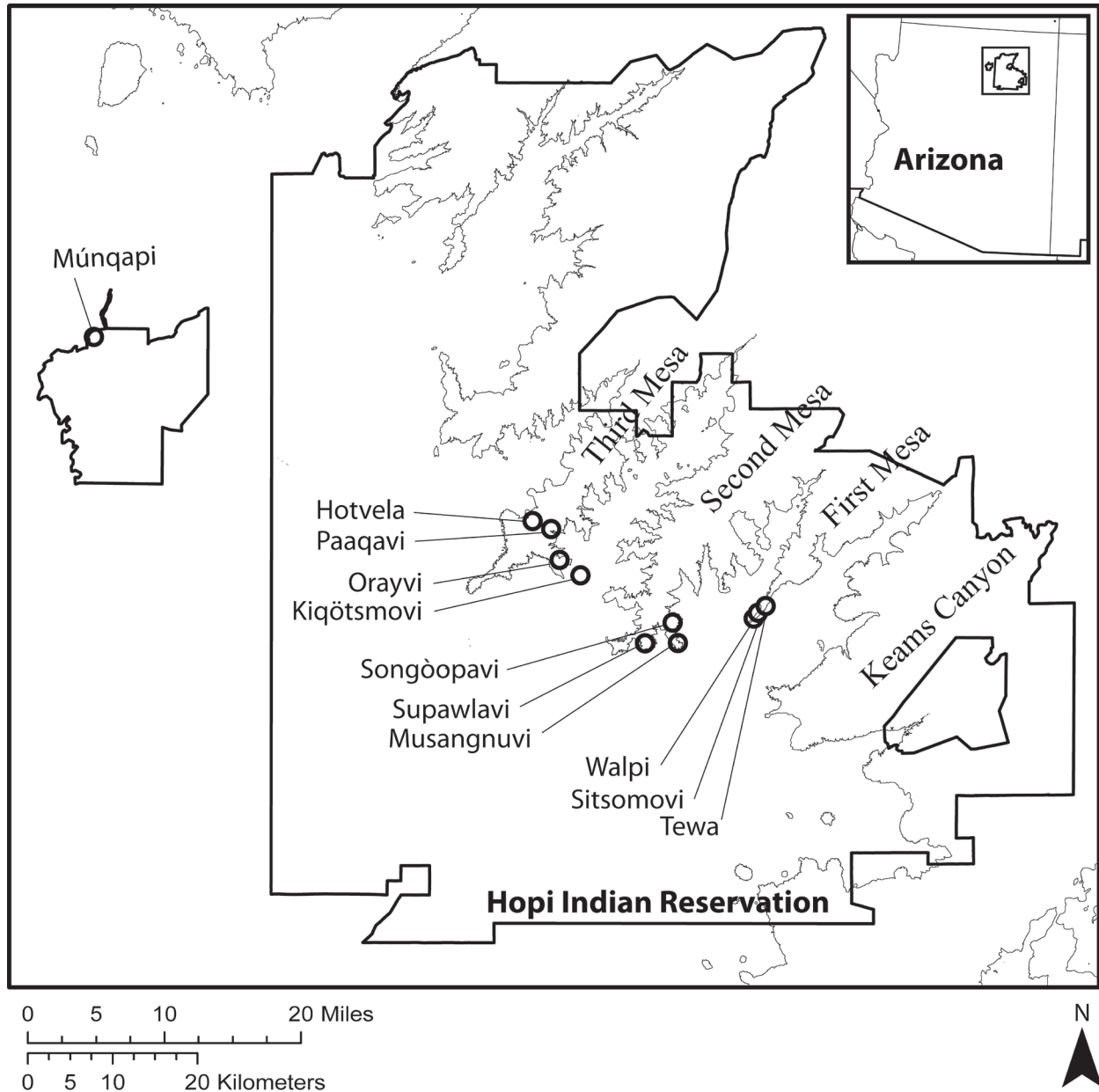


Figure 1. Map of Hopi Mesas, drawn by Eric Parrish.

sponsored in initiation, a woman's sister's child, or a man's fellow clansman's child" (Hill et al. 1998: 591), suggesting the kinship Hopis feel to the beings represented in the wooden figures (Eggan 1994; Fewkes 1901, 1923, 1924; Kennard 1971). The figures that westerners have collected and relabeled "kachina dolls" are representations of sacred spirits that play a valuable role in Hopi religion. Benevolent katsinam bring rain and fertility to the earth, traditionally allowing the

Hopi to subsist on maize, beans, and other agricultural products, farming being a livelihood given to them by Māasaw, the guardian of the Fourth World. When the katsina spirits appear on the Hopi Mesas each year to participate in ceremonies, Hopi participants embody the spirit beings of each katsina. Hopi villages still practice these ceremonies today, although, notably, Whiteley (2001) cites language loss as a clear threat to the survival of Hopi traditional culture.

Adams (1991: 235) argues that katsina religious activities and concepts are a fundamental basis for Hopi cultural life. He speculates that the esoteric knowledge associated with katsinam and only available to initiates serves to differentiate between Hopi and others. We take this into consideration when consulting the *Hopi Dictionary* and other sources whose information comes directly from tribal members: a lack of detailed information often means that knowledge about that particular katsina or ritual is sacred and therefore unavailable to outsiders.

Traditional knowledge about the ancestral migrations is a critical tenet of Hopi identity (Bernardini 2005). Traditional knowledge commonly includes songs, stories, and ceremonies. Language is also often included in traditional knowledge, as it encodes indigenous thought processes and perceptions of the world. Because many Hopi katsina names are related to *wu'ya* (clan symbols) and came to the Hopi Mesas via group resettlement, it is important to understand Hopi oral traditions describing clan migrations. Many katsina names stand for the identities clans formed as they moved through the Southwest, as well as the unique, individual histories of each clan. Katsina names are part of the process-related information from oral histories that is useful for reconstructing migration-based identities (Bernardini 2005: 7).

### Hopi Traditional History

The current physical and temporal world is the Fourth World, according to Hopi accounts of their history (Courlander 1987; Nequatewa 1967). The Hopi emerged into this world through the Sipaapuni in the Grand Canyon after passing through three previous phases. This origin history, along with the overall Hopi perspective on time and existence, is based on “a continuous emergence-into-presence” (Whiteley 2001: 22). Upon entering the Fourth World, the Hopi encountered M̄asaw, this world’s guardian. He instructed the Hopi leaders to divide into groups and travel to the four corners of the earth before returning to a central place. M̄asaw also gave the Hopi the tools and philosophy for life in the Fourth World: maize

seeds, a jug of water, a stick for planting, and the ideals of modesty, caution, cooperation, environmental care, and determination (Whiteley 2001: 23).

The migrating groups formed clans and established villages as they moved through the landscape. Eventually, with signs pointing them in the right direction, the first clan arrived at the destined central point. Honngyam, the Bear Clan, established the village of Old Songòopavi at the base of Second Mesa and accepted other clans as they arrived. Groups came from all directions and traced their paths through previous settlements, such as Homol’ovi and the Tsegi Canyon area of Arizona. New villages were established as clans arrived or groups split. Each clan had to prove its value to the community by demonstrating a ceremony or useful skill that it would contribute. Clans contributed many katsinam, forming an elaborate system of calendrical ceremonies supporting life on earth.

Katsinam are spiritual guardians and embodiments of harmonious life in the Hopi world. They bring rain and fertility to crops. A “triune concept,” the term *katsina* signifies the spirits of the dead, clouds, and spiritual beings personated by dancers in ceremonies (Whiteley 2001: 25). All Hopi people are initiated into either the katsina or Powamuy order, both of which organize katsina ceremonies (Whiteley 2001: 25). From winter through summer each year, these katsina ceremonies dominate Hopi religious life. Katsinam appear in various dances and throughout the Pueblos.

### Katsina Tithu

As representations of the spiritual beings central to Hopi belief, katsina tithu are “physical extensions of the spirit beings” and play an important role in katsina ceremonies (Spencer 2001: 170). Their role has often confused outsiders. One interpretation is that tithu are given to female children by male relatives to teach them about the extensive katsina repertoire and each being’s significance (Spencer 2001). When Euro-American explorers and ethnographers first entered Hopi Pueblos in the nineteenth century, they encountered tithu adorning homes along interior walls as well



as children playing with what appeared to be dolls. Unsure whether the images were playthings or idols for worship, outsiders were nonetheless fascinated and compelled to collect tithu. James Stevenson gathered the first known collection of Hopi tithu in 1879 while exploring Southwest cultures for the Bureau of American Ethnology (Bol 2001). He called them “statuettes” and noted their varied forms.

Alexander M. Stephen made more detailed observations of katsina tithu as part of his extensive ethnographic work among the Hopi at Walpi on First Mesa. He noted that tithu figured in four Hopi ceremonies: Powamuy, Nímaniw, the kiva dance of the Barter Katsina, and the rite of the eagle sacrifice (Stephen 1936). Bol (2001: 134) observes that the instances where tithu appear are always associated with women, fertility, and increase. Tithu are sometimes given to pregnant women, and women trade cooking for tithu from Hu’hiyan, the Barter Katsina. In both cases, tithu are prayer emblems representing fertility. The practice of young girls playing with tithu-like dolls made observers such as Fewkes think the carved figures were playthings. However, Bol interprets tithu as prayers for girls to become good mothers; Hopis believe that a girl treating a tithu as a mother would treat a baby makes the katsina spirits happy, and these spirits will therefore grant fertility to the girl (Bol 2001: 134).

Tithu are also associated with bean sprouts and corn during Powamuy and Nímaniw ceremonies, connecting them to bountiful harvests for the entire village. In addition, flat tithu, among other things, are given as offerings to eagles, which are believed to be clan relatives. The eagles are collected from their nests and then kept on rooftops of the Pueblos, and while residing there, the eagles are given offerings of tithu. When the eagles are sent home following the Home Dance, or Nímaniw, people place a tithu on each grave and pray that the eagles will hatch more young the following year (Voth 1905), indicating yet another example of tithu associations with the young and reproduction.

The blessing of moisture and the fecundity of the land and the people are profoundly important

to Hopi survival in the high desert of the Colorado Plateau. The strong connection between katsina tithu and the concepts of fertility makes the carved figures symbolically significant and often profoundly sacred in Hopi culture. As prayer emblems with intricate belief systems attached, the meanings of tithu are in part retained through the name of the katsina they represent. Even if certain katsinam no longer appear on the Hopi Mesas in ceremonies, tithu depicting them are tangible reminders about these spirits, their origins, and their religious importance.

Military officers and explorers on expeditions to the Southwest in the late 1800s collected tithu, often noting their seemingly untidy appearance and their apparent dual function as idols and toys (Wright 2001). As outsiders became increasingly determined to purchase tithu, often for museums keen on building their collections, the Hopi gave in to the idea of selling them. But the tithu’s popularity with outsiders waxed and waned throughout the first half of the twentieth century. Eventually, the tithu’s appearance began to change in order to make them more attractive to non-Hopi consumers. After World War II, the action doll appeared, influencing carvers to create tithu with arms and legs poised in motion, a departure from traditional linear, flat-footed dolls with arms bent at their bellies (Wright 2001).

The 1960s brought radical changes and increased popularity of kachina dolls in the outside market. Artists began adding bases to the dolls—now no longer traditional tithu since they served a commercial rather than a religious purpose—and experimented with modern paints and craft materials. Large dolls, some more than five feet high, entered the market. Southwestern art became extremely popular in the 1970s, and kachina carvers continued to move kachina dolls farther from traditional tithu. Realism became popular, as did castings of kachina figures in various materials. In 1974, a federal law made the use of migratory bird feathers on commercially available items illegal (Wright 2001). The Hopi continued to use traditional feathers on tithu made for ceremonies, but kachina dolls for the art market were either denuded of their original



feathers or produced with wooden or legal bird feathers. Eventually, non-Hopi artists began producing kachina dolls, much to the dismay of Hopis. Some Hopi women also took up doll carving, a deviation from tradition (Secakuku 2001; Wright 2001).

Throughout these decades of change and commercialization, Hopis continued to carve tithu for their customary use on the Hopi Mesas. While the tithu given to girls are distinctly different from commercial kachina dolls and sculptures, they too have evolved over the decades. Their spiritual essence remains, but contemporary tithu can now resemble 1960s commercial dolls (Wright 2001: 156). While katsina tithu have increasingly become tourist paraphernalia, traditional tithu still exist and the concepts behind them are encoded in their names. Alph Secakuku (2001: 164) identifies four types of katsina dolls that the Hopi carve today: (1) old style katsina dolls, (2) traditional katsina dolls, (3) one-piece katsina dolls, and (4) sculptures. Each type has a function in contemporary Hopi culture, ranging from traditional use to art pieces for sale to outsiders. The practice of carving and giving tithu may change, but they will remain in Hopi homes, the art market, and museums as representations of an evolving art form and dynamic traditional culture.

### Sources of Katsina Tithu Names

Fewkes (1903), Stephen (1936), and Voth (1905) all recorded detailed ethnographic accounts of Hopi ritual and daily life. More recent research and publications on the Hopi are rooted in these early ethnographies. As observers and sometime participants, the first anthropologists to study Hopi culture recorded practices that have since disappeared or are inaccessible to outsiders (Brown 2004). A thorough review of each of their ethnographies is important for understanding how each katsina name is situated within both a Hopi cultural context and the researcher's interpretations.

**Jesse Walter Fewkes.** Jesse Walter Fewkes began studying Hopi culture at the village of Walpi on First Mesa in the late nineteenth century. He observed

ceremonies and gathered traditions from informants as well as from his own studies as an anthropologist and linguist. In *Hopi Katsinas Drawn by Native Artists*, he classifies katsinam according to the ceremonies in which they appeared and provides detailed descriptions of those ceremonies, related beliefs, and each katsina's role (Fewkes 1903). This book is illustrated by three Hopi men; Kutcahonauû, Homovi, and Winuta produced pictures of the katsinam the anthropologist requested (Fig. 2). Fewkes describes each katsina's role in calendrical ceremonies and discusses meaning, origin, and relationship to other katsinam when that information is available. He also speculates about appropriate methods for categorizing katsinam and identifies the relationship between Hopi language, history, and the katsina inventory as expressed in katsina names. The vast number of katsinam does not escape Fewkes: he acknowledges that his inventory only captures a small number of the katsinam that have existed in Hopi belief and practice. The multiplicity of origins that the names demonstrate "is but a reflection of the Hopi language, which is a mosaic of many different linguistic stocks" (Fewkes 1903: 20). He attributes the large quantity and transient nature of these figures to their origins in various migrating clans and nearby nations such as the Zuni- and Tewa-speaking Pueblos, whose rituals also include katsinam.

The main ceremonies and festivals Fewkes describes in *Hopi Katsinas Drawn by Native Artists* are Pamûrti, Powamû, Palûlûkoñti (Añkwañti), and Sumaikoli. He also discusses many smaller ritual events and the katsinam that appear in them. Katsinam also fall out of use when clans go extinct, according to Fewkes (1903: 19). He identifies katsinam that the Hopi created within a decade of his arrival and notes that new figures are constantly being imported from other mesas and other Native groups.

While Fewkes has been criticized for basing his anthropological interpretations too literally on Hopi accounts (Eggan 1950), his attention to the indigenous perspective is telling. As focused as he was on the scientific process and professionalizing anthropology, Fewkes recognized the importance of oral traditions



**Figure 2.** Plate XXI in Fewkes (1903: 82): Talavaykatsina (above) and Owa katsina with katsinamanas (below), drawn by Hopi artists.

and of Hopi interpretations of their own culture (Fowler 2000; Hinsley 1983). His work on Hopi katsinam exemplifies this approach. Asking Hopi men to draw pictures of their spiritual beings and recording other tribal members' input on those drawings infused Fewkes's katsinam studies with a Hopi voice.

**Alexander M. Stephen.** In 1881, Alexander M. Stephen, a Scottish immigrant and Union army veteran, came to Keams Canyon, east of First Mesa, a trading post and gateway for Anglos to the Hopi world. Stephen married a Navajo woman, and although he had no formal training as an anthropologist, his knack for languages and his home on First Mesa brought him close to Hopi culture (Fowler 2000: 139). He sold his ethnographic work to the Smithsonian Institution through various visiting anthropologists. While Fewkes sometimes gave Stephen credit for the extensive contributions he made to his work, Stephen went largely unnoticed as a Hopi ethnographer until his journal was published in 1936. Edited by Elsie Clews Parsons, herself a respected scholar on Southwestern cultural history and religion, Stephen's journal is a thorough, detailed collection of daily observations, ceremony descriptions, kinship system data, and Hopi terminology (Stephen 1936).

Fewkes's and Stephen's work is based on Hopi culture in the same village, Walpi on First Mesa, and because Stephen informed Fewkes's research, it can be difficult to distinguish one's work from the other's. Therefore, the similarities and differences they demonstrate have a different significance than that of other ethnographers. Fewkes undertook his katsina research later in his career, when he was relying on Stephen heavily for insight. In turn, Stephen did not make a concerted effort to inventory katsinam as Fewkes did for his book specifically on Hopi katsinam. Stephen's references to katsinam are scattered throughout his journal and are closely connected to his data on clan associations and the Hopi kinship system. But Stephen reportedly spoke fluent Hopi and diligently recorded Hopi words, phrases, and names in his journal. Stephen's work is therefore a better source for linguistic information than other publications that

resulted from anthropologists less familiar with the Hopi language.

**Heinrich Richert Voth.** Heinrich Richert Voth founded the Mennonite mission at Orayvi on Third Mesa in the late 1800s (see Almazan & Coleman 2003: 95). A German-speaking immigrant and missionary from the Ukraine, Voth became fluent in the Hopi language. As a missionary, he preached against traditional Hopi religious practices even as he recorded these practices in great detail. Voth's collected ethnographic objects eventually made their way to the Field Columbian Museum in Chicago, and he worked with Field Museum anthropologist Stanley McCormick's Hopi Expedition in 1900. As a missionary studying Hopi culture for the purposes of eradicating traditional beliefs, Voth's relationship to his subjects was fraught with tension, which at times compromised his research's integrity. The type of information he gathered on ceremonies and beliefs was potentially proprietary, sacred knowledge that he often obtained unethically (Nequatewa 1967: 3). However, as with Fewkes, it is reasonable to conclude that Voth's research on katsina names is less problematic than other aspects of his ethnographic research. He would have encountered katsinam in dances and ceremonies held openly in Hopi villages. Also, Voth's ability to speak and understand Hopi bolsters his work's value and authenticity. He is also one of the only ethnographers to work in depth outside First Mesa in the early twentieth century.

**Harold S. Colton.** In 1925, Harold S. Colton settled near Flagstaff, Arizona, not far from the Hopi Mesas (Fowler 2000: 371). Along with his wife, Mary Russell Ferrell Colton, Harold had a lasting impact on Southwestern archaeology and anthropology. Colton, formerly a professor of zoology at the University of Pennsylvania, became the first director of the Museum of Northern Arizona when he and his wife established the museum in 1928. Colton published the first edition of *Hopi Kachina Dolls* in 1949 and produced a revised and corrected second edition ten years later due to the popularity of the first (Colton 1949, 1959). He provides a key to identifying kachinas and tithu, dividing



them into several categories and assigning each katsina a number for ease of classification. Colton's numbers are still in use today as shorthand classifications for katsina tithu in museum collections.

**Barton Wright.** Barton Wright has been studying Puebloan cultures and authoring both popular and academic books on them for decades. He worked alongside the Coltons at the Museum of Northern Arizona. Wright contributed to Colton's 1959 revised edition of *Hopi Kachina Dolls* by creating new illustrations for the book. His most recent publication is the text for a photography book, *Classic Hopi and Zuni Kachina Figures* (Portago & Wright 2006). Despite his extensive writings, in this project we noted some discrepancies. Like any researcher attempting to master such a vast and complex subject, Wright must be read critically.

**National Museum of Natural History.** The Smithsonian National Museum of Natural History houses collections from nearly every corner of the globe. During its formative years, a substantial amount of material came to the museum from archaeologists and anthropologists scouring Native North American cultures. Jesse Walter Fewkes and Frank Hamilton Cushing both conducted ethnographies and collected material for the Smithsonian and the Bureau of American Ethnology that it subsumed (Fowler 2000).

Smithsonian anthropology and ethnology collections are searchable online through a database covering 97% of the catalogued objects (see footnote 1 on page 7). Information in the database comes from catalogue cards, donor records, accession papers, and various staff contributions over the course of 150 years. The database includes digital images of more than 34,000 objects as well as scanned catalogue cards for most records. Nomenclature is an acknowledged difficulty with many databases. The Smithsonian anthropology collection database website explains that culture terms and object names came from the donors or original cataloguers and may not be up to date, or even politically correct. The website also explains that its creators developed index terms to streamline searching and standardize spelling. While the explanatory statement asserts that these terms provide no additional information or typological

classification, the terms are derived from the original object names and thus reflect the varied interpretations of collectors, donors, and cataloguers.

The index term for katsina tithu in the Smithsonian collection database is "kachina doll." A search for this term and the culture "Hopi" brings up 248 records displayed in a spreadsheet showing catalogue number, division, index term, object name, culture, country, state/province, and sometimes an image. While these records do not provide definitions or explanatory information as do ethnographic katsina inventories, they are representative of the type of information and organization present in museum katsina tithu collections. This makes the Smithsonian database useful for understanding what museums are including or failing to capture about katsinam and how their nomenclature compares to that of ethnographers. Some tithu in the collection came from private collectors while others were obtained by anthropologists working for the Bureau of American Ethnology or the Smithsonian. This means the tithu entered the collection with a wide variety of terms attached, some from academic sources and others from mainstream artists, traders, and collectors.

## Words and Things

As part of oral culture, language both transmits and embodies intangible heritage. Given the importance of language to cultural survival, some argue that retaining one's native language is a basic human right. In 2003, the United Nations Educational, Scientific, and Cultural Organization (UNESCO)—a global organization that sponsors projects that promote peace through education, biological and cultural diversity, and cooperation among nations—adopted the Convention for the Safeguarding of the Intangible Cultural Heritage.<sup>2</sup> This convention defines intangible cultural heritage as:

*the practices, representations, expressions, knowledge, skills—as well as instruments,*

<sup>2</sup> <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00006>. (Accessed December 2009)

*objects, artifacts and cultural spaces associated therewith—that communities, groups and in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity thus promoting respect for cultural diversity and human creativity. (Article 2.1, Definitions)*

Like UNESCO, the mission of most natural history and anthropology museums is to preserve, educate, and inspire diversity. Museums can foster cooperation and respect through understanding and educating visitors about other cultures. Spectacular buildings, objects of cultural patrimony, intangible traditions, and languages are all part of cultural diversity. Museums, too, are increasingly including the intangible in their collections, exhibits, and programs; oral histories and traditional song and dance as live performances or recordings are widely accepted museum features today (Ames 1992; Gurian 2006; Kurin 1997). This type of content is only part of the puzzle, however. As Kreps (2008b) insists, museums must focus on their curatorial methods in addition to what they collect and display. Fully integrating intangible cultural heritage into museums involves “a shift in museological thinking and practice from a focus on objects and material culture to a focus on people and the sociocultural practices, processes, and interactions associated with their cultural expressions” (Kreps 2008b: 194). Language is one such cultural expressions.

Given the state of the world’s languages and the acknowledged importance of language as one of the primary building blocks of culture, it is vital for museums to take the same measures to preserve languages tied to their collections as they do to preserve material culture (see Cruikshank 1992). The nature of language and its relationship to culture also

make language an important dimension of museum collections.

### Key Concepts

Lyle Campbell has defined a linguistic area as “a geographical area in which, due to borrowing, languages of different genetic origins have come to share certain borrowed features” (1997: 330). Campbell (1997: 330) goes on to describe how Keresan, Tanoan, Zuni, and Hopi make up the Pueblo Linguistic Area, meaning these languages have several common characteristics that they did not inherit from a common ancestor language and that other neighboring languages do not have; he notes further that the Pueblo region is also considered a “culture area,” with the kachina religion as a shared practice. The interrelatedness of these Pueblo groups’ languages and practices makes information about both useful for contextualizing material culture, such as tithu, in museums. In fact, linguistic and culture areas have influenced the organization of museum collections and exhibitions as far back as Franz Boas and John Wesley Powell at the turn of the last century: when Boas urged Otis T. Mason not to organize the Smithsonian Institution’s displays evolutionarily, Mason turned to Powell’s language families as a rubric, and eventually to culture areas (Campbell 1997: 59).

This study of Hopi katsina names depends on other key concepts and approaches within the field of historical linguistics. For example, Trask (1996: 350) has described the importance of “onomastics,” the etymological study of proper names. Kachina names fall into this special branch of etymology, which involves detailed study of multiple sources to reconstruct a name’s origin and evolution through time. Because it pertains to names for specific people, places, or things, onomastics is especially relevant to history and identity. One approach to etymology and onomastics connects linguistic and nonlinguistic information to reveal information from the history of a word’s society of origin, introduced by Jacob (Trask 1996: 349). While it is most prevalent among Indo-Europeanists, this method can be applied to any language or society.



Practitioners base conclusions about the existence of material or concepts in a culture on the existence of words for those things. For example, in a language with words for various kin relationships one can conclude that the society that speaks that language, as well as ancestral speakers, recognized those relationships. When past cultures are the subject, this type of study is called linguistic palaeontology (Trask 1996: 354). We can draw some tentative conclusions about past people based on lexical evidence from their language. This lexical data, or word inventory, comes from historic writing, oral traditions, and elements of ancestral languages preserved in their descendant languages.

### Dictionaries and Museums

The best documentary source for the Hopi language—and the source most critical to this project—is the *Hopi Dictionary* (Hill et al. 1998). This book is the result of the Hopi Dictionary Project, which focused on a lexicon for the Third Mesa dialect. Emory Sekaquaptewa and Kenneth Hill collaborated with linguists and members of the Hopi Tribe to assemble a linguistic corpus of terms and definitions. It took Kenneth Hill and other researchers years to compile the vast corpus of linguistic and cultural data for the dictionary. Collaboration was sometimes strained, and publishing the end result was controversial (Hill 2002).

Significantly, the difficult choices and debate surrounding the creation of Native language dictionaries have direct parallels with the curation of Native material culture. Frawley et al. (2002) have outlined the complicated choices that must be made when making a dictionary, such as choosing which forms will appear as headword entries, the role of linguistic theory in the dictionary, and orthography choices. All of these issues correspond to issues in museums. Collections organization and exhibit design share characteristics with choosing headwords and orthography. Museum staff develop an organizational system that is largely superimposed on the objects they document, display, and maintain in storage. Everything from taxonomical classifications to the expression of relationships among objects is as problematic as organizing a lexicon.

Museums also struggle with prioritizing science and research versus visitor needs in the same way lexicographers are torn by theory-driven dictionaries and dictionaries that satisfy social and practical needs. However, the most compelling parallels between dictionary making and museum curation are the roles of the source community, history, and technology.

The source community for indigenous language lexicography is analogous to the source community for a co-curated museum exhibit (Phillips 2003). Lexicographers must choose consultants from the speech community carefully to ensure they have access to relevant kinds of linguistic information. The direct participation of community members in dictionary projects inevitably creates tensions. For example, some consultants may favor different word forms over others, depending on their own political priorities or cultural interests. Others may consider preservation of traditional speech a higher priority than language revitalization and continued relevance, thus preferring simple, traditional forms to diverse and evolving ones (Frawley et al. 2002: 13). Technologies intended to facilitate access—true for both electronic dictionaries and online collection databases—often raise ethical and practical issues such as proprietary knowledge access and the limited access to computers for many Native peoples. There are also echoes of colonialism when consultants are treated more as mere sources than as true co-authors and collaborators (Frawley et al. 2002: 13). For both dictionaries and co-curated exhibits, the community is the source of information *and* an audience for that information. As such, Native American groups may often receive both forms of knowledge-keeping with pride, tempered by a critical perspective.

Historical context is as important for words as it is for material culture—and the same dilemmas complicate the preservation of both. Frawley et al. (2002: 14) wonder whether words are “like fossils, things that cannot be understood without essential reference to their history? Or are they found objects, things that can be perfectly well understood and explained in the clothes they appear in?” Scholars are constantly

debating the same question about museum objects (Gurian 2006; Hein 2000; Kirshenblatt-Gimblett 1991). In the case of Native American material culture, particularly in anthropology museums, the consensus leans toward the important role of historical context, an approach that goes back far more than a century (Boas 1887).

Time has proven Boas's approach appropriate and meaningful among museums, especially when applied to collections from indigenous groups. The same is true of Native American dictionaries. While etymology, the historical context and mutation of words, fades from mainstream English-language dictionaries, it retains its importance in Native American lexicography. History is vital on several levels in this niche field. First, historical reconstruction contributes greatly to indigenous American language studies, particularly as the origins and relationships among Native American languages remain controversial. Second, history is vital to Native American dictionaries because of the urgent need for language preservation. In many cases, a dictionary is crucial for saving and even revitalizing an endangered language (Hinton 1993; Hinton & Weigel 2002; Kroskrity 2002). Dictionaries preserve the traditional language for new speakers to learn and provide for development of new words as the language expands to suit contemporary use. The dictionary is both a lexical storehouse of the past and a seed for future learning and the survival of indigenous identity. Similarly, objects in museums document past lifeways even as they may help Native communities define their futures.

Indigenous language dictionaries and museums have been developing along parallel paths over the past decade with collaboration, contextualization, and connectedness to the source community as central themes. The indigenous communities themselves have helped guide development in both fields. They have been outspoken about the need for language preservation and revitalization and called for more accurate representation in museums (Hinton 1993; Rosoff 1998). However, researchers in these two fields have not yet fully realized the connectedness of language

and material culture and what they stand to learn from each other. Museum curators and collection managers can ignore lexicographers' work to document and understand Native American languages—or they can begin to incorporate these efforts into their collections of Native American material culture by rethinking database nomenclature.

### **The Hopi Dictionary Project**

In 1985, the Bureau of Applied Research in Anthropology (BARA) at the University of Arizona initiated the Hopi Dictionary Project (Hill 2002: 301). The project's underlying goal was to inspire a resurgence of interest among Hopis in their native language. A legitimate dictionary, the project founders thought, would call attention to Hopi as a complex language worthy of study and comparable to the other written languages of the world. But Hopi had never been a formal written language, and publishing it as such made the dictionary controversial (Hill 2002: 306). Before controversy arose, however, the Hopi Dictionary Project functioned as a collaborative, thorough effort to record and organize the Hopi language.

BARA recruited Kenneth Hill, a linguist with expertise in Uto-Aztecan languages, the family Hopi falls under, to obtain grant funding for the project from the National Endowment for the Humanities (NEH). When the NEH granted funding in 1986, a core team of professors, native Hopi speakers, librarians, and linguists—Emory Sekaquaptewa, Mary E. Black, Ekkehart Malotki, and Michael and Lorena Lomatuway'ma—came together and began the work (Hill 2002: 301). They pooled their knowledge and resources to create a dictionary that was organized and designed like a scholarly volume rather than like the scant texts that, unfortunately, constitute many American Indian dictionaries (Hill 2002: 302).

Eventually the project organized a usage panel of elder Hopi men, selected through Sekaquaptewa's connections (Hill 2002: 303). This group reviewed the words, usage sentences, and other information that went into the dictionary. They made sure nothing violated religious beliefs or revealed sacred

knowledge, and they also contributed to the proper usage, meaning, and pronunciation of words. According to Hill (2002: 303), the project took every measure to make sure cultural values were not violated, and BARA announced that any proceeds from dictionary sales would go to the Hopi Foundation, a nongovernment charitable organization.

Project staff worked closely and cooperatively with the Hopi Tribe, including the Hopi Cultural Preservation Office (HCPO) and several other tribal institutions. However, as work drew to a close and printing began, problems surfaced surrounding intellectual property rights; they nearly prevented the dictionary from being published. Controversy about teaching Hopi in public high schools and the Native American Graves Protection and Repatriation Act (NAGPRA) seemed to contribute to the sudden discord over the dictionary. The Hopi tribal government became concerned about cultural property as well as intellectual property rights. Leigh J. Kuwanwisiwma, director of the HCPO, corresponded and met with the project team to state his request that the Hopi Tribe should share the copyright for the dictionary; Kuwanwisiwma expressed concern about what he saw as potentially exploitative, that is, selling the Hopi language without any financial benefit going back to the tribal government (Hill 2002: 306; see Kuwanwisiwma 2001).

Kuwanwisiwma was also provoked by the apparent lack of informed consent for some project consultants. These consultants had in fact signed contracts with the University of Arizona for their work, but the HCPO did not feel this adequately informed them of their intellectual property rights (Hill 2002: 307–308). Perhaps the greatest concern to the project team was the HCPO's objection to making the dictionary available to non-Hopis. For many, the dictionary came to represent Hopi culture itself; selling the book to non-Hopis was seen as selling Hopi culture, profaning the sacred concepts the words represent. Under that view, according to Hill, the language “comes out of a unique history of the Hopi clans and is part of their privileged clan inheritance” (2002: 449). The

tribal government representatives felt the book compromised their rights to the language as intellectual property and potentially revealed undue amounts of information to the public (Hill 2002: 308).

