国立民族学博物館収蔵 「ホビ製」木彫人形資料熟覧 ソースコミュニティと博物館資料との「再会」

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<th>著者</th>
<th>伊藤 敦規</th>
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<td>雑誌名</td>
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<td>ページ</td>
<td>なし</td>
</tr>
<tr>
<td>発行年</td>
<td>2017年3月13日</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://doi.org/10.15021/00008454">http://doi.org/10.15021/00008454</a></td>
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**Collection Review (Reconnection Project) / 資料熟覧情報**

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<tr>
<th>Date / 実施年月日</th>
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| Reviewer(s) / 熟覧者 | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| (underline is the speaker of general statement / 下線が総論の発言者) |
| Other Speakers / 上記以外の話者 | — |

**Summary / 資料熟覧の要約**

Bendrew Atokuku, the reviewer who was born in the Second Mesa, says that this is a *Maakkatsina* that appears in *Songòopavi*. Ramson Lomatewama from the Third Mesa claims that this is *Káhayla*. The local name in the documentation includes words specific to the *katsina* like *kwasru* (eagle tail) and *aala’yaqa* (man with sheep horns). However, the reviewers explained that this name was an error committed by an anthropologist and this error without any correction has been copied and is a total mistake, accompanied by a mistake in the record. There is the name of the artist on the stand; it is a female carver: Louise.

第 2 メサ出身の熟覧者ベンドリュー・アトクク氏はソンゴーパウィ村落に現れるマクカチーナ（*Maakkatsina*）として解説した。第 3 メサのラムソン・ロマテワマ氏はカハヤラ（*Káhayla*）として解説した。資料台帳の現地名欄に記されているのは、このカチーナの特徴である「クアシュジュ（ワシの尾羽根）」と「アーライタカ（ヒツジのような角のある者という意味）」という用語からなるものだが、これは人類学者が生み出した誤解に基づく名称であり、その誤記が検証もされずに再産生され、しかもここでは誤植を伴った完全なる間違いであることが説明された。底面に記載されている制作者名は、「Louise (ルイーズ)」という女性名である。

**Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報**

<table>
<thead>
<tr>
<th>Carver / 制作者名</th>
<th>Louise Tawyesva</th>
</tr>
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<tbody>
<tr>
<td>Object Name by Carver / 作品名</td>
<td>Kahada</td>
</tr>
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</table>

**Basic info on Minpaku catalog (as of 2012) (partial) / 資料熟覧以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name / 標本名</th>
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<tr>
<td>Local Name / 現地名</td>
<td>Kwasus Alektaka Kachina (Feathers Erect Man or Hunter Kachina)</td>
</tr>
<tr>
<td>Carver / 制作者名</td>
<td>Louise Tawyesva, Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing / 制作年</td>
<td>1979</td>
</tr>
<tr>
<td>Collection History / 入手状況</td>
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</table>
**Bendrew:**

This one here on the record it shows “Kwasus Alektaka Kachina (Feathers Erect Man or Hunter Kachina)”. Carver is Louise Tawyesva. Made in the late 1970s, early 80s. I’m not familiar with the carver’s name. This one here it looks to be more of a… in Songòopavi it will be more of a Maakkatsina. Maakkatsina will be more of a hunter. But I’ll go ahead and describe how it will look in the village of Songòopavi, 2nd Mesa area. It does have the colored… the eagle plumes that are on top on here. Plus, it will also have the smaller type of parrot feathers underneath them. But the head would be more brown. And it will also have the raincloud on each side here, which the top would be white, the inner part would be turquoise, then the bottom part would be white, too, with the rain marks coming down on the bottom here. And it does have the two single eagle tails here on each end. And it does have the black yarn here, too. In Songòopavi we don’t have the flowers here. But it does have the blue face and rectangular eyes. The mouth piece is also red but the blue here will represent more of the 3rd Mesa style. At 2nd Mesa it’s fully red with the black center. The yarn here – it seems to be synthetic yarn or cotton which would represent more of the evergreen or the juniper. The body here is correct. It does have yellow on the top, yellow on both forearms and also on the legs. And it does have the two scratch marks here on the arms and legs. Plus, it wouldn’t have so many hash marks here. At 2nd Mesa it would be more of the three hash marks, here, here, and on the back side, and also on the shoulders. Then at 3rd Mesa, what I’ve seen, they just have the two lines, here, here, and on the back and on the arms, the shoulders. It does have the black bandolier which would be made out of cotton yarn, which would be black, also. And it will have the rain sash here. It’s correct, too. And it does have the fox pelt on the back which is also correct. And it does carry a rattle on one hand and the evergreens on the left. And it does have the black yarn tied to the right wrist and the bow guard on the left side. The bow guard seems to be carved out. It’s painted black with silver and the turquoise dots, which will represent the turquoise. It does have the blue armbands which are made out of leather, which was painted on after the doll was put together. The kilt is correct. It’s got the black… which the triangles are here, what would represent more of the prayer feathers. The legs are also painted correct with the double scratch marks on here, yarn on the left side would mainly be out of black yarn. I believe, it should have another one on the other, because it will have bells. But I’ve seen them which just
one side, too, with a turtle shell. And it will also have the hokyanafna on here, which is the black leggings, stocking. It will also wear blue shoes, sakwatotsi. And I've also seen them with the white shoes with the skunk pelt back here for the leggings. It is a good carving by Louise Tawyesva of a Maakkatsina.

