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Ledger Art serves as an important contribution to the historiography of Native American art. Szabo's detailed analysis of Howling Wolf's ledger drawing style also acts as a methodological example of how stylistic analysis can help in the attribution and chronological placement of an individual artist's work. As a major Southern Cheyenne artist of the nineteenth century, Howling Wolf contributed greatly to the history of Plains Indian ledger art. *Howling Wolf and the History of Ledger Art* documents the life and work of this important artist, helping to acknowledge his role within the history of Plains Indian art.

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Kachinas: Spirit Beings of the Hopi. Art by Neil David, Sr., foreword by Frederick Dockstader, descriptions by J. Brent Ricks and Alexander E. Anthony, Jr. Albuquerque: Avanyu Publishing Inc., 1993. 194 pages. \$50.00 cloth.

Kachinas: Spirit Beings of the Hopi follows a practice, now at least ninety years old, in which Hopi artists illustrate Hopi katsinas (kachinas). The book is indebted, in particular, to two of its predecessors—*Hopi Katsinas Drawn by Native Artists* by Jesse Walter Fewkes (1903), the Annual Report of the Bureau of American Ethnology, (1921; reprinted in 1982 by the Rio Grande Press) and *Kachinas, A Hopi Artist's Documentary* by Barton Wright, illustrated by Cliff Bahnimptewa (1973). White-bear (Kutcahonauu), who did many of the illustrations for Fewkes, is Neil David's grandfather.

The book has a short foreword by Frederick Dockstader, author of *The Kachina and the White Man*, and an introduction by J. Brent Ricks, a lawyer, and Alexander E. Anthony, Jr., a gallery director, who are the publishers. Ricks and Anthony provide a brief overview of Hopi and of katsinas and a list of the insights that the two men gained through this project.

Featured are seventy-nine rarely depicted and unusual Hopi katsinas painted by Hopi-Tewa artist Neil David, Sr. of Polacca, First Mesa. David, a painter of katsinas and a carver of katsina figurines since 1969, was approached by trader Erik Bromberg in the 1970s to record what was seen as vanishing information. Bromberg realized that most katsina carvers were using the

illustrations by Cliff Bahnimptewa in the 1973 book by Barton Wright, and, in the words of Ricks and Anthony, "as the older men died off so did these older Katsinas" (p.11).

The katsinas, almost all represented by both front and rear views showing the masked individuals in motion, are clearly illustrated and easy to read. (The original paintings are now in Japan, in the collection of Dr. Yasutada Kashiwagi.) The powerful, naturalistic portrayals have an immediacy not evident in the earlier boxy, childlike drawings in the Fewkes volume. Accompanying each illustration are (1) both the Hopi (or other native) and English names; (2) a description, compiled by Ricks and Anthony, which incorporates the views of David; (3) the comments of unidentified informants from a number of Hopi villages who reviewed the pictures and commentary; and (4) references to the same katsina depicted in any of sixteen earlier books. The comments by other Hopi, which expose divergent views, are the most revealing aspect of the book. Differences presented in this manner are more palatable to contemporary taste than are Wright's critiques of Bahnimptewa's drawings in their 1973 volume.

David chose most of the katsinas represented. Some were included because they were depicted in Fewkes but not included in the Wright/Bahnimptewa book published seventy years later. Others were suggested by older Hopi who were consulted as to which katsinas should be pictured. It is not always clear whether David painted a particular katsina from his memory, from katsina figurines, or from earlier drawings and paintings. One description (Cross Crown katsina, p. 64) states that a particular painting was done from a photograph in the 1975 book, *Kachinas: The Barry Goldwater Collection at the Heard Museum*; others (Rainbow, p. 46 and Woodpecker, p. 66) were derived from katsina figurines. For the Warrior God katsina (pp. 22-23), David did the illustration from Fewkes, but there are differences between the two in costume and jewelry. Since it is noted that David had not seen this katsina, the reader does not know whether his changes are aesthetic or are drawn from another source. In other instances, such as Four-Horn katsina (pp. 32-33) and Germination katsina (pp. 44-45), descriptions state that David has never seen these katsinas, but information is not provided as to the source of the paintings. In a telephone conversation (10 January 1995), Ricks told me that David would sometimes reconstruct these katsinas with input from Hopi elders.