Despite these seemingly irresolvable differences, the project team eventually reached an agreement with the Hopi Tribe. BARA handed copyright privileges over to the Hopi Tribe and provided 23 free copies and 500 half-price copies of the dictionary to the tribal government. However, copies were still available to fill outside orders for the long-awaited dictionary, and various other scholars had reserved copies (Hill 2002: 310). The tribe eventually agreed to allow the dictionary's public distribution; today anyone can purchase the dictionary on Amazon.com. Hill (2002: 310) states that he has not heard any substantial criticisms since the book's publication.

Trying as this experience was for the project team, it calls attention to a few key issues that are becoming more contentious among those who collect, study, and care for cultural property. Intellectual property rights, intangible cultural heritage, and access to sacred material are increasingly important considerations for dictionary makers and museums alike.

Textualizing a traditionally oral language and containing it within a lexical reference book is not always seen as beneficial for that language and people (Frawley et al. 2002: 449). Performative and culturally sensitive material must be addressed appropriately or even excluded when either making dictionaries or managing museum collections. Commodifying language, as the *Hopi Dictionary* compilers experienced, is as much a concern for museums and those in the cultural heritage trade (Brown 2004; Nicholas & Bannister 2004).

In a 2003 article, Peter Whiteley dissects some of these issues and notes that the ideology behind language revitalization movements does not correspond to indigenous, small-scale linguistic communities' traditional attitudes toward language (Whiteley 2003: 712). These communities, such as the Hopi Tribe, regard language as integral to private, performative cultural practices. According to Whiteley, restoring a language requires the speech community to reflexivize,

secularize, and commodify the language, but as a result the language becomes disconnected from its cultural context and speakers of various abilities then employ it in public settings to display their indigenous identity (Whiteley 2003: 715). Whiteley compares these displays to contemporary Hopi katsina dances that do not necessarily have the ritual significance they once had. For Hopi specifically, Whiteley (2003: 716) asserts that preservation is only possible if the language is separated from cultural beliefs and rituals and turned into something that can be written down, studied, and taught.

Museums' well-intentioned preservation efforts similarly decontextualize and essentialize objects. This is partly due to their history of zealous collecting and partly due to the fact that they simply cannot capture an artifact's entire cultural context. According to Kirshenblatt-Gimblett, "Objects become ethnographic by virtue of being defined, segmented, detached, and carried away by ethnographers" (1991: 387). This decontextualization process can be reversed, as James Clifford (1991) observed in potlatch material's resituated meaning in Northwest Coast museums. In this case study, the masks in the U'mista Cultural Centre have new meanings and identities for their owners after being taken from the community and then returned. An endangered language that is being studied and gaining speakers after a century of disuse undergoes a similar change. The language becomes analogous to a museum object that is reintroduced to the descendant community to help reestablish identity.

## Intangible and Tangible Culture in Museums

Cultures use language to describe and conceptualize the world. The morphemes (smallest units of meaning) and phonemes (sound units)—and the structural rules that govern how these units go together—create unique meanings in each language. While languages are related through ancestral lineages and families, the individuality of each makes language an important aspect of cultural identity. As the Sapir-Whorf

hypothesis asserts, we think within our language's sphere of concepts and terms (Kay & Kempton 1984; Sherzer 1987; Whorf 1956), and in this way cultural practices make the most sense in their source tongue.

If language is inextricably interwoven with human thought, structuring how we express ourselves and describe our world, then language must also be crucial to documenting, categorizing, and preserving material culture. The latter tasks fall to museums and indigenous forms of curation (Kreps 2003, 2008a). As Michael Ames (1992) argues, one element of critical museum theory is the now prevalent notion that museums should include the perspectives of the indigenous peoples whose cultures they curate and interpret. This is often done through collaborative exhibit curation and, as Ames advocates, through people acting as "informants *on* their own culture rather than as representatives *of* their cultures" (1992: 12, emphasis in original).

As museums work toward expanding the cultural context available for interpreting collections, language is one avenue that deserves pursuit. The unique state of museum objects invites museums to describe and document them using the language of the source community. Incorporating the language of communities that are the source—or descendants of the source—of museum collections is a productive next step. Including indigenous terminology and linguistic information such as etymologies is one way of ensuring that the indigenous perspective informs cultural preservation.

## Object Theory

In a recent article, Emory Sekaquaptewa and Dorothy K. Washburn (2006) present key metaphors from Hopi belief as they appear in paintings, pottery, and songs (see also Hays-Gilpin et al. 2006). Sekaquaptewa and Washburn analyze murals from Awat'ovi, an ancestral Hopi settlement, in terms of katsina songs still sung today. These songs and murals illustrate the importance of corn and rain and the metaphorical connections that weave Hopi belief through these concepts. For example, katsina songs admonish the Hopi for straying from the "good life," a life of hard



work in the fields to feed their families (Sekaquaptewa & Washburn 2006: 30). This life revolves around corn production, which relies on rain. The Hopi pray for rain through ceremonies and perform symbolic acts such as smoking to produce smoke clouds that metaphorically stand for rain clouds. Tithu, in turn, metaphorically link corn production with human reproduction. The authors describe tithu as being “literally, one’s offspring,” given to girls from infancy (Sekaquaptewa & Washburn 2006: 42). The tithu become more elaborate and lifelike as the girl grows up, thus acting as symbols for growth. This theme is central to Hopi belief and ritual—tying human fertility to the earth’s fertility. Museums should treat katsina tithu as socially complex, spiritually charged, and sometimes sacred objects because they are embedded in this vital metaphor.

Kirshenblatt-Gimblett’s (1991) use of *metonymy* and *mimesis* lends insight on curating objects that are highly symbolic of their culture of origin, as with Hopi katsina tithu. Her use of these terms is especially appropriate where language is involved, as they are commonly used in linguistic theory on pragmatic meaning. She defines metonymy as the idea that “the object is a part that stands in a contiguous relation to an absent whole” (Kirshenblatt-Gimblett 1991: 388). Tithu can metonymically stand for the whole of Hopi katsina culture because of their symbolic connection to significant rituals. Katsinam have also become evocative of Hopi to outsiders, for whom kachina dolls are market-appropriated commodities. Connecting language etymology to museum objects will “enlarge the ethnographic object by expanding its boundaries to include more of what was left behind,” what Kirshenblatt-Gimblett (1991: 389) refers to as *mimesis*, or in-situ representation.

Without conceptual context provided by language and oral tradition, katsinam lose some of their meaning when they become part of a museum object classificatory system. As Hilde Hein states, regardless of museum taxonomy, “objects inhabit systematic frameworks that relate them both to subjects that construct meaning and to other objects that are part of meaning

systems” (Hein 2000: 52; see also Herle 2003). Hein goes on to postulate that museum objects are important symbols of the meaning systems they represent, but when removed from these systems they acquire new meanings in the museum. In this way, museums contribute to upholding object systems through the items they include and how these items are represented. This responsibility is a significant consideration when developing classificatory terminology and categories. Hopi katsinam are metonymically symbolic of Hopi meaning systems, but scholars have largely organized and named them in academic contexts, inevitably diluting some of their rich referential cultural values. The more indigenous knowledge museums connect to such objects, the more cultural meaning they will retain in reference to that knowledge.

Laura Graham (2009) also uses the concept of metonymy, in this case in her discussion of technology use for documenting intangible culture. She observes decontextualization in the process of recording language and notes that this process strips performances of many meaningful aspects. Thus, recordings are metonyms for the event they capture (Graham 2009: 188). Intangible culture is subject to the same meaning reduction through decontextualization as material culture. With objects and language both metonymically standing for their original context, their frames of reference overlap. Graham asks us to consider “What practices are appropriate, and not appropriate, to safeguarding intangible expressive forms for specific cultures or social groups?” (2009: 185). For the Hopi, whose katsina carvings are found in museums around the world, connecting intangible culture to these objects in an appropriate way would expand the meaning of tithu collections for the museums and the Hopi people (see Houlihan 1991; Zolbrod 1987).

Regardless of display methods, objects in museums are subject to reinterpretation in collections organization. Naming, categorizing, and sorting in catalogues or databases and on shelves transforms material into museum objects and separates them from their original meanings (Hein 2000). And yet, organization and documentation are vital to collections care.



The vast amount of information stored in collections databases requires rigorous organization and structure.

One important element of databases is terminology control (AAM 1998). Museum databases necessarily restrict the terms that can be entered in various catalogue fields to such categories as classification, object name, and medium. This is necessary because synonyms (words having the same meaning as others) and homonyms (words the same as others in sound and spelling but different in meaning) easily cause confusion for database searchers. An authority list, lexicon, or thesaurus provides a list of preferred terms and perhaps alternate terms that cross-reference the preferred ones. In the DMNS and Smithsonian catalogues, for example, “kachina doll” is listed in the catalogue lexicon of terms for a database field. A more specific object name field includes some individual katsina names but by no means all of them. Designating a tihu as a “kachina doll” and limiting the selection of specific names one can assign misrepresents that object.

### **The Makah Cultural and Research Center**

One case study that demonstrates how museums can remedy nomenclature issues is the Makah Cultural and Research Center in Washington State. The center, founded in 1979 to house artifacts from the Ozette village archaeological site, grew into a center for cultural preservation and exploration of Makah identity (Erikson 2002). The Makah people indigenized the Euro-American museum model for their tribal center, and their alterations have fostered changes in anthropology and museums beyond their own. These changes include increased awareness of curatorial voice in Native American exhibits, culturally sensitive collections management, and an expansion of the cultural elements museums handle. Language and oral history preservation are also major elements of the center that contribute to the living Makah culture (Erikson 2002: 171); the Makah Language Program works with the center to document various aspects of the Makah language and implement language programs.

In addition to the Makah Language Program, language figures prominently in collections care

and exhibits at the museum. The center’s collections manager, Jeffrey Mauger, collaborated with Makah staff to develop “culturally appropriate collections management systems” (Erikson 2002: 182). One indigenizing step he took was to incorporate the Makah language into their collections, organizing objects based on the meanings of morphemes in their nomenclature. The collection was thus arranged in Makah conceptual categories, organizing the material culture and “stimulating reflection on Makah worldviews codified in their language” (Erikson 2002: 184). In one exemplary case, Mauger, linguist Ann Renker, and Makah cultural specialist Helma Ward linked objects sharing a particular prefix in their names (Erikson 2002: 182–183). This prefix (represented by “barred lambda a” in the International Phonetic Alphabet) applies to seemingly unrelated items such as canoe paddles, adzes, and chisels. The center team compared these objects and discovered that their working surfaces are oriented perpendicularly to their tasks. They also discovered that the Makah word for metal shares the same prefix, because many of these perpendicular tools were made of metal (Erikson 2002: 183). Makah and non-Makah museum staff designed the new collections management system collaboratively, creating a way to access the collection that connected conceptual information from language with associated material culture. This is consistent with the center planning committee’s assertion that feelings, traditions, and memories be preserved alongside the objects from the Ozette village. The center is concerned with preserving the living culture as much as the artifacts, and therefore aligns collections management procedures with both traditional and current values (Erikson 2002: 184).

The center’s staff also address sacred objects and intellectual property rights in their curation practices, acknowledging that “conventional views of objects as strictly artifacts or perhaps works of art does not capture the full range of meanings attributed to them by the Makah people” (Erikson 2002: 187). The Makah conception of property includes intangible heritage and protects individuals’ cultural knowledge as a personal possession. Thus, collections access is

strictly regulated. One fascinating by-product of the research restrictions and the indigenized collection organization scheme is that researchers are introduced to knowledge systems that impart contextual information they would not typically experience (Erikson 2002: 188). Finally, language provides similar contextual information to museum visitors through bilingual Makah-English object labels.

### **Intangible Heritage and Appropriate Museology**

Opinions vary on the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. Richard Kurin (2004a, 2004b), who helped draft the convention, considers it vague, unrealistic, and inadequate for preserving intangible culture. However, he, along with other scholars and professionals, believes this convention is a step in the right direction and better than inaction. Kreps (2008a) sees the convention as a tool for raising awareness and a first step toward safeguarding intangible culture through indigenous curation. To date, museums have gathered material culture, although often without respect for peoples' beliefs, thus preserving only tangible cultural heritage within their walls after having plucked it out of its original use context. Tying intangible culture to material heritage in museum collections could preserve and perpetuate a greater range of cultural phenomena. That is, when heritage is seen holistically and decontextualized objects and their cultural contexts can be reassembled rather than holding each in isolation, then both the tangible and intangible parts of the whole system are better preserved.

Preserving intangible cultural heritage relates to what Christina Kreps (2008b: 23–41) has phrased “appropriate museology,” which is “an approach to museum development and training that adapts museum practices and strategies for cultural heritage preservation to local cultural contexts and socioeconomic conditions.” Adapting museum nomenclature to preserve the complex meaning system behind Hopi katsinam would thus be one example of appropriate museology, creating more culturally appropriate

and sensitive collections. Incorporating Hopi terms, spellings, and meanings would bring collections management closer to indigenous curation, which Kreps defines as “non-Western models of museums, curatorial methods, and concepts of cultural heritage preservation” (2003: 3).

The tithu production and giving practice carried out by Hopis for centuries has served to preserve and transmit culture over generations. Girls receive tithu as symbols of fertility and prosperity. This practice therefore connects them to the Hopi belief system from a young age, creates a physical representation of their reproductive role in this system, and passes on knowledge of individual katsinam (Hays-Gilpin & Sekaquaptewa 2006). As a practice for teaching and preserving the Hopi way of life, tithu giving can be considered a form of indigenous curation and therefore a form of intangible cultural heritage and a means of safeguarding it. However, since the tithu discussed here are already in museums, this research project does not focus on tithu giving as indigenous curation. Instead, the point is how museums can incorporate elements of this practice into their curatorial methods by including intangible cultural heritage in the form of language. Naming katsina tithu with their original Hopi names in spellings that accurately capture pronunciation aligns with indigenous heritage preservation concepts and curatorial methods.

Elaine Heumann Gurian (2006: 35) has asserted that objects are “necessary but not sufficient” in museums. Objects are important because of the stories connected to them and because of their role in making meaning and memories for various stakeholders. Adding intangible elements to material culture may contribute to these stories, preserve meaning, and trigger memories, and therefore bolsters stakeholders' connection to the object. This is arguably only museologically appropriate when the descendant community, whether through consensus or official apparatuses, approves of the information being preserved and made available to museum visitors or researchers. In other words, cultural sensitivity and respect are vital ethical considerations in this process. Extensive consultation

is a necessary step in expanding the katsina name inventory in order to remain sensitive to issues of sacred knowledge and intellectual property.

Even before NAGPRA, Native American groups were concerned with sacred artifacts and other sensitive material in museums (see Fine-Dare 2002). The attitudes of Native American groups that still adhere to traditional beliefs toward objects in museums can be summarized by observing that:

*Values for things are rooted in oral histories that chronicle ancient life, as well as traditions that do not view artifacts as simply static or inconsequential. These beliefs provide an alternative means of understanding museums as sites of remembrance—places which contain things that have real power and intimate meaning in the present as they recall and link people to the past. (Colwell-Chanthaphonh 2004: 39)*

Caring for artifacts with respect for their power and meaning is one of the most important aspects of a museum's relationship to an indigenous descendant community. Katsinam displayed as meaning-rich metonyms for the conglomerate of Hopi culture can be part of a more complete narrative of ongoing Hopi history.

## Hopi Katsina Tihu Names

After consulting four ethnographic sources of katsina names and then comparing them to entries in the *Hopi Dictionary*, collections at the DMNS and the Smithsonian, and consulting Harold S. Colton's typology, it is clear that ethnographers recorded more katsinam than are represented by tithu in museum collections. There are also multiple names or at least variable spellings of the same name for most katsinam. A survey of historic Hopi ethnographies reveals fascinating etymological information connected to katsina inventories. This information reflects cultural context, clan, and neighboring group relationships, and documents language change. The new perspective this research project

offers is based on the sampling of information gathered and its potential to link intangible culture in Native American language dictionaries to material culture in museums. As a whole, the findings demonstrate a potential contribution to museum catalogues and the benefits of linguistically contextualizing material culture. This chapter also highlights interesting etymological elements reflected in the language of katsina nomenclature.

## The Names

With so many katsinam included in ceremonies throughout the Hopi Mesas, an initial question was the number of shared versus unique figures described in historic sources. A few katsinam appeared in all or most of the ethnographies consulted, and almost all of these also show up as tithu in the DMNS and Smithsonian collections as well as in the *Hopi Dictionary*. However, the historic ethnographies include intriguing information about the rest of the katsina inventory and greater Hopi culture when they name and describe katsinam. Reading a few paragraphs from each source about the same katsina provides concise but revealing contextual information, including information about the originating clan or nearby group through the name's linguistic origin, the katsina's ceremonial role, and patterns in katsina naming.

Each ethnography mentioned a varying number of katsinam, ranging from 81 in Voth's account to 198 in Wright's (Table 2). Totals do not include katsinam listed multiple times for each ceremony in which they make unique appearances. Out of the 556 total katsina names, 84 appeared in two or more scholarly sources, meaning many of the 556 are repeats and the total number is somewhat smaller. Eleven were named by Fewkes, Stephen, Voth, and Wright; three of those appearing in all four sources are also in the DMNS and Smithsonian catalogues; and ten are in the DMNS catalogue but not the Smithsonian catalogue. All of the katsinam named in multiple sources were categorized in Colton's typology except two, and all but 14 appeared in the *Hopi Dictionary*.

There are several explanations for the abundance

**Table 2.** Number of katsina names in sources.

	Fewkes (1903)	Stephen (1936)	Voth (1905)	Wright (1977)	In Two or More Sources	In All Four Sources
Number of Katsinam	128	149	81	198	84	11

of several katsinam in ethnographies and collections. Various tithu have been more popular subjects for carvers at different times (Pearlstone 2001b), which led to ethnographers collecting more examples of particular carvings. Collectors also requested tithu representing specific katsinam. It is also easy to suspect that collectors and curators assigned names inaccurately on occasion by choosing a name they were familiar with rather than seeking out the correct one. Typologies written for a nonacademic audience offer an extensive list for katsina classification but still contain a limited number of names (Colton 1959; Wright 1977). Katsinam also fall out of use and are replaced by new figures (Whiteley 2001). Their names remain in people's memories, but the meaning may be lost; Hopis may not know the meaning of a katsina's name or that a particular katsina no longer appears in ceremonies at a particular mesa (Fewkes 1903: 109–112; Wright 1977: 40, 127).

Now that more written information is available about the Hopi language, the meaning of archaic names is discoverable through morphemic analysis. The *Hopi Dictionary* includes a morphological analysis of complex forms (Hill et al. 1998). This provides a literal meaning of katsina names when the dictionary offers no pragmatic definition, as is often the case. Still, some names encountered in historic ethnographies are not in the dictionary. These are perhaps obscure katsinam that are no longer part of the Hopi ceremonial repertoire and ceased to be represented at the time the ethnographers made their inventories. The dictionary writers may have also left out names for especially sacred katsinam based on guidance from their Hopi advisors. It is also possible that the names' forms are so

radically different in the ethnographies and museum databases that some entries cannot be located in the dictionary based on the other forms.

A comparison of the DMNS database with the Smithsonian database demonstrates—perhaps somewhat surprisingly, given its vast collections—that the National Museum of Natural History anthropology collection database is not a good source of katsina names (Table 3). While the Smithsonian lists more than 200 katsina tithu in its online database, more than half of these do not have specific names. The rest represent a relatively small number of distinct katsinam, as there are multiples of many carvings. However, the Smithsonian database does contain a fascinating repertoire of anglicized names. This collection of tithu and names was assembled largely by early anthropologists working in the Southwest, including some of those referenced throughout this text, and hence there are similarities between the names and spellings in the Smithsonian catalogue and those in ethnographic sources (Table 4). This analysis revealed that 49 names come from a total of 251 records for katsina tithu in the online database. Six non-tithu records came up when “Hopi kachina” was searched. Some of these names appeared multiple times. A few, such as variations of Salako Mana, appear often. One hundred-six records do not include names. Tithu are often referred to as dolls, idols, kachinas, and a variety of other broad terms. Most names are spelled out phonetically with capitalization. These names appear in either the Object Name or Notes columns of the Smithsonian database.

Orthographic and spelling variations are the most noticeable difference among source names. Since the International Phonetic Association (IPA) did not



**Table 3.** The katsina tithu names appearing in museum catalogues and the *Hopi Dictionary*.

Name	Colton (1959) Typology Number	Dictionary	DMNS	Smithsonian
Ahöla	2	X	X	X
Áhooli	8	X	X	
Angaktsina	127	X	X	X
Angwushahay'i	13	X	X	
Angwusnasomtaqa	12	X	X	
<i>Atosle</i>	28			
Avatshoya/Qa'ökatsina	122	X	X	X
Ewtoto	7	X	X	
Hahay'iwùuti	44	X	X	X
Hakto	153	X	X	
Hano mana	264	X		
Hee'e'e	21	X	X	
Hehey'katsina/Hehey'a	34	X	X	X
Hemiskatsina/Nimànkatsina	132/131	X	X	X
Hiilili	185	X	X	
Hömsona	51	X	X	
Honànkatsina	89	X	X	X
Honkatsina	87	X	X	
Hòo'e	40	X	X	
Hospowikatsina	207	X		
Hotooto	186	X		
Hu'katsina	14	X	X	
Huuuwa	125	X	X	
Katsinmana	133	X	X	X
Kiisa	72	X	X	
Kokopol	65	X	X	X
Kokopolmana	66	X	X	
Kokosori	9	X	X	X
Kòokyangwso'wùuti	D9	X		
Kooninkatsina	143	X	X	X
Kooyemsi	59	X	X	X
Korowista/ Korowitse	173	X		
Kowaakokatsina	82	X	X	
<i>Kumbi Nataska</i>	29			
Kwaakatsina	71	X	X	
<i>Lemowa</i>	195			
<i>Loiica</i>	177			
Lölöqangwkatsina		X		

Name	Colton (1959) Typology Number	Dictionary	DMNS	Smithsonian
Màasaw	D2	X	X	
Ma'lo	130	X	X	X
Masawkatsina	123	X	X	
Mastopkatsina	6	X		
Maswikkatsina	115	X		
Momokatsina/Momo	67	X		
Mongwu	78	X	X	
Mong wùuti	79	X	X	
Mosayurkatsina	93	X	X	
Muy'ingwkatsina	D4	X		
Nakyatsopkatsina	46	X	X	
Nata'aska	29	X	X	
Nuvakatsinmana	100	X	X	X
Õsöökatsina	43	X	X	
<i>Owanga-Zrozro</i>	198			
Paalölöqangw	233	X		
Pawikkatsina	75	X	X	X
Pawtiwa	150	X	X	X
Plakwaykatsina	73	X	X	
<i>Pohaba</i>	218			
Pongoktsina	D29	X		
Qöqlö/Akush/Kököle	5	X	X	
<i>Salab Monwu</i>	81			
Sa'lako	117	X	X	X
Siikyàatsantaqa	55	X		
Si'ohemiskatsina	155	X	X	X
Si'osa'lako	158	X	X	
<i>Sipikne</i>	152		X	
Söhönasomtaqa	189	X		
Sootukwnangw	D1	X	X	X
So'wùuti	24	X	X	
Soyál kaccína	1	X		
Soyok kachina	24	X		
So'yokmana	27	X		
<i>Sumaikoli</i>	D33			
Suyang'ephoya	95	X	X	
Talavaykatsina	108	X	X	
Tasapkatsina	137, 139, 249	X	X	X
Tohòokatsina	85	X		
Tòotsa	76	X	X	

Name	Colton (1959) Typology Number	Dictionary	DMNS	Smithsonian
Tsa'kwayna	160	X	X	X
Tsaveyo	37	X	X	
<i>Tsitoto</i>	45			
Tsöpkatsina	90	X	X	
Tukwunàgwksina	237	X	X	
Tumas	12	X		X
Turposkwa	74	X	X	
<i>Woe</i>	40			
Wukoqalkatsina	201	X	X	
Wupa'alkatsina	96	X	X	
Wupamo'katsina/Wuyaqqötö	41	X	X	
<i>Wuwuyomo</i>				
Yàapa	77	X	X	
<i>Yobozro wuqti</i>	101			
<i>Yowe</i>	255		X	

Note: Names that could not be located in the dictionary are italicized. Spellings come most often from Wright (1977) and occasionally from Fewkes (1903) when Wright did not include that particular katsina.

**Table 4.** Katsina tihu names in the Smithsonian online collections database.

No.	Name
1	Ah-Bals-Hues-Ya-Ti-Hu
2	Ahul/Kachina god or Idol Ahul
3	Antelope
4	Any Kachina
5	Badger Kachina Ho-Nan-Ka-Chuma
6	Butterfly Kachina
7	Cho-Ka-Ti-Hu
8	Clown
9	Corn Kachina
10	Cotokinunwu
11	Cross Clown
12	Doll
13	Doll-Kachina Rattlesnake/Rattlesnake
14	Early Morning, Televi
15	Glutton (Kachina)
16	He-Hea
17	Hochani

No.	Name
18	Ho-Ho Mana
19	Hopi Doll/Kachina Warrior
20	Indian Kachina Ko-Nine-Ti-Hur
21	Kachina Mana
22	Kachina of Springs Malo
23	Ko-Ho-Nin-O
24	Kok-Le
25	La-Ko O-Ho-Le
26	Laquan or Squirrel Kachina
27	Malo/Mau La/Maalo
28	Mother
29	Mudhead
30	Nuvak Kachina Snow Caehnia
31	O-Ho-Le/O-Ho-Le Lightning Sha-La-Ko
32	Owa
33	Pa-Lal-Pik-In
34	Pa-La-Pik-In
35	Pautiwa
36	Pa-Wik-Tihu
37	Po-Ta-Kani. Tacab
38	Saa Laako Kachina/Doll Sha-Lak-Tihu-Sha-La-Ko O-Ho-Le
39	Salako Mana/Shalako Mana/Salako Maiden/Sha-i-ko fem/Sacred Doll Salako Mana
40	Sio Avate Hoya
41	Sio Humis
42	Star
43	Tacab
44	Ta-Shap. Owa. Means Navajo Kachina of water
45	Tcawkaina/Chukwaina
46	Tumas Mana
47	Twin War Gods
48	Wolf
49	Zuni Warrior Kachina



set the standard form for recording language until 1888 and there have been several significant revisions, the early ethnographies of Fewkes, Stephen, and Voth use different forms of notation (MacMahon 1996). Without a standard Hopi orthography, nonlinguist scholars continued to use their forbearers' spellings

for cultural terms. Fewkes (1903: 190) describes the alphabet he used in his work at the end of *Hopi Katsinas* (Table 5).

Voth and Stephen do not explain their spelling or Hopi pronunciation in their volumes. Notably, they conducted their research on different Hopi

**Table 5.** Fewkes's (1903: 190) Hopi phonetic alphabet. The symbol he uses is followed by a pronunciation guide in the next column, then sometimes by related symbols and sounds.

#### Vowels

<b>a</b>	father						
<b>e</b>	they	ě (or _CC)	met				
<b>i</b>	pique	ĩ (or _CC)	hit				
<b>o</b>	go						
<b>u</b>	TRUE	ũ (or _CC)	put	û	but	ü	Varies from French (eu) to (u)
<b>au</b>	cow						
<b>ai</b>	aisle						

#### Consonants

<b>p, b, f, v</b>	Same as English values but difficult to distinguish
<b>t, d</b>	Same as English values but difficult to distinguish
<b>c</b>	shed
<b>j</b>	azure (French j)
<b>tc</b>	chew
<b>dj</b>	jaw
<b>g</b>	get
<b>ñ</b>	sing
<b>q</b>	German "ich"
<b>r</b>	Never rolled

Mesas; Fewkes and Stephen concentrated on First Mesa while Voth worked on Third Mesa. Wright and Colton sought to synthesize information from all the Hopi Mesas. The katsinam these five ethnographers encountered and listed are therefore different because different selections of katsinam appear in ceremonies in each village, and the language also varies throughout the mesas. Many speakers consider these to be dialects, but because they are mutually intelligible, they are not technically dialects (Hill et al. 1998: xvi).

To navigate these different sources, it is necessary to translate the phonetically spelled catalogue entries into the dictionary orthography in order to look up katsina tihu names in the *Hopi Dictionary*. The *Hopi Dictionary* includes a helpful spelling and pronunciation guide, and it lists each letter or series of letters used to represent each sound, the IPA equivalent, the English, Spanish, or French equivalent, and an example Hopi word (Hill et al. 1998: 863). Spellings in the museum catalogues were similar to spellings

in the ethnographies consulted. The most noticeable translations from museum and ethnographic spelling to dictionary spelling are /c/, /ch/, and /tc/ to /s/ and /ts/. Other major orthographic variations are doubled vowels in the dictionary where they are single vowels in other locations. For example, Stephen's Koyimsi is Kooyemsi in the dictionary. Overall, the *Hopi Dictionary* captures much more phonological complexity than the ethnography or museum catalogue orthographies. Minute differences in articulation, such as the /t.s/ in hisat.sinom, (pronounced [ts] with the /t/ at the end of one syllable and the /s/ at the beginning of the next syllable), are present in the dictionary orthography, while they are not necessarily discernible in other spellings.

In addition to major orthographic inconsistency, it was also found, as expected, that many katsinam have multiple names (Table 6). Some sources, especially museum catalogues, contain only one name for a given katsina. However, others list several names and

sometimes explain the different meanings and origins of these names. The most interesting cases group names from different mesas or neighboring groups as well as names referring to different physical characteristics or spiritual significance. While most alternate names are simply spelling variants, others represent different categorizations or levels of classification. The Hemiskatsina or Nímaniwkatsina is one such case. The *Hopi Dictionary* lists these terms as related entries. Lee Wayne Lomayestewa also emphasizes these names' relatedness. In his review of the DMNS catalogue, he added the term *Niman* to *Hemiskatsina* twice and changed two *Hemiskatsinam* to *Niman*. He left the other two *Hemiskatsinam* with their standing designation. This indicates how the Hemiskatsinam and Nímaniwkatsinan are related but not completely interchangeable.

The most striking problem in museum catalogues, ethnographies, and popular collecting guides is the persistent use of English names for Hopi katsinam

**Table 6.** Instances of multiple names. See Appendix for detailed source references.

Dictionary Name	Alternate Names	Dictionary Definition	Other Definitions
Ahöla	<i>Mongkatsinam</i> , Ahul, Mong kachina, Ahü'l	Sometimes referred to as Mongkatsinam, Chief kachina, esp. at formal appearance in Powamuy ceremony	Germ God or Chief kachina; Sun kachina; personated by war chief; similar to Zuni Pautiwa; Sun God katsina
Hemiskatsina	<i>Nimànkatsina</i> , Hü'm'is, Humis	A kachina that appears only as a Nimànkatsina in certain villages	Zuni supernatural; corn flower kachina; Zuñi Heme'shikwě
Kokosori	<i>Kokosorhoya</i> , <i>Sólàwitsi</i>	A kachina; the plural refers to entire kachina group of "Zuni-type kachina" that accompany the Shalako	Steals children
Nivakatsinmana	<i>Qötsamana</i> , kwecha'mana, Nüva Kacína	A kachina; [snow-kachina-maiden]	White maiden; Snow kachina
Ma'lo	<i>Maama'lot</i> , <i>Maama'lom</i>	A kachina	Cloud kachina; Telavai kachina
Tukwunàgwkatsina	O'mauwû, Tukwinong, Tukwunang kacína	Thunderhead kachina	Cloud kachina
No dictionary entry found	O'mauüh wuhti, Nükü'sh wuhti, Tukwinong Mana	No dictionary definition	Cloud woman; Dilapidated kachina woman

Dictionary Name	Alternate Names	Dictionary Definition	Other Definitions
No dictionary entry found	Sipikne, Talamopaiyakya, Mopaiyakya, Talaimochovi, Salimbiye, Salimopia, Salimopaiyakya, Sikya Cipikne, CakwaCipikne	No dictionary definition	Zuni Warrior kachina: name is gradually becoming more “Hopi”; name comes from original Zuni name Salimopaiyakya and physical characteristic of long snout (Talaimochovi); Green Bear kachina, come in many colors; Yellow Cipikne
Pòoko	Po’pkotü, Pokkachina, Pokwuhti, Po’ko	Dog	Dog kachina
Nata’aska	<i>So’yoko</i> , Cóoyoko, Nata’shka, Nataska	“Black ogre” kachina; a kachina; admonishes bad children; often referred to as ogre kachina	Child of Hahai’yiwuqti and Cha’veyo; killed and ate children
Hu’katsina	Hu kachina, Tungwup kachina, Tüñwüb, Tüñwüp, Tunwup tatakti	Any of several whipper/warrior kachinas	Whipper kachina; sons of Tü’mash; two child floggers, men

Note: The italicized terms in the “Alternate Names” column are from the *Hopi Dictionary*. Also, the “Other Definitions” are from Fewkes (1903), Voth (1905), Stephen (1936), and Wright (1977).

(Table 7). One widely used but not necessarily well-known example is the term *kachina* itself. This term is commonly used to refer to both the ceremonial dancers in Hopi rituals and the carved figures. Not only is *kachina* an anglicized spelling of the Hopi word *katsina*, it also does not accurately describe traditional carvings. The carvings are *katsina tithu*, or *katsintithu*. The word *kachina* is therefore a non-Hopi term that dominates the discourse on katsinam in general and katsina tithu in particular. Other English names in

katsina nomenclature are literal English words that may or may not be accurate translations of katsina names. These terms often reflect larger categories, whether they are traditionally Hopi or superimposed by outsiders. They are descriptive terms referring to a katsina’s physical characteristics, time of appearance, or behavior.