Ramson: The local name – I’ve come across this many times before and in previous books
or previous documents. The mistake that anthropologists have made in the past, especially when you’re dealing with this type of thing, *katsina* dolls is, way back, a long time ago an anthropologist misinterpreted a lot of things. And then later on another anthropologist looks at the person before or reads their things and uses the same term without doing any further research. So, down the line we have scholars and anthropologists relying on misinformation from a long time ago and no one has ever corrected that. So today students who are doing maybe this type of studying or they’re reading something like this will think that’s the name this. But from a long time ago it was never the correct name. I believe that this “Kwasus Alektaka Kachina (Feathers Erect Man or Hunter Kachina)”, to me, it was probably *Kwasru Aala’yaqa*, because *kwasru* is ‘an eagle tail’. And these are eagle tail feathers coming up the side of the head. And *aala’yaqa* ‘something that has horns’, like a sheep or another kind of animal. So I think that way back when they just use that term to describe the features but that was not the name of what the actual *katsina*. So this name that’s labeled here is really greatly misinterpreted. And I don’t think it should even be used. At our village we call this *katsina* – Káhayla. And that’s spelled K-A-H-A-Y-L-A. That’s what we call this *katsina*. It does have a blue face and the eagle feathers that are tied together on the top. And on the sides are eagle tail feathers. That’s what it actually looks like. And in our village it does have white flowers at the tip on top. And it also has one on the forehead. And it has a turquoise face. And the yarn is on the face like this, so this is OK. The eyes are correct and I’ve seen the mouth different. I’ve seen them like this, the way it is. But I’ve also seen them with shorter mouth. But they’re all red. And it does have the juniper sprigs around the collar. This one is using commercial yarn to try and make it look like the real thing. And the black across here is also commercial yarn. Over at our village I’ve seen this not black and yellow like this one but black and white. And as I recall it does have the black yarn bandolier but it doesn’t have these markings here. It’s white upon the chest area, like this, but then there’re a pair of lines jiggly lines that come from here down to about here. They’re kind of jiggly instead of this on this side and instead on this side, on the right side. And also on the back it would be the set. It would have… I believe, it does have the blue armbands and the pair of lines, the white lines also would come from the shoulder, down to the forearm. It would have white forearms. And this one has a bow guard and that’s kind of the thing that’s certain on most *katsina* – always have bow guards on the left hand. And the
right side is yarn with the turquoise and silver bracelet. It carries a rattle. And it really doesn’t have to be this turquoise color, it can just be a regular rattle. And it carries the evergreen or the juniper on this side. The kilt is okay. It does wear kilt. It does have the rain sash here and the pelt. So those are all right. But the legs are white as well. And they do have the same markings right here and right here. And when I’ve seen them at Hoatvela, they wear white shoes instead of the blue ones. They wear white shoes with the skunk anklets on each foot. On the left side is normally a yarn like this one and the right side is normally a turtle shell. And it’s a carving that it’s pretty well done. I was just looking at this name. Depending on how you look at names and the way they’re spelled, on this there is an ‘E’ at the end. So when you see that it’s usually a girl’s name; Louise. And when the ‘E’ is not there then you can pronounce it ‘Louis’ or ‘Loui’, in the way. But I’ve seen guys spell their name L-E-W-I-S. That’s another way of spelling it. So that kind of confuses things just a little bit is that ‘E’ at the end because it’s female name. And this is Tawyesva. I don’t know who that is. So, on the base it does say ‘Kahaila’, on the base.
パーティーの小枝を巻いていました。この人形には工場製の毛糸がそれらしく見立てて使われています。額の毛糸も既製品です。身体のベイベントですが、私の村ではこのような黒と黄色ではなく黒と白の組み合わせでした。確かに黒い毛糸をたすき掛けしていただけも知れませんが、上半身にはこのような模様はなかったと思います。胸の上のこの部分は白いのですが、そこからジグザグの線がこの辺りの位置まで引かれます。左右ともこの模様ではなくジグザグの線が引かれます。背中も同じような線が引かれます。青い腕章を着けているはずです。さらにその白い線は前腕から前腕にかけても引かれるはずです。前腕は白いはずです。この人形の左手には手首当てが着ています。他の多くのカチーナもそうしていますが、左首には手首当てを着けます。右手首には毛糸を結び、トルコ石の着いた銀のプレスレットを着けます。ガラガラを持ちます。ガラガラの色は青に限りません。通常の色をしたガラガラでも構わないはずです。左手には常緑樹かジュニバーを持ちます。脚布はこの通りです。脚布を巻きます。雨の飾り帯を締め、キツネの尻尾を付けます。それらの描写は正しいです。しかし脚部も色は白のはずです。この模様がここここにも記されます。ホテヴィラ村落で見たのですが、青い靴ではなく白い靴を履いていました。白い靴を履き、スカシの毛皮を足首に巻いていました。足首はこのように毛糸を結びます。右足には通常亀の甲羅を付けます。とてもよく出来た映画作品です。背面のサインを確認しました。名前のスペルですが、この語尾は「E」になっていません。通常「ルイーズ」という名前は女性の名前になります。語尾が「E」でないなら、「ルイス」や「ルーイ」と発音することができます。「Lewis」という縁起の男性名もあります。ルイスの縁起は複数あります。名前の語尾が「E」なので多少混乱します。女性の名前だからです。名字はタウイエスヴァです。誰のことか分かりません。背面には「Kahaila」と書いてあります。

General Statement by Bendrew:
This one here is in Songòopavi we call it Maakkatsina. But on the record it has a “Kwasus Alektaka Kachina”. The kwasru would be more of the eagle tail here which it’s representing. This is more of 3rd Mesa style of a katsina here, where it does have the flower blooms here. It will have the eagle plumes on top here with the colored feathers underneath. But the back side would also be from the top, toward the back, it would be brown with the rainclouds on each end, which on the top it would be blue, I mean, the top would be white, the inner part would be turquoise, and the bottom part would be white, too, with the black outline representing the cloud rains. But also it can be just solid white on top and black in the middle, how I’ve seen it before, also at that same pattern design. The face is
correct, the turquoise with the rectangular eyes. And it does have the yarn coming up across on the side, to the forehead and off to the other side of the head. And the mouth piece is more of the 3rd Mesa style. It will have the blue up and front, and in 2nd Mesa will be all red with the black center in the middle. And it's also using a synthetic yarn of a green here or cotton to represent more of the juniper tree or the evergreen. But I've also seen it with the body paint where it's... where the yellow is it would be white and the forearms and the leg would be white, too, with the two hash marks or the two scratch marks on them. I've also seen it with just yellow. And it will have more of the reddish pink color through here, with the three hash marks on the chest part here and on the back side and plus on the shoulders, too. The body paint will have the blue armbands. And I believe, with the white, but it will have the two hash marks coming down here on the chest and on the arms and plus on the back. And it will have a blue rattle or it will just be plain. And it will have the black yarn on the right arm and the bow guard on the left which is also accurate. The carving here, the hands – it's just fairly shaped as hands but the brown paint, it has lines where it identifies as the fingers and the blue here represents more of the turquoise ring. And it does have the rain sash – it's also correct. A fox pelt in the back. The kilt is also correct. Then on the legs, it will have the black hokyanafna which is the black stockings. They only go so far up. The yarn will be on the left leg and it will have the turtle shell on the right. And it will also wear either of the shoes, the turquoise shoes. But I've mainly seen it with the white shoes with the skunk pelt in the back for the ankle guards. And it will also carry evergreens on the left side of the hand. This is a carving of a Maakkatsina which look to be on the 3rd Mesa style. It’s made by Louise Tawyesva, which I’m not familiar with the name. It is made out of cottonwood. And it’s a carving of Maakkatsina.