According to Barton Wright (in the introduction to *Tusayan Katsinas and Hopi Altars*), Jesse Walter Fewkes made “a constant effort in his writings to organize the eccentricities of Hopi culture.” In this postmodern age, there is no such tendency, and the intriguing (indeed awesome) complexity of Hopi culture and history can be bewildering. Anyone still clinging to the belief that the Hopi exist in an ethnographic present should be cured of this misconception by just a brief surf through this book. The independence of each Hopi community, the intra-katsina variations, and the changing pantheon become leitmotifs.

Divergences noted by informants from different mesas and villages range from minor variances, such as how katsina names should be spelled (and, one assumes, pronounced), to rather disparate points of view as to whether beings should be considered katsinas, clan deities, social dancers, or caretakers. The same or extremely similar katsinas appearing in different towns (sometimes on the same mesa) can have different costumes (e.g., pp. 20, 26, 132), names (e.g., pp. 28, 56, 74), forms (p. 164), facial features or decoration (pp. 44 and 88), or origins (p. 72), and can appear at different times (p. 142). One informant provided sketches to show how his interpretation of some katsinas differs from that of David. Conversely, physically similar katsinas can be distinct in function (p. 38). One katsina, Sotung Nangu, Heart of the Sky God (p. 24), is identified by other Hopi as Alo Saka, Two-Horn katsina; Alosaka, Two-Horn Priest katsina; and Quan, Star Priest. It is agreed by all that Yaponcha, Wind God, is not a katsina, but one informant refers to him as a deity and two others say he is neither deity nor katsina; one adds, “This being should not even be included in the book” (p. 98). While some katsinas appear only at specific ceremonies, others, such as Kokopelli (p. 118), are variable and will appear in a different form dependent on the ceremony or dance, or the time of day that they make an appearance.

The complex history of Hopi becomes evident with the incorporation of katsinas (or beings who become katsinas) from other pueblos, diverse Native American peoples, and Euro-Americans. New katsinas can be created, at times, with ease. Frog katsina is reported as having originated as a prank in the 1960s (p. 166). Social Bear Dancer came into being in 1984–85 to honor bear skins presented to the Bear Clan (p. 94). On occasion, katsinas, such as One-Horn katsina, are invented by carvers, although some informants say that these innovations do “not really exist” (p. 108). Some come and go; Quail katsina (p. 186), believed to be old, was

revived through a dream sometime in the 1950s. Thus the text in this volume, although minimal, adds to the unveiling of a complex culture. The recording of a number of Hopi views about a particular katsina appears to be profitable, and it would be rewarding if further studies were to pursue outlooks at one mesa or within one community.

In the fairly recent tradition of showcasing individual Pueblo artists, David here gets primary authorship—the first time that a Puebloan is given this status in a major publication of Hopi-illustrated katsinas. (Fewkes acknowledged the Native American artists in his introduction, and Colton and Bahnimptewa shared authorship.) However, this is still a Euro-American-driven product fostered by the Euro-American urge to record history. It was a Euro-American (Bromberg) who first asked David to take on these paintings. And it was Euro-Americans who decided, in the words of Ricks and Anthony, that “[f]ew Kachina dolls were appearing either with a new interpretation or with an entirely new Kachina figure” (p. 11). Indeed Ricks and Anthony underscore this Euro-American direction by stating that the Hopi had a “great amount of input into this book” (p. 7). Ricks and Anthony, as well, selected the reference sources and oversaw the production.

Regardless of who had control of the major portion of this production, the final result is both handsome and informative. It increases our knowledge of both the Hopi and katsinas while, at the same time, underlining the nebulosity of any search for Hopi “truth.”

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Killing Custer. By James Welch, with Paul Stekler. New York: W.W. Norton and Company, 1994. 320 pages. \$25.00 cloth.

James Welch wrote the script for Paul Stekler’s documentary film *Last Stand at Little Big Horn* (1992), and his scholarly interest in the battle began with his research for that script. *Killing Custer*, though written “with Stekler,” is largely Welch’s book; his colleague’s contribution is only a final ten pages on the making of the film.

Some may assume that enough has been written about Little Bighorn to make another book unnecessary. We have major