*Mudhead*, *Clown*, *Ogre*, and *Whipper* are common terms applied to a variety of figures because they reflect categories of katsinam that take on

**Table 7.** English names used for Hopi katsina tithu in the DMNS and Smithsonian collection databases. See Appendix for detailed source references.

English Name	Hopi Names
Mudhead	Kooyemsi, Kuwan Powamu Koyemsi, Tehabi, Toson Koyemsi, Ta’chúktü, Tatashuktimûh
Clown	Tehabi
Ogre	So’yoko, Nata’aska, Owanga-Zrozro, Toson Koyemsi, Wiharu
(Early) Morning kachina	Talavaykatsina, Nakaichop, Akush
Whipper kachina	Hiilili, Powak-china, Hu kachina, Tungwup kachina, Sakwa Hu, Sio Hemis Hu
Buffalo Maiden, Kachina Maiden, Kokopelli Maiden, Corn Maidens	Katcina mana, Kokopelli mana, Nivakatsinmana, Qötsamana, Qötcá-Awats-Mana, Mucaias mana, Müshai’zrü
Runner kachina	Hömsona [hair-crafter], Wawarus, Kiisa

particular roles in ceremonies and oral tradition. However, these English terms are superimposed based on outside interpretations of katsina activities. The *Hopi Dictionary* entry for the Wawarkatsina describes it as “any kachina (of various types) who customarily comes in the spring to challenge males to races in the plaza” (Hill et al. 1998: 730). Thus this katsina is described in terms of its customary activities. It can be referred to as a Wawarkatsina or as a specific type; both designations are accurate. Stephen (1936: 1150), who lists Wawarkatsinam in his account, states that *wasiki* means “to run,” connecting this term to Stephen’s version of the runner katsina, Wa’wash. There is therefore linguistic basis in Hopi for calling Wawarkatsinam runner katsinam in English.

Mudheads indeed have mud-coated heads, and clowns engage in “clown-like” revelry. Whipper katsinam carry and use whips, and runner katsinam run in races included in annual ceremonies. However, these types do not translate to Hopi conceptions of katsinam, and they gloss over the vast diversity of figures subsumed by categorization. Colton and Wright both break their katsina inventories down into categories and types that are not entirely congruent with Hopi thought.

One question to be answered by surveying katsina inventories was how many names document each katsina’s origin. Information on outside Hopi origins is readily available, and the *Hopi Dictionary* provides helpful references to loanwords and etymology. Neighboring Pueblos and linguistic groups such as Zuni, Tewa, and Keresan share the katsina tradition with the Hopi. Their contributions to the collection of Hopi katsinam are preserved in the names that remain in the source’s language (Table 8), although a more extensive linguistic analysis is required to definitively determine the language of all the katsina names. The Si’ohemiskatsina, for example, is a Zuni version of the Hemiskatsina, which Fewkes (1903: 69) also describes as a Zuni supernatural being. There are also terms from the Navajo language among katsina nomenclature, as well as katsinam representing other Southwestern groups such as the Havasupai and Comanche. These

names reflect the intense interaction among Southwestern people throughout history (e.g., Blackhawk 2006; Stone 2003).

## Diversity and Variations

The provisional database created for this project is in many ways only a snapshot of katsina names (see Appendix). But what at first glance may seem like simply a massive list is in fact a map that charts a tangled web of cultural relationships, overlapping word meanings, cross-referenced terms, and lost permutations of mixed, mismatched orthography. It is understandable that so many scholars have tried to organize Hopi katsinam into types and classes, but it is doubtful whether those classes exist as such in Hopi cultural thought. Nevertheless, from this typological web it is possible to distill a few key findings that demonstrate patterns of variation among the diversity of katsinam. Although some of these patterns have certainly been noted before, they remain pathways to understanding katsinam within Hopi culture and demonstrating the way language is a clue to intercultural understanding.

Across the sources consulted, it is fascinating to compare how outsiders and Hopis name and categorize katsinam. The Hopi often named these spiritual beings based on what was important to them in their environment and to stand for their beliefs about how they interact with that environment. Many katsinam represent corn, for instance, which the Hopi regard as a sacred manifestation of creation (Waters 1977: 135). Barton Wright’s (1977) guide to Hopi katsinam even presents katsina tithu in groups based on what they represent or their ceremonial role. For example, one chapter lists “Animals or Popkot” while another lists “Plant Kachinas or Tusak Kachinam” (Wright 1977: 98, 104). He admits in an explanatory statement that separating katsinam into classes is a tool for studying and presenting them but does not stem from any Hopi organizational system or hierarchy (Wright 1977: 27). Colton (1959: 7) divides katsinam into Chiefs, Clowns, Runners, Powamu or Mixed Dance katsinam, Katsinam accompanied by manas, Women katsinam, and Deities. He also refers to subclasses that Hopi



informants recognize: these are Kwivi, or “proud and sporty” katsinam, which may also be highly ornamented; Kuwan katsinam, which are exceptionally colorful; and Rügan, or rasping katsinam (Colton 1959: 8). Colton uses Hopi terms and translations of indigenous descriptions to delineate these subclasses.

The ethnographers this research covers also note the supposed reasons katsinam are named as they are. Hiilili, for instance, was named for his call, according to Stephen (1936: 1146). Wright (1977: 103) claims that the name for the horse katsina, Kawàykatsina, is based on the Spanish word *caballo*. Fewkes and Stephen frequently offer Hopi words from which katsina names are derived. Stephen (1936: 1153) relates Shi’phikini, a katsina named for the flower design on his face, to the Hopi verb *Si’fhikni*, meaning “is spread out in the form of flowers.” Stephen (1936: 1154–1155) calls two other figures flower katsinam: Si’hü and Si’toto; he translates *Si’hü* as “flower blossoms of all vegetation.” This corresponds to *Siikatsina*, which, according to the *Hopi Dictionary*, breaks down morphologically to “flower-kachina.”

Since the Hopi recognize functional or descriptive groupings, katsinam fit into as many groups as it takes to describe their appearance, religious significance, and ceremonial role. One example is Nuvakatsinmana. The *Hopi Dictionary* translates *Nuvaksina* as “snow-kachina.” She is present in several of the ethnographies consulted but is sometimes difficult to identify because of her alternate name, Qötsamana. Wright (1977: 54) lists both names, translating *Köcha Kachina’ Mana* as “White Kachina Girl” and *Nuvak’chin’ Mana* as “Snow Kachina Girl.” According to Wright, she appears most often in the Nímaniw ceremony and is also a Rügan katsina, which is etymologically related to the Hopi root word for rasping sounds and instruments. She is therefore alternately named for a color, natural element, and her rasp-playing function as well as the ceremony in which she takes part. Adding another layer of complexity, her “brother,” as Wright (1977: 54) identifies him, is Navuk’china, or Prickly Pear Leaf Kachina.

Other katsina naming methods are less complex

and more easily recognizable in museum catalogues and literature. Colors stand out among descriptive additions to name roots useful for identifying katsina and katsina tithu. For example, Wright (1977) translates *kuwan* as “colored,” a form variant taken by many katsinam. His inventory includes Kuwan Heheya, Kuwan Kokopelli, and Kuwan Powamu Koyemsi. Nata’aska or So’yoko ogres display the wide variety of possible colors assigned to katsinam. Fewkes (1903: 82) identifies Kumbi (black) and Natackas and Kutca (white). Stephen (1936: 1144) also records black and white Nata’shkyamu, Nata’shkyamu Kwümbi meaning “Black Nata’aska Father” and Nata’shkyamu Kūēcha’ meaning “White Nata’aska Father.” Kūcha’ Aña’kchina, the White Angaktsina, also figures into Stephen’s account.

The most readily available linguistic information included in these data are references to katsina origins from outside Hopi. As Fewkes (1903: 20) noted long ago,

*An important aspect of the study of these pictures is the light their names often throws on their derivation. We find some of them called by Zunian, others by Keresan, Tanoan, Piman, and Yuman names, according to their derivation. Others have names which are distinctly Hopi. This composite nomenclature of their gods is but a reflection of the Hopi language, which is a mosaic of many different linguistic stocks.*

The Hopi thus imported katsinam from nearby groups and created katsinam based on their neighbors. As a result, katsina inventories are conglomerations of many different languages and cultures. The ethnographies and collecting guides consulted here included information on katsinam and their names that came from other groups. For example, Wright (1977: 66–71) presents “Indian Kachinas or Sosoyohim Yotam Kachinum,” which are katsinam inspired by other Southwestern groups rather than imported from them. Wright (1977: 66) explains that ethnologists

**Table 8.** Katsinam borrowed from or associated with other Native American groups.

Name	Associated Group or Language	Language or Name Origin (according to source)	Source(s)
Ahöla	Similar to Zuni Pautiwa	Hopi	Stephen 1936: 1137
Angaktsina, Angak'china	Kokokshi of Zuni; appears in almost all Pueblos; Variants: Katoch Angak'china (Barefoot), Hokyan Angak'china (Bounding), Tasap Angak'china (Navajo), Tewa Angak'china (Tewa, Red-Bearded), Talawipik' Angak'china (Lightning)		Wright 1977: 86
Atocle	Zuni	Zuni	Fewkes 1903: 89
Cho'sbushi, Cho'sboshai kai	Yuman	Hopi (chosbushi = turquoise, refers to nose ornament)	Fewkes 1903: 109
Hakto	Zuni	Yamuhakto in Zuni in last century	Wright 1977: 89
Hano ma'na	Hano		Stephen 1936: 1140; Wright 1977: 71
Hehey'akatsina, Hehey'a	Hopi/Tewa	Mųkwæte in Tewa (in house of Bear Clan)	Stephen 1936: 1140
Hemiskatsina	Zuni	Hopi Zuni Heme'shikwě or Hemacikwi	Fewkes 1903; Stephen 1936: 1141
Heoto kachina	Inspired by Zuni		Wright 1977: 40
Hiilili, Powak-china	From Acoma or Laguna to Zuni and then Hopi	Heleleka in originating Pueblos; first known as Powak	Stephen 1936: 1140; Wright 1977: 43
Hoho Mana	Imported from Zuni		Wright 1977: 57
Horo Mana, Masan Wuhti, Yohozro Wuhti	Tewa		Wright 1977: 57
Hututu	Zuni (There is a Zuni being of same name that looks different)	Zuni (From "Hu-tu-tu!" cry in Zuni language)	Fewkes 1903: 63
Kawàyka'a	Laguna Pueblo (or, by extension, Acoma or other Keresan person)	Learned at Zuni	Stephen 1936: 1142
Kawikoli	Zuni	Name probably derived from Zuni; also personated at Zuni	Fewkes 1903: 131

Name	Associated Group or Language	Language or Name Origin (according to source)	Source(s)
Kiisa	Tewa		Stephen 1936: 1142
Kokosorhoya	Zuni	Hopi	Dictionary
Komantsi/Kumantsi, Komanchi, Komanchi Kachin' Mana	Inspired by Comanche		Wright 1977: 70
Kooninkatsina, Kohonino, Konin Taha-um, Konin Kachina, Kalampa	Havasupai	Hopi	Fewkes 1903: 109; Wright 1977: 68
Kooyemsi, Kómayawsi, Koyemsi	Zuni	Appear in chorus and sing in Zuni on First Mesa	Wright 1977: 82
Koro'sta; Korowista/ Korowitse, syn. Kwa'ytaqa	Zuni, or: Keresan from Rio Grande Pueblos, called Akorosta there	Hopi Keres Sh'oro'ka	Stephen 1936: 1142; Wright 1977: 89
Koshari, Paiyakyamu, hano Chukuwai-upkia	Appears in most Pueblos		Wright 1977: 82
Loiica	Tewa (Asa Clan)		Fewkes 1903: 63
Ma'lo	Zuni	Borrowed from Zuni, suggests "salt old woman" – Malokätsik – but very different meaning in Hopi	Stephen 1936: 1143
Marao Kachina	Said to be from Zuni but looks Navajo	Wears headgear of Mamzrau, women's society (origin of name)	Wright 1977: 127
Mösa Kachina	Old Style Navajo Kachina (representing Navajo); originally based on Navajo messenger and called Old Navajo Kachina; borrowed by Zuni, then borrowed back and called Cat Kachina		Wright 1977: 126
Navaho Anya kalcina and kalcina mana (Angatsina)	Navajo	Hopi	Fewkes 1903: 115
Nucak	Hano		Fewkes 1903: 105
Ösöökatsina, Üshē	Tewa; Navajo have similar figure; may have come from Navajo	Hopi Navajo call Chaschīn' yei or Hush yei chaschīn	Stephen 1936: 1151; Wright 1977: 88
Pautiwa	Zuni	Hopi	Fewkes 1903: 61
Payik' ala, Pahaila	Zuni (some Hopi dispute this)		Wright 1977: 89
Poha'ha Tewa	Tewa		Stephen 1936: 1146

Name	Associated Group or Language	Language or Name Origin (according to source)	Source(s)
Poli Sio Hemis Kachina	Jemez rather than Zuni		Wright 1977: 86
Powa'müri, Pa'mü'iya kachina	Zuni	Called Haha'uh by Zuni	Stephen 1936: 1146
Saiastasana or Saiastasa	Borrowed from Zuni along with other Zuni Shalako; came with Asa Clan when they started Sichomovi		Wright 1977: 88
Samo'a wu'htaka	Tewa	Tewa kachina adopted by Hopi; pertains to Owa'külhiwimkya	Stephen 1936: 1147
Sha'lako	Zuni	Hopi	Voth 1905: 24
Shumaikoli	Tewa (curing society)		Stephen 1936: 1149
Sio Aña'kchina	Zuni		Stephen 1936: 1148
Si'o'avatshoya, Sio Avachhoya	Zuni	Nawisa in Zuni	Wright 1977: 108
Si'ohemiskatsina	Zuni, Jemez Pueblo; Zuni form of Hemis as interpreted by Hopi	Hemishikwe Kachina in Zuni	Fewkes 1903: 69; Stephen 1936: 1148; Wright 1977: 89
Sio Hemis Hu	Zuni	Hopi	Wright 1977: 50
Sio Pawi'kkachina	Zuni		Stephen 1936: 1148
Sio Powa'mü	Zuni		Stephen 1936: 1148
Si'osa'lako, Sio Shalako	Zuni; adapted from Zuni kachina but now separate personage	Hopi	Stephen 1936: 1148; Wright 1977: 65
Sipikne, Talamopaiyakya, Mopaiyakya, Talaimochovi, Salimbiye, Salimopia, Salimopaiyakya	Zuni	Gradually becoming more "Hopi"; name comes from original Zuni name Salimopaiyakya and physical characteristic of long snout (Talaimochovi)	Wright 1977: 42
Si'toto	Hopi/Tewa	Po'pinkin in Tewa	Stephen 1936: 1148
So'lawichi (Shulawitsi)	Zuni	Equated to Avatshoya/Qa'ökatsina at Hopi	Stephen 1936: 1149
Tacab, Tacab Naactadji, Tacab Tenebidji, Tacab Yebitcai	Navajo		Fewkes 1903: 134
Tasapkatsina	Navajo		Stephen 1936: 1150
Tasavu	Navajo Clown		Wright 1977: 80



Name	Associated Group or Language	Language or Name Origin (according to source)	Source(s)
Tĩbie'la <sup>n</sup> or Poh okowa	Tewa	Tewa	Stephen 1936: 1150
Tsa'kwayna or Tsa'kwaynam	Zuni (according to Wright); Hano (Tewa)	Hopi Asa/Tcawkaina Clan (tewan); represented in Zuni by descendants of women who stayed while others went to Tusayan (Fewkes)	Fewkes 1903: 64; Stephen 1936: 1138; Wright 1977: 34
Tũmash	Tewa		Stephen 1936: 1150
Tũrwi (Santa Domingo kachina)	Zuni		Stephen 1936: 1151
Útsaamu	Apache		Voth 1905: 59
U'wa	Navajo		Stephen 1936: 1151
Wakas Kachina	Introduced by Hano Man around turn of century	Name comes from Spanish <i>vacas</i> , cows	Wright 1977: 100
Wawarkatsina	Hopi/Tewa	Tĩbie'lan and Wane'ni in Tewa	Stephen 1936: 1151
Wũrwũ'ryomo, Wũrwũ'ryom, Wũrwiyomo, Wũrwiyomo, Wũ'ryo, Wöwöyom, Wũrwũ'riyomo	Zuni	Corresponds to Zuni Sayatasha	Stephen 1936: 1152
Ye, Ye' bĩchai	Navajo		Stephen 1936: 1152
Yohozro wuqti	Hano		Fewkes 1903: 106

Note: The name itself may be a Hopi word or a word from the source language. The associated Native American groups are either cited as the source of that particular katsina, that group's version of the katsina, or the people represented by a Hopi katsina.

believe the Hopi try to capture traits and powers from various people by introducing representative katsinam. Whether this is a valid explanation or not, the figures created by the Hopi to represent their neighbors offer insight into their perceptions of and relations with those neighbors. The Kooninkatsina, which Wright (1977: 70) calls the Konin or Supai Kachina, represents the Havasupai people. Wright speculates that this figure's face is colored in a style the Havasupai used in the past and says the Kooninkatsina wears Havasupai-style buckskins.

Fewkes, Stephen, Voth, and Colton all include "foreign" kachinas in their accounts, although they do not distinguish between those inspired by other Native American groups and those imported from other tribes. It is appropriate that they all use the term *borrowed* to describe these figures, as the same term applies to words from one language incorporated into another. Based on observations of the examples gathered, the names of borrowed or imported katsinam behave in one of two ways when they become part of the Hopi inventory. The name either takes on

Hopi language characteristics, gradually becoming more Hopi, or the Hopi assign the borrowed katsina a completely new name, perhaps retaining some form of the original name as well. Also, both processes can act in the same katsina, producing multiple names with varying degrees of relatedness to the originating people. Examples of this abound in the database, providing an excellent starting place for a more detailed analysis of borrowed terms, cultural interaction, and language change. While analyzing these themes in detail is not possible here, this is, however, the type of study that a comprehensive katsina name database supplementing museum catalogues of katsina tithu would facilitate.

Kinship terms are the tip of a clan-based and familial iceberg. For example, the Nata'aska appear in several forms corresponding to kin relationships and playing different roles depending on their familial designation (Table 9). The Nanatacka civaamû are known individually as Natacka mana or Soyok mana, according to Fewkes (1903: 85). Natacka wüqti is likewise also called Soyok wüqti. Colton (1959) and Wright (1977) also list a mana and wüqti version of the Nata'aska or Soyok ogre. Colton (1959: 28) includes Tahaum Soyoko, the Black Ogre's Uncle. There are other ogres such as Atocle, a Zuni monster; Awatobi soyok taka; and Awatobi soyok wüqti. The latter two originated at Awat'ovi Pueblo but came to Walpi (Fewkes 1903: 86). The core Nata'aska family groups circulate in the Pueblos to procure food from households during Powamû (Fewkes 1903: 41); Hahay'iwüuti accompanies them and voices the demands. Although Natacka wüqti, or So'yokwüuti, is called the Nata'aska mother in several sources, such as Fewkes (1903: 41), Hahay'iwüuti is the ogres' real mother according to Hopi oral tradition, and she appears with them as such in Powamû (Stephen 1936: 1139). Chaveyo, or Tsaveyo, fathered the Nata'aska group with Hahay'iwüuti. Hahay'iwüuti is also paired with Ewtoto, a chief katsina referred to as the father of the katsinam and the Sun Chief, to spawn various offspring. The Pòoko, or dog katsinam, and the four Si'osa'lako brothers are their children (Wright 1977: 56).

**Table 9.** Nata'aska forms.

Name	Translation
Nanatacka tataki	Natacka males
Nanatacka civaamû	Their sisters
Natacka wüqti	Natacka mother
Natacka naamû	Their father

Note: The spellings in the table are from Fewkes (1903) and therefore differ from the *Hopi Dictionary* Nata'aska spelling. There is also a difference between some these forms and Fewkes's base form, which is discussed in the text.

Other kin relationships present in katsina figures also reflect Hopi clan history. The Tsa'kwaynam group of katsinam retains their connection to the clan for which they are named. Fewkes (1903: 19) identifies clan migration as the primary manner for katsina introduction at the various Pueblos. He describes katsina names as "totemistic," meaning they are the same as their originating clan name. However, Fewkes (1903: 46–47) acknowledges that many names do not correspond to clan names because the clan is no longer present, because the katsina was adopted from other Puebloan people, or because someone introduced the katsina in more recent history. To explain the great number of katsinam on the Hopi Mesas, Fewkes asserts that "each clan as it joined the Hopi population brought its own gods, and, as the clans came from distant Pueblos, where environmental conditions differed, each had a mythologic system in some respects characteristic" (1903: 19). Festivals and ceremonies such as Powamû, Pamürti, Soyaluña, and Nímaniw celebrate the advent, arrival, and departure of katsinam or clan ancients (Fewkes 1903: 18). Kindred clans keep the katsina paraphernalia from extinct clans, but these figures may fall out of use and become known as "ancient" (Fewkes 1903: 19).

The Tsa'kwayna katsina is the wu'ya, or clan symbol, of the Asa, Tsa'kwayna, or Mustard Clan, depending on the source. According to Wright

(1977: 34), the Asa or Tansy Mustard Clan brought Tsa'kwayna to First Mesa from Zuni. This katsina is the Asa Clan's wu'ya. Wright (1977: 34) also speculates that Tsa'kwayna may represent Esteban the Moor, who figured in the Spanish conquest of the area and is said to have been killed at Zuni. Tsa'kwayna is also present at Keresan and Tanoan Pueblos (Wright 1977: 34). Stephen also includes this intriguing katsina in his inventory, linking what he defines as a woman warrior to the Mustard Clan, and also attributes its origin to Tewa (Stephen 1936: 1144). Fewkes presents the most detailed examination of this katsina group. As he repeatedly asserts the importance of katsina names to understanding their origins and roles, Fewkes (1903: 47) describes the Tsa'kwayna versions and clan connections in detail (Table 10).

The general *Hopi Dictionary* entry defines Tsa'kwayna or Tsa'kwaynam simply as a "kachina," with no morphological analysis breakdown. For Fewkes the most important point is that this katsina name is the same as the name of the clan, which he calls the Tcakwaina or Asa Clan. He also notes that the katsina personages correspond to the mother, her children, and their uncle, who are all members of the same clan in the matrilineal clan system (Fewkes 1903: 47). The father and relatives in his line are not depicted as clan ancients in the form of katsinam because they are not considered part of the matriarchal clan (Fewkes 1903: 47). Tsa'kwayna also preserves the matrilineal connection to the Asa Clan's origins. Tsa'kwayna appears in the Hopi Pamürti, the katsina return festival for

the Asa or Tsa'kwayna Clan. Descendants of the Asa women who stayed at Zuni while the rest of their clan went to Tusayan, or the Hopi Mesas, represent their clan in the Zuni Pamürti (Fewkes 1903: 64). This is an excellent example of the type of etymological information found for many katsina names: clan relations, migration history, and other contextual knowledge related to Hopi culture is entangled with katsina names.

Abundant references to name sources, alternate names, and names in other languages give accounts of Hopi katsinam linguistic depth. We can trace language change through comparative reconstruction and borrowing to find out more about how people spoke and therefore how they lived in the past and the present. Most important, for this information to have the greatest impact on our interpretation of Hopi culture, care for their sacred objects in museums, and the survival of traditional knowledge, museums must integrate it into their collections. Ethnographers paid attention to more than just collecting tithu during their time with the Hopi over the past century. Practices and beliefs related to katsinam are present in even the tiniest linguistic detail of their names and the sphere of cultural context surrounding them.

This project demonstrates that this information is not difficult to come by; it is, however, difficult to sort through and make sense of due to orthographic inconsistencies as well as the sheer abundance and complexity of katsina nomenclature. In order for it to be practical for museums to recontextualize katsina

**Table 10.** Tsa'kwayna forms.

Fewkes's Name	Fewkes's Description	Hopi Dictionary's Name
Tcatcakwaina taamû	Tcakwainas, their uncle	Not found
Tcatcakwaina tatakti	Tcakwainas, males (brothers)	Not found
Tcatcakwaina kokaimû	Tcakwainas, their elder sister	Tsa'kwaynamuy Qööqu'am
Tcatcakwaina mamatû (= manas)	Tcakwainas, maids (sisters)	Not found
Tcatcakwaina yuamû	Tcakwainas, their mother	Tsa'kwaynamuy Yu'um

material culture with intangible culture, the intangible culture must be easily organized and made concise. As Peter Whiteley (2003) expresses in his discussion on Hopi language rights, sometimes we must objectify and dissect a language or other abstract, performative cultural element in order to preserve it. As an extension of that idea, language is perhaps the ideal medium for conveying and preserving complex knowledge systems that are more extensive than the words themselves. Language is already entwined in every thought and action of the people who use it. Institutions such as museums have only to put language back in the same room as cultural objects for both to be more contextualized than when either stands alone.

### Implications for Museum Collections

As the art of tithu carving evolved over the twentieth century, anthropologists relegated the figures to tourist kitsch and nontraditional Native American art (Whiteley 2001). This trend is evident in the literature on Hopi katsina tithu, which has been dominated by collecting guides and children's books in recent times. Only a few volumes, such as Pearlstone's (2001a) *Katsina: Commodified and Appropriated Images of Hopi Supernaturals* and Andrea Portago and Barton Wright's (2006) *Classic Hopi and Zuni Kachina Figures*, do justice to historical depth and cultural complexity of tithu. Along with early ethnographies of the Hopi people, more recent examinations of tithu can be used to inject museums with intangible knowledge in the form of language and indigenous ways of thinking about katsinam. This research project included a small case study to investigate the feasibility of a museum taking this step to make its collections management more appropriate and useful. This applied portion of the project included developing a solution for organizing tithu in such a way that museums could integrate them into their data management systems and magnify their tithu collections' value as a resource and storehouse for indigenous knowledge.

The first part of this effort involved creating a practical database that would frame the information being gathered from documentary and ethnographic

sources. This made the data searchable and allows the data to be grouped into manageable slices. In order to find out how many katsinam appeared in multiple sources, which names were actually alternate names for the same katsinam, and how many of these spiritual beings had entries in the *Hopi Dictionary*, it was necessary to match names from ethnographic and museum sources and find dictionary versions of these names whenever possible.

The original inventory of katsina tithu from the DMNS catalogue was also part of the database and aided name matching. This project began with a dictionary search for all the DMNS names and alternates Lee Wayne Lomayestewa supplied. Matching these predefined tithu with corresponding katsinam in the ethnographies took care of many entries but left out many names that came from multiple ethnographies without a dictionary spelling and definition. There were also names that might refer to the same figure or might be related, but could not be definitively tied together. The *Hopi Dictionary* was essential in this process, to look up names appearing in two or more sources, find synonyms, and link even more entries to one another in the process.

One aspect of this process is clear: it is next to impossible to look up a word that one does not know how to spell. Only when there are a significant number of katsina entries from several sources does the analysis become manageable. For example, consider if you wanted to know how many of the sources in the database included Hahay'iwùuti. The database program offers several ways of answering that question relatively quickly. You could open the master table that contains all the entries from all four ethnographic sources and search for Hahay'iwùuti. An alternative that is perhaps easier is to open the master table and change the sort option to arrange the entries alphabetically by dictionary name. You could then scroll down to *H* and see all four instances of Hahay'iwùuti and the sources she appears in. Even more streamlined is the query option. A query selects data based on the limitations one chooses and then displays those data or certain fields from it. For example, to find each instance of



Hahay'iwùuti relatively quickly, you can create a query to display only the dictionary name and source fields. You can then organize the results alphabetically by dictionary name and then immediately scroll to the *Hs* and see all four Hahay'iwùuti records and their sources.

This proposed system makes it possible to search for a given katsina tihu by name in a museum collection. When all the tihu in the collection are accurately named and one knows the standard *Hopi Dictionary* spelling of those names, it is possible to find all relevant records with one search.

Searching for a tihu in a museum catalogue without knowing how to spell its name is similar to looking up a word in the dictionary without knowing how to spell it. It is a frustrating process that leaves one wondering if something spelled unexpectedly has slipped through the cracks. Standardized spelling in a database of katsina names rectifies this problem.

There is, however, one more element that would improve a katsina database immensely. Colton (1959) incorporated this detail into his katsina inventory. When searching for certain names in the index, one finds references to other names and a typological number corresponding to both or all of these terms. Qöqlö, for example, is cross-referenced with Akush in Colton's index as katsina number five. Most non-Hopis would not connect these two names without such cross-referencing as is found in Colton's guide; it would be easy to pass over synonymous or similar katsinam in a searchable database if one were not looking for that information. Therefore, ideally, different names for the same katsina or related katsinam should be cross-referenced in the database. Searching for Qöqlö, in other words, would bring up entries for Akush as well. The database entry for each katsina name includes references to synonyms, similar figures, and those with close ties to that particular katsina. However, it is necessary to read all of the fields to find that information, and this is not necessarily an ideal setup. Organizing the data so that synonyms appear prominently in a field adjacent to the name would help. This can be accomplished through form design in the OpenOffice database program.

Given the difficulty of finding katsina names for tihu in the Smithsonian online catalogue, a database that includes standardized name spellings is ideal. The first step in creating such a database for an institution like the Smithsonian or DMNS is accurately—so far as it is possible—assigning a name to each katsina tihu. This task should draw from Hopi cultural advisors as well as scholarly resources such as those referenced in this project. While the resulting list of names will not have uniform spelling or orthography, it will accurately capture at least one name for each tihu in the collection. This step will also capture contextual information recorded in historic ethnographies and indigenous knowledge from a Hopi cultural advisor. As discussed above, scholarly sources provide information on katsina origins, the meaning and source of their names, alternate names, and ways of designating katsinam by types or groups.

Finally, and perhaps most importantly, the museum should decide how to incorporate this new database into the existing collections management system as well as to whom this information will be available. The latter should be done in consultation with the Hopi Tribe: the museum must respect their intellectual property rights. As to incorporating the database into museum collections management, this is no easy task. Museum catalogue databases such as Argus are already convoluted with lexicon restrictions, program variations, and inconsistent updating. In light of these issues, the most practical solution is to keep a separate database of katsina names for the Hopi tihu in the museum collection. A simple database program, available as open source software online or with the standard Microsoft Office package, is likely sufficient for the data management needed to organize katsina information.

## Conclusion

Katsina tihu have fascinated non-Hopis for more than a century. This fascination is evident in early explorers' accounts, historic ethnographies, and extensive museum collections. While much has changed



for the Hopi since European contact, their traditional relationships to the earth and their ancestors are still manifested in living katsina ceremonies and other rites. Tithu production has changed in response to their popularity in the art and souvenir markets. Yet, despite this change, Hopis still carve traditional cottonwood root tithu as prayers for fertility. Less traditional tithu also play a role in continuing crafts and traditions, as they can be artistic expressions of Hopi belief that help Hopis survive on their own terms in our contemporary world. While their popularity as commodities has in some measure detached tithu from their original cultural context—sometimes even redeploying their image in inappropriate ways—katsinam remain sacred to the Hopi people. This is why their misused and misunderstood image, as well as the Hopi and non-Hopi who inappropriately commodify katsinam, is so offensive to Hopis who seek to cultivate traditional beliefs and ceremonialism.

Preserving indigenous knowledge about katsinam is one way to combat their overt commodification and foster Hopi culture and the spiritual and ceremonial meanings of these figures. Language and naming etymology is the main cultural element of concern in this project. As intangible culture, according to UNESCO, it is an abstract branch of cultural heritage that must be preserved alongside other aspects of culture. Research on Hopi katsina names and the potential to attach a database of these names to museum tithu collections is a step toward preserving such intangible cultural heritage. Injecting this type of information into tithu collections also helps combat the spread of misinformation on katsinam and reconnects them to their original Hopi cultural context.

Ethnographies from anthropology's early days in the American Southwest grounded this project. Jesse W. Fewkes, Henry R. Voth, and Alexander M. Stephen may have been outsiders on the Hopi Mesas, but their dedication to anthropology and their thorough, multidisciplinary approach make their work a solid foundation for Hopi studies. Their concentrated interaction with Hopis demonstrates their interest in understanding the Hopi perspective and their

willingness to learn from those they studied. In many ways, these early ethnographers were ahead of their time in this respect. Fewkes, for example, assembled a groundbreaking collection of indigenous art. The color drawings in *Hopi Katsinas Drawn by Native Artists* offer Hopi visions of their own cultural world (Fewkes 1903). Early ethnographers, as well as later ones, brought extensive linguistic information into their accounts. They recognized language's importance as a spoken expression of Hopi cultural values. Since the Hopi language varies among mesas and villages, anthropologists working in different locations captured some of these differences by paying attention to pronunciation. They had no indigenously produced written words to compare to or on which to base their renderings of Hopi language. Orthographic differences therefore make comparison among these accounts difficult. It is also apparent when one anthropologist bases katsina name spellings on a predecessor's work, as Barton Wright does with Colton. Orthography aside, linguistic variation is evident in Hopi katsina names and also names imported from other Pueblos in their respective languages. These names are snapshots of Hopi belief, tribal interaction, and cultural change and continuity.