ソンゴーパヴィ村落ではマックカチーナと呼んでいます。しかし台帳には「Kwasus Alektaka Kachina」と記されています。「Kwasru」はホピ語でここに付いているワシの尾羽根のことを意味します。この人形には花が付いているので、第3メサのやり方なのだと思います。頭頂にはワシの羽根があり、その下には色の付いた羽根が付いています。後頭部は上から下まで茶色のはずで、左右に雨雲の模様が描かれます。その雨雲の上部は青で、間違えました。上部は白で、真ん中がトルコ石色で、下部が白に黒で降雨が描かれます。もしくは上部が白、真ん中が黒、下部が黒ほどと同じデザインというものも見たことがあります。顔面の描き方は合っています。トルコ石色で、目は四角です。頬から顔、また別の頬にかけて毛糸が付いています。口の描写は第3メサのやり方です。
口先が青く塗ってあります。第２メサでは口先は赤で真ん中が黒く塗られます。首回りにはジュニパーが常緑樹を表している化繊の毛糸が巻いてあります。身体のペイントですが、この黄色い部分が白で、前腕と足も白く塗られているのも見たことがあります。その場合、二重の線が引かれます。胸の上が黄色のもしくは見たことがあります。その場合は身体のペイントは赤いピンク色で、胸と背中と肩に三本線が引かれます。このペイントならば、青い腕章を着けるはずです。白いペイントならば左右の胸から二本線が垂れ下がり、腕と背中にもその線が引かれます。青か無地のグラグラを持っています。右手首には黒い毛糸を結び、左手には手首当てを着けています。それらは描写されています。この人形の手の描写ですが、手の形をしていてそこに茶色い絵の具で線を引いて指を分け描いています。指には青い絵の具を塗ってありトルコ石の指輪を表現しています。雨の飾り帯を締めています。正しい描写です。腰にはキツネの尻尾が付いています。腰布も正しいです。足にはホキナナナという黒い靴下を履いているはずです。この辺りまでくるはずです。毛糸は左足に結び、右足には亀の甲羅を付けます。靴はトルコ石色のものを履きます。たいがいは白い靴を履き、スカンクの毛皮を足首当てとして巻いています。左手には常緑樹を持ちます。第３メサのやり方で描いたマックアーナの人形です。制作者はルイス・タウィエスヴァさんがいますが、その名前は聞いたことがありません。素材はコットンウッドの根です。マックアーナを象った人形です。
Collection Review (Reconnection Project) / 資料熟観情報

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| Other Speakers / 上記以外の話者 | — |

**Summary / 資料熟観の要約**

In terms of cultural sensitivity, the reviewers requested a certain way of using this item (to set limitations on displaying it in exhibitions and presenting photographs to the public and to forbid the making of videos). It is a being that plays a very important function in terms of the Hopi way of life, hence the carving of it is forbidden. Ernest Chapella is listed as a carver. There is no detailed information on the circumstances of carving of this doll.

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**Bottom Surface Research (～2013) / 2013年までに実施した底面記載内容調査で判明した情報**

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**Basic info on Minpaku catalog (as of 2012) (partial) / 資料熟観以前の資料情報（部分）**

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<tr>
<th>Object Name / 標本名</th>
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<tbody>
<tr>
<td>Local Name / 現地名</td>
<td>Palolokon Kachina (Plumed Serpent Diety)</td>
</tr>
<tr>
<td>Carver / 制作者名</td>
<td>Ernest Chapella, Hopi</td>
</tr>
<tr>
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<td>1979</td>
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**Bendrew:**
This one here, number H83324. This one here we’ve discussed that this carving should not be video or... described because it plays a certain role in the Hopi way of life. It should never be carved or made. Whoever the doll carved was, he made a pretty bad mistake on this part. This carving should not be displayed or viewed by the public.

**Ramson:**
On the paper it lists the carver’s name as Ernest Chapella. I’m not familiar with the name or I don’t know this person. But as Bendrew said, my opinion is that it was a bad decision on this person to carve this. But again that’s only my opinion. He may have an approach someone in his village or I don’t know exactly but maybe they said it was okay. But what I’ve been taught and instructed by people from my village, different elders, is that we’re not supposed to carve this because this is a ceremony that primarily happens at 1st mesa. And I’m not so sure if they do it 2nd mesa but we haven’t done this in my lifetime, this ceremony at 3rd mesa. So I can’t tell you anything about it anyway because have no knowledge of it.

台帳の制作者名欄にはアーネスト・チャペラさんと記されています。その名前を聞いたことがありませんし、誰のことか分かりません。ベンドリューさんが述べたように、これを彫ってしまうこと自体が大きな誤りだったと思います。あくまでも私の個人の意見です。彫刻することについて村の誰かから打診があったのかも知れません。実際の所は分かりませんが村人から了承を得たのかも知れません。しかし私は、これは第1メサの儀礼の一場面なので彫ってはいけないということを、第3メサの自分の村の古老から教えました。第2メサではどうか分かりませんが、第3メサでこの儀礼が行われたのは私が生まれる前のことです。そもそもその儀礼を見たことがありませんので、コメントはできません。
General Statement by Bendrew:
This one here, the carving is not to be displayed due to what the maker on his choice was a bad choice because this one here should not ever be made or carved out and be shown to the public just to what it represent to the Hopis. The number here is 38324 [H83324]. So, this carving should not be displayed to the public or displayed inside the Museum here.

この人形は公衆の目にさらさないでください。本来彫刻作品とすること自体も忌避されますが。この作者はやってはいけないことをしてしまいました。ホピの人々だけが知るべき内容ですので、展示などしないでください。標本番号は H83324です。これは公衆の目にさらさないでください。博物館でも展示しないでください。
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<td><strong>Summary ／資料熟覧の要約</strong></td>
<td></td>
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<tr>
<td>Its local name in the documentation is <em>Isöökatśina</em>, but <em>Isöökatsina</em>, which appears in the Third Mesa, looks entirely different. Its carver is the deceased Hugh Tawahongva, probably born in <em>Hoatvela</em> of the Third Mesa. Ramson Lomatewama from the same village said he had never known that Hugh carved dolls.</td>
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<tbody>
<tr>
<td>Local Name ／現地名</td>
<td>I'she Kachina (Mustard Green Kachina)</td>
</tr>
<tr>
<td>Carver ／制作名</td>
<td>Hugh Tawahongva, Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing ／制作年</td>
<td>1979</td>
</tr>
<tr>
<td><strong>Collection History ／入手状況</strong></td>
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</table>
**Bendrew:**
This carving here, I’m not too familiar with this one. I’ve never seen or actually heard of this one before, or has performed in any other villages. I don’t really have much description to tell you about this type of katsina doll here. Like I said, I’ve never seen this in my lifetime. That’s all I have to say about this one here.

**Ramson:**
I’ve heard the name of this doll before Isöökatsina but the doll that I’m familiar with, the katsina that I’m familiar with looks totally different from this. So I really can’t tell you about this one. It is cottonwood root. The kilt is made out of canvas type material. He has yucca in the left hand. No màapona. Some of the details are just different like: it has a belt. There may have been something hanging here but it’s missing. It might be little glued here. I can’t tell for sure at all. But I do know this name Hugh Tawahongva, from Hoatvela. I believe, he is not here now but I knew this man when I was younger, growing up knowingly who he is. I really can’t tell you about this doll because I haven’t seen it before.

**General Statement by Ramson:**
This is the doll that was carved by, I believe, a gentlemen from our village, Hoatvela. His signature is done here. It’s Hugh Tawahongva, I’ve known this person throughout my childhood and into adulthood. And I guess, I didn’t pay close attention to his life because I wasn’t aware that he carved dolls. Until I saw
this, it’s pretty nicely carved doll. But are unfortunately I don’t know about this one particularly because even though it’s listed as an “I’she Kachina (Mustard Green Kachina)”. The Isōökatsina that I’m familiar with looks totally different from this one, so I couldn’t really comment on whether or not this is what it originally look like or maybe he saw someone like this in the ceremony. I can’t say for sure but I will say that in my own experience the Isōökatsina looks different from this one. But on a personal note, it just makes me feel a little bit homesick to know that I’m holding a carving that someone that I know made number years ago. So, it’s a good feeling but at the same time kind of makes you feel homesick.

この人形を制作したのはホテウィラ村落出身の男性です。ここに彼のサインがあります。ヒュー・タワホングヴァさんです。私がまだ幼かった頃から知っています。生前彼が人形を彫っていたとは知りませんでした。これはとても丁寧に彫られている人形です。台帳には「I’she Kachina (Mustard Green Kachina)」と記されていますが、残念ながら私にはこのカチーナが何なのか分かりません。私が知っているイスィーカチーナとは外見が全く異なります。この人形と実際のカチーナとの差異についてコメントすることができません。作者は儀礼でこのようなカチーナを見たのかもしれません。確証はないのですが、この人形は私の知っているイスィーカチーナとは外見が全く異なります。個人的な感想ですが、この人形を熟覧していると少しだけ郷愁の念にかられました。なぜなら自分が長年知っている人物が作った人形を、今私が抱いているからです。とても嬉しい感情であると同時に、郷愁の念にかられます。
This doll plays an important role in the Second Mesa during initiation ceremonies. In terms of cultural sensitivity, the reviewers requested a certain way of using this item (not to display it in exhibitions and not to present it to the public). The artist’s name, E. Vicente, is the name of the Vicente family residing in the Third Mesa. It is not possible, having only the initial letter of the name, to specify which of the Vicente family carved the doll.

第２メサではイニシエーション儀礼で重要な役割を果たす。カルチャル・センシティビティへの配慮として、資料利用に関する要望（展示利用や画像の公開はしない）が寄せられた。製作者として名前が挙がっているヴィセンティ家は第３メサを拠点とする家系だが、イニシャルだけで個人を特定するのは困難であるという意見が示された。
**Bendrew:**
This one here, we’re not going to have this one on display. We’ve also discussed on this doll carving here, just because it does play an important role to the Hopis during the initiation ceremony. This carving should not be displayed for the public or the Museum here. The number is 83326.

**Ramson:**
I believe what happens every so often is that some carvers sometimes rely too heavily on books and not really from direct experience by watching the *katsinas* in the ceremonies. This one is carved by E. Vicente, Hopi – it says. It was made in 1979 and collected in 1980. Vicente is a name that you can hear at 3rd Mesa. I don’t know if you hear that at 1st or 2nd Mesa. But I don’t know the carver and the initial really doesn’t help me. So, there’s not a lot I can tell you about this particular carving.

**General Statement by Ramson:**
The number on this card says H83326. And the *katsina* doll that this is associated with, really doesn’t appear in that form at *Hoatvela* so it’s more of a 2nd Mesa *katsina*. And just out of respect, I differ to Merle and to Bendrew when we were talking about this one earlier, so, this particular doll will not be displayed. It’s something of importance to the people at 2nd Mesa.

標本番号はH83326です。このカチーナはホテヴィラ村落には現れません。第2メサのカチーナなのでしょう。マールさんとベンドリューさんとこれについて意見を交わしたところ、見解は一致しませんでした。しかしそのお二人に敬意を表してこの人形は非公開にしてください。第2メサの人々にとっては重要な存在なのでしょう。
**Collection Review (Reconnection Project)／資料調査情報**

| Date／実施年月日 | 2015/4/20 |
| Reviewer(s)／著作者 | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| Other Speakers／上記以外の話者 | — |

**Summary／資料調査の要約**

Bendrew Atokuku of the Second Mesa described the *Tasafkatsina* as a clown appearing during the summer ceremonies and the bean ceremony. Ramson Lomatewama of the Third Mesa described the doll as *Piptuka*. *Piptuka* is not necessarily a clown. It is a *katsina* that has characteristic features of Navajo. There is an inscription “GROVER” on the stand. Concerning the information in the documentation, the carver is Andrew Grover born in Hoatvela of the Third Mesa.