The Hopi Dictionary Project made a seminal contribution to Hopi language and culture studies. This intricate language has transitioned from being purely spoken to inconsistently written to fully standardized and recorded. An objectification process is a necessary but conflicted part of revitalization for Hopi and many other Native American languages. In order to understand, learn, and teach these intangible expressions of culture, Hopi people and scholars must engage in this process. For the Hopi this means deciding what information they can and cannot share through written language.

The right to maintain one's Native language is an inherent human right according to UNESCO, but indigenous people must still fight for it in many cases. As communities strive to pull endangered languages back from the brink of extinction, protecting sacred and proprietary knowledge becomes more difficult.

As a collaborative project, the Hopi Dictionary Project worked to balance language documentation with protecting proprietary knowledge. The standardized Third Mesa dialect dictionary that the project produced presents an indigenous language at the level of established language dictionaries. While the project encountered some opposition, it was a contribution reportedly well received by Hopi education and government institutions (Frawley et al. 2002: 310). What remains now is to implement the collaboratively created lexicon and orthography as a standard for the Hopi language in education, scholarship, literature, and museums.

Revealing parallels can be found between dictionary making and museum curation. Dictionaries collect and display language while museums do so with corresponding material culture. Common problems and goals make these two collecting entities partners in preservation and interpretation. As such, linguists and curators should work together more closely and take advantage of their respective resources' complementary nature. This type of cooperation can feed language revitalization and increase cultural sensitivity by indigenizing the discourse on Hopi culture, material or otherwise. Employing *Hopi Dictionary* spellings of katsina names in museum tihu collections is one potential arena for broadening the dictionary's application and further strengthening the language's chance for survival.

Linguistic contextualization is a method for indigenizing museum curation practices. As such, it is both a form of intangible cultural heritage and a means for protecting it (Kreps 2008a, 2008b). Terminology and classification are often overlooked, or allowed to remain outdated and inaccurate in museums, as with the Hopi tihu from the Smithsonian and DMNS collections. However, some museums, such as the Makah Cultural and Research Center, have incorporated indigenous knowledge and classification systems into their collections' organization. When a collection is labeled and organized according to indigenous terms and ways of thinking, traditional knowledge rejoins material culture to create a more complete object.

The object gains context that a diorama or other museological tools cannot imitate. An object with its authentic, original name is infused with meaning from its Native language.

According to Barbara Kirshenblatt-Gimblett (1991: 387), these objects of ethnography are by definition detached from the reality in which they were originally made and used. They are ethnographic because ethnographers cut them out of the context for display as autonomous entities. Tithu are metonymic objects in that ethnographers and museums collected them in great numbers to create collections of fragmentary objects that invoke their detached wholes. Museums can recontextualize tithu on a level that surpasses the re-created context of mimetic display. This is because ethnographers and museums create a reconstruction or expanded cultural context around an ethnographic object by choosing what to include and creating the display based on their perceptions (Kirshenblatt-Gimblett 1991: 289). Language is arguably less vulnerable to subjective interpretations—perhaps especially when it comes from a standard, collaboratively assembled lexicon such as the *Hopi Dictionary*.

The katsina names, historical linguistic information, and contextual references collected for this project lent themselves to organization in a database. Using this database, it was possible to find some broad naming patterns and imbue the collection with Hopi understandings of their own material culture. Perhaps this project's most important result is the potential use this database or similar ones can serve. Every piece of information from an ethnography or collecting guide that expands katsina tithu beyond the ethnographic fragment is a potential spark for further research, reignited traditions, or remembered cultural identity. A database that organizes katsina names around standardized *Hopi Dictionary* spellings and ties these names to ethnographic information coalesces resources into a valuable tool. In addition to metonymically evoking intangible cultural context, this tool can serve as a research interface for katsinam as well as the Hopi language. Given access through specific museums with a tihu collection and corresponding database,

the Hopi community could take advantage of this resource for language and cultural revitalization and provide invaluable feedback on its accuracy and appropriateness. By accurately referring to objects in the language of their creators, museums can implement appropriate museology and aspects of indigenous curation not formerly possible. Museums could even physically reorganize their entire tithu collections through consultation with the Hopi on the name types and categories present in the database.

Collecting, classifying, and displaying objects have been central practices for ethnographers and archaeologists for as long as these professions have existed. Capturing and conveying the cultural context for these objects of ethnography have proven to be more complicated. Intangible elements such as language encode deep meanings and values that are connected to material culture. The way indigenous people speak and think about the objects they create is as worthy of preservation and as important to interpretation as the objects' physical characteristics. Words are also important for appropriate object classification and care, as they help us accurately describe a tithu while demonstrating a deep respect for indigenous beliefs about that object. Linguistic accuracy and etymological context therefore contribute to the cultural appropriateness of museum practices. Attention to language also makes collections more accessible by standardizing search terms and connecting a maximum of related records. Museums, learning from indigenous language dictionaries, are perhaps poised as never before to work toward true collaborative knowledge curation.

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## Appendix: Hopi Katsina Tihu Names from Provisional Database

### Definitions:

**Source Name:** The name of the tihu as given from the original source

**DMNS Name:** The name of the tihu as given in the current DMNS Argus database, if given

**Dictionary Name:** The name of the tihu as given in the *Hopi Dictionary*, if given

**Dictionary Definition:** The definition of the tihu in the *Hopi Dictionary*, if given

**Source:** The source of the tihu name for this entry

**Source Definition:** The definition of the tihu name for this entry, if given

**Clan/Tribe Association:** Any clan or tribe associations with this tihu, if known

**Ceremony Association:** Any ceremonial associations with this tihu, if known

**Notes:** Any additional notes or comments

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Áha Katsina (oraibi= Kuruwá)		None found		Voth 1905				
Ahola, Ahul kachina or Mong kachina	Ahola	Ahōla	Sometimes referred to as Mong- karsinam Chief kachina, esp. at formal appearance in Powamuy ceremony	Wright 1977	Germ god or Chief kachina; Sun kachina		Solstice or Return kachina for First and Second Mesas	Represents Alosaka, one of the Germ gods
Ahola Mana		Ahōlat Maana'at	A kachina; Ahola's maiden	Wright 1977				
Aholi	Aholi	Áhooli	A kachina who appears with Ewtoto at Patsavu, a part of the Powamuy ceremony. He wears a conical cap and cape that is sup- posed to resemble certain Roman Catholic vestments	Wright 1977	Kachina chief's lieutenant	Wuya of Pityas or Young Corn Clan	Powamu, Third Mesa only	Accompanies Eototo
Ahōli Katsina	Aholi	Áhooli	id.	Voth 1905	An old man	Bear Clan karcina		
Ahote		None found		Wright 1977	No English translation	Plains tribe	Hunrer Kachinas or Mahk Kachinum	Often confused with Ho-otc in name; long feather headdress

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Ahul	Ahola	Ahöla	Sometimes referred to as Mong-katsinam Chief kachina, esp. at formal appearance in Powamuy ceremony	Fewkes 1903	Sun god katsina		Powamu	
Ahü'l	Ahola	Ahöla	id.	Stephen 1936	Personated by war chief; similar to Zuni Pautiwa	Kachina (Parrot)	Powamü	Leads early Kachina Clan migration; represents the sun; not at Oraibi
Ahulani, Kä-e		None found		Wright 1977	First Mesa Solstice Kachina and Corn; only a carving			Any kachina head on ear of corn
Akush		None found		Wright 1977				
Aküsh kachina		None found		Stephen 1936	Warrior with Sa'lako katsina Powamü			
Alo Mana		None found		Wright 1977	No English translation; appears with Koroasta Kachinas, Kahaila, etc.	Eastern Pueblos		Kachinas it appears with are also from eastern Pueblos
Alosaka		Aaloosaka	Diety associated with Al Society; related in form to Muy'ingwa, Germination Spirit	Wright 1977				
Aña'kachina	Ang-ak-china	Angaktsina	Long Hair kachina	Stephen 1936	Long haired kachina		Horned Water Serpent Celebration	Variants: Katoch Angak'china (Barefoot), Hokyan Angak'china (Bounding), Tasap Angak'china (Navajo), Tewa Angak'china (Tewa, Red-Bearded), Talawipik' Angak'china (Lightning)
Angak'china	Ang-ak-china	Angaktsina	id.	Wright 1977	Long haired kachina	Kokok shi of Zuni, appears in almost all Pueblos.	Occasionally used for the Numan Ceremony on First Mesa	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Angwushahai-i	Nata-aska	Angwushahay'i	A kachina considered a tokotswiuti, wildcat woman, because she encourages the whipper kachinas; she is whipper kachinas' mother; differs from Crow Mother in having eyes id.	Wright 1977				
Anwuci	Nata-aska	Angwushahay'i		Fewkes 1903			Muciaisti (Buffalo Dance)	Maybe Angwusi – crow
Angwúshnacomtaka	Angwusnasomtaqa	Angwusnasomtaqa	Crow mother kachina	Voth 1905	A Kacina			
Angwúshngöntaka	Angwusnasomtaqa	Angwusnasomtaqa	id.	Voth 1905	The one with the crow feathers around the neck	Brought to Oraibi by Bear Clan		
Angwusnasom-taka, Tumas	Angwusnasomtaqa	Angwusnasomtaqa	id.	Wright 1977	Crow mother, man with crow wings tied to		Powamu	Angwushahai-I, or Crow Bride, on Third Mesa; mother of whipper kachinas or all kachinas
Angwus Kachina		None found		Wright 1977	Crow Kachina; warrior against clowns		Chiro Kachinum (bird kachinas)	
Anya kacina	Ang-ak-china	Angkatsina	Long hair kachina	Fewkes 1903	Part of ceremonial corn grind	Resembles Zuni Kokokei; both could derive from Patki clans	Palulukonti (Ankwanti)	
Anya kacina mana		None found		Fewkes 1903	Part of ceremonial corn grind	Hair whorls resemble Zuni girl personations more than Hopi	Palulukonti (Ankwanti)	
Āototo	Eototo	Ewtoto	A chief kachina, counterpart of village chief who appears in major ritual of Powamuy ceremony	Voth 1905		Brought to Oraibi by Bear Clan		
Āototo Narácka		None found		Voth 1905				Informant did not know meanings of these names



Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Atocle		None found		Fewkes 1903	Monster with Zuni name; old woman personated by man	Zuni	Powamu	
Atosle		None found		Wright 1977				
Au'halani		None found		Stephen 1936	Youth appearing in Winter Solstice ceremony; called return kachina	Patki		Name from opening phrase of song; none on Third Mesa; Shoya'l kachina; facial features linked to non-kachina ceremony occurring in a given year
Au'halani's sisters		None found		Stephen 1936	Blue corn girl and Yellow corn girl	Patki, Tobacco		
Avachhoya	Avachhoya, Qa-o	Avatshoya, Qa'okatsina	[Speckled:corn-kachina], corn kachina	Wright 1977	Speckled Corn Kachina; several styles		Plant Kachinas or Tusak Kachinum	"Younger brother" of Hemis Kachina
Ava'chhoya	Avachhoya, Qa-o	Avatshoya, Qa'okatsina	id.	Stephen 1936	Speckled Boy		Appears with Hü'm'is in Niman; Horned Water Serpent Celebration	Younger brother to Hü'm'is kachina; equated with So'lawitshi (Shulawitsi) of Zuni
Ava'chkaü	Avachhoya, Qa-o	Avatshoya, Qa'okatsina	id.	Stephen 1936	Speckled Corn kachina		1893 Pamurti	Male, female couple with above for kachina return
Avatc hoyo	Avachhoya, Qa-o	Avatshoya, Qa'okatsina	id.	Fewkes 1903	Little Spotted Ones			
Awatobi Soyok taka		None found		Fewkes 1903	Walpi Soyok derived from Awatobi Pueblo massacre		Powamu	
Awatovi Soyok'taka		None found		Wright 1977	Awatovi ogre man	Came from Awatovi	Powamu	Variant of Wiharu, or White Nataska
Awatovi Soyok' Wuhti		None found		Wright 1977				
Aya Kachina		None found		Wright 1977	Rattle Runner		Wawash Kachinum, runner kachina	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Bá'lo'okong		None found		Voth 1905	A monster			
Bé'teji		None found		Stephen 1936	Duck kachina			
Caiastacana		None found		Fewkes 1903	Long horn		Pamurti	
Cakwahonau		None found		Fewkes 1903	Green Bear karcina		Palii'ii koñti	Comes in yellow, green, red, and white, as do many
Cakwālānvi		None found		Voth 1905		Blue flute		
Chakwaina	Chakwaina	Tsa'kwayna or Tsa'kwaynam	A kachina	Wright 1977	No English translation	Brought to First Mesa from Zuni by Asa of Tansy Mustard Clan, wuya of that clan, also at Keresan and Tanoan Pueblos		Also grandmother, mother, sister, and uncle; said to be Esteban the Moor, reportedly killed at Zuni
Cha'kwainā, Cha'chakwain-amū	Chakwaina		A kachina	Stephen 1936	Woman warrior	Mustard	Powa'mū by Tewa	Brought by Hano (tewa)
Cha'vaiyo, Chaveyo	Chaveyo	Tsaveyo	A kachina; variation "tseeveyo"	Stephen 1936	Monster slain by war gods; father of the Nara shka		Powa'mū; Horned Water Serpent Celebration	Chachaiyūmū = children, ve'yo = hunter; obsolete term > children hunter; Tsabiyo of eastern Pueblos
Chaveyo	Chaveyo	Tsaveyo	id.	Wright 1977	The Giant kachina		Any time in spring	Found throughout Pueblos
Chilitoshmuktaka		None found		Voth 1905	The one with the ground Spanish pepper wrapped up			
Chimon Mana		None found		Wright 1977				
Chiwap		None found		Wright 1977				

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Chöp Kachina	Chof, Sowi-ing kachina	Tsöpkatsina	Antelope kachina	Wright 1977	Antelope Kachina		Plaza dances; Animals or Popkot	Herbivores like this are accompanied by Wolf as side dancer
Chórzh-n*amu		None found		Voth 1905		Bluebird Clan		
Cho'sbushi, Cho'sbushaikai		None found		Stephen 1936	Ear pedant kachina; Shoy'o'him kachina			Fewkes 1903: chos-bushi = turquoise, refers to nose ornament; a Yuman kachina
Choshüürüwa, Choshüürüwa	Choshohuwa	Huhuwa	A kachina; he is cross-legged with bushy hair	Stephen 1936	Bluebird snare kachina; Shoy'o'him kachina		Powa'mü	Horsehair or yucca fiber with 2-3 running loops = hürhürwa
Chülb	Chof, Sowi-ing kachina	Tsöpkatsina	Antelope kachina	Stephen 1936	Antelope		Horned Water Serpent Celebration	
Chusona		None found		Wright 1977	Snake Dancer; society personage, not kachina		Non-kachinas; Snake Dance	Very popular and therefore carved a lot
Cipikne	Sip-ikne	None found	None found	Fewkes 1903	Zuni katcina, comes in many colors	Resemble Zuni Salamopias	Pamurti, Palulukonti (Ankwanti)	
Citoto		None found		Fewkes 1903			Palulukonti (Ankwanti)	
Ciwikoli		None found		Fewkes 1903		Zuni personation [-koli] is eastern Pueblo termination	Palulukonti; Sumaikoli ceremony	
Cóoyoko		So'yoko	A kachina; admonishes bad children; often referred to as ogre kachina	Voth 1905	Killed and ate kids			
Cóoyoko Táhaam		None found		Voth 1905				Informant did not know meanings of these names
Cóoyoko Wuhri		None found		Voth 1905	Wife of above			Informant did not know meanings of these names
Cóoyok Wuhri		None found		Voth 1905	Cóoyoko's wife			
Corn maidens		None found		Fewkes 1903	Marionette puppets		Palulukonti (Ankwanti)	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Coto		None found		Fewkes 1903	Star kachina		Palulukonti (Ankwanti)	
Cótukvanguuu	Sotuqngang-u	Sootukwangw	A kachina who appears in the Powamuy ceremony procession; has a lightning frame and a bullroarer	Voth 1905	Star Cloud Diety			
Danik'china		None found		Wright 1977	Cloud Guard Kachina; four appear with Hopi Shalako pair as uncles		Sosoyohim Kachinum	
Eototo	Eototo	Ewtoto	A chief kachina; counterpart of village chief who appears in ritual or Powamuy ceremony	Fewkes 1903	God from Sikyatki Pueblo		Powamu	Said to be husband of Hahai-J Wuhti
Eototo	Eototo	Ewtoto	id.	Wright 1977	Chief kachina; "father" of the kachinas; spiritual counterpart of village chief	Bear Clan – traditional village chiefs	All ceremonies	
Eo'toto (Niman)	Eototo	Ewtoto	id.	Stephen 1936			Niman	
Eo'toto (Powa'mú)	Eototo	Ewtoto	id.	Stephen 1936	Father of kachina	Cedarwood-Coyote	Powa'mú	At Orabi "came up" with Bear Clan; equated with Chow'i'liina (Voth 1905 Chowilawu); compare also to Āototo
Eo'toto (Sha'lako)	Eototo	Ewtoto	id.	Stephen 1936		Cedarwood	Sha'lako Celebration	
Ewiro		None found		Wright 1977	Warrior kachina		Third Mesa; Powamu and Pachavu guard	Resembles Chakwaina's sister on Second Mesa; formerly guarded men doing chores like cleaning the spring
Gyarz		None found		Stephen 1936	Parrot; Hu'hiyan kachina			
Hā'āa Kachina	He'e e	He'e'e	Mother kachina who leads the Powamuy ceremony kachina procession	Voth 1905				

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Hahai-i Wuhti	Hahai-i wuuti	Hahay'iwuuti	A female kachina who represents the ideal characteristics of womanhood; the first kachina doll a girl receives is of Hahay'i	Wright 1977	Pour Water Woman, Kachina Mother, Kachina Grandmother; mother in duty only, also mother of dogs, real mother of Nataskas with Chaveyo, also "married" to Eototo		Hopi Shalako, Water Serpent, Powamu	Flat dolls given to babies and baby eagles
Hahaii Wuhti	Hahai-i Wuhti	Hahay'iwuuti	id.	Voth 1905			Powamu	
Hahai Wuqti	Hahai-i Wuuti	Hahay'iwuuti	id.	Fewkes 1903				
Hahai'iyuhti or -wuqti, Hahhai'i, Hahai', Hahai'wuqti	Hahai-i wuuti	Hahay'iwuuti	id.	Stephen 1936	Mother of dog kachina, or all kachina; mother in Nata'shka group		Powa'mu; Water Serpent Celebration; Sha'lako Celebration	Gives children seeds and traps to be redeemed for corn and game; makes shrill falsetto and hoots; suckles horned water serpents (her children); Zuni Hemokyatsik called Ahe'a from her cry, also suckles water serpent
Hakto	Hakto	Hakto	One of the warrior kachinas in the Shalako Kachina line as performed at Hopi. He carries deer horns in each hand.	Fewkes 1903		Zuni; name close to Zunian	Pamurti	
Hakto	Hakto	Hakto	id.	Wright 1977	Wood Carrying Kachina	From Zuni as Yamuhakto in last century	Mixed dances or with Sio Shalako	
Hania Kachina		None found		Wright 1977	Bear Kachina; hunter version of bear		Third Mesa only at current time; Hunter Kachinas or Mahk Kachinum	Said to be old, but no tithu in old collections



Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Hano Mana		Hano mana	A kachina [Tewa Maiden]	Wright 1977	Tewa Girl	Tewa	Bean Dance as sister to eastern-derived kachinas like Hokyang Anak' china	Tihu given to Tewa girls same as Hahai-i Wuhiti
Hano ma'na		Hano mana	id.	Stephen 1936	Hano maid; substitutes as drummer		Horned Water Serpent Celebration	
Hapo'ta		None found		Stephen 1936	Drummer with Hokya Ana'kchina			Named for his cry
He'e'e, He'wuwuqi	He'e e	He'e'e	Mother kachina who leads the Powamuy ceremony kachina procession	Stephen 1936		Kachina Clan	Powa'mù	
He-e-e, He Wuhiti	He'e e	He'e'e	id.	Wright 1977	Warrior Woman; very powerful warrior		Pachavu and other ceremonies	Man dressed in women's clothes or woman with men's weapons – based on story
Hehee	He'e e	He'e'e	id.	Fewkes 1903	Warrior maid similar to Tcak-waina mana		Powamu	
Hehea	Heheya	Hehey'katsina, Hehey'a	A kachina	Fewkes 1903	Ancient kachina tied to corn maids and Natakas		Powamu	
Hehea Katsina	Lightning kachina, Heheyah (farmer)	Hehey'akatsina, Hehey'a	id.	Voth 1905	Hoeing w/ wika (hoe)			
Hehe'ya	Lightning kachina	Hehey'akatsina, Hehey'a	id.	Stephen 1936	Pretends to copulate with women	Kachina return; Niman; Powa'mù; Horned Water Serpent Celebration		Mukware at Tewa in house of Bear Clan; at Oraibi dance with So'yoko or Naraksha and scrutinize corn-meal presents (thus called Hehe'ato'siona – "Hehe's sweet corn meal seeking")
Hehea mana		None found		Fewkes 1903	Hehea's sister; accompanies Natakka group		Powamu	

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Hemis Kachina	Hemis Kachina	Hemiskatsina, Nimankatsina	A kachina who appears only as a Nimankatsina in certain villages	Wright 1977	Jemez Kachina		Niman or Home-Going Ceremony	
Hemsona, Homica	Hemsona	Hömsona	A runner kachina [hair-crauer]	Wright 1977	"He Cuts your Hair," "Hair Hungry"	Played part in feud between Sityatki and Walpi; kachina slit throat of Sityatki chief	Wawash Kachinum, runner kachina	Led to destruction of Sityatki
Heoto kachina		None found		Wright 1977	No English translation; related to Chakwaina and comparatively recent	Probably inspired by Zuni	Guard in Bean Dance Parade and Pachavu Ceremony	
Hili'i	Hilili	Hilili	Whipper kachina	Stephen 1936	A laguna kachina		Powa'mù	Named from his call
Hilili, Powakchina	Hilili	Hilili	id.	Wright 1977	No English translation, Witch kachina	Came from Acoma or Laguna to Zuni and then Hopi	Powamu; Kiva and Plaza dances	Heleleka in originating Pueblos; first known as Powak and very fearsome; variety of appearances
Hi'shab	Hishab kachina, rattle	None found		Stephen 1936	Mask in Goat Kiva		Powa'mù	
Hi'shat kachina	Hishab kachina, rattle	None found		Stephen 1936	Figurine			
Ho-e	Ho-e	Hòò'e	A kachina	Wright 1977	No English translation		Chuchkur (Clowns) or Non-kachinas; Bean Dance on First and Second Mesas	
Hóhe Kacína	Ho-e	Hòò'e	id.	Voth 1905	A Kacína			
Hoho Mana		None found		Wright 1977	Zuni Kachina Girl; accompanies Sio Hemis	Imported from Zuni		Dances like man and woman alternately
Hokya' Aña'kchina		None found		Stephen 1936	Legged-long-haired kachina; from bounding hop movement		Water Serpent Celebration	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Hokya		None found		Fewkes 1903	Distinguished from Anya by dance step		Palulukonti (Ankwanti)	
Hokyan mana		None found		Fewkes 1903	Hokya's sister		Palulukonti (Ankwanti)	
Holi		None found		Wright 1977				
Hölö'kop Wuhti		None found		Voth 1905	Watermelon-rind woman			
Hólolo	Hololo	None found		Wright 1977	Name allies to both below because of sound of their song	Third Mesa Hopi claim it came from here	Plaza dances, Kiva dances; Bean Dance Procession	
Hö'msontaka Kacína	Hemsona	Hömsona	A runner kachina [hair-crafter]	Voth 1905	A racer Kacína; the one with the hair tied up			
Honankachina	Honan kachina	Honànkatsina	Badger kachina	Stephen 1936	Badger kachina; carries small spruce		Horned Water Serpent Celebration	
Honan Kachina	Honan kachina	Honànkatsina	id.	Wright 1977	Badger Kachina; two forms		Chief Kachina on Second Mesa, Pwamu and Pachavu; Animals or Popkot	
Honán Wuhraka	Honan kachina	Honànkatsina	id.	Voth 1905	Badger old man			
Hon Kachina	Hon kachina	Honkatsina	Bear kachina	Wright 1977	Bear Kachina; many different kinds	Ketowa Bisena is Bear personage of Bear Clan at Tewa	Soyohim or Mixed dances; Animals or Popkot	Comes in various colors and forms; Ursisimo is extinct
Hon kacína	Hon kachina	Honkatsina	id.	Voth 1905	Bear kacína			
Ho-ote		None found		Wright 1977				
Hopak		None found		Fewkes 1903	From hopoko = eastern		Palulukonti (Ankwanti)	
Hopak mana, civaadta		None found		Fewkes 1903	His sister or sister of Puukon kacína		Palulukonti (Ankwanti)	
Hopi Avatc Hoya		None found		Fewkes 1903	Accompanies Humis kacína		Powamu	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Hopi Shalako Mana		None found		Wright 1977	Hopi Shalako Girl; looks almost the same as male counterpart, Shalako Taka		Sosoyohim Kachinuum	Appearance very rare
Hopi Shalako Taka		None found		Wright 1977	Hopi Shalako Male; resembles Zuni Shalako; represents all cloud people		Sosoyohim Kachinuum	Confused with Zuni Shalako in early writings; appearance very rare
Horo Mana, Masan Wuhti, Yohozro Wuhti		None found		Wright 1977	Comb Hair Upwards Girl, Motioning Woman, Cold-Bringing Woman	Tewa	First Mesa Powamu	Brings cold like Nuwak chin Mana, alternate for Köcha Kachin' Mana
Hospoa		Hospowikatsina	A Kachina [roadrunner-kachina]	Fewkes 1903	Road Runner		Powamu	
Hospoa Kachina		Hospowikatsina	id.	Wright 1977	Road Runner Kachina		Kiva and Mixed dances; Chiro Kachinuum (bird kachinas)	
Hototo		Hototo	The two kachinas that accompany Hee'e in Powamuy ceremony procession; always come in a pair [Zuni Huututu]	Wright 1977		Also Sikyahoototo, Sakwahoototo		
Hotóto Kacína		Hototo	id.	Voth 1905	A kachina	Also Sikyahoototo, Sakwahoototo		
Hotsko	Hotsko	Hotsko	A kachina	Fewkes 1903	Owl-like figure		Powamu	Lomayestewa changed to Mongwu
Hotsko	Hotsko	Hotsko	id.	Fewkes 1903	Owl		Soyaluna	Lomayestewa changed to Mongwu
Hu'hiyan		None found		Stephen 1936	Barter kachina		Horned Water Serpent Celebration	Term applies to any figurine-giving kachina, such as Parrot kachina or So'lawichi; see Fewkes 1903
Huhuan		None found		Fewkes 1903	Distribute gifts		Powamu	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Huhuwa	Huhuwa	Huhuwa	A kachina; he is cross-legged with bushy hair	Wright 1977	Cross-Legged Kachina; Crippled Mishongnovi man made into a kachina because he was kind		Chuchkut (Clowns) or Non-kachinas	
Hühüwa	Huhuwa	Huhuwa	id.	Stephen 1936	Po'pko'ü ta'haamü = dogs, their uncle			
Huik		None found		Fewkes 1903			Pamurti	
Hü'iki kachina		None found		Stephen 1936	Growling dog kachina		Kachina return	Huikita = to growl
Hu kachina, Tungwup kachina	Hu kachina	Hu'katsina	Any of several whipper, warrior kachinas	Wright 1977	Whipper kachina		Before Bean Dance Parade	Accompany Crow mother and whip children for initiation into kachina cult
Hü katsina	Hu kachina	Hu'katsina	id.	Voth 1905		Brought by Bear Clan		
Humis	Hemis kachina	Nimànkatsina, Hemiskatsina	A kachina who appears only as a Nimankatsina in certain villages	Fewkes 1903		Jemez Pueblo; Zuni	Powamu	Lomayestewa often changes to Niman katsina
Hüm'is	Hemis kachina	Hemiskatsina, Nimànkatsina	id.	Stephen 1936	Corn flower kachina		Kachina return; Niman	Zuni Heme'shikwë; at Wälpi, Müsho'ninovi, Sichomovi; Avachoya is younger brother; see also Sio Hüm'is
Humis katsina	Hemis kachina	Nimànkatsina, Hemiskatsina	id.	Fewkes 1903	Zuni supernatural		Pamurti	Lomayestewa often changes to Niman katsina
Hüm'somp	Hemsona	Hömsona	A runner kachina; [hair-crafter]	Stephen 1936	Queue kachina; cuts off runner's queue			
Huni		None found		Fewkes 1903	Telavai katsina		Powamu	



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Huruing Wuhti		Huru'ingwuhti	Hard Objects Woman; actually two sisters, one in SE one in NW, sun travels between them [shell-woman]	Wright 1977				
Hururu		None found		Fewkes 1903	Name probably derived from hu-tu-tu! cry in Zuni lang.	There is a Zuni being of same name that looks different	Pamurti	
I'she Kachina		None found		Wright 1977	Mustard Greens Kachina; two distinct varieties		Plant Kachinas or Tusak Kachinum	One variety for mustard, other for spinach
Kachin' Mana		Katsinmana	Kachina Maiden; maiden counterpart to Hemis kachina; Kachina Maiden of any type	Wright 1977	Kachina Girl, Yellow Corn Girl; changes name to that of kachina she dances with, often called Hemis Kachin' Mana			Appears often with Hemis kachina; appearance does not change
Kachinwuhti		None found		Stephen 1936	Kachina woman		Kachina return	
Kahaila, Kwasus Alektaka		Kahayla	A kachina, also Kahayle; syn. Maakkatsina, Palanavantaqa	Wright 1977	Hunter Kachina or Man with Two Erect Feathers	Eastern Pueblos	Hunter Kachinas or Mahk Kachinum	Says not a "Mad Kachina" as some-times listed; similar to turtle
Kakash Kachina		None found		Wright 1977	Quail Kachina		Chiro Kachinum (bird kachinas)	Recently revived older kachina
Kalavai		None found		Wright 1977				
Kaletaka		None found		Wright 1977				
Kál-namu		None found		Voth 1905		Forehead Clan		
Kaloma		None found		Stephen 1936	"Their uncle" with Shoyo'him		Horned Water Serpent Celebration	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Kana-a Kachina		None found		Wright 1977	Sunset Crater Kachina			Lives in Sunset Crater which has folktales about it (Wright 1977: 124)
Kaö	Qa-o	Qäökatsina	Corn kachina	Voth 1905	Corn ear			
Katcina mana	Kachin-mana	Katsinmana	Kachina maiden; the maiden counterpart of the Hemis kachina; can also be kachina maiden of any type	Fewkes 1903	Female bean distributor		Powamu	
Katcín-mana	Kachina-mana	Katsinmana	id.	Voth 1905	Old man's sister			
Katcina Táha	Uncle	Taahaám	Uncle	Voth 1905	Katcina uncle			
Kawai-i Kachina		Kawaykatsina	A kachina [horse-kachina]	Wright 1977	Horse Kachina		Mixed dances; Animals or Popkot	Name comes from Spanish <i>caballo</i>
Kawai'ka	Kawaika kachina	Kawayka'a	Laguna Pueblo, or, by extension, Acoma or other Keresan person	Stephen 1936	Laguna kachina	Learned at Zuni	Powamû	Sha'lako; Shoyo'him
Kawikoli		Kawikoli	A kachina	Fewkes 1903	Displayed with Sumaikoli	Also personated at Zuni; name probably derives from Zuni Pueblo	Palulukonti; Sumaikoli ceremony	
Keca	Kisa	Kiisa	Chicken Hawk; A runner kachina	Fewkes 1903	Kite		Powamu	
Keca	Kisa	Kiisa	id.	Fewkes 1903	Hawk		Soyaluna	
Ke-ë Kachina		None found		Wright 1977	Corn Dancer; many varieties		Plant Kachinas or Tusak Kachinum	Keme (Laguna), Yehoho, most Riigan Kachinas are also Corn Dancers
Kerwan		None found		Fewkes 1903	Male bean distributor		Powamu	
Ketowa Bisena		None found		Wright 1977				
Kipok		None found		Wright 1977				

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Kipok Koyemisi		None found		Wright 1977	Warrior Mudhead; clown hunter		Hunter Kachinas or Mahk Kachinum	Tihu not in older collections; formerly called Powak Koyemisi; sign that not around for long
Kisa Kachina	Kisa	Kiisa	Chicken Hawk; A runner kachina	Wright 1977	Prairie Falcon Kachina		Runner in Soyohim dances; Chiro Kachinum (bird kachinas)	
Kisha	Kisa	Kiisa	id.	Voth 1905	Hawk			
Kisha	Kisa	Kiisa	id.	Stephen 1936	Hawk kachina			Tewa running kachina
Kish Taka		None found		Voth 1905	Hawk man			
Kochaf		None found		Wright 1977				
Köcha Mosairu		None found		Wright 1977	White Buffalo Dancer		Social Dancer; Non-kachinas; Second Mesa in January	Now popular with carvers
Kohonino		Kooninkatsina	Havasupai kachina	Fewkes 1903	Derived from Havasupai (Kohonino) tribe		Powamu	
Ko'honino		Kooninkatsina	id.	Stephen 1936			Horned Water Serpent Celebration	
Kohtang Wuhti		Kökyangwso'wüti	Old Spider Woman, associated with water and air; sister to Huru'ingwüti	Voth 1905	Spider woman			
Kokle	Koklo kachina (Lomayestewa)	Qöqlö	Second Mesa Kachina	Fewkes 1903			Palulukonti (Ankwanti)	
Kököle	Koklo kachina (Lomayestewa)	Qöqlö	id.	Wright 1977	No English translation; a chief kachina			Look very different on all the mesas