第2メサのベンドリュー・アトクク氏はタサフカチーナ（*Tasafkatsina*）を夏季の儀式やピーン儀式に登場する仮面として解説した。第3メサのラムソン・ロマテイマ氏は、この人形をピプトク（*Piptuqa*）として解説した。ピプトクは必ずしも仮面ではなく、ナバホの特徴を持ったカチーナである。底面にはGROVERとしか記されていないが、資料台帳の制作者名欄の情報を依拠すると、制作者は第3メサのホティラ村出身のアンドリュー・グローバー氏である。

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**Bottom Surface Research (2013)／2013年までに実施した底面記載内容調査で判明した情報**

| Carver／著作者名 | GROVER |
| Object Name by Carver／作品名 | CLOWN PIPTUKA |

**Basic info on Minpaku catalog (as of 2012) (partial)／資料調査以前の資料情報（部分）**

| Object Name／標本名 | Kachina Doll |
| Local Name／現地名 | Piptuka Clown |
| Carver／著作者名 | Andrew Grover, Hopi |
| Year of Manufacturing／作成年 | 1980 |
| Collection History／入手状況 | — |
Bendrew:
On the record it shows that this one is “Piptuka” carving by Andrew Grover. The only Andrew Grover I know is from Hoatvela. He did a pretty good doll carving here. It is a representation of a clown toward the summer dances. And if not, it does come during the bean dance ceremony, too. It is portraying the Tasafkatsina which it has the white face and the red cheek marks here. And the eyes are also correct. When it appears, it does come in various forms on the attire it wears on its head. This one here looks to be wearing more of a hat shape with the leather tied on the brim here with the eagle feather off on the right side. And it does have a bun back here. And it is carved in. And it does have synthetic type of yarn here tied to the back of the bun. It is wearing of some type of material cloth here which is representing a scarf. Every time when I see Piftuqa, it does have the white painting on the body which shows white and brown of the skin. And it does have a black yarn on the right wrist. It can or may not come with the yarn. The bow guard which would be on the left side is not there. But, like I said, it does or does not come with the bow guard, too. And it’s carrying a rattle which it would be portraying that it’s singing to the crowd or to its fellow members that it comes with. And it’s carrying some sort of sack here which is carved out. The fingers are well done grooved in. You can actually see that there are fingers and the thumbs. And it’s also carved through for the hands. Then the waist here, it’s fairly correct. It can either have some sort of material cloth around the waist or this one here has leather around it. And it does come with a breechcloth. And it’s made correctly with the red and green here on the bottom and it does have… It can come with patterns. But this one has a flower on there. And some will also have just black. The legs are fairly correct. It does have yarn on both legs, synthetic or cotton yarn. And some may wear the Hopi shoes, hopitotsi but it can also come without shoes. This is made out of cottonwood. And this is a very well done made katsina doll. Andrew Grover did a really good job. It’s dated early 1980s and collected in the 80s. This is a good carving of a Piftuqa which comes during the dances either in summer or during the bean dance ceremony.
をかぶっていて、右側のつぼの部分に皮紐とワシの羽根が絡んであります。後頭部には
髪があります。影刻のようです。その髪には化織の毛糸が絡まれています。スカーフを
描写しているのでしょう。首に何か服地のものを巻いています。私が知る限りピアタカ
はいつも茶褐色の身体を白くペイントしています。この人形の右手首には毛糸が絡ん
でありますが、そこに毛糸は絡まないはずです。左手には手首当てを着けているはずで
すが、これは着けていません。手首当てを着けない場合もあります。手にガラガラを持
っているので、群衆が集めに向かって歌っているところを描写しているのでしょう。何
か袋を持っています。これは影刻してあります。指は丁寧に彫ってあります。指と親指
があるのが分かるかと思います。内側はくび抜かれています。腰回りの描写はとても正
確です。腰には服地を巻きますが、この人形は皮を巻いています。下帯を着けます。下
帯の下部には赤と緑の絹をきちんと入っています。ここに模様が入ることもあります。
これには花が描かれています。黒一色のこともあります。足の描写も正確です。両膝に
毛糸が絡んであります。これは化織か綿糸です。ホビトツを履くこともありますし、
裸足のこともあります。素材はコットンウッドの根です。すばらしいできばめの人形で
す。アンドリュー・グローバーさんの秀作です。制作年は1980年代で、収集も同じ時期
です。夏場の儀礼かビーン儀礼に登場するピアタカをモチーフにしたすばらしい人形で
す。

Ramson:
One thing that I'd like to just briefly talk about is this idea of clown. In my
opinion Piptuqa is not necessarily a clown because it has a different name. It can
act comical but that doesn’t really make it a clown in my eyes. It’s katsina that
can appear in various ceremonies. It’s a well done carving. It kind of looks like a
Navajo, but it doesn’t have the features that the Navajo katsina would. There are
two types and this is one of the types. On the Piptuqa, this kind of... sometimes
it would wear a hat like this. Or sometimes it wears a handkerchief, a red silk
handkerchief that’s folded from corner to corner to make a triangle and then you
put the wide part around the head and it’s tied back here. And that’s typically the
other way that they appear. The eyes on that would be similar. And there would
be red crescents underneath the eyes, not like this. But correct crescents under-
neath the eyes like that. And then it would have lines, black lines going down the
face, like that. It can wear a neckerchief like this one. It doesn’t have to but it can.
Sometimes they have with them, sometimes they wear turquoise jewelry. Most
often you’ll see them with the white cotton long john pants and a long john shirt.
Both of them would be white. Or sometimes it can just be the long john pants and

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no shirt and then the body would look like this, pretty much. And also if it were a Piptuqa, that’s a Navajo, then it would wear concho belt, not the leather one like this. And it wouldn’t have this black part here. It wouldn’t have that part there. If there was no shirts and no pants then would probably have white, like a material, a white material that you wear like that but it would just be plain white. The other thing about it is, it would have… it could go barefoot or it could have the brown shoes, sawkototsi. They would be pretty much painted like this here. And it could have the black yarns here and here on both legs. Usually it would have a bow guard. And sometimes nothing on this side. And when I’ve seen this type of katsina, it holds the rattle backwards. So rather than holding it like this, the gourd part here would be on this side. And then the hair knot in the back looks like it’s carved in. And they’ve got like a polyester white yarn that shows that the hair is tied up. And also the mouth isn’t like this. It’s like lips right here. The other thing that it might also have is a pouch, a black leather pouch with the black strap. And the pouch would have like a… it would be decorated with silverwork. And we call that a votontozrikpi. So I see that it could be different ways, but that’s what I’m most familiar with.
General Statement by Ramson:

On the bottom of this doll it says “CLOWN Piptaka”. And there’s just one word here it says “GROVER”. So it could be a first name, it could be someone’s last name, so I don’t know anything any more than that. This reminds me of a Piptuqa, a katsina that would interact with the clowns at a ceremony. So when I look at that I really wouldn’t put this in the category of a clown because a clown is something different. But it is a Piptuqa. It can appear this way. But it looks like a Tasavu, Navajo. And it kind of reminds me of that because at that style of the hat that it’s wearing. And even though the face would be different. It still reminds me of that. So there are some differences that I saw not only in the facial features but at in the wardrobe as well because rather than having leather around the waist, it would have a concho belt, sipkwewa. And it really wouldn’t have this flower design, sakwavitkuna. It wouldn’t really have anything at all. Maybe white material in place of this. I’ve seen this kind of a Piptuqa with shoes or without. I’ve seen it with long Johns, cotton long Johns, white ones, both the pants and the shirt. Or it could be one or the other. It’s just a variety of ways this Piptuqa could dress. The carving itself is pretty good. It’s made out of our cottonwood root. There’s a lot of detail in the eagle feather right here. And the hair is very detailed. And so it is the knot of hair at the back. It’s carved on. And the white, what it looks like polyester yarn is used to tie up the hair. And then the necker-chief around the neck is just a fabric that you would probably find in a fabric store. The yarn on their knees and on the wrist is also yarn that you can get at the store. And the thing that I noticed about this one is, usually on the Piptuqa, the Piptuqa will typically hold the rattle upside down. So that’s just some things
that I noticed about the details of this. But again it's all up to the carver how they want to portray a certain katsina.

底面には「CLOWN Piptaka」と記されています。それから「GROVER」という単語が一つ書かれています。姓と名のどちらなのか分かりません。それ以上は分かりません。この人形を見た第一印象は、儀礼で道化と共にやり取りするビップタカというカチーナに似ているものでした。そのため私はこのカチーナを道化のカテゴリーには分類しません。道化とはやや異なるからです。これはビップタカです。このような姿で現れます。しかしこれはタサヴ（ナバホ）の格好をしています。タサヴはこのような帽子をかぶることがあります。顔面の描写は実際とはやや異なります。それでもビップタカのように思えます。顔面の描写だけではなく衣装にもいくつか異なる点があります。例えば、腰には皮紐ではなくコンチョベルト（シブクウェフ）を結びます。そしてサクファビッケナにはこのような花の模様は入っていません。模様は何もありません。これではなく白い服地を着ることもあります。ビップタカは裸足の場合もあれば靴を履くこともありま

す。白い長袖下着と長ズボンを履いている姿も見たことがあります。上下どちらかだけを身につけることもあります。このビップタカの衣装は状況次第で流動的です。彫刻作品としては上等です。素材はコットンウッドの根です。このワシの羽根の描写などはとても精巧です。髪の毛の描写も細かいでます。後頭部には髪があります。それが彫刻してあります。そして白いポリエステル製の毛糸でしょうか、それが髪の毛に結ばれていて首に巻いた模様は、おそらく手芸屋で購入可能な生地だと思います。両膝と右

手掌に結んである毛糸も既製品です。それからもう一つ気がついたことがあります。通常ビップタカはガラガラを上下逆に持ちます。以上がこの人形を見て気がついた細かな点になります。前にも言いましたが、カチーナをどう描写するかは制作者次第なのです。
Collection Review (Reconnection Project) / 資料熱視情報

| Date / 実施年月日 | 2015 / 4 / 20 |
| Reviewer(s) / 熱視者 | 1. Bendrew Atokuku |
| (underline is the speaker of general statement / 下線が総論の発言者) | 2. Ramson Lomatewama |
| Other Speakers / 上記以外の話者 | Atsunori Ito |

Summary / 資料熱視の要約

Its local name in the Second and Third Mesa is အိက်သ်စ်ивать. It classified as ဝေ့်စ်က်စ်သ်စ်ивать. It is a က်စ်သ် portraying a rattle. The top of the head can be painted in different ways. In the Third Mesa, it is a white background with a pattern painted on rattles, toys for children. The color of the upper part on this doll is red but, in the Second and Third Mesa, it is white. In reality, it does not have a yucca plant in the hands. It would hold twigs in its right hand if the tip were longer. If it holds the twigs in the middle, it would keep them in the left hand. The name of the carver in the documentation is Elillia Chapella and, at the bottom of the stand, it is Elidia Chapella (a female name). There are many people whose surname is Chapella in the First Mesa.

現地名は第2メサと第3メサではアイカチーナ（Aykatsina）で、ワワシュカチーナの一種である。ガラガラを表すカチーナである。アイカチーナの頭部のペイントの仕方は多種多様だが、第3メサでは白地で、子どもの玩具用のガラガラに描かれる模様が描かれる。先端部分の色はこの人形では赤だが、第2メサと第3メサでは白となる。実際にには手にヤッカの枝を持たないが、もし枝の先端を長くして持つとしたら左手に持ち、枝の中央部分を握って持つなら左手で持つはずである。資料台帳の制作者名欄にはエライア・チャベラ、底面にはエリディア・チャベラ（女性名）と記されている。チャベラという姓は第1メサに多い。

Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報

| Carver / 制作者名 | Elidia Chapella |
| Object Name by Carver / 作品名 | RATTLE KACHINA |

Basic info on Minpaku catalog (as of 2012) (partial) / 資料熱視以前の資料情報（部分）

| Object Name / 標本名 | Kachina Doll |
| Local Name / 現地名 | Aya Kachina (Rattle Kachina) |
| Carver / 制作者名 | Elillia Chapella, Hopi |
| Year of Manufacturing / 制作年 | 1979 |
| Collection History / 入手状況 | — |
Bendrew:
This one here is another carving of Áykatsina. It’s a Wawashkatsina, too. On here, the Áykatsina can come in very type of a painting on the head here. This is more of the 3rd Mesa style of aaya design. This is representation of a Wawashkatsina. It should have a white cone here, not red. It will have the eagle plume up here on the top. The face is fairly painted correctly of what I’ve seen. The greens here on the collar would be black and white all the way around. The body here would be of the kuvantsöga’asi where it has the three main colors of the blue on the right and yellow on the left. And it does have the reddish pink body. It will have the hash marks coming down on the front and on the back side, plus on the shoulders here to the elbow. And it will not have the blue armbands. This one is made out of blue felt and red felt which was put together after the doll was done being painting on. And it does have black yarn on both wrists. But as a Wawashkatsina it will have the two wrist bands on there, but it will be more of thin material, black material. But I’ve never seen it holding yucca whips like you can see on this one here. It looks to be the actual yucca whips into thin metal strips. It’s tied with some sort of synthetic string to keep them together. The hands are fairly carved in also. You can see the grooves on there to make up of the fingers and thumbs. And it will not have the black and white bandolier. It will be more of the black color, the black bandolier, the yarn. And it does have the blue belt. This one here is made out of blue felt. And it does have the sakwavitkuna that you see here. And it does have the actual red and green yarn toward it should actually be at. But I’ve never seen it with the red hair that is off to the side which is out of synthetic yarn or cotton. But the legs would be white, with two hash marks on the side, on the front thigh and on the back thigh. Then on the leg here it would have black, thin material tied to both legs. On here it does have the black yarn. Then on the legs, it will also have the alternating colors on here, the blue and the yellow. And it will not wear the sakwatosi. It will be just bare footed, just to keep light on his feet to give it its speed. This is a carving in the late 70s and the early 80s. It is a carving of an Áykatsina, a Wawashkatsina.