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Ko'kopeli	Kokopelli, Kokopelli mana	Kokopöl, Kokopöl-mana	Robber fly [maiden] kachina	Stephen 1936	Hunchback with large penis			Named for humpback insect that copulates persistently; blankets and seeds in hump, gives these to girls, sews with them
Kokopelli	Kokopelli	Kokopöl	Robber fly kachina	Fewkes 1903	Hump-backed insect		Powamu	
Kokopelli	Kokopelli	Kokopöl	id.	Wright 1977	Assassin Fly Kachina or Humpbacked Flute Player		Insect and Reptile Kachinas or Sosoyohim Kachinum	Steals flute from Lenang, the Flute Kachina, also "humped and ithyphallic"
Kokopelli mana	Kokopelmana	Kokopölmana	Robber fly maiden kachina	Fewkes 1903	Female Kokopelli		Powamu	
Kokopell' Mana	Kokopelmana	Kokopölmana	id.	Wright 1977	Assassin Fly Girl		Wawash Kachinum, runner kachina	
Kokóshori Kachina	Cholawitze, Kokosori	Kokosori	A kachina; syn. Kokosorhoya; Soláwitsi; the plural refers to entire kachina group of "Zuni-type kachina" that accompany the Shalako	Voth 1905	Steals children			
Kokosori	Cholawitze, Kokosori	Kokosori	id.	Wright 1977				
Kokyang Wuhti		Kóokyangwso'wüuri	Old Spider Woman, associated with water and air; sister to Huru'ing-wüuri	Wright 1977				
Kokyan wuqti		Kóokyangwso'wüuri	id.	Fewkes 1903	Spider woman; granddaughter to So wuqti		Palulukonti (Ankwanti)	

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Komanchi		Komantsi, Kumantsi	A kachina; Comanche social dancers' var. Kumantsi	Wright 1977	Comanche Kachina Girl	Comanche	Sosoyohim Yotam Kachinum	One of the social dance figures portrayed as kachina; along with Konin and Poli Mana etc.
Komanchi Kachin' Mana		Komantsi, Kumantsi	id.	Wright 1977	Comanche Kachina Girl	Comanche	Sosoyohim Yotam Kachinum	One of the social dance figures portrayed as kachina; along with Konin and Poli Mana etc.
Kona		None found		Wright 1977	Chipmunk		Wawash Kachinum, runner kachina	
Konin Kachina, Supai Kachina, Konin Kachin' Mana, Supai Kachin' Mana		Kooninkatsina	Havasupai kachina	Wright 1977	Cohonino Kachina, Cohonino Kachina Girl	Havasupai	Sosoyohim Yotam Kachinum	
Konin Taha-um, Konin Kachina, Kalampa		Kooninkatsina	id.	Wright 1977	Supai Kachina, Havasupai Uncle, Havasupai Side Dancer (another form of Havasupai Kachina)	Assigned to Apache, Ute, Paiute, and Havasupai	Sosoyohim Yotam Kachinum	Assigned more names as it became popular in 1950s
Koroasta, Korosta		Korowista, Korowitse	A Kachina, from Zuni; syn. Kwa'yraqa	Wright 1977	No English translation	Keresan from Rio Grande Pueblos, called Akorosta there		Related to Kwasai Taka, chief kachina on Third Mesa: same function, different costume
Koroŕsta		Korowista, Korowitse	id.	Stephen 1936			Powa'mù	A Zuni kachina; Keres Sh'oro'ka
Koshari, Paiyakyamu, hano Chukuwai-upkia		None found		Wright 1977	Hano Clown, Glutton; sacred and profane, ultimate in excess	Multiple names indicate origin	Chuchkut (Clowns) or Non-kachinas	Some version found in most Pueblos
Kowako	Kowaka	Kowaakokatsina	Chicken kachina	Stephen 1936	Chicken kachina		Horned Water Serpent Celebration	Ta'ka kowako = cock; ma'na kowako = hen
Kowako	Kowako	Kowaakokatsina	id.	Fewkes 1903	Chicken		Powamu	
Kowako	Kowako	Kowaakokatsina	id.	Fewkes 1903	Chicken		Soyaluna	
Kowako Kachina, Takawe-e Kachina	Kowako	Kowaakokatsina	id.	Wright 1977	Chicken Kachina, Rooster Kachina		Kiva, Repeat and Mixed dances; Chiro Kachinum (bird kachinas)	More recent addition



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Koyemsi	Koyemsi	Koyemsi	"Mudhead" kachina; syn Kómayawsi	Wright 1977	Mud Head	From Zuni; appear in chorus and sing in Zuni on First Mesa	Chuchkut (Clowns) or Non-kachinas; almost every Hopi dance	
Kóyemsi	Koyemsi	Koyemsi	id.	Voth 1905	A Katchina			
Koy'mse	Koyemsi	Koyemsi	id.	Stephen 1936			Sha'lako Celebration	Aka Táchúkt'i
Koyimisi (Táchúkt'i)	Koyemsi	Koyemsi	id.	Stephen 1936				
Koyona		None found		Fewkes 1903	Turkey		Powamu	
Koyona taka, mana		None found		Fewkes 1903	Cock, hen		Powamu	
Kücha' Aná' kchina		None found		Stephen 1936			Kachina return	
Küüüle kachina	Koklo	Qöqlö	Second Mesa kachina	Stephen 1936	Rabbit distributors		Naash'naiya	
Kumbi Natacka		None found		Fewkes 1903	Black Natacka		Powamu	
Kumbi Nataska		None found		Wright 1977				
Kürwan'		None found		Stephen 1936		Patki Clan	Winter Solstice	
Kurca Natacka		None found		Fewkes 1903	White Natacka		Powamu	
Kuwan Heheya		None found		Wright 1977	Colored Heheya; accompanied by uncle Heheya Taha-um; also Sikya Heheya form		Line Dancer, sometimes Niman Kachina instead of Hemis	
Kuwan Kokopelli		None found		Wright 1977	Colored Assasin Fly Kachina		Insect and Reptile Kachinas or Sosoyohim Kachinum	

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Kuwan Powamu Koyemsi				Wright 1977	The colored bean dance mudhead		Powamu	More or less the same as Toson Koyemsi; this form accompanies ogres warning village to make them food
Kwabü'hkwiya		None found		Stephen 1936			Sha'lako procession	
Kwa'hü	Kwa kachina	Kwaakatsina	Eagle kachina	Stephen 1936	Eagle		Powa'mü, Nasha'bki	
Kwahu	Kwa Kachina	Kwaakatsina	id.	Fewkes 1903	Eagle katchina		Powamu	
Kwahu	Kwa Kachina	Kwaakatsina	id.	Fewkes 1903	Eagle katchina		Soyaluna	
Kwahu Kachina	Kwa Kachina	Kwaakatsina	id.	Wright 1977	Eagle Kachina		Kiva or Repeat dances; Chiro Kachinum (bird kachinas)	
Kwánita		None found		Voth 1905	Big horn on head-dress			
Kwánitaka		None found		Voth 1905				
Kwasai Taka		None found		Wright 1977				
Kwayo	Kisa	Kiisa	Chicken Hawk; a runner kachina	Fewkes 1903	Hawk		Soyaluna	
Kwecha'mana	Nuvakchin-mana	Nuvakatsinmana	A kachina; [snow-kachina-maiden] syn. Qôtsamana	Stephen 1936	White maiden			One of six sisters in duck kachina
Kweo Kachina	Wolf kachina	Kwèkwatsina	Wolf kachina	Wright 1977	Wolf Kachina		Side Dancer in Soyohim dances; Animals or Popkot	
Kwe'wüüh	Wolf kachina	Kwèkwatsina	id.	Stephen 1936	Wolf		Horned Water Serpent Celebration	
Kwikwilyaka		Kwikwilyaqa	A kachina; role of an imitator [striped-nose]; syn. (nickname) Lápuqtò	Wright 1977	Mocking Kachina		Chuchkur (Clowns) or Non-kachinas; Bean Dance	
Kwinác wuhtaka		None found		Voth 1905	North old man			

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Kwitanonoa		Kwitanono'a	A kachina [excrement-RDP-hand:over]	Wright 1977	Dung Carrier		Wawash Kachinum, runner kachina	
Kyash Kachina		None found		Wright 1977	Parrot Kachina		Danced in Water Serpent on First Mesa at turn of century, then in Line Dance on Second in 1965	Looked different in two appearances; Chiro Kachinum (bird kachinas)
Lā* nang Kacína		None found		Voth 1905				
Lapukti		None found		Fewkes 1903			Powamu	
Lemowa		None found		Wright 1977				
Lemo'wa kachina		None found		Stephen 1936	Hail kachina	Supernatural patron of Agave Society	Winter Solstice	
Le'na		None found		Stephen 1936	Flute kachina		Powa'mû	
Le'totobi		None found		Stephen 1936	Dragonfly kachina			Wet running kachina pretending to gouge out eyes of overtaken
Loiica		None found		Fewkes 1903		Asa Clan (Tewan)	Pamurti	
Loi'sa		None found		Stephen 1936	Named from his song			Shoyo'him kachina
Lölökong Kachina		Lölöqangwaksina	A kachina [bullsnake-kachina]	Wright 1977	Racer Snake Kachina		Insect and Reptile Kachinas or Sosoyohim Kachinum	
Lölöokong		Lölöqangwaksina	id.	Voth 1905	Bull-snake			
Machak Wihiti		None found		Voth 1905	Toad Woman			
Macibol		None found		Fewkes 1903	Another name for Calako, the sun god. Masked men; carry effigies of Great Serpent		Palulukonti (Ankwanti)	

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Macikwayo		None found		Fewkes 1903	Drab hawk		Pamurti	
Malo	Malo kachina	Ma'lo	A kachina; syn. maama'lot, maama'lom	Fewkes 1903	Telavai kachina		Powamu	Borrowed from Zuni, suggests "salt old woman" – Malokätsik – but very different meaning in Hopi
Ma'lo	Malo kachina	Ma'lo	id.	Stephen 1936	Cloud kachina		Powa'mû, Niman	
Malo katsina	Malo kachina	Ma'lo	id.	Fewkes 1903			Muciaisti (Buffalo Dance)	
Marao Kachina		None found		Wright 1977	No English translation	1920, said to be from Zuni but looks Navajo		Wears headgear of Mamzrau, women's society (origin of name)
Másahwu	Masao	Masawkatsina, Maasaw	A spirit being, lord of the Fourth World, god of life and death; totem of the Kookop Clan; personifies the dead living in the spirit world	Voth 1905	Skeleton			
Masauu	Masao	Masawkatsina, Maasaw	id.	Fewkes 1903	God from Sikyatki Pueblo		Powamu	Opposite of all living things – may do things in reverse
Masau'u	Masao	Masawkatsina, Maasaw	id.	Wright 1977	Earth god – surface and underworld	Wuya of Masau'u Clan	May appear off season	Dances through fires and cooking pits; may appear outside kachina season at Oraibi
Masau'wû, Masau'	Masao	Masawkatsina, Maasawkatsina	id.	Stephen 1936			Horned Water Serpent Celebration	
Masau'u Kachin- Mana		None found		Wright 1977	Death Kachina Girl; accompanies Masau'u as rasping kachina			
Masha'n, Mashankachina, Masha'nta, Masha'ntaka		None found		Stephen 1936	Hokya' Ana'kchina, Ta'hamû – their uncle		Horned Water Serpent Celebration	

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Mastop		Mastopkatsina	A kachina [Máasaw-fly-kachina]	Stephen 1936			Winter Solstice	Third Mesa, not on First
Mastop		Mastopkatsina	id.	Wright 1977	Death fly kachina		Soyol ceremony, Third Mesa only	Female fertility
Maswik		Maswikkatsina	A kachina [Máasaw-bring-along-kachina]	Wright 1977				
Maswik karcinas		Maswikkatsina	id.	Fewkes 1903	Masauu-bringing karcinas			
Más Wuhti		None found		Voth 1905	Skeleton Woman (grandmother to Skeleton)			
Matya, Malatsmo, Malachpeta, Maryso, Sivu-i-kil Taka		Maryawkatsina	A kachina [place: hands-on-kachina]; syn. Sivu'ikwiwtaqa	Wright 1977	Hand Kachina, Hand Mark Kachina, Pot-Carrier Man Kachina		Wawash Kachinum, runner kachina	Matya is runner form of Sivu-i-kil Taka
Momo		Momokatsina, Momo	A kachina [bee-kachina]	Fewkes 1903	Bee		Powamu	
Mó'mo, Mo'mona		Momokatsina, Momo	id.	Stephen 1936	Bee kachina		Horned Water Serpent Celebration	
Moñ, Salab'moñ	Mongwa	Mongwu	Great-horned owl kachina	Stephen 1936	Owl or Spruce owl kachina		Powa'mù; Horned Water Serpent Celebration	"During Duck kachina, from Shipau'lovi"
Mongwu Kachina	Mongwa	Mongwu	id.	Wright 1977	Great Horned Owl Kachina; warrior disciplines clowns		Chiro Kachinum (bird kachinas)	
Monwu	Mongwa	Mongwu	id.	Fewkes 1903	Owl		Powamu	Lomayestewa also said Mongwa
Monwu	Mongwa	Mongwu	id.	Fewkes 1903	Owl		Soyaluna	Lomayestewa also said Mongwa
Mong' Wuhti		Mong Wuuti	A Second Mesa kachina [owl-woman]	Wright 1977	Great Horned Owl Woman		Powamu night ceremonies; Hunter Kachinas or Mahk Kachinum	Sings hunting songs
Monwu wuqti	Mongwa Wuuti	Mong wuuti	id.	Fewkes 1903	Owl woman		Powamu	



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Monongya		None found		Wright 1977				
Mosairu Kachina		Mosayurkatsina	A kachina [buffalo-kachina]	Wright 1977	Buffalo Kachina		Plaza Dance with Mixed Kachinas; Animals or Popkot	Not to be confused with White Buffalo social dancer
Mōsa Kachina		None found		Wright 1977	Cat Kachina or Old Style Navajo Kachina; sometimes called Black Cat Kachina	Originally based on Navajo messenger and called Old Navajo Kachina; borrowed by Zuni then borrowed back and called Cat Kachina		
Morsin		Morsinkatsina	A kachina [dishevelled:hair-kachina]	Wright 1977	The dishevelled kachina			Guard
Mucaias mana		None found		Fewkes 1903	Buffalo maid		Palulukonti (Ankwanti)	
Mucaias taka		None found		Fewkes 1903	Buffalo youth		Palulukonti (Ankwanti)	
Mtūshiwa'ata		None found		Stephen 1936	One of six sisters in Duck kachina			
Mūpi'sona, Mapi'sona		None found		Stephen 1936			Powa'mū	Of the Nata'sh kyamū
Mūshai'zrū	Buffalo maiden (related) Mosairu	Mosayurmana Mosayurkatsina	Buffalo dance girl (performer in the Hopi Buffalo social dance) A kachina; [buffalo-kachina]	Stephen 1936	Buffalo kachina		Kachina return	
Muyao kachina		None found		Wright 1977	Moon kachina			
Muyingwa		Muy'ingwatsina	A kachina [germination:spirit-kachina]; syn. Taatawkyaskatsina	Wright 1977				
Mū'yingwa		Muy'ingwatsina	id.	Voth 1905	A Karcina; god of growth and germination			
Muzribi Kachina		None found		Wright 1977	Bean Kachina; a Rūgan Kachina		With Mana as Line Dancer or alone in Mixed dances; Plant Kachinas or Tusak Kachinum	
Naho'ile'chiwa		None found		Stephen 1936				Shoyo'him kachina

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Nakaichop, Akush	Nakaichop Kachina	Nakyatsopkarsina	Wright 1977	Copulate kachina		Pamuya as Akush	Reportedly Ladder Dance, or Sakti kachina from past times: climbed poles and swung from trees
Nakaitcop	Nakaichop Kachina	Nakyatsopkarsina	Fewkes 1903	id.		Powamu	
Nakya'cho	Nakaichop Kachina	Nakyatsopkarsina	Stephen 1936	id.	Badger Clan		Nakya'cho = silent
Nanatacka taraktri		None found	Fewkes 1903		Natacka: eastern Pueblos, Zuni	Powamu	
Nanatacka civaamu, Natacka mana, Soyok mana	Nata-aska (??) Na-uikuitaqua (??)	Nataaska	Fewkes 1903	"Black ogre" kachina	Soyok: Keresan word Hopi apply to Natackas	Powamu	
Natacka naamu	Chaveyo	Nataaska	Fewkes 1903	id.		Powamu	
Nata'shka	Chaveyo	Nataaska	Stephen 1936	id.	Tewa, Sichomovi and Walpi groups	Powa'mu, Nasha'bki, Horned Water Serpent Celebration	So'yokma'na = Nata'shka ma'na; Soyok'kwu'qti = grandmother; Na'amu = "their father"
Nata'shkyamu	Chaveyo	Nataaska	Stephen 1936	id.			Their father, black; their father, white
Nataska	Chaveyo	Nataaska	Wright 1977	id.			
Nangasohu Kachina		None found	Wright 1977	Chasing Star or Meteor Kachina			Represents planet or meteor called Chasing Star

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Natacka wuqti, Soyok wuqti		None found	Fewkes 1903	Mother		Powamu	
Na-ui-kui Taka		None found	Wright 1977	Peeping Out Man (A Corn Kachina)	1940s on Third Mesa from Santo Domingo Harvest Dancers	Plaza and Kiva dances	Name comes from pattern on mask
Navaho Anya katchina (+mana)	Ang-ak-china	Angaktsina	Fewkes 1903	He and his sister dress like Navajo; grind corn		Palulukonti (Ankwanti)	
Navuk'china		None found	Wright 1977	Prickly Pear Leaf Kachina		Mixed dances; Plant Kachinas or Tusak Kachinum	Sister Navuk'chin' Mana
Nayaia Taka		None found	Wright 1977	Swaying Man, a corn kachina	Recent import from Rio Grande	Plant Kachinas or Tusak Kachinum	
Naya'ngap Wuhti		None found	Voth 1905	His sister			
Novantsi-tsiloka		None found	Wright 1977	"He Strips You"		Wawash Kachinum, runner kachina	
Nucak		None found	Fewkes 1903	Snow katchina; from Hano		Powamu	
Niü'tiwa		None found	Stephen 1936	Thrower kachina		Wet running kachina	
Niü'tüya'ni		None found	Stephen 1936	Descriptive verb for maidens chasing personator		Kachina return at Sichomovi	Catch him and wrestle object he carries from his hand; group includes Hehe'ya
Nüküsh wuhti		None found	Stephen 1936	Dilapidated kachina woman		Kachina return	O'mauüh wuhti
Nüva Katchina		Nuvaktsina	Voth 1905	Snow Katchina			
Nuvak'china		Nuvaktsina	Wright 1977	Snow Kachina		Sosoyohim Kachinum; in many ceremonies	Lives on top of San Francisco Mountain; replenishes springs with snow
Nuvak'chin' Mana, Köcha Kachin' Mana	Nuvakchin-mana	Nuvakatsinmana	Wright 1977	Snow Kachina Girl, White Kachina Girl		Niman	Also a rasping or Rügan Kachina

Source Name	DMNS Name	Dictionary Name	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
O'mauüh wuhti		None found	Stephen 1936	Cloud woman		Kachina return, from Wikwa'lobi	Aka Nüü'üh kachina wuhti, dilapidated kachina woman
Omau-u Kachina		None found	Wright 1977	Cloud Kachina; represents clouds in general		Sosoyohim Kachinum	Fallen out of use, now virtually unknown
O'mauwù		None found	Stephen 1936	Cloud kachina		Water Serpent Celebration; Shoyohim	Drums for thunder, carries lightning sticks; drenches clowns
Ongchomo	Tukwunag, Omg-choma	Thunderhead kachina	Wright 1977				
Owa		None found	Fewkes 1903	Telavai kachina		Powamu	
Owaka		None found	Stephen 1936	Make coal and fire in mountains		Account of them appearing infrequently for special circumstances	Owa kachina: usually harmless but can cause serious problems like smallpox and fire when angry; dried yucca worn as girdle said to make pottery fires hot
Owa'nazrozro		None found	Stephen 1936	Stone devouring kachina		Powa'mü	
Owanga-Zrozro		None found	Wright 1977	The mad or stone eater kachina		Powamu	Not a Sosoyok'togre
Ownozrozro		None found	Fewkes 1903	Beats on people's doors		Palulukonti (Ankwanti)	
Pachavu hu		None found	Wright 1977				
Pachavu'in Mana		None found	Wright 1977	Harvest Girl; society woman who brings food to shrine		Pachavu, or tribal initiation rites	Married or single; the Harvest Girl is not, strictly speaking, a katsina spirit

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Pachok'china		None found		Wright 1977	Cocklebur Kachina; two varieties, runner and dancer		Plant Kachinas or Tusak Kachinam	
Paihi'sharo Hopi		None found		Stephen 1936	Very ancient Hopi			Grotesque in Shoyo'him kachina
Palakway Katsina	Poli kachina	Plakwaykatsina	A kachina [red-hawk-kachina]	Voth 1905	Red Hawk Katsina		Powamu	
Palakwayo	Poli kachina	Plakwaykatsina	id.	Fewkes 1903	Red Hawk			
Palakwayo	Poli kachina	Plakwaykatsina	id.	Wright 1977	Red-Tailed Hawk; Chief Kachina		Pachavu on Second and Third Mesas; Hunter Kachina and warrior	
Palavikuna		None found		Wright 1977	Red Kilt Runner		Wawash Kachinam, runner kachina	Has several variations
Palhik' Mana, Shalako Mana, Poli Mana		None found		Wright 1977	Water Drinking Girl (Butterfly Kachina Girl), Shalako Girl, Butterfly Girl		Manzrau Initiation Dance	Palhik often confused with other two; first because they look the same as tihu; second because of butterfly association; says Hopi treat Shalako and Palhik' manas syn.
Palölökong		Paalölöqangw	Water Serpent; Deity of water [water-bullsnake]	Wright 1977	Water Serpent or Plumed Serpent Kachina		Ceremonial form in kivas, kachina form in Mixed and Kiva dances; Insect and Reptile Kachinas or Sosoyohim Kachinam	Not often carved as tihu
Palulukon		Paalölöqangw	id.	Fewkes 1903	Great Serpent		Palulukonti (Ankwanti)	
Paluna hoyo		None found		Fewkes 1903	Twin brother to Puukon hoyo		Palulukonti (Ankwanti)	
Pa'müiya		None found		Stephen 1936				See Pow'a müri kachina
Pashiwawash		None found		Stephen 1936	Wet running kachina		Summer ceremony at Acoma; celebrated at Sichomovi	Pashinpü = wet



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Pash kachina		None found		Stephen 1936	Field kachina		Powa'mû	
Patszro		None found		Fewkes 1903	Quail		Powamu	
Patszro		None found		Fewkes 1903	Snipe		Powamu	
Patszro		None found		Fewkes 1903	Snipe		Soyaluna	
Patung Kachina		Paatangkatsina	A kachina [cucurbit-kachina]	Wright 1977	Squash Kachina; Chief or wuya for Pumpkin Clan		First Mesa Runner; Plant Kachinas or Tusak Kachinam	
Pa'üshünüla kachina		None found		Stephen 1936	Ice kachina	Horn society	Winter Solstice	Lives in ice caves in San Francisco Mountains
Pautiwa		Pawtiwa	A kachina; Zuni Pawtiwa	Fewkes 1903	Zuni sun god	Zuni; same name	Pamurti	
Pautiwa		Pawtiwa	id.	Stephen 1936				
Paváyoyk'ashi		None found		Voth 1905	A rain deity			
Pawik	Pawik kachina	Pawikkatsina	Duck kachina	Fewkes 1903	Duck		Powamu	
Pawik	Pawik kachina	Pawikkatsina	id.	Fewkes 1903	Duck		Soyaluna	
Pawik'china	Pawik kachina	Pawikkatsina	id.	Wright 1977	Duck Kachina		Chiro Kachinam (bird kachinas); appears in group dance or alone	Three forms: Hopi duck, Zuni duck, and Wukokótó (resembles Tasap)
Paw'kkachina, Pa'wikachina	Pawik kachina	Pawikkatsina	id.	Stephen 1936	Duck kachina		Powa'mû; Horned Water Serpent Celebration	Pa'wikya = duck; uncle of all kachina
Payik'ala, Pahaila		None found		Wright 1977	Three-Horned Kachina	Zuni although some Hopi say it is theirs	Mixed dances on First Mesa	

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Payü'ta		None found		Stephen 1936			Powa'mû	Mask in Horn kiva
Pesru'm		None found		Stephen 1936			Powa'mû	Figurine in Goat kiva
Picho'ti		None found		Stephen 1936	Pig kachina, a Hehe'ya kachina		Shoyo'him kachina	
Pipruka		None found		Wright 1977	Caricature; not kachina; ad-lib humor on current topics		Chuchkut (Clowns) or Non-kachinas	Have been called grotesques, clowns, and comics; also Piptu Wuhti
Piqösha		None found		Voth 1905	Straps			
Pohaha		None found		Wright 1977				
Poha'ha		None found		Stephen 1936		Kachina (Tewa)		
Poha'ha Tewa		None found		Stephen 1936	One of three warrior women of early Tewa	She belonged to Kachina Clan		
Po'komat kachina, Po'koma		None found		Stephen 1936	Pets kachina		Painted on Niman alter cloth	Represented as dog but stands for all domesticated animals
Poli Mana		Politt	Butterfly dancers	Wright 1977	Butterfly Girl; female in Butterfly Social Dance		Insect and Reptile Kachinas or Sosoyohim Kachinum	Not Pahlík Mana although look similar, names falsely combined to make Polik Mana
Poli Taka		Politt	id.	Wright 1977	Butterfly Man, man in Butterfly Social Dance Kachina		Insect and Reptile Kachinas or Sosoyohim Kachinum	
Poli Sio Hemis Kachina		None found		Wright 1977	Zuni Ripened Corn Butterfly Kachina or Zuni Hemis Butterfly Kachina	Jemez rather than Zuni	Plaza dances	Hopi relate it more to butterfly and ripened corn than Jemez Pueblo

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Pong Kachina		Pongoktsina	A kachina [form:circle-kachina]	Wright 1977	Mountain Sheep Kachina		Line Dance or Mixed Dance; Animals or Popkot	
Pongo Karcina		Pongoktsina	id.	Voth 1905	Circle Karcina			
Pookonghoya		Pöqangwhoya	Ref. to both Pöqangwhoya and his brother Palöngawhoya	Wright 1977				
Po'pkoṭi, Pokkachina, Pokwuhti, Po'ko	Poko	Pöoko	Dog	Stephen 1936	Dog kachina		Kachina return, Shoyo'him kachina	Hühüwa kachina = their uncle, Sun chief father, Hahai'yiwuhti = mother
Powa'mo		Powamuykatsina	A kachina type [Powamuy-kachina]	Stephen 1936				See Wüpa'mo
Powamu		Powamuykatsina	id.	Fewkes 1903	Unmasked men from last day of powamu		Powamu	
Powa müri kachina		None found		Stephen 1936			Powa mü	Called Pämü'ya kachina; called Hahatuh by Zuni
Pöwul	Polik mana, Poli taka	Polimana, Poliikatsina	Maiden who dances in the butterfly dance, A kachina [butterfly-kachina]	Voth 1905	Butterfly			
Puckkofmok' Taka		None found		Wright 1977	Scorpion Kachina, aka Throwing Stick Man, a runner		Insect and Reptile Kachinas or Sosoyohim Kachinum	There is another kachina with same name but nothing in common
Puckkofmok Taka		None found		Wright 1977	Throwing Stick Man		Wawash Kachinum, runner kachina	
Püükon		Pöqangwkatsina	A kachina [Pöqangw-kachina]	Stephen 1936			Duck kachina	
Puukon karcina		Pöqangwkatsina	id.	Fewkes 1903			Palulukonti (Ankwanti)	
Puukon hoya		Pöqangwhoya	Ref. to both Pöqangwhoya and his brother Palöngawhoya	Fewkes 1903			Palulukonti (Ankwanti)	

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Qöoqöqlöm	Koklo kachina (Lomayestewa)	Qöqlö	Second Mesa kachina	Voth 1905	A Kacína (carrying food)			
Qörcá-Awats-Mana		None found		Voth 1905	White Corn Ear Maiden			
Saastasana or Saastasa		None found		Wright 1977	Zuni Rain Priest of the North	Borrowed from Zuni along with other Zuni Shalako; came with Asa Clan when they started Sichomovi	Pamuya dances on First Mesa	
Sakwa Hu		None found		Wright 1977	Blue Whipper kachina		Powamu guard on Third Mesa	Reportedly very old, although Wright 1977 says not in old collections – thinks appearance changed and name continued
Salab'moñ		None found		Stephen 1936				See Moñ
Salab Monwu	Mongwa	Mongwu		Fewkes 1903	Owl		Powamu	
Samo'a wu'htaka		None found		Stephen 1936	Yucca old man		Powa'mû, Shoyo'him kachina	Tewa kachina adopted by Hopi; pertains to Owa'kühiwimkya; lives in yucca, whips with willow and yucca
Saviki		None found		Wright 1977				
Saviki, Chamu Kachina		None found		Wright 1977	No English translation; snake kachina; chief kachina on First Mesa	Wuya of Snake Clan	Insect and Reptile Kachinas or Sosoyohim Kachinum	
Shai'ashtrasha		Siiky'atsantaqa	A kachina: [intestine-hold:in:mouth]	Stephen 1936			Only at Sha'lako	

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Sháalako karcína	Shalako	Sa'lako	Shalako, a kind of kachina [from Zuni Sha'lako]	Voth 1905		Bow Clan; Oraibi	Wüwüchim	Zuni personage
Sha'lako, Sa'lako, Salakkachina	Shalako	Sa'lako	id.	Stephen 1936	Hopi Sha'lako		Horned Water Serpent Celebration	Brother and sister Na'wisa, lives at Kishyu'ba
Shalako Mana	Shalako	Sa'lako	id.	Wright 1977				
Shalako Taka	Shalako	Sa'lako	id.	Wright 1977				
Sháwiki karcína		None found		Voth 1905		Bow Clan; Oraibi	Wüwüchim	
Shi'phikini	Sip-ikne	None found		Stephen 1936	Named for flower design on side of mask		Sha'lako celebration	Si'fhikni = v. is spread out in the form of flowers; associated with Salymobia of Zuni
Shiwa'ata		None found		Stephen 1936	One of six sisters in Duck kachina			
Sho'tokwinüñh, Sho'tokünüñwü	Soruqngang-u	Sootukwngangw	A kachina who appears in the Powamuy ceremony procession; has a lightening frame and bullroarer	Stephen 1936	War star kachina		Water Serpent Celebration, Nasha'bki	Identified with Shotok To'konaka; Dietary, according to Colton
Shoya'l kachina		Soyalkatsina	A kachina; solstice kachina	Stephen 1936	Youth and maiden who dance outside on last day of Winter Solstice ceremony		Winter Solstice	Ta'ka Shoya'l kachina and Shoya'l kachinama = two who dance on fourth night; see Au'halani
Shoyo'him, Soyo'him		Soyohimkatsin(am)	All kinds, mixed kachinas	Stephen 1936	All kinds kachina, living at four world quarters		Kachina return, Horned Water Serpent Celebration, Niman	
Shumaikoli (Tewa)		None found		Stephen 1936		Bear		
Shumaikoli (Walpi)		None found		Stephen 1936		Reed		
Shüya'ñevü	Suy-ang-e-vif	Suyang'ephoya	Left-handed kachina	Stephen 1936	Left handed kachina		Shoyo'him kachina	