これもアイカチーナを象った人形です。ワワシュカチーナの一つです。アイカチーナの頭部のペイントの仕方は多種多様です。これは第3メサ風のアーヤ（ガラガラ）のデザインです。これはワワシュカチーナの一種です。この部分は白いトウモロコシのはずです。赤ではありません。その先端にワシの羽根が付いています。顔面の塗り方は私が見たものと同じです。首回りは全周が白黒の服地で覆われているはずです。身体のペイン
Ramson:
The base of this doll has “RATTLE KACHINA”. “E-L-I-D-I-A”, something like that. “Elidia Chapella”. It says “Hopi-Tewa Sand & Snake clan”. It appears to me that this was carved by a female. And Chapella is the name that is sometimes associated with the 1st Mesa area. I’m not aware of that last name in other villages. It could be but I’m not aware of it. At our village this Àykatsina which is a Wawashkatsina or a racer, looks different. This area up, way up on top would be white and not red. And there would be eagle feathers tied to that. The details here are different. They’re not really the way that the rattles look like or I come from upon, 3rd Mesa, the pattern here is different from what is portrayed here. This does go up on the back to the head and down the front. That’s okay there. And in our village when I’ve seen this, it doesn’t have green. It doesn’t have like that juniper sprigs around the neck. It has a black material type thing. And over at our village it’s all white. The upper body is white. It has a black bandolier like this but this one has black and white. And you don’t see that at Àykatsina. It’s just all black. It’s an all black upper body. Excuse me. It’s an all white upper body - no colors at all. And it would have a blue belt with pitkuna - a ceremonial kilt instead of this black one. And if remember correctly, the blue belt here also has the red
horsehair like that. So this would be all white. The upper legs and the lower legs should be all white. It would have the yarn on both legs. And it would be barefoot. And no anklets here, just bare feet. And usually all katsinas if they’re going to hold the yucca like this, it’s usually in the right hand. And if katsinas are going to hold the yucca like this, this is usually on the left hand. The fingers are the way that they would be carve in the 70s and 80s, not all the way through separated by just grooves to show... to give you a hint that there are individual fingers. So I’m looking at this and there’s just too many differences.

General Statement by Ramson:
This is a carving of an Aykatsina or Rattle katsina. It was carved by Elillia Chapella. The base says “Hopi-Tewa Sand & Snake Clan”. The first name is
E-L-I-D-I-A. It’s a little bit faded but that’s what it looks like. An Aykatsina over at 3rd Mesa looks very different from this one. First thing is it doesn’t have this red thing on the top. It’s eagle feathers that are up here that stick straight up. This is painted white. The whole head is white with this design, the black design that’s okay. But the detail in this area is very different than what you would see on the rattle at somebody’s home. Because the rattle design that you see on a child’s rattle to play with, has a certain design on it and that design would be here. So this one is not really the way it that it appears at our village. At our village the entire body is white, no colors. And would have a black yarn bandolier. This one has black and white. And it would have the turquoise armbands. And it would have the yarn. Yarn would be on both wrists. This one is, again, commercial yarn. The blue armbands and this red detail on the backside it looks to be felt. And felt you can usually get, again, at a fabric store. The black sakwavitkuna is glued on to the blue felt. This would be a leather blue belt with the red horse hair coming down the side. And this is just, again, using commercial yarn to create the idea of horse hair. At our village it wouldn’t be a sakwavitkuna. It would wear pitkuna, a regular ceremonial kilt, in this fashion right here. It would have also the black yarn just below the knees like this one. But it would be barefoot. And the legs would not be yellow. They would not be separated from that white, it’ll just be all white, all the way down here. And usually doesn’t wear shoes. It goes barefoot. Again Aykatsina is one of many different racer katsinas or Wawashkatsinam. And this appears to be actual yucca in the hands.

アイカチーナというガラガラのカチーナを象った人形です。制作者はエライリア・チャベラさんです。底面には「Hopi-Tewa Sand & Snake Clan」と記してあります。制作者の名はElidiaのようです。やや退色していますが、そう書いてあるようです。第3メサのアイカチーナはこの人形とは外見が異なります。頭部のこの部分は赤くありません。そこにはワシの羽根が直立しているはずです。頭部は白く塗られます。頭部は全体的に白で、この黒い模様が描かれます。この描写は合っています。しかしこの部分の描写は全く異なります。誰かの家にあるようなガラガラの模様とは異なるのです。子どもの玩具用のガラガラに描かれている模様が、このカチーナのガラガラ部分にも描かれるのです。この人形の頭部の模様は、私の村に現れるカチーナのものとは違うのです。私の村では身体のペイントは白一色です。黒いたすきを掛けます。この人形は白黒のだすきを掛けています。トルコ石色の腕章を着ています。両手首に毛糸を結びます。両手首に結びます。この人形の毛糸は工場製のものです。青い腕章とその赤い部分はフェルトのようで
す。フェルトは手芸屋で購入することができます。黒いサクヴァィックナが青いフェルトに接着してあります。これは青い皮製の帯を表しています。その周りには赤く染めた馬の毛が付いています。馬の毛に見立てるために工場製の毛糸が代用されています。私の村ではサクヴァィックナ着けません。ピックナという通常の腰布をこの人形のように下帯として使用します。この人形のように膝下にも黒い毛糸が結ばれます。足元は裸足のはずです。足のペイントは黄色ではありません。足は塗り分けられるのではなく、身体は足先まで全て白く塗られます。通常靴は履きません。裸足です。アイカチーナはワシシュカチーナと呼ばれる走者のカチーナの一つです。手に持っているのは本物のヤッカの葉です。
Collection Review (Reconnection Project) / 資料調査情報

<table>
<thead>
<tr>
<th>Date / 実施年月日</th>
<th>2015/4/20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reviewer(s) / 熟読者 (underline is the speaker of general statement / 下線が総論の発言者)</td>
<td>1. Bendrew Atokuku 2. Ramson Lomatewama</td>
</tr>
<tr>
<td>Other Speakers / 上記以外の話者</td>
<td>Atsunori Ito</td>
</tr>
</tbody>
</table>

**Summary / 資料調査の要約**

It is a figure often portrayed in paintings and carvings. However, neither reviewer has ever seen the *katsina* during any ceremonies. It is called *Yàapa* in the Third Mesa if we assume that this is a *katsina* that portrays the mockingbird.