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S'i'hü		Siikatsina	A kachina [flower-kachina]	Stephen 1936	Flower kachina			See Masha'n
Sik'ápkü		None found		Voth 1905	The one with the yellow painted face			
Sikyachan'Taka		Siikyáatsantaqa	A kachina [intestine-hold-in-mouth]	Wright 1977				
Sikya Cipikne	Sip-ikne	None found	None found	Fewkes 1903	Yellow Cipikne		Pamurti	
Sikya Heheya		None found		Wright 1977	Yellow Heheya		Second Mesa	Main oger helpers
Sio Aña'kchina		Si'ó'angaktsina	A kachina [Zuni-long:hair-kachina]	Stephen 1936				See Aña'kchina
Sio Avachhoya		Si'ó'avatshoya	A kachina [Zuni-speckled:corn]	Wright 1977	Zuni Speckled Corn Kachina	Zuni name Nawisa, often called this	First Mesa Pamuya; Plant Kachinas or Tusak Kachinam	Probably came at same time as other Zuni kachinas
Sio Hemis	Sio Hemis Kachina	Si'ohemiskatsina	Zuni Hemis kachina	Wright 1977	Zuni Hemis	Zuni form of Hemis as interpreted by Hopi; Hemishikwe Kachina in Zuni	Sometimes in Niman	
Sio Hü'm'is	Sio Hemis Kachina	Si'ohemiskatsina	id.	Stephen 1936	Zuni Hü'm'is kachina		Powa'mú, from Sichomovi, from Tewa, Horned Water Serpent Celebration	
Sio Hemis Hu		Si'ohu'katsina	A kachina [Zuni-Hu'-kachina]	Wright 1977	Zuni hemis Whipper — uncle, or side dancer, to Sio Hemis		Bean Dance Procession or Mixed Kachina Dance	Appears with Sosoyok't rarely
Sio Hemis Taha-um		Si'ohemistaha'am	A kachina [Zuni-Hemis-maternal:uncle-their]	Wright 1977				
Siok'china		Si'oktsina	A kachina [Zuni-kachina]	Wright 1977	Zuni Kachina; represents Zuni people, not from them	Zuni	Sosoyohim Yotam Kachinam	Tihu confused with Tasap or Hornet Kachinas
Sio Pawi'kkachina		None found		Stephen 1936	Zuni Duck kachina			
Sio Powamú		None found		Stephen 1936	Zuni Powamú kachina		Powa'mú, from Nasha'bki	



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Sio Shalako	Sio Shalako	Sí'osa'lako	A kachina; Zuni Shalako	Wright 1977	Zuni Shalako	Adapted from Zuni kachina but now separate personage	Pamuya and others on all mesas	Came as group of four kachinas around 1850, very Zuni-like, became more Hopi
Sio Sha'lako	Sio Shalako	Sí'osa'lako	id.	Stephen 1936	Consists of four brothers		Powa'mù, Sha'lako celebration	Badger clansman brought from Zuni; Hahai'yiwuhti and Eo'toto are their mother and father; like at Ha'tikyaiya; as Zuni Niman kachina
Sipikne, Talamopaiyakya, Mopaiyakya, Talaimochovi, Salimbiye, Salimopia, Salimopaiyakya	Sip-ikne	None found		Wright 1977	Zuni Warrior kachina	Zuni		Gradually becoming more "Hopi"; name comes from original Zuni name Salimopaiyakya and physical characteristic of long snout (Talaimochovi)
Sí'toto		Siikatsina	A kachina [flower-kachina]	Stephen 1936	Flower kachina	Belongs to Tobacco Clan	Shoyo'him kachina	Sí'hiti = flower blossoms of all vegetation; Po'pinkí in Tewa; his refrain is "sí'toto to'to"
Siyangephoya	Suy-ang-e-vif	Suyang-ephoya	Left-handed kachina	Wright 1977	Left-Handed Kachina	Derived from Hualapai or Chemehuevi	Hunter Kachinas or Mahk Kachinum	Hunting gear is reversed
Sohonasomtaka		Söhönasomtaka	A kachina	Wright 1977				
Söhö'ncomtaka Kacína		Söhönasomtaka	id.	Voth 1905				
Sohu		None found		Wright 1977				
So'lawichi		Sólaawitsi	A kachina; the plural refers to all "Zuni type kachinas" that accompany the Shalako; syn. Kokosori, Kokosorhoya	Stephen 1936				See Avachhoya, Hui'hiyan

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So'owuqti or Yo'hozrukwa'qi		So'wùuti	Old woman; short for Kòokyangwso'wùuti, old spider woman [grandmother-woman]	Stephen 1936			Powa'mù	
So Wuhtri		So'wùuti	id.	Voth 1905	Old woman, grandmother			
Só Wuhtri		So'wùuti	id.	Voth 1905	Spider woman			
So wuqti		So'wùuti	id.	Fewkes 1903	Grandmother woman; Hehea's grandmother	Powamu		
Sotuknangu	Sotuqngang-u	Sootukwnangw	A kachina who appears in the Powamuy ceremony procession; has a lightning frame and bullroarer	Wright 1977	Heart of the Sky God; controls sky, warrior; symbol is morning star		Sosoyohim Kachinum	Deity form personated by religious elders; kachian form in mixed dances; Christianized Hopi equate with God
Sotung Taka		None found		Wright 1977	Laguna Corn Kachina; two varieties	Santo Domingo or Laguna	Plaza dances; Plant Kachinas or Tusak Kachinum	One form sometimes called Laguna Gambler
Sowi-ing Kachina		None found		Wright 1977	Deer Kachina		Animals or Popkot	
Soyal kachina, Ahulani		Soyalkatsina	A kachina; solstice kachina	Fewkes 1903	Sun god katsina		Soyaluna	
Soyal kachina		Soyalkatsina	id.	Wright 1977	Solstice or return kachina	A wuya of Bear Clan	First to return in late December; Third Mesa only (other solstice kachinas elsewhere)	Had not been to Third Mesa in over 70 years
Soyal katsina		Soyalkatsina	id.	Voth 1905		Brought to Oraibi by Bear Clan		
Soyal katsina		Soyalkatsina	id.	Voth 1905		Brought by Bákki and Sand clans		Lizard and snake names apply to Sand Clan because come from sand
Soyan ep	Suy-ang-e-vif	Suyang-ephoya	Left-handed kachina	Fewkes 1903	Fencing with Tcosbuci		Powamu	
Soyok kachina		None found		Stephen 1936	Soyo'k woman		Powa'mù	Grandmother to Nata'shka; named for drawn-out wail: "soyoko'-u-u-u"

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So'yokma'na, Soyo'kma'na Soyok' Mana		So'yokmana So'yokmana	A kachina id.	Stephen 1936 Wright 1977	Soyok maid		Powa'mû	
Soyoko, Soyok'wuhti		So'yoko	A kachina; admonishes bad children; often referred to as ogre kachina	Wright 1977	Ogre woman		Powamu; First Mesa	Demands food or children to eat on First Mesa, stands by while Soyok'Mana does this on Second Mesa; Atosle (related) more similar to Soyok- wuhti on Second Mesa than on First Mesa
Soyo'kwu'qti		So'yoko	id.	Stephen 1936			Powa'mû	Nata'shka Sho'yoko of Tewa
Soyok wuqti		So'yokwu'uri	A kachina [So'yoko-woman]	Fewkes 1903	Soyok derived from Awatobi		Powamu	
Sumaikoli		None found		Fewkes 1903	Show similarities to Masauu and sun gods		Palulukonti; Sumaikoli Ceremony	
Sumai'koli, Somai'kol		None found		Stephen 1936	Blind	Associated with Tewa Curing Society	Horned Water Serpent Celebration	
Susöpa Kachina		None found		Wright 1977	Cricket Kachina		Insect and Reptile Kachinas or Sosoyohim Kachinum	Colton said runner but Wright 1977's sources say kiva dancer; maybe mesa difference
Taamu		None found		Fewkes 1903	Their uncle		Pamurti	
Tab kachina		None found		Stephen 1936	Rabbit kachina		Shoyo'him	

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Tacab		None found		Fewkes 1903	Telavai kachina		Powamu	
Tacab kachina		None found		Fewkes 1903			Mucaiašti (Buffalo Dance)	
Ta'chúktü, Ta'chúktü, Ta'tachúktü (pl.), Tatashuktimüh		None found		Stephen 1936	Mud heads	Hopi term for Zuni Koye'mshi	Winter Solstice, kachina return, Powamü, Horned Water Serpent Celebration, Sha'lako, etc.	See Koyimse
Taha-um Soyoko		None found		Wright 1977	Black Ogre's Uncle		Accompanies other Soyoko; Hunter Kachinas or Mahk Kachinum	
Táho		None found		Voth 1905	Racer			
Takursh Mana, Angak'chin' Mana		None found		Wright 1977	Yellow Girl, Long-Haired Kachina Girl			Also rasping or Rügan kachina
Talavai Kachina	Talavai kachina	Talavaykatsina	Morning kachina	Wright 1977	Early Morning Singer Kachina, aka silent kachina		Bean Dance dressed like other morning kachinas	
Talavaiyi	Talavai kachina	Talavaykatsina	id.	Stephen 1936	Dawn kachina		Shoyo'him kachina	
Tálwipiki		Talwip'angaksina	A kachina of Zuni origin that has lightning sticks on head [lightning-long:hair-kachina]	Voth 1905	Lightning			
Táo		None found		Voth 1905	Singers			
Tasap Kachina		Tasapkatsina	Grandfather role of Navajo kachinas (he dances on the side during performance, making iconic gestures for the song message)	Wright 1977	Navajo Kachina; epitomization of Navajo; also Tasap Yebichai, Tasap Naastadiji, Mōsa, Nihyo, etc.	Navajo	Sosoyohim Yotam Kachinum	Name spelled with <i>p</i> on Third Mesa and <i>fon</i> Second Mesa (dialectical difference)
Tashab	Tasaf kachina	Tasapkatsina	id.	Stephen 1936	Navajo kachina	Adopted from Navajo	Kachina return, at Powamü, Horned Water Serpent Celebration, during duck kachina	

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Tasap Kachina' Mana		Tasapkatsinmana	A kachina that accompanies the Navajo kachinas [Navajo-kachina-maiden]	Wright 1977	Navajo Kachina Girl; performs mannerisms of Navajo woman	Navajo	Sosoyohim Yotam Kachinuum	
Tasap Yeibichai Kiwa-um		None found		Wright 1977	Navajo Talking God Grandfather	Navajo Yeibichai Ceremony		Humorous rather than serious
Tasavu		None found		Wright 1977	Navajo Clown		Chuchkut (Clowns) or Non-kachinas	
Tatangya Kachina		None found		Wright 1977	Hornet Kachina; two varieties		Insect and Reptile Kachinas or Sosoyohim Kachinuum	One form resembles Tasap and found on Second and Third Mesas, other form on First
Tataok'am		None found		Voth 1905	Singers			
Tatciqtö		None found		Voth 1905	Ball head-a Kacina			
Tatüñaia	Tatangaya	Tatangaya	Yellowjacket kachina	Stephen 1936		Danced by Tewa at Oraibi	Powamü	
Tawa Kachina		None found		Wright 1977	Sun Kachina; a diery		Mixed Dance	Important diery but not special kachina
Tcbaiyo		None found		Fewkes 1903	Unknown Soyok		Powamu	
Tcawkaina	Chakwaina	Tsa'kwayna or Tsaatsa'kwaynam	A kachina	Fewkes 1903	Male	Asa, Tcawkaina Clan (Tewan); represented in Zuni by descendants of women who stayed while others went to Tusayan		
Tcawkaina mana		None found		Fewkes 1903	Female			
Tcawkaina raamu		None found	Taaha'am	Fewkes 1903	Their uncle			
Tcawkaina yuadta	Chakwaina	Tsa'kwaynamuy Yü'um	Ysa'kwayna's mother	Fewkes 1903	His mother	Matriarchal clan system		

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Tcānu		None found	Fewkes 1903	Instructive person-age	Pakab Clan	Palulukonti (Ankwanti)	
Tcatcakwaina kokoiamu	Chakwaina	Tsa'kwaynamuy Qōōqu'am	Fewkes 1903	Tsa'kwayna's older sister		Palulukonti (Ankwanti)	
Tcatcakwaina mamantu (= manas)	Chakwaina	None found	Fewkes 1903	Tcatkainas, maids (sisters)		Palulukonti (Ankwanti)	
Tcatcakwaina taamu	Chakwaina	None found	Fewkes 1903	Tcatkainas, their uncle	Tcatkainas, Asa Clan; karcinas are clan ancients	Palulukonti (Ankwanti)	
Tcatcakwaina tatak	Chakwaina	None found	Fewkes 1903	Tcatkainas, males (brothers)	Father not person-aged because not of their clan	Palulukonti (Ankwanti)	
Tcatcakwaina yuamu	Chakwaina	Tsa'kwaynamuy Yu'um	Fewkes 1903	Tcatkainas, their mother		Palulukonti (Ankwanti)	
Tcolawitze	Cholawitze	None found	Fewkes 1903	Fire god		Pamurti	
Tcosbuci		None found	Fewkes 1903	Derived from Yuman tribe, Walapai		Powamu	
Tcūa	Snake kachina	Tsu'a	Voth 1905	Rattlesnake			
Tcukubot		None found	Fewkes 1903	One of many horned karcinas		Palulukonti (Ankwanti)	
Tehabi		None found	Fewkes 1903	Mudhead clown in tunwup group		Powamu	
Telavai	Talavai kachina	Talavaykatsina	Fewkes 1903	Karcinas who distribute sprouts at dawn		Powamu	
Tetanaya		None found	Fewkes 1903	Wasp		Powamu	
Tibie'lan, Poh okowa		None found	Stephen 1936	Hair kachina	Tewa for shearer kachina	Running (Wawash) kachina	
Tiwenu		None found	Wright 1977	Laguna, Santo Domingo	Represents or derived from eastern Pueblos	Sosoyohim Yotam Kachinum	



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Tocha Kachina	To-cha	T'ootsa	Hummingbird	Wright 1977	Hummingbird Kachina		Kiva and Soyohim dances, or as a runner; Chiro Kachinum (bird kachinas)	
Tohcha	To-cha	T'ootsa	id.	Voth 1905	Hummingbird			
Totca	Tawa Koyung Kachina, To-Cha	T'ootsa	id.	Fewkes 1903	Hummingbird		Powamu	
Totca	Tawa Koyung Kachina, To-Cha	T'ootsa	id.	Fewkes 1903	Hummingbird		Soyaluna	
Toho		Tohòokatsina	A kachina [mountain:lion-kachina]	Wright 1977	Mountain Lion kachina		Line dances, Pachavu as occasional guard	Now popular doll
Toho'		Tohòokatsina	id.	Stephen 1936	Parrot kachina		Horned Water Serpent Celebration	
Tokoch		Tokotskatsina	A kachina [wildcat-kachina]	Wright 1977				
Tongik kactina		None found		Voth 1905		Bow Clan; Oraibi	Wüwüchim	
Toson Koyemisi		None found		Wright 1977	Sweet cornmeal tasting mudhead or Mudhead ogre		Powamu	Taste cornmeal; also deliver bean sprouts and presents to children at end of Powamu – falling into Dawn kachina category
Töváchochyanik* am		None found		Voth 1905	Fire jumpers			
Tsil Kachina		None found		Wright 1977	Chili Kachina		Wawash Kachinum, runner kachina	
Tsitoto		None found		Wright 1977				
Tsuku		None found		Wright 1977	Hopi Clown; very ritualized play, performance		Chuchkut (Clowns) or Non-kachinas	
Tü* chvo	Turposkwa	Tuposkwa	Canyon Wren	Voth 1905	Wren			

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Tuhavi and Koyemsi		None found		Wright 1977	Paralyzed Kachina and the Mudhead		Act out folk tale about blind man and paralyzed man in Mixed Dance; Hunter Kachinas or Mahk Kachinum	
Tukwinong	Tukwunag	Tukwunàgwkatsina	Thunderhead kachina	Wright 1977	Cumulus Cloud Kachina; represents deluges of rain		Sosoyohim Kachinum, Soyohim dances	Appearance varies slightly among mesas; may be another aspect of Sotuknangu
Tukwunang kachina	Tukwunag	Tukwunàgwkatsina	id.	Voth 1905		Bow Clan; Oraibi	Wüwüchim	
Tukwinong Mana		None found		Wright 1977	Cumulus Cloud Kachina Girl; sister of Tukwinong		Sosoyohim Kachinum; Hopi Shalako ceremony only	
Tumas		None found		Fewkes 1903	Tunwup's mother		Powamu	
Tumash		None found		Stephen 1936		Danced by Tewa at Oraibi	Tewa O'lopau'ki, Powamü	
Tüma'ü		None found		Stephen 1936			Powamü	
Tumoala		None found		Wright 1977				
Tungwup Taha-um		None found		Wright 1977				
Tünwüü, Tünwüü		None found		Stephen 1936			Winter Solstice, Powamü	Sons of Tü'mash
Tunwup taamu		None found		Fewkes 1903	Their uncle		Powamu	
Tunwup tatakü		None found		Fewkes 1903	Two child floggers; men		Powamu	
Turpockwa	Turposkwa	Tuposkwa	Canyon Wren	Fewkes 1903			Soyaluna	
Turpockwa	Turposkwa	Turposkwa	id.	Fewkes 1903	Bird		Powamu	
Türwi		None found		Stephen 1936	Santa Domingo kachina	Introduced from Zuni	Sha'lako	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Tuskaipaya Kachina		None found		Wright 1977	Crazy Rattle Kachina; variant of Sikyachantaka (flowers or guts in the snow)		Hunter Kachinas or Mahk Kachinum	Began when man killed cow to save village from famine during Spanish times
Tuskaipaya Kachina		None found		Wright 1977	Crazy Rattle Kachina		Wawash Kachinum, runner kachina	
Tütüm'bisha		None found		Stephen 1936	War chief of Powamü			
Tuuqti	Heheya's Uncle	Hehey'amuy Taaha'am	A kachina who takes the role of maternal uncle of the Kuwanhehey'a kachinas, dancing in the front of the line and along the side	Stephen 1936	Named by his call		Niman	Also means unmarried youth; uncle of Heheya kachina
Tüvo'kimpibush		None found		Stephen 1936	Square painted eyes			
Tü'wakchina		None found		Stephen 1936	Sand or Earth kachina, spirit of sweet corn; female counterpart of Müriyiwü			Glossary: pit'küina
Tü'walahka		None found		Voth 1905	The watcher			
Tuwa'-Tcua		None found		Voth 1905	Sand Rattlesnake			
Umtoinaka	Umtoinaqua	Tukwunägwkatsina	Thunderhead kachina	Wright 1977	Making-Thunder Kachina		Sosoyohim Kachinum	Functionally related to Mōna Kachina of Third Mesa
Umü'kpi	Umtoinaqua	Tukwunägwkatsina	id.	Voth 1905	Thunder			
Ursisimu		None found		Wright 1977				

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Ūshe	Osokchina	Ōsōōkatsina	A kachina; Ōsōō = cholla cactus	Wright 1977	Hano Cactus Kachina	Tewa; appears with Koyemsi, clowns at Hano		Navajo have similar figure: Hush-yei or Chaschin-yei; may have come from Navajo
Ūshē	Osokchina	Ōsōōkatsina	id.	Stephen 1936	Cactus kachina		Tewa Running kachina	Navajo call Chaschin' yei or Hush yei chaschin
Ūtsamu		None found		Voth 1905	Apache			
U'wa		None found		Stephen 1936	Named from cry; "typical Navajo kachina's hoot"		Horned Water Serpent Celebration	
Wakas Kachina		None found		Wright 1977	Cow Kachina	Introduced by Hano Man around turn of century	Animals or Popkot	Name comes from Spanish <i>vacas</i> , "cows"
W'a'wash	Wawarus	Wawarkatsina	Any kachina (of various types) who customarily comes in the spring to challenge males to races in the plaza	Stephen 1936	Running kachina		Sha'lako, during Niman	Wasiki = to run; Tewa Tibie'lan and Wane ni
W'e-u-u		None found		Wright 1977				
W'icoko		None found		Voth 1905	Buzzard			
W'iharu		None found		Wright 1977	White Ogre or white Nataska		Powamu, First and Second Mesas	Also a black version and a blue face still exists
W'oe kachina		None found		Fewkes 1903			Mucaiastr (Buffalo Dance)	
W'o'he kachina		None found		Stephen 1936			Kachina return, at Powamū	
Wokómáauvuu		None found		Voth 1905	Big skeleton			
Wopákal Katcina	Wupa-ala	Wupa'alkatsina	Long-horned kachina	Voth 1905	Big horn Katcina			
Wuhtak kachina		None found		Stephen 1936	Old man kachina		Kachina return	

Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Wuko kachina	Wukoqoto	None found		Stephen 1936	Big kachina		Powa'mü, Pen'dete	See Wuko'kütkachina, Wupa'mo
Wukokala	Wokoqala	Wukoqalkatsina	Big forehead kachina	Wright 1977				
Wuko'küit kachina	Wokoqala	Wukoqalkatsina	id.	Stephen 1936	Big head kachina		Powa'mü, Pen'dete, Horned Water Serpent Celebration	
Wukokokti	Wuyak-ku-ita	Wuyaqqötö		Fewkes 1903	Big Head		Powamu	
Wuko'kryük-kachina		None found		Stephen 1936	Variety of duck kachina	Shüño'povi		
Wupa-ala	Wupa-ala	Wupa'alkatsina	Long-horned kachina	Wright 1977				
Wupak'kachina	Wupa-ala	Wupa'alkatsina	id.	Stephen 1936	Jemez kachina		Powa'mü	
Wupamau	Wupamo kachina	Wupamo'katsina; syn. Wuyaqqötö	A kachina; [long-mouth-kachina]; syn. Wuyaqqötö	Fewkes 1903	Big High Sky (sun) god		Palulukonti (Ankwanti)	Cures by striking people with whip
Wupamo	Wupamo kachina	Wuyaqqötö Wupamo'katsi syn. Wuyaqqötö	id.	Wright 1977	Long-billed kachina; both guard and chief			
Wupamo, Powamo kachina	Wupomo kachina	Wupamo'katsi syn. Wuyaqqötö	id.	Stephen 1936	Long mouth		Powa'mü, Pen'dete, Horned Water Serpent Celebration, Shoyo'him kachina	Wu'pa = long, Mo'ata = mouth; chief of all kachina
Wupa Nakava kachina		None found		Wright 1977	Big Ears kachina			
Wüwüryomo		None found		Stephen 1936				
Wü'rwüryomo, Wü'rwüryom, Wü'rwiyomo, Wü'rwiyomo, Wü'ryo, Wöwöyom, Wü'rwüriyomo		None found		Stephen 1936	Badger Clan kachina	Badger Clan	Powa'mü, Sha'lako	Correspond to Zuni Sayatasha

Source Name	DMNS Name	Dictionary Name	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
W'uti' kachina		None found	Stephen 1936				
Wuwuyomo		None found	Fewkes 1903			Pamurti	
Wuyak-kuita	Wuyak-ku-ita	Wuyaqqötö; syn. Wupamo'katsina	Wright 1977	A kachina with a large head		Bean Dance, with Soyoko at Powamu on First Mesa, Water Serpent Ceremony on Third Mesa	Most typical guard
Wu'yak kü'ra	Wuyak-ku-ita	Wuyaqqötö; syn. Wupamo'katsina	Stephen 1936	id.	Broad head kachina	Powa'mü, Horned Water Serpent Celebration	
Wuyákqötö		Wuyaqqötö; syn. Wupamo'katsina	Voth 1905	id.	Big Head		
Wu'yak taiowa		None found	Stephen 1936		Broad face	Powa'mü	On belt, engraving (Wu'yaka taiowaadta)
Yáhpá	Yápa	Yáapa	Voth 1905	Mockingbird kachina	Mockingbird		
Yaupa	Yápa	Yáapa	Fewkes 1903	id.	Mockingbird	Powamu	
Yáhponcha		None found	Voth 1905		Resembles skeleton		
Ye, Ye' bíchai		None found	Stephen 1936		Navajo kachina	Horned Water Serpent Celebration	Their grandfather with Tewa Tà'shab (Stephen 1936: 381)
Yohozro wuqti		So'wùuti	Fewkes 1903	Old woman; short for Kòokyangwso'wùuti, old spider woman [grandmother-woman]	Snow-bringing woman; Hano supernatural	Powamu	
Yo'hoztükwu'qti		So'wùuti	Stephen 1936	id.	See Soyo'kwu'qti		
Yowe	Yo-we/priest killer	None found	Wright 1977				
Yo'we kachina	Yo-we/priest killer	None found	Stephen 1936		Kachina war chief at Oraibi		



Source Name	DMNS Name	Dictionary Name	Dictionary Definition	Source	Source Definition	Clan/Tribe Association	Ceremony Association	Notes
Yü'che, To'che kachina		None found		Stephen 1936	Apache kachina		Kachina return, Powá'mú, Horned Water Serpent Celebration	
Zöoqöqlöm kachina		None found		Stephen 1936		On Third Mesa, does not appear on First Mesa	Winter Solstice Ceremony	
Zrü'ztiomochobo		None found		Stephen 1936				Goes with Ta'chúkrü but is not of them

## Hopi Katsina Tihu Collection from Denver Museum of Nature & Science

This plates section contains the current Hopi katsina tihu collection at the Denver Museum of Nature & Science. Several dozen additional katsina tihu are not included here because they are sacred or inappropriate to show to non-initiated people. The images are organized alphabetically by the *Hopi Dictionary* name, and if there is no name, then by the name given by Lee Wayne Lomayestewa or the DMNS catalogue record name. Also included are catalogue record names, the object identification number, the Colton typology number (if known), and a definition and/or remarks.

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### KEY:

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HDN: Hopi Dictionary Name

LWL: Lee Wayne Lomayestewa Name

CAT: Catalogue Record Name

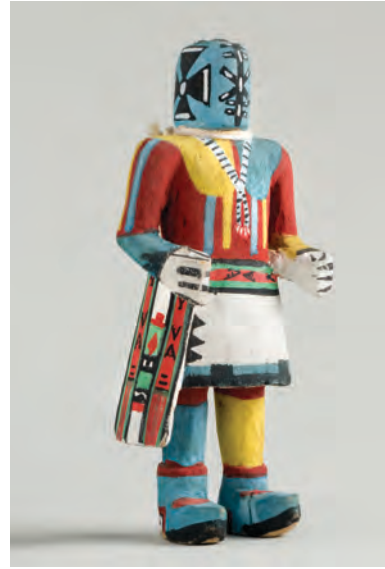
NUM: Object ID Number

CLT: Colton Typology Number

DEF: Hopi Dictionary Definition and/or Remarks from LWL



HDN: Aaya  
LWL: Aya  
CAT: Aya  
NUM: AC.2630  
CLT: No.28  
DEF: A rattle



HDN: Aaya  
LWL: Aya  
CAT: Aya  
NUM: AC.2631  
CLT: No.28  
DEF: A rattle



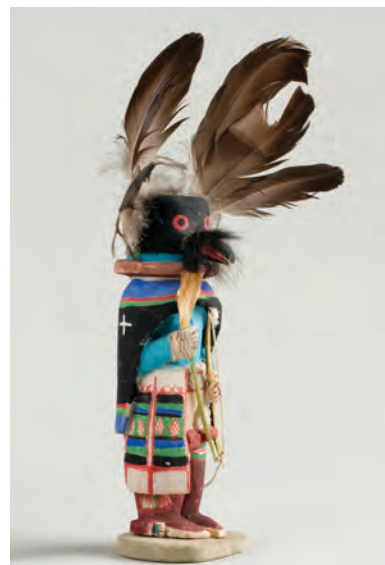
HDN: Aaya  
LWL: Aya  
CAT: Aya  
NUM: AC.2645  
CLT: No.48  
DEF: A rattle



HDN: Angakatsina  
LWL: Ang-ak-china  
CAT: Ang-ak-china  
NUM: AC.1164  
CLT: No.127  
DEF: Long Hair Katsina



HDN: Angakatsina  
LWL: Ang-ak-china /  
Long hair Katsina  
CAT: Ang-ak-china  
NUM: AC.7555  
CLT: No.127  
DEF: Long Hair  
Katsina



HDN: Angwushahay'i  
LWL: Angwusi (Crow)  
CAT: Nata-aska  
NUM: AC.404  
CLT: No.13  
DEF: A katsina  
considered a tokotswùuti  
(wildcat woman) because  
she encourages the  
Whipper Katsinas; she  
is Whipper Katsinas'  
mother; differs from  
Crow Mother in having  
eyes



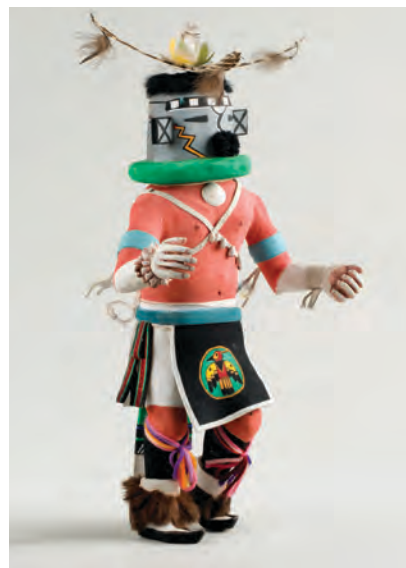
HDN:  
Angwusnasomtaqa  
LWL:  
Angwusnasomtaqa  
CAT:  
Angwusnasomtaqa  
NUM: AC.4379  
CLT: No.12  
DEF: Crow Mother  
Katsina



HDN:  
Angwusnasomtaqa  
LWL: Angwusnasomtaqa / Crow  
Mother  
CAT:  
Angwusnasomtaqa  
NUM: AC.4410  
CLT: No.12  
DEF: Crow Mother  
Katsina



HDN:  
Angwusnasomtaqa  
LWL:  
Angwusnasomtaqa  
CAT:  
Angwusnasomtaqa  
NUM: AC.5019  
CLT: No.12  
DEF: Crow Mother  
Katsina



HDN: Avatshoya  
LWL: Corn Dancer  
CAT: Avachhoya  
NUM: AC.8951  
CLT: No.122  
DEF: A katsina  
[speckled:  
Corn-Katsina]



HDN: Avatshoya  
LWL: Avachhoya  
CAT: Avachhoya  
NUM: AC.10657

CLT: No.122  
DEF: A katsina [speckled:  
Corn-Katsina]



HDN: Avatshoya  
LWL: Spotted Corn  
CAT: Spotted Corn  
NUM:  
AN-2004-96.17  
CLT: No.122  
DEF: A katsina  
[speckled:  
Corn-Katsina]



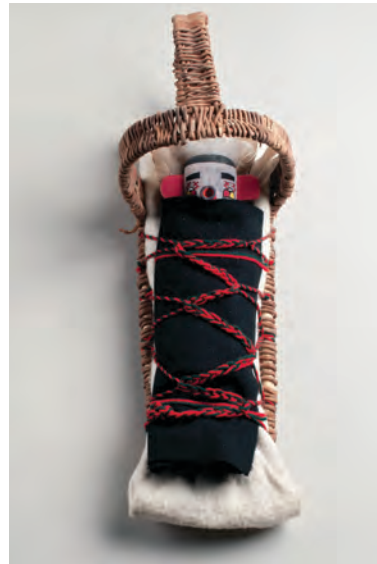
HDN: Avatshoya /  
Qa'ökatsina  
LWL: Avachhoya / Qa-o  
CAT: Avachhoya / Qa-o  
NUM: AC.6215  
CLT: No.122  
DEF: Corn Katsina  
[speckled: Corn-Katsina]



HDN: None  
LWL: Chakwaina  
CAT: Chakwaina  
NUM: AC.553  
CLT: No.160  
DEF: None



HDN: None  
LWL: Cholawitze  
CAT: Cholawitze  
NUM: A1187.11  
CLT: No.151  
DEF: None



HDN: None  
LWL: Not confirmed  
CAT: Cradle Kachina  
NUM: AC.6489B  
CLT: None  
DEF: None



HDN: Haano  
Tsukuwimkya  
LWL: Hano  
Chukwai-upkia  
CAT: Hano  
Chukwai-upkia  
NUM: AC.4827  
CLT: No.60  
DEF: Tewa person from  
Hano village (Haano) who  
is a member of Clown  
Society [clown-initiated:  
member] (Tsukuyimikya)



HDN: Hahay'iwuuti  
LWL: Hahai-i Wuuti  
CAT: Hahai-i Wuuti  
NUM: AC.2633  
CLT: No.44  
DEF: A female katsina  
who represents the  
ideal characteristics of  
womanhood; the first  
katsina tihu that a girl  
receives is of Hahay'i





HDN: Hahay'iwuuti  
LWL: Hahai-i Wuuti  
CAT: Hahai-i Wuuti  
NUM: AC.2636  
CLT: No.44  
DEF: A female katsina who represents the ideal characteristics of womanhood; the first katsina tihu that a girl receives is of Hahay'i'



HDN: Hahay'iwuuti  
LWL: Hahai-i Wuuti  
CAT: Hahai-i Wuuti  
NUM: AC.4417  
CLT: No.44  
DEF: A female katsina who represents the ideal characteristics of womanhood; the first katsina tihu that a girl receives is of Hahay'i'



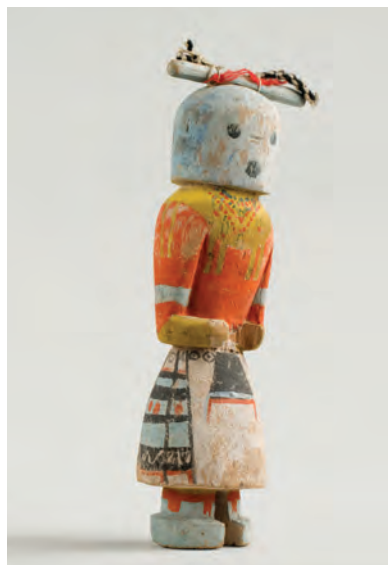
HDN: Hahay'iwuuti  
LWL: Hahai-i Wuuti  
CAT: Hahai-i Wuuti  
NUM: AC.8969A  
CLT: No.44  
DEF: A female katsina who represents the ideal characteristics of womanhood; the first katsina tihu that a girl receives is of Hahay'i'



HDN: Hakto  
LWL: Hakto  
CAT: Hakto  
NUM: AC.432  
CLT: No.153  
DEF: One of the Warrior Katsinam in the Shalako Katsina line as performed at Hopi; he carries deer horns in each hand

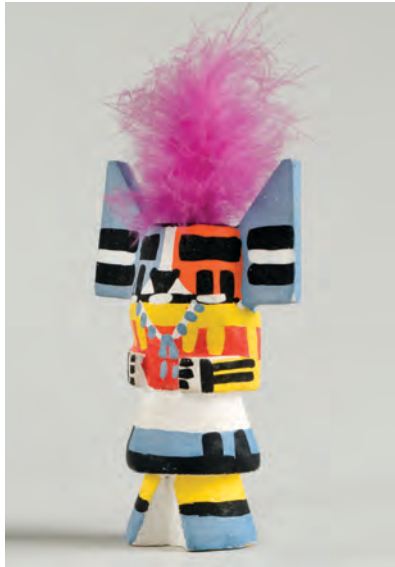


HDN: Hakto  
LWL: Hakto  
CAT: Hakto  
NUM: AC.4416  
CLT: No.153  
DEF: One of the Warrior Katsinam in the Shalako Katsina line as performed at Hopi; he carries deer horns in each hand



HDN: Hakto  
LWL: Hakto  
CAT: None  
NUM: AN-2004-92.34  
CLT: No.153  
DEF: One of the Warrior Katsinam in the Shalako Katsina line as performed at Hopi; he carries deer horns in each hand





HDN: None  
LWL: Not confirmed  
CAT: Harvest Kachina  
NUM: A1187.12  
CLT: None  
DEF: None



HDN: Hee'e'e  
LWL: Warrior Maiden  
CAT: He'e e  
NUM: A1187.7  
CLT: No.21  
DEF: Mother  
Katsina who leads the  
Powamuy ceremony  
katsina procession



HDN: Hee'e'e  
LWL: He'e e  
CAT: He'e e  
NUM: AC.4324  
CLT: No.21  
DEF: Mother Katsina  
who leads the Powamuy  
ceremony katsina  
procession



HDN:  
Hehey'aKatsina /  
Hehey'a  
LWL: Heheyah /  
Farmer  
CAT: Lightning  
Kachina  
NUM: A1187.8  
CLT: No.34  
DEF: A katsina



HDN: Hehey'aKatsina /  
Hehey'a  
LWL: Heheyah  
CAT: Heheya  
NUM: AC.427  
CLT: No.34  
DEF: A katsina



HDN:  
Hehey'aKatsina /  
Hehey'a  
LWL: Heheya /  
Lightning Katsina  
CAT: Heheya /  
Lightning Kachina  
NUM: AC.4407  
CLT: No.34  
DEF: A katsina



HDN:  
Hehey'aKatsina /  
Hehey'a

LWL: Heheya /  
Farmer

CAT: Heheya  
NUM: AC.8977  
CLT: No.34  
DEF: A katsina



HDN: Hehey'amuy  
Taaha'am

LWL: Heheya's Uncle  
CAT: Heheya's Uncle  
NUM: AC.2648

CLT: No.36  
DEF: A katsina  
who takes the role  
of maternal uncle of  
the Kuwanhehey'a  
Katsinam, dancing in  
the front of the line and  
along the side



HDN: Hehey'amuy  
Taaha'am

LWL: Heheya's Uncle  
CAT: Heheya's Uncle  
NUM: AC.6220

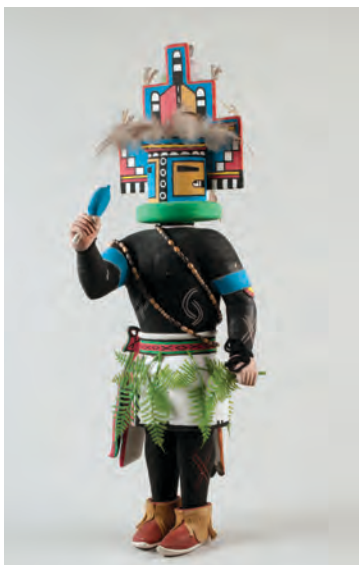
CLT: No.36  
DEF: A katsina  
who takes the role  
of maternal uncle of  
the Kuwanhehey'a  
Katsinam, dancing in  
the front of the line  
and along the side



HDN: Hemiskatsina

LWL: Hemis Katsina  
CAT: Hemis Kachina  
NUM: AC.6217  
CLT: No.132

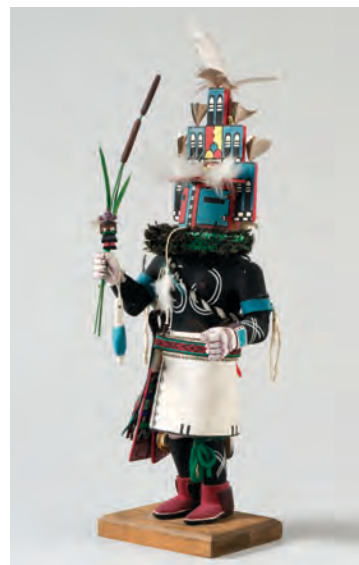
DEF: A katsina who  
appears only as a Niman  
Katsina at certain villages



HDN: Hemiskatsina

LWL: Hemis Katsina  
CAT: Hemis Kachina  
NUM: AC.8189

CLT: No.132  
DEF: A katsina who appears  
only as a Niman Katsina at  
certain villages



HDN: Hemiskatsina /  
Nimankatsina

LWL: Hemis Kachina /  
Niman

CAT: Hemis Kachina  
NUM: AC.4397  
CLT: No.132

DEF: A katsina who  
appears only as a Niman  
Katsina at certain villages



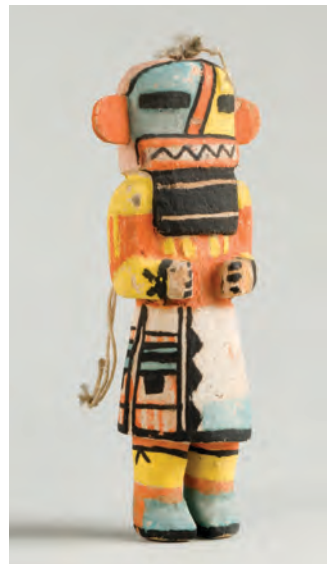
HDN: Hemiskatsina /  
Nimànkatsina  
LWL: Hemis Kachina /  
Niman  
CAT: Hemis Kachina  
NUM: AC.4405  
CLT: No.132  
DEF: A katsina who  
appears only as a Niman  
Katsina at certain villages



HDN: Hemiskatsinmana  
LWL: Hemis Kachin-mana  
CAT: Hemis Kachin-mana  
NUM: A391.2  
CLT: No. 133  
DEF: A katsina who dances  
with the Hemis Katsinam  
and makes rasping sounds



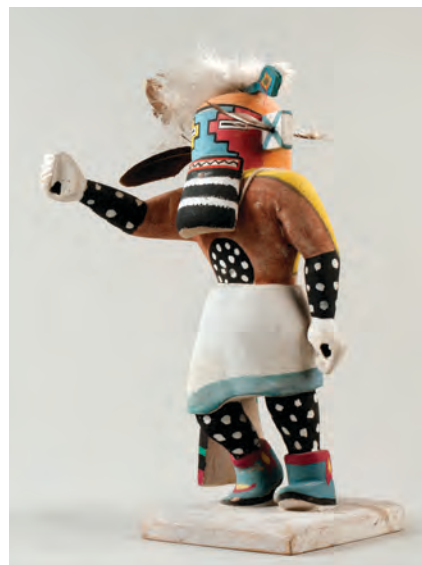
HDN: Hemiskatsinmana  
LWL: Hemis Kachin-mana  
CAT: Hemis  
Kachina-mana  
NUM: AC.2632  
CLT: No.133  
DEF: A katsina who dances  
with the Hemis Katsinam  
and makes rasping sounds



HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: A662.4  
CLT: No.185  
DEF: Whipper Katsina



HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: A1187.6  
CLT: No.185  
DEF: Whipper Katsina



HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: AC.422  
CLT: No.185  
DEF: Whipper  
Katsina





HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: AC.2665  
CLT: No.185  
DEF: Whipper Katsina



HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: AC.4115  
CLT: No.185  
DEF: Whipper Katsina



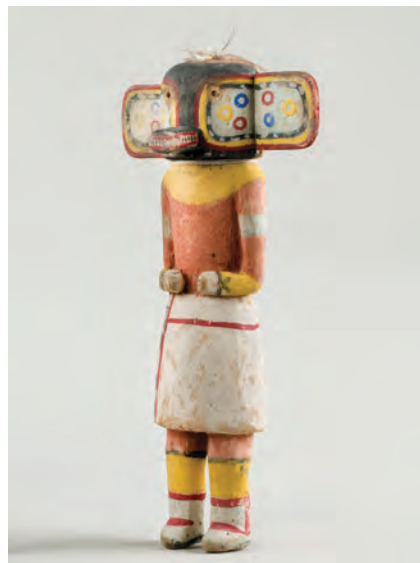
HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: AC.4368  
CLT: No.185  
DEF: Whipper Katsina



HDN: Hiilili  
LWL: Hilili  
CAT: Hilili  
NUM: AC.4409  
CLT: No.185  
DEF: Whipper Katsina



HDN: None  
LWL: Hishab Katsina / rattle  
CAT: Hishab Kachina / rattle  
NUM: A1702.2  
CLT: No.193  
DEF: None



HDN: None  
LWL: Hololo  
CAT: Hololo  
NUM: AC.2644  
CLT: No.103  
DEF: None



HDN: Hömsona  
LWL: Hemsona  
CAT: Hemsona  
NUM: AC.4408  
CLT: No.51  
DEF: A Runner  
Katsina [hair-craver]



HDN: Hömsona  
LWL: Hemsona  
CAT: Hemsona  
NUM: AC.7560  
CLT: No.51  
DEF: A Runner  
Katsina [hair-craver]



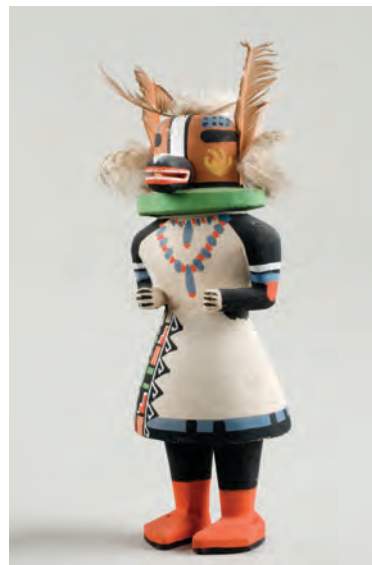
HDN: Honànkatsina  
LWL: Honan Katsina  
CAT: Honan Kachina  
NUM: A1187.13  
CLT: No.89  
DEF: Badger Katsina



HDN: Honànkatsina  
LWL: Honan Katsina  
CAT: Honan Kachina  
NUM: A1526.40  
CLT: No.89  
DEF: Badger Katsina



HDN: Honànkatsina  
LWL: Honan Katsina  
CAT: Honan Kachina  
NUM: AC.2660  
CLT: No.89  
DEF: Badger Katsina



HDN: Honànkatsina  
LWL: Honan Katsina  
CAT: Honan Kachina  
NUM: AC.4373  
CLT: No.89  
DEF: Badger Katsina



HDN: Honkatsina  
LWL: Hon Katsina  
CAT: Hon Kachina  
NUM: A1187.9  
CLT: No.87  
DEF: Bear Katsina



HDN: Hòò'e  
LWL: Ho-e  
CAT: Ho-e  
NUM: AC.4118  
CLT: None  
DEF: A katsina



HDN: Hoohòomana  
LWL: Hoho Mana  
CAT: Hoho Mana  
NUM: AC.2635  
CLT: No.156  
DEF: A katsina



HDN: Hooli  
LWL: Hole  
CAT: Qaletaq  
NUM: A1521.1  
CLT: None  
DEF: Dragonfly Katsina



HDN: Hoote  
LWL: Ho-o-te  
CAT: Ho-o-te  
NUM: AC.407  
CLT: No.104  
DEF: A katsina with hooked side horns, usually black, with a crescent and star marking the sides of his face; syn. Suqömhote



HDN: Hoote  
LWL: Ho-te  
CAT: Ho-te  
NUM: AC.4395  
CLT: No.105  
DEF: A katsina with hooked side horns, usually black, with a crescent and star marking the sides of his face; syn. Suqömhote

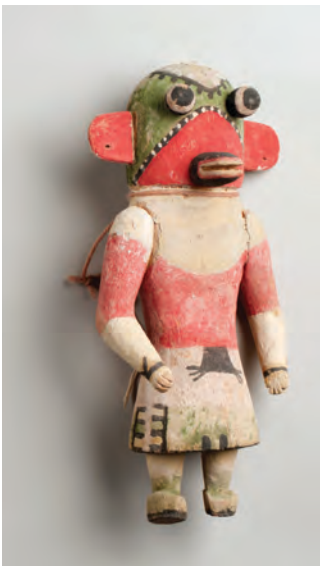




HDN: Hootsani  
LWL: Hochani  
CAT: Hochani  
NUM: AC.430  
CLT: No.113  
DEF: A katsina



HDN: Hootsani  
LWL: Hotsani  
CAT: Kwivi Kachina  
NUM: AC.4367  
CLT: No.113  
DEF: A katsina



HDN: Hootsani  
LWL: Hochani  
CAT: Hochani  
NUM: AC.5536  
CLT: No.113  
DEF: A katsina



HDN: Huuhuwa  
LWL: Huhuwa  
CAT: Huhuwa  
NUM: AC.4325  
CLT: No.125  
DEF: A katsina; he is cross-legged with bushy hair



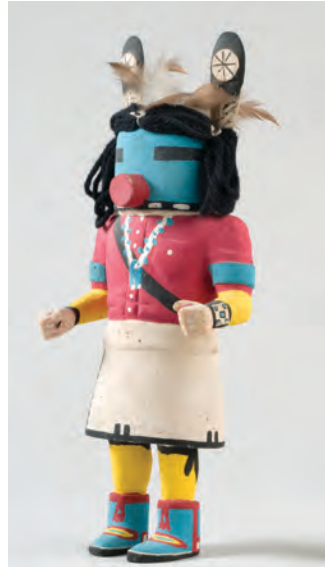
HDN: Huuhuwa  
LWL: Huhuwa / Choshuhuwa  
CAT: Huhuwa / Choshohuwa  
NUM: AC.11608  
CLT: No.125  
DEF: A katsina; he is cross-legged with bushy hair



HDN: Káhayla  
LWL: Hunter  
CAT: Kahaila  
NUM: A1187.1  
CLT: No.145  
DEF: Hunter Katsina; syn: Maakatsina, Palanavantaqa



HDN: Káhayla  
LWL: Kahaila  
CAT: Kahaila  
NUM: AC.433  
CLT: No.145  
DEF: Hunter Katsina



HDN: Káhayla  
LWL: Kahaila  
CAT: Kahaila  
NUM: AC.4402  
CLT: No.145  
DEF: Hunter Katsina



HDN: Káhayla  
LWL: Kahaila  
CAT: Kahaila  
NUM: AC.4412  
CLT: No.145  
DEF: Hunter Katsina



HDN: Káhayla  
LWL: Kahaila  
CAT: Kahaila  
NUM: AC.8975  
CLT: No.145  
DEF: Hunter Katsina



HDN: Katsinmana  
LWL: Kachin-mana  
CAT: Kachin-mana  
NUM: AC.5532  
CLT: No.133  
DEF: Katsina Maiden; the maiden counterpart of the Hemis Katsina; can also be Katsina Maiden of any type



HDN: Katsinmana  
LWL: Kachin-mana  
CAT: Kachin-mana  
NUM: AC.5533  
CLT: No.133  
DEF: Katsina Maiden; the maiden counterpart of the Hemis Katsina; can also be Katsina Maiden of any type



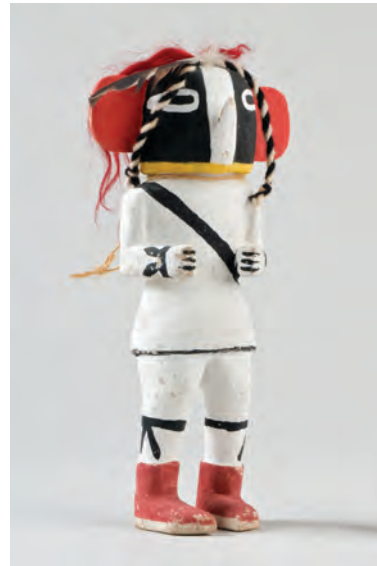
HDN: Kawayka'a  
LWL: Kawaika Katsina  
CAT: Kawaika Kachina  
NUM: A1703.8  
CLT: No.196  
DEF: Laguna Pueblo, or, by extension, Acoma or other Keresan person



HDN: Kawayka'a  
LWL: Kawaika Katsina  
CAT: Kawaika Kachina  
NUM: AC.4389  
CLT: No.196  
DEF: Laguna Pueblo, or, by extension, Acoma or other Keresan person



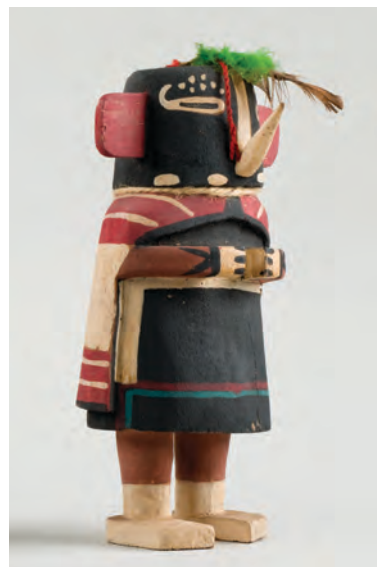
HDN: Kiisa  
LWL: Kisa  
CAT: Kisa  
NUM: AC.2639  
CLT: No.72  
DEF: Chicken hawk; a Runner Katsina



HDN: Kokopöl  
LWL: Kokopelli  
CAT: Kokopelli  
NUM: AC.2646  
CLT: No.65  
DEF: Robber Fly Katsina



HDN: Kokopöl  
LWL: Kokopelli  
CAT: Kokopelli  
NUM: AC.4822  
CLT: No.65  
DEF: Robber Fly Katsina



HDN: Kokopöl  
LWL: Kokopelli  
CAT: Kokopelli  
NUM: AC.7695  
CLT: No.65  
DEF: Robber Fly Katsina





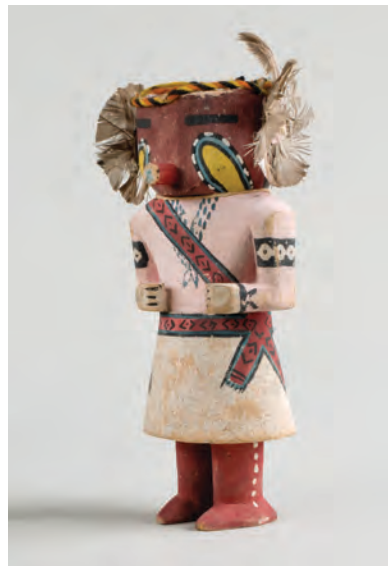
HDN: Kokopöl  
LWL: Kokopelli  
CAT: Kokopelli  
NUM: AN-2002-140.2  
CLT: No.65  
DEF: Robber Fly Katsina



HDN: Kokopölmana  
LWL: Kokopelmana  
CAT: Kokopelmana  
NUM: AC.2647  
CLT: No.66  
DEF: Robber Fly Maiden Katsina



HDN: Kokopölmana  
LWL: Kokopelli Maiden  
CAT: Kokopelli Maiden  
NUM: AN-2004-96.18  
CLT: No.66  
DEF: Robber Fly Maiden Katsina



HDN: Komantsi  
LWL: Comanche Katsina  
CAT: Qoia Kachina  
NUM: AC.442  
CLT: No.112  
DEF: Comanche; a Katsina



HDN: Kooninkatsina  
LWL: Supai  
CAT: Ongchoma  
NUM: AC.193  
CLT: No.143  
DEF: Havasupai Katsina



HDN:  
Kooninkatsinmana  
LWL:  
Konin-mana-Katsina  
CAT: Konin Kachina  
NUM: A1526.2  
CLT: No.143  
DEF: A katsina  
[Havasupai Maiden Katsina]



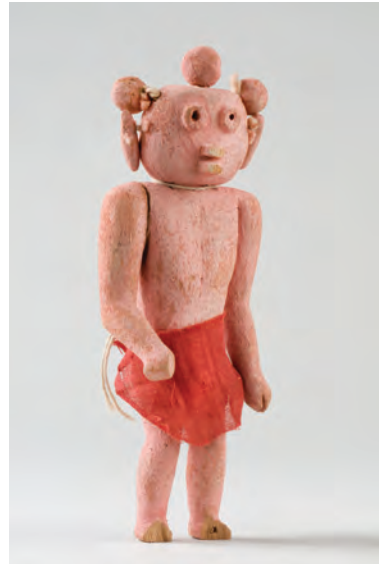
HDN: Kóoninkatsinmana  
LWL: Konin kachin-mana  
CAT: Konin kachin-mana  
NUM: AC.7687  
CLT: No.143  
DEF: A katsina [Havasupai Maiden Katsina]



HDN: Kooyemsi  
LWL: Koyemsi  
CAT: Koyemsi  
NUM: AC.439  
CLT: No.59  
DEF: Mudhead Katsina



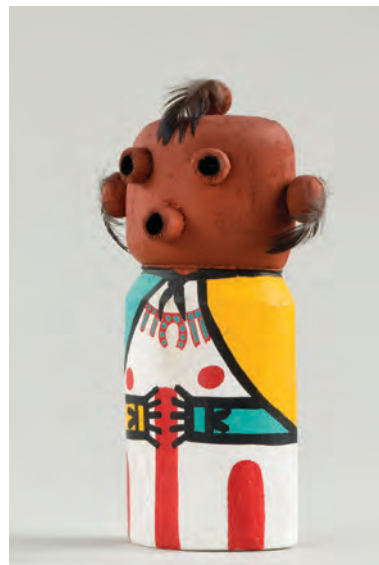
HDN: Kooyemsi  
LWL: Koyemsi  
CAT: Koyemsi  
NUM: AC.3345  
CLT: No.59  
DEF: Mudhead Katsina



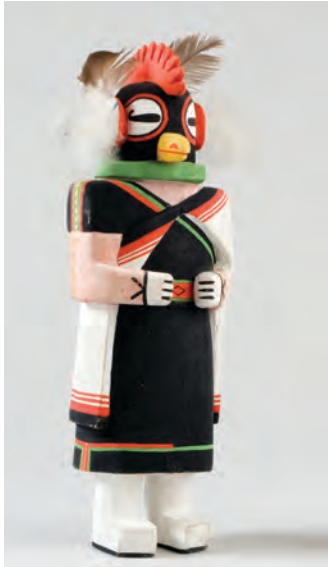
HDN: Kooyemsi  
LWL: Koyemsi  
CAT: Koyemsi  
NUM: AC.5546  
CLT: No.59  
DEF: Mudhead Katsina



HDN: Kooyemsi  
LWL: Koyemsi  
CAT: Koyemsi  
NUM: AC.7542  
CLT: No.59  
DEF: Mudhead Katsina



HDN: Kooyemsi  
LWL: Koyemsi  
CAT: Koyemsi  
NUM: AC.8972  
CLT: No.59  
DEF: Mudhead Katsina



HDN: Kowaakokatsina  
LWL: Kowako  
CAT: Kowako  
NUM: AC.4374  
CLT: No.82  
DEF: Chicken Katsina



HDN: Koyaala  
LWL: Koyala (at Second Mesa)  
CAT: Paiyakyamu / Hano Chukwai-upkia  
NUM: AC.4826  
CLT: No.60  
DEF: Koshare, a northeastern Pueblo type clown; this is a part of the katsina pageantry, but it is not a katsina



HDN: Koyemosmana  
LWL: Koyemsi Mana  
CAT: Koyemsi  
NUM: AC.4333  
CLT: No.59  
DEF: Kooyemsi Maiden (Mudhead Katsina)



HDN: Kwaakatsina  
LWL: Kwahu Katsina  
CAT: Kwa Kachina  
NUM: AC.1166  
CLT: No.71  
DEF: Eagle Katsina



HDN: Kwaakatsina  
LWL: Kwahu Katsina  
CAT: Kwa Kachina  
NUM: AC.4327  
CLT: No.71  
DEF: Eagle Katsina





HDN: Kwaakatsina  
LWL: Kwahu  
CAT: Kwa Kachina  
NUM: AC.6319  
CLT: No.71  
DEF: Eagle Katsina



HDN: Kwaakatsina  
LWL: Kwahu  
CAT: Kwa Kachina  
NUM: AC.9000  
CLT: No.71  
DEF: Eagle Katsina



HDN: Kwaakatsina  
LWL: Eagle?  
CAT: None  
NUM:  
AN-2004-96.14  
CLT: No.71  
DEF: Eagle Katsina



HDN:  
Kwèwkatsina  
LWL: Kweo / Wolf  
Katsina  
CAT: Wolf  
Kachina  
NUM: A1703.7  
CLT: No.86  
DEF: Wolf Katsina



HDN: Kwèwkatsina  
LWL: Kweo / Wolf  
Katsina  
CAT: Kweo  
NUM: AC.2653  
CLT: No.86  
DEF: Wolf Katsina



HDN:  
Kwèwkatsina  
LWL: Kweo / Wolf  
Katsina  
CAT: Kweo  
NUM: AC.6211  
CLT: No.86  
DEF: Wolf Katsina



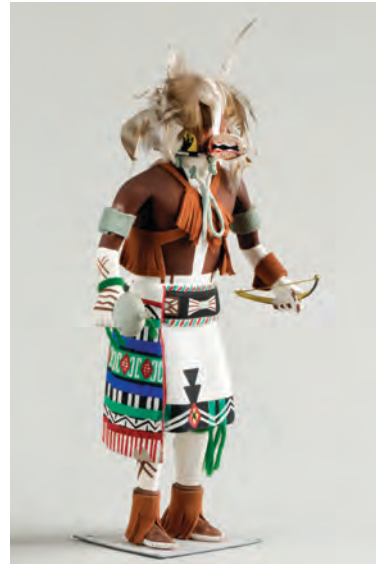
HDN: Kwèwkatsina  
LWL: Kweo / Wolf Katsina  
CAT: Kweo  
NUM: AC.8999  
CLT: No.86  
DEF: Wolf Katsina



HDN: Kwiivi  
LWL: Qui-vee' Katsina?  
CAT: Navuk-china  
NUM: AC.443  
CLT: No.169?  
DEF: Desert plume; a plant with bright yellow flowers



HDN: Kwikwilyaqa  
LWL: Kwikwilyaqa  
CAT: Kwikwilyaqa  
NUM: AC.4331  
CLT: No.107  
DEF: A katsina; he has horizontal stripes where the nose otherwise would be; his role is that of an imitator; syn./nickname: Lápuqtö



HDN: Kwivikatsina  
LWL: Kwivi Katsina  
CAT: Kwivi Kachina  
NUM: A1526.4  
CLT: No.169  
DEF: Proud Katsina



HDN: Letàykatsina  
LWL: Letaiyo  
CAT: Letaiyo  
NUM: A1187.10  
CLT: No.261  
DEF: Fox Katsina



HDN: Ma'lo  
LWL: Malo Katsina  
CAT: Malo Kachina  
NUM: AC.431  
CLT: No.130  
DEF: A katsina; syn. Maama'lot or Maama'lom [may not be a Hopi-made tihu]



HDN: Ma'lo  
LWL: Malo Katsina  
CAT: Malo Kachina  
NUM: AC.4372  
CLT: No.130  
DEF: A katsina; syn. Maama'lot or Maama'lom



HDN: Ma'lo  
LWL: Malo Katsina  
CAT: Malo Kachina  
NUM: AC.4418  
CLT: No.130  
DEF: A katsina; syn. Maama'lot or Maama'lom



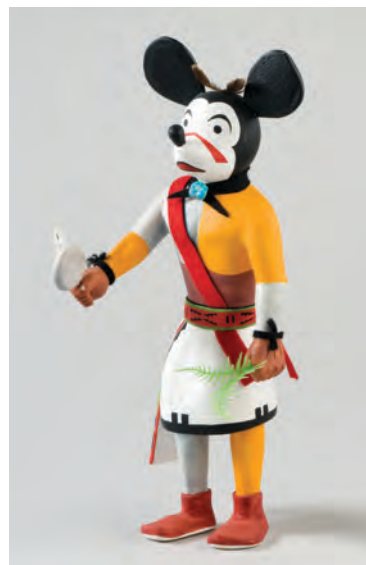
HDN: Manangyakatsina  
LWL: Manangya  
CAT: Manangya  
NUM: AC.5442  
CLT: No.69  
DEF: A katsina [collared: Lizard Katsina] var. Manangya



HDN: Masawkatsina / Måasaw  
LWL: Masao  
CAT: Masao  
NUM: AC.5543  
CLT: No.123/D2  
DEF: A spirit being, lord of the Fourth world, god of life and death; totem of the Kookop clan; personifies the dead living in the spirit world



HDN: Masawkatsina / Måasaw  
LWL: Masao  
CAT: Masao  
NUM: AC.11795  
CLT: No.123/D2  
DEF: A spirit being, lord of the Fourth world, god of life and death; totem of the Kookop clan; personifies the dead living in the spirit world

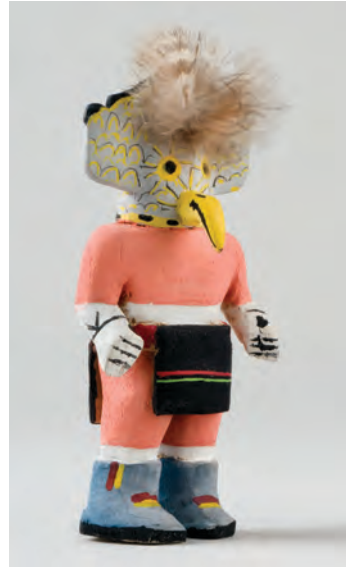


HDN: None  
LWL: Mickey Mouse  
CAT: Mickey Mouse  
NUM: A548.1  
CLT: None  
DEF: None





HDN: Mongwu  
LWL: Mongwu / Owl  
CAT: Hotsko  
NUM: A1526.3  
CLT: No.78  
DEF: Great-horned Owl  
Katsina



HDN: Mongwu  
LWL: Mongwa / Owl  
CAT: Mongwa  
NUM: AC.4378  
CLT: No.78  
DEF: Great-horned Owl  
Katsina



HDN: Mong wuuti  
LWL: Mongwa Wuuti / Owl Girl  
CAT: Mongwa Wuuti  
NUM: AC.4377  
CLT: No.79  
DEF: A Second Mesa katsina;  
Owl Woman



HDN: Mosayurkatsina  
LWL: Mosairu Katsina  
CAT: Mosairu Kachina  
NUM: AC.11077  
CLT: No.93  
DEF: A katsina [Buffalo  
Katsina]



HDN: Mosayurmana  
LWL: Buffalo Maiden  
CAT: Buffalo Maiden  
NUM: AC.4962  
CLT: No.93  
DEF: Buffalo dance girl;  
performer in the Hopi  
Buffalo Dance, a social  
dance



HDN: Nakyatsopkatsina  
LWL: Not confirmed  
CAT: Nakaichop  
Kachina  
NUM: AC.2640  
CLT: No.46  
DEF: Copulate Katsina



HDN: Nata'aska  
LWL: Chaveyo  
CAT: Chaveyo  
NUM: A1526.32  
CLT: No.29  
DEF: Black Ogre  
Katsina



HDN: Na'uykukuyi  
LWL: Not confirmed  
CAT: Na-uikuitaqua  
NUM: AC.5539  
CLT: No.235  
DEF: To be secretly  
peeping out or in



HDN: Navankatsina  
LWL: Navan Katsina  
CAT: Navan Kachina  
NUM: AC.2664  
CLT: No.171  
DEF: Any katsina  
whose costume includes  
a velvet shirt with  
open sleeves; syn.  
Naavantaqua



HDN: Navankatsina  
LWL: Navan Katsina /  
velvet shirt  
CAT: Navan Kachina  
NUM: AC.6209  
CLT: No.171  
DEF: Any katsina whose  
costume includes a velvet  
shirt with open sleeves;  
syn. Naavantaqua





HDN: Nimànkatsina / Hemiskatsina  
 LWL: Niman (Home Dancer)  
 CAT: Hemis Kachina / Kachina-mana  
 NUM: AC.446  
 CLT: No.131 and 133  
 DEF: A katsina who appears only as a Niman Katsina at certain villages; Hemiskatsinmana: katsina who dances with the Hemis Katsinam and makes rasping sounds



HDN: Nuvakatsinmana  
 LWL: Nuvakchin-mana  
 CAT: Nuvakchin-mana  
 NUM: AC.7554  
 CLT: No.100  
 DEF: A katsina [Snow-Katsina-maiden]; syn. Qötsamana



HDN: Ösöökatsina  
 LWL: Osokchina / Hana Cactus  
 CAT: Osokchina / Hana Cactus  
 NUM: AC.4332  
 CLT: No.43; see No.204  
 DEF: A katsina; Ösöö: cholla cactus



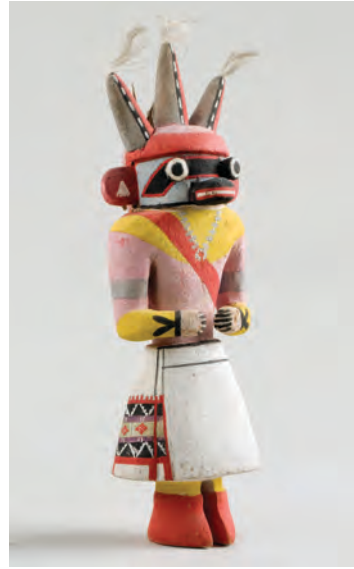
HDN: Ösöökatsina  
 LWL: Not confirmed  
 CAT: Hana Cactus  
 NUM: AC.7792  
 CLT: No.204; see No.43  
 DEF: A katsina; Ösöö: cholla cactus



HDN: Paatang Katsina  
 LWL: Patun Katsina  
 CAT: Patun Kachina  
 NUM: AC.4824  
 CLT: No.225  
 DEF: A katsina [squash/pumpkin/cucurbit-Katsina]



HDN: Paatang Katsina  
LWL: Patun Katsina  
CAT: Patun Kachina  
NUM: AC.4825  
CLT: No.225  
DEF: A katsina [squash/  
pumpkin/cucurbit-Katsina]



HDN: Paayi-'ala  
LWL: Pahi-ala  
CAT: Pahi-ala  
NUM: AC.2666  
CLT: No.168  
DEF: Three-horn Katsina



HDN: Palakwaykatsina  
LWL: Palakway / Red Tail  
Hawk  
CAT: Poli Kachina  
NUM: AC.4419  
CLT: No.73  
DEF: A katsina  
[red-hawk-katsina]



HDN:  
Palhikwmana  
LWL: Shalako  
Mana  
CAT: Shalako  
Mana  
NUM: AC.2661  
CLT: No.46  
DEF: Shalako  
Maiden Katsina



HDN: Palhikwmana  
LWL: Shalako Mana  
CAT: Shalako Mana  
NUM: AC.5541  
CLT: No.118  
DEF: Shalako Maiden  
Katsina



HDN:  
Pàngwkatsina  
LWL: Pangwu  
(Antelope Katsina)  
CAT: Sowi-ing  
Kachina  
NUM: A963.1  
CLT: No.92  
DEF: Mountain  
Sheep Katsina



HDN: Pängwkatsina  
LWL: Pangwu (Antelope Katsina)  
CAT: Pang Kachina  
NUM: AC.424  
CLT: No.92  
DEF: Mountain Sheep Katsina



HDN: Pavatya  
LWL: Tadpole  
CAT: Frog Kachina  
NUM: AC.5401  
CLT: None  
DEF: Tadpole; possible Zuni doll



HDN: Pawikkatsina  
LWL: Pawik (Duck Katsina)  
CAT: Pawik Kachina  
NUM: AC.429  
CLT: No.75  
DEF: Duck Katsina



HDN: Pawikkatsina  
LWL: Pawik (Duck Katsina)  
CAT: Tasaf Kachina  
NUM: AC.1163  
CLT: No.75  
DEF: Duck Katsina



HDN: Payatamu  
LWL: Paiyakyamu / Tsuku  
CAT: Paiyakyamu  
NUM: A1526.6  
CLT: No.60  
DEF: A katsina



HDN: Payatamu / Qa'öKatsina  
LWL: Paiyakyamu / Qa-o  
CAT: Paiyakyamu / Qa-o  
NUM: AC.7685  
CLT: No.60 and 122  
DEF: Half clown, half Corn Katsina





HDN: Pòàaqa  
LWL: Peu-ah-kah  
CAT: Kisa  
NUM: AC.2641  
CLT: None  
DEF: One who prevails over  
or defeats another



HDN: Poliikatsina  
LWL: Poli Taka /  
Butterfly  
CAT: Poli Taka  
NUM: AC.5017  
CLT: No.119  
DEF: A katsina  
[Butterfly Katsina]



HDN: Poliikatsina  
LWL: Poli Taka / Butterfly  
CAT: Poli Kachina  
NUM: AC.8998  
CLT: No.119  
DEF: A katsina [Butterfly Katsina]



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: A1703.3  
CLT: No.120  
DEF: Maiden who  
dances in the butterfly  
dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.420  
CLT: No.120  
DEF: Maiden who  
dances in the butterfly  
dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.1168  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.2662  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance



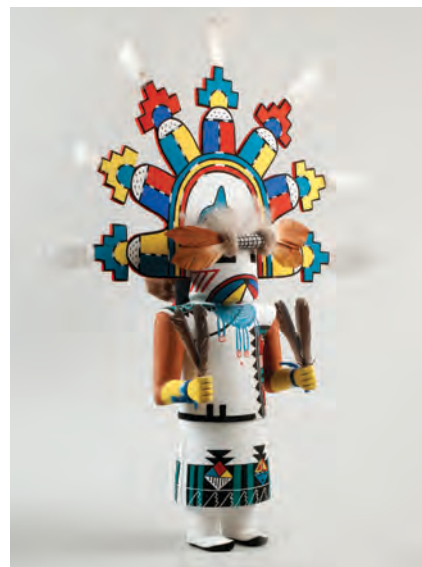
HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.4411  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.4823  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.4828  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance



HDN: Polimana  
LWL: Polik Mana  
CAT: Polik Mana  
NUM: AC.6212A  
CLT: No.120  
DEF: Maiden who dances in the butterfly dance





HDN: Pòoko  
LWL: Poko Katsina / dog  
CAT: Poko Kachina  
NUM: AC.5381  
CLT: No.257  
DEF: Dog



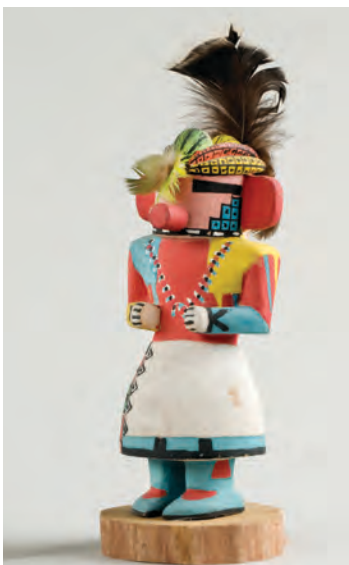
HDN: Qa'òkatsina  
LWL: Corn Dancer?  
CAT: None  
NUM: AC.2637  
CLT: No.122  
DEF: Corn Katsina



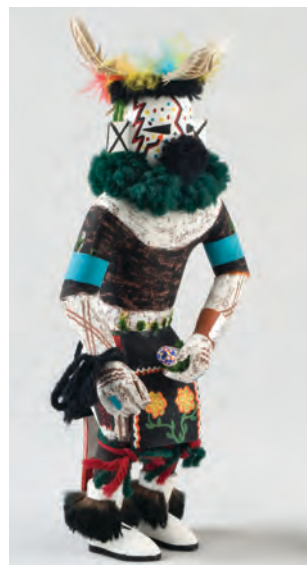
HDN: Qa'òkatsina  
LWL: Corn Katsina  
CAT: Corn Kachina  
NUM: A1187.4  
CLT: No.226  
DEF: Corn Katsina



HDN: Qa'òkatsina  
LWL: Qa-o (Corn Dancer)  
CAT: Qa-o  
NUM: A1526.30  
CLT: No.122  
DEF: Corn Katsina



HDN: Qa'òkatsina  
LWL: Qa-o (Corn Dancer)  
CAT: Rugan A  
NUM: AC.437  
CLT: No.122  
DEF: Corn Katsina



HDN: Qa'òkatsina  
LWL: Avachhoya / Qa-o / Corn Dancer  
CAT: Avachhoya / Qa-o  
NUM: AC.6221  
CLT: No.122  
DEF: Corn Katsina



HDN: Qa'okatsina  
LWL: Qa-o (Corn Dancer)  
CAT: Sparrow Hawk Kachina  
NUM: AC.7686  
CLT: No.122  
DEF: Corn Katsina



HDN: Qa'otorikiwtaqa  
LWL: Corn Swing  
CAT: Na-uikuitaqua  
NUM: AC.7688  
CLT: None  
DEF: A katsina  
[corn-sling: over: shoulder-SGL-ST-DUR-REL]



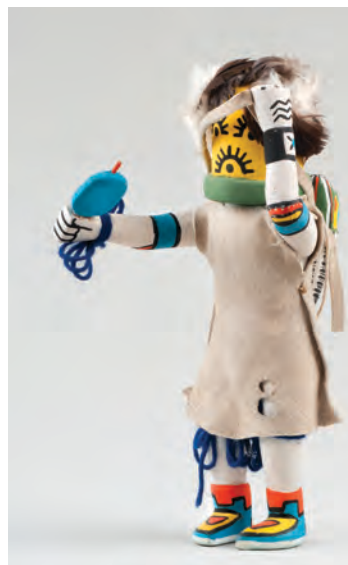
HDN:  
Qa'otorikiwtaqa  
LWL: Corn Swing Katsina  
CAT: Na-uikuitaqua  
NUM: AC.8976  
CLT: None  
DEF: A katsina  
[corn-sling: over: shoulder-SGL-ST-DUR-REL]



HDN:  
Qa'otorikiwtaqa  
LWL: Corn Swing / Ngayayataqa  
CAT: None  
NUM:  
AN-2004-96.16  
CLT: None  
DEF: A katsina  
[corn-sling: over: shoulder-SGL-ST-DUR-REL]



HDN: Qoqlö  
LWL: Koklo Katsina  
CAT: None  
NUM: AC.4821  
CLT: No.5  
DEF: A Second Mesa Katsina



HDN: Qoqlö  
LWL: Qoqlö Katsina  
CAT: Qoqlö Kachina  
NUM: AC.6219  
CLT: No.5  
DEF: A Second Mesa Katsina



HDN: Qöqlö  
LWL: Qoqlö Katsina  
CAT: Qoqlö Kachina  
NUM: AC.8969B  
CLT: No.5  
DEF: A Second Mesa Katsina



HDN: Qöqlö  
LWL: Qoqlö Katsina  
CAT: Qoqlö Kachina  
NUM: AC.8974  
CLT: No.5  
DEF: A Second Mesa Katsina



HDN: Sakwahote  
LWL: Sakwa (Blue Star Katsina)  
CAT: Ho-te  
NUM: A1172.1  
CLT: No.105  
DEF: Turquoise: blue-Hoote



HDN: Sa'lako  
LWL: Shalako  
CAT: Shalako  
NUM: AC.4396  
CLT: No.117  
DEF: Shalako, a kind of katsina [from Zuni Sha'lako]



HDN: Sa'lako  
LWL: Shalako Anatholna  
CAT: Shalako Anathlona  
NUM: AC.4961  
CLT: None  
DEF: Shalako, a kind of katsina [from Zuni Sha'lako]

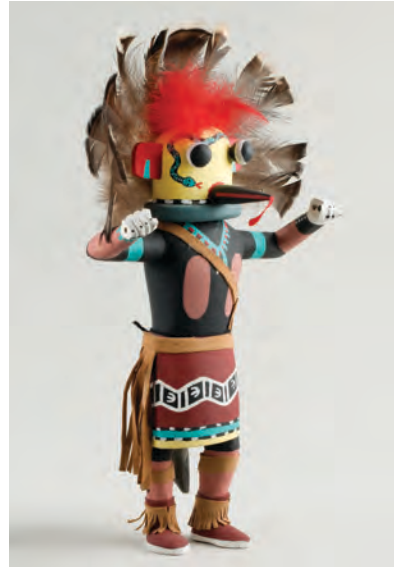


HDN: Siikyàatsantaqa  
LWL: Sikyatay Mana / Red Fox Girl Katsina  
CAT: Angwushahai-i  
NUM: AC.4357  
CLT: No.55  
DEF: A katsina [intestine-hold: in: mouth]





HDN: Siitulili  
LWL: Not confirmed  
CAT: Situlilu  
NUM: AC.4116  
CLT: No.211  
DEF: A katsina  
[from Zuni chittola  
(rattlesnake)]; may  
not be a Hopi-made  
tihu



HDN: Siitulili  
LWL: Situtununu  
CAT: Situlilu  
NUM: AC.6213  
CLT: No.211  
DEF: A katsina;  
from Zuni chittola  
(rattlesnake)



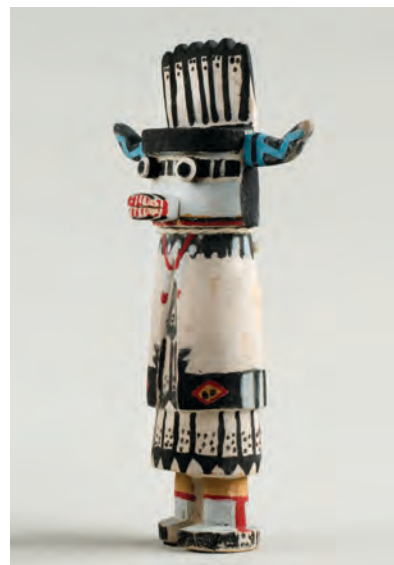
HDN: Si'ohemiskatsina  
LWL: Sio Hemis Katsina  
CAT: Sio Hemis Kachina  
NUM: AC.425  
CLT: No.155  
DEF: Zuni Hemis Katsina



HDN: Si'osa'lako  
LWL: Sio Shalako  
CAT: Sio Shalako  
NUM: AC.440  
CLT: No.158  
DEF: A katsina;  
Zuni Shalako; a  
ceremony in which  
only associates of  
Si'osa'lako appear  
and dance



HDN: Si'osa'lako  
LWL: Sio Shalako  
CAT: Sio Shalako  
NUM: AC.4119  
CLT: No.158  
DEF: A katsina; Zuni Shalako;  
a ceremony in which only  
associates of Si'osa'lako appear  
and dance



HDN: Si'osa'lako  
LWL: Sio Shalako  
CAT: Sio Shalako  
NUM: AC.4400  
CLT: No.158  
DEF: A katsina; Zuni  
Shalako; a ceremony in  
which only associates  
of Si'osa'lako appear  
and dance



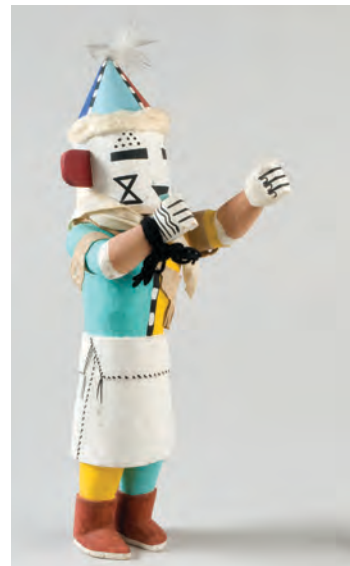
HDN: Si'osa'lako  
LWL: Sio Shalako  
CAT: Sio Shalako  
NUM: AC.5538  
CLT: No.158  
DEF: A katsina; Zuni Shalako; a ceremony in which only associates of Si'osa'lako appear and dance; may not be a Hopi-made tihu



HDN: None  
LWL: Sip-ikne  
CAT: Sip-ikne  
NUM: AC.4375  
CLT: No.152  
DEF: Si'o = Zuni



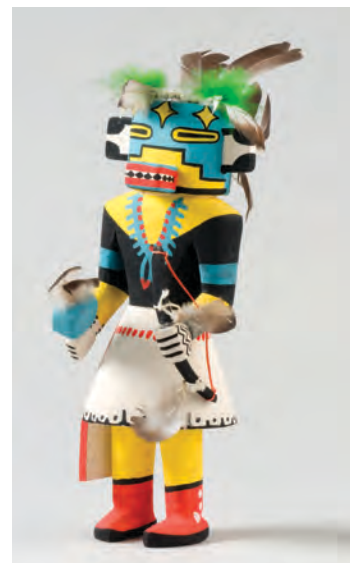
HDN: None  
LWL: Sip-ikne  
CAT: Sip-ikne  
NUM: AC.5537  
CLT: No.152  
DEF: Si'o = Zuni



HDN: Sootukwnangw  
LWL: Sotuqnang-u  
CAT: Sotuqnang-u  
NUM: A1703.1  
CLT: D1  
DEF: A katsina who appears at the Powamuy ceremony procession; has a lightning frame and a bullroarer



HDN: Sootukwnangw  
LWL: Sotuqnang-u  
CAT: Sotuqnang-u  
NUM: AC.3343  
CLT: D1  
DEF: A katsina who appears at the Powamuy ceremony procession; has a lightning frame and a bullroarer



HDN: Sootukwnangw  
LWL: Sotuqnang-u  
CAT: Sotuqnang-u  
NUM: AC.5542  
CLT: D1  
DEF: A katsina who appears at the Powamuy ceremony procession; has a lightning frame and a bullroarer





HDN: Sösööpa  
LWL: Susöpa  
CAT: Susopa  
NUM: A1187.2  
CLT: No.64  
DEF: Cricket Katsina;  
syn. Qalatötö



HDN: Sösööpa  
LWL: Susopa  
CAT: Susopa  
NUM: AC.4960  
CLT: No.64  
DEF: Cricket  
Katsina; syn.  
Qalatötö



HDN: None  
LWL: Corn Dancer  
(Gambler)  
CAT: Sotungtaka  
NUM: AC.6329  
CLT: None  
DEF: None [unclear if  
Hopi or Laguna]



HDN:  
Suyang'ephoya  
LWL: Suyangfey  
Hoya (Left-handed  
Katsina)  
CAT: Suy-ang-e-vif  
NUM: A1526.5  
CLT: No.95  
DEF: Left-handed  
Katsina



HDN: Suyang'ephoya  
LWL: Suyangfey Hoya  
(Left-handed Katsina)  
CAT: Suy-ang-e-vif  
NUM: AC.3344  
CLT: No.95  
DEF: Left-handed  
Katsina



HDN: Taatangaya  
LWL: Tatangaya  
CAT: Tatangaya  
NUM: AC.402  
CLT: No.68  
DEF: Yellow Jacket  
Katsina



HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Talavai Kachina  
NUM: A1520.1  
CLT: No.108  
DEF: Morning Katsina



HDN:  
Talavaykatsina  
LWL: Talavai  
Katsina (Morning  
Katsina)  
CAT: Talavai  
Kachina  
NUM: AC.406  
CLT: No.108  
DEF: Morning  
Katsina



HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Talavai Kachina  
NUM: AC.1167  
CLT: No.108  
DEF: Morning Katsina



HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Talavai Kachina  
NUM: AC.4414  
CLT: No.108  
DEF: Morning Katsina



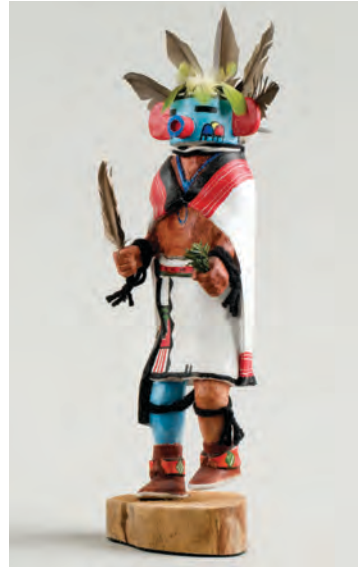
HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Morning Kachina  
NUM: AC.4750C  
CLT: No.108  
DEF: Morning Katsina



HDN:  
Talavaykatsina  
LWL: Talavai  
Katsina (Morning  
Katsina)  
CAT: Talavai  
Kachina  
NUM: AC.6214  
CLT: No.108  
DEF: Morning  
Katsina



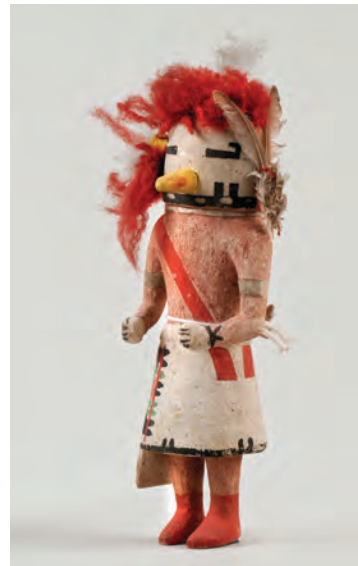
HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Talavai Kachina  
NUM: AC.6489A  
CLT: No.108  
DEF: Morning Katsina



HDN: Talavaykatsina  
LWL: Talavai Katsina  
(Morning Katsina)  
CAT: Talavai Kachina  
NUM: AN-2002-140.1  
CLT: No.108  
DEF: Morning Katsina



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC. 434  
CLT: No.137  
DEF: Grandfather role  
of Navajo Katsinam (he  
dances on the side during  
the performance, making  
iconic gestures for the  
song message)



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.441  
CLT: No.137  
DEF: Grandfather role  
of Navajo Katsinam (he  
dances on the side during  
the performance, making  
iconic gestures for the  
song message)



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.1162  
CLT: No.137  
DEF: Grandfather role  
of Navajo Katsinam (he  
dances on the side during  
the performance, making  
iconic gestures for the  
song message)



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.1165  
CLT: No.137  
DEF: Grandfather role  
of Navajo Katsinam (he  
dances on the side during  
the performance, making  
iconic gestures for the  
song message)





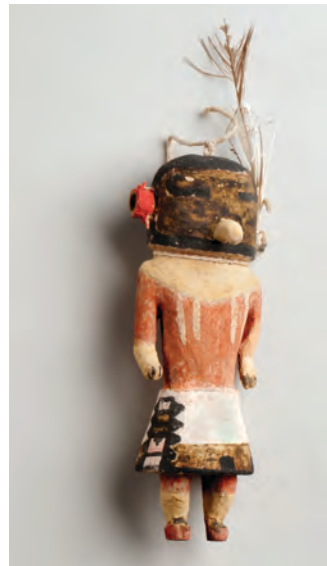
HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.4334  
CLT: No.137  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.4420  
CLT: No.137  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.4421  
CLT: No.137  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



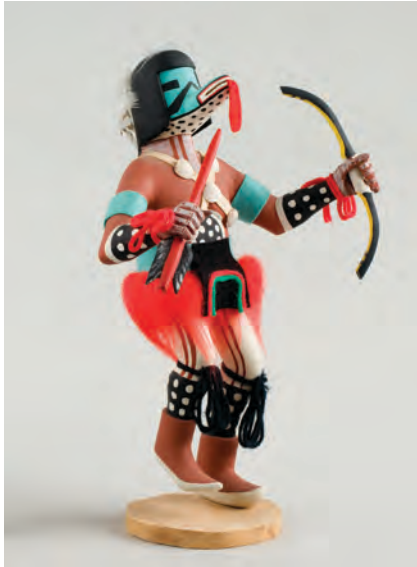
HDN: Tasapkatsina  
LWL: Tasaf Katsina  
CAT: Tasaf Kachina  
NUM: AC.5540  
CLT: No.137  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



HDN: Tasapkatsina / Yé'ivitsha  
LWL: Tasaf Yebitchai Katsina  
CAT: Tasaf Yebitchai Kachina  
NUM: AC.2659  
CLT: No.139  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



HDN: Tasapkatsina / Yé'ivitsha  
LWL: Tasaf Yebitchai Katsina  
CAT: Tasaf Yebitchai Kachina  
NUM: AC.4830  
CLT: No.139  
DEF: Grandfather role of Navajo Katsinam (he dances on the side during the performance, making iconic gestures for the song message)



HDN: Tohòokatsina  
LWL: Mountain Lion  
Katsina  
CAT: Mountain Lion  
Kachina  
NUM: AN-1996-25.1  
CLT: No.85  
DEF: A katsina  
[mountain:  
lion-Katsina]



HDN: Tòotsa  
LWL: To-Cha  
(Hummingbird)  
CAT: To-Cha  
NUM: A1187.5  
CLT: No.76  
DEF: Hummingbird



HDN: Tòotsa  
LWL: To-Cha  
(Hummingbird)  
CAT: To-Cha  
NUM: AC.438  
CLT: No.76  
DEF: Hummingbird



HDN: Tòotsa  
LWL: To-Cha  
(Hummingbird)  
CAT: To-Cha  
NUM: AC.4399  
CLT: No.76  
DEF: Hummingbird



HDN: Tòotsa  
LWL: Topsa / Hum-  
mingbird Katsina  
CAT: Tawa Koyung  
Kachina  
NUM: AC.8790  
CLT: No.76  
DEF: Hummingbird



HDN: Tsaaveyo  
LWL: Chaveyo  
CAT: Chaveyo  
NUM: AC.4398  
CLT: No.37  
DEF: A katsina; var.  
Tseeveyo





HDN: Tsöpkatsina  
LWL: Chof /  
Antelope  
CAT: Chof / Sowi-ing  
Kachina  
NUM: AC.428  
CLT: No.90  
DEF: Antelope  
Katsina



HDN: Tsuu'a  
LWL: Snake Katsina  
CAT: Snake Kachina  
NUM: AC.5018  
CLT: None  
DEF: Rattlesnake; Tsu'  
Priests



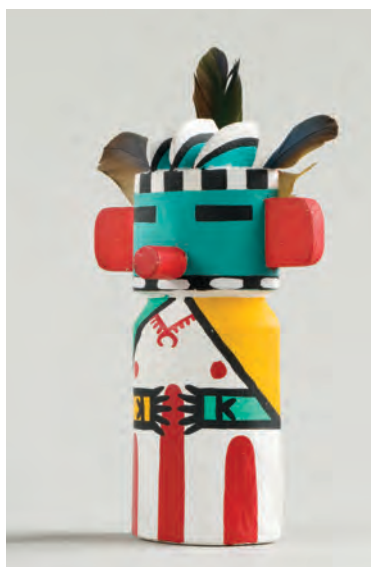
HDN: Tuk-  
wunàgwkatsina  
LWL: Omau  
Katsina  
CAT:  
Tukwunag  
NUM:  
A1531.2  
CLT: No.97  
DEF: Thunder-  
head Katsina



HDN: Tukwunàgwkatsina  
LWL: Rain Cloud / Omau  
Katsina  
CAT: Ongchoma  
NUM: AC.444  
CLT: No.97  
DEF: Thunderhead Katsina



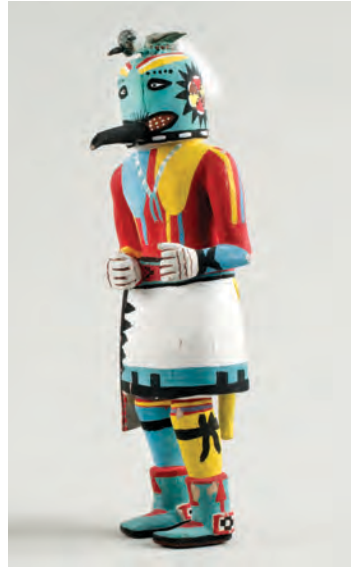
HDN:  
Tukwunàgwkatsina  
LWL: Rain Cloud /  
Omau Katsina  
CAT: Talavai Kachina  
NUM: AC.4406  
CLT: No.97  
DEF: Thunderhead  
Katsina



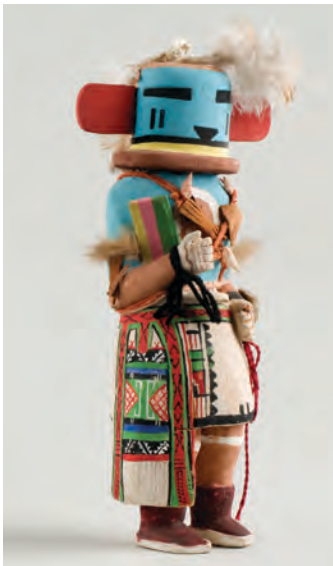
HDN:  
Tukwunàgwkatsina  
LWL: Cloud / Omau  
Katsina  
CAT: Rasp Kachina  
NUM: AC.8973  
CLT: No.97  
DEF: Thunderhead  
Katsina



HDN: Tumo'alkatsina  
LWL: Tumoala  
CAT: Tumoala  
NUM: AC.6216  
CLT: No.243  
DEF: A katsina [devil's:  
claw-Katsina]



HDN: Tuposkwa  
LWL: Turposkwa  
CAT: Turposkwa  
NUM: AC.423  
CLT: No.74  
DEF: Canyon wren



HDN: Umtoyna  
LWL: Umtoinaqua  
CAT: Umtoinaqua  
NUM: AC.405  
CLT: No.237  
DEF: Be shooting a gun  
[thunder-REP-CAUS]



HDN: Umtoyna  
LWL: Umtoinaqua  
CAT: Umtoinaqua  
NUM: AC.426  
CLT: No.237  
DEF: Be shooting a gun  
[thunder-REP-CAUS]



HDN: Umtoyna  
LWL: Umtoinaqa  
CAT: Umtoinaqa  
NUM: AC.436  
CLT: No.237  
DEF: Be shooting a gun  
[thunder-REP-CAUS]



HDN: Umtoyna  
LWL: Umtoinaqa  
CAT: Umtoinaqa  
NUM: AC.2643  
CLT: No.237  
DEF: Be shooting a gun  
[thunder-REP-CAUS]



HDN: Wakaskatsina  
LWL: Wakas Katsina  
Mana  
CAT: Wakas Kachina  
NUM: AC.2634  
CLT: No.94  
DEF: Cow Katsina



HDN: Wakaskatsina  
LWL: Wakas Katsina  
CAT: Wakas Kachina  
NUM: AC.4838  
CLT: No.94  
DEF: Cow Katsina



HDN: Wakasmana  
LWL: Wakas Katsina  
Mana  
CAT: Wakas Kachina  
NUM: AC.5148  
CLT: No.94  
DEF: Heifer;  
Cow-maiden



HDN: Wawarkatsina  
LWL: Wawarus /  
Racer  
CAT: Wawarus  
NUM: AC.5547  
CLT: No.47  
DEF: Any katsina (of  
various types) who  
customarily comes in  
the spring to challenge  
males to races in the  
plaza



HDN:  
Wukoqalkatsina  
LWL: Wukoqala  
CAT: Wokoqala  
NUM: AC.1972  
CLT: No.201  
DEF: Big Forehead  
Katsina



HDN: Wupa'alkatsina  
LWL: Rainmaker  
CAT: Wupa-ala  
NUM: A1187.3  
CLT: No.96  
DEF: Long-horned  
Katsina





HDN: Wupa'alkatsina  
LWL: Wupa-ala  
CAT: Wupa-ala  
NUM: AC.8971  
CLT: No.96  
DEF: A katsina [long-horn-Katsina]



HDN: Wupamo'katsina  
LWL: Wupomo Katsina  
CAT: Wupomo Kachina  
NUM: AC.6210  
CLT: No.41  
DEF: A katsina [long-mouth-Katsina]; syn. Wuyaqqötö



HDN: Wuyaqqötö  
LWL: Wuyak taywa (Broadface Katsina)  
CAT: Chaveyo  
NUM: A391.3  
CLT: No.22?  
DEF: A katsina with a large head



HDN: Wuyaqqötö  
LWL: Wuyak taywa (Broadface Katsina)  
CAT: Wuyak-ku-ita  
NUM: AC.4403  
CLT: No.22?  
DEF: A katsina with a large head



HDN: Yäapa  
LWL: Yapa  
CAT: Yapa  
NUM: AC.11792  
CLT: No.77  
DEF: Mockingbird Katsina



HDN: None  
LWL: Yo-we / priest killer  
CAT: Yo-we / priest killer / cross / knife  
NUM: A1702.1  
CLT: None  
DEF: None; not a Hopi katsina

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Land Mammal Faunas of North America Rise and Fall  
During the Early Eocene Climatic Optimum

Michael O. Woodburne

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Richard K. Stucky

NO. 2 1 APRIL 15, 2011

Lost in Translation: Rethinking Hopi Katsina Tithu  
and Museum Language Systems

Rachel E. Maxson

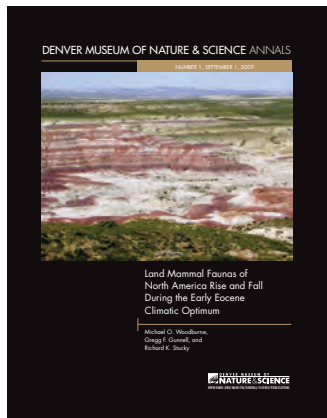
Chip Colwell-Chanthaphonh

Lee Wayne Lomayestewa

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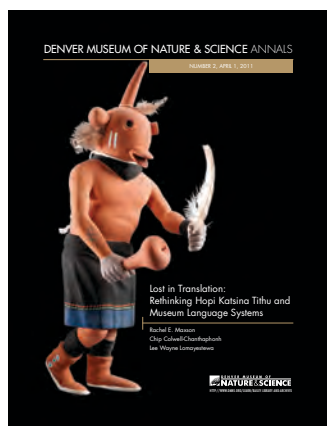
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FRONT COVER: Hopi Dictionary name:  
Kooyemsi (Mudhead Kachina) (DMNS cat. no.  
AC.3345); Photo, Richard M. Wicker

BACK COVER: Hopi Dictionary Name:  
Hiilili (Whipper Kachina) (DMNS cat. no.  
AC.4115); Photo, Richard M. Wicker