絵画作品や彫刻作品としては頻繁に制作されているものの、熟読者の名簿は儀礼に登場するこのカチーナを見た経験がない。マネシツグミを表したカチーナだとすれば、現地名は第3メサではヤーパ（*Yàapa*）となる。

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**Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報**

Carver / 制作者名 —

Object Name by Carver / 作品名 Mocking Bird

**Basic info on Minpaku catalog (as of 2012) (partial) / 資料調査以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name / 標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name / 現地名</td>
<td>Yapa Kachina (Mockingbird Kachina)</td>
</tr>
<tr>
<td>Carver / 制作者名</td>
<td>Unknown Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing / 制作年</td>
<td>1979 or 1980</td>
</tr>
<tr>
<td>Collection History / 入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
Bendrew:
This one here, I’m not really familiar on this one, but on the record it says “Yapa Kachina (Mockingbird Kachina)”. Carver is unknown. Time of manufactured in the early 1970 and the early 1980. Collected in 1981, February 5th. Like I said, I’m not really too familiar with this doll. All I could describe is that it does have the red ears with the corn husk earrings. And the motsovu here would represent more of the long corn husk shape there. It does blue armbands. It’s out of felt. The shells here, the bandolier is out of leather with the seashells glued on. It’s carrying a blue rattle. Black yarn on the right arm, and the bow guard on the left. It has type of a silver ornament on there. Then the synthetic yarn here, it looks like it’s representing the evergreen or the juniper it’s holding. It is wearing the traditional style hopikwewa which is nicely done, and then the sivakwewa, mötsafngönkwewa, and sakwavitkuna. And it is painted correctly with the red and green on there which it goes so far. But usually it’s not way up here. It’s just kind of like partial, under half way there. And it is wearing the mötsafngönkwewa which is nicely done. And it both has yarn on the legs there. And it is wearing the sakwatotsi, too. Other than that, I’m not familiar with this katsina here which I’ve never seen before in any other village that I’ve been in.

この人形についてはあまりよく分かりません。台帳には「Yapa Kachina (Mockingbird Kachina)」と書いてあります。制作者は不詳。制作年は1970年代前半から1980年代前半です。収集年月日は1981年2月5日です。この人形についてはよく分かりません。唯一確かなことは、この人形の耳は赤くて、トウモロコシの皮を円錐形にした耳飾りが付いていることです。モツヴェは長い長く伸びたトウモロコシの皮の形を表しています。この人形は青い腕章を着ています。それはフェルト製です。海の貝殻が接着してある皮製のたすきを掛けています。青いガラガラを手に持ってます。右手首に黒い毛糸を結び、左手には手首当てを着けています。手首当てには銀色の装飾が付いています。左手に毛糸を持っていて、常緑樹かジュニアを表しています。伝統的なホピクウェワを締めています。さらにシヴァクウェワではなくムツァフムンクウェワとサクヴァヴァシナーを締めています。サクヴァヴァシナーには赤と緑の線がきちんと描かれています。しかし位置はこんなに高くなはないです。下半分くらいの位置に描かれるはずです。ムツァフムンクウェワは丁寧に描写されています。両足に毛糸を結んでいます。サクヴァトフィを履いています。以上が人形の解説ですが、私はこのカチーナのことをよく知りませんし、どここの村でも見たことがありません。
Ramson:
I spelled the name a little bit differently here to reflect the 3rd Mesa pronunciation. Yàapa. Mockingbird. It’s just a little bit different on the inventory sheet. I have never seen this katsina before at a ceremony or at night dance, anywhere. So I’m really not knowledgeable about this particular one. So I’ll go ahead and just finish with that.

General Statement by Ramson:
This is a carving of a katsina call Yàapa but which is a Mockingbird. But I have never seen this katsina in any ceremony. I have seen it in pictures, paintings and as a carved katsina doll but I have never seen this in a ceremony. So I really couldn’t tell you if it’s accurately done or not. I just don’t know about this one.

第3メサの発音に即したスペルを紹介します。「Yàapa」と綴ります。マネシツグミのことです。台帳情報とやや異なります。私はこのカチーナを儀礼やナイトダンスで見たことがあります。これについては何も分かりません。私からは以上とさせていただきま
<table>
<thead>
<tr>
<th><strong>Collection Review (Reconnection Project) / 資料審覧情報</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Date / 実施年月日</strong></td>
</tr>
<tr>
<td><strong>Reviewer(s) / 熟覧者</strong> (underline is the speaker of general statement / 下線が総論の発言者)</td>
</tr>
<tr>
<td><strong>Other Speakers / 上記以外の話者</strong></td>
</tr>
<tr>
<td><strong>Summary / 資料審覧の要約</strong></td>
</tr>
<tr>
<td>It is called Qöqlö in the Second Mesa and Qööqöqlö in the Third Mesa. If this is the Third Mesa version, the line above the eyes is unnatural. It should have a pattern of bird tracks on its face and on the back of the head. It appears four days after the winter solstice. It comes to open the door to the kiva. There is no information on the carver; thus, details are not known.</td>
</tr>
</tbody>
</table>

第2メサではコーコリ (Qöqlö) と呼ばれ、第3メサではコロコロリ (Qööqöqlö) という名称が用いられる。第3メサのものであれば、目の上の線の描写がおかしけことや、顔や後頭部にあるはずのトリの足跡のデザインの欠如といった描写漏れがある。冬至のおよそ四日後に、キヴァの扉を開けにやって来る。制作者についての情報が存在しないので詳細は不明である。

<table>
<thead>
<tr>
<th><strong>Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carver / 制作者名</strong></td>
</tr>
<tr>
<td><strong>Object Name by Carver / 作品名</strong></td>
</tr>
<tr>
<td><strong>Basic info on Minpaku catalog (as of 2012) (partial) / 資料審覧以前の資料情報（部分）</strong></td>
</tr>
<tr>
<td><strong>Object Name / 標本名</strong></td>
</tr>
<tr>
<td><strong>Local Name / 現地名</strong></td>
</tr>
<tr>
<td><strong>Carver / 制作者名</strong></td>
</tr>
<tr>
<td><strong>Year of Manufacturing / 制作年</strong></td>
</tr>
<tr>
<td><strong>Collection History / 入手状況</strong></td>
</tr>
</tbody>
</table>
Bendrew:
This one, to me, I’ve only seen this at Hoatvela. I’m not too familiar on this one here. But I’ve seen it dressed like this as you see here, it’s been carved out here. On here it says: “Kokole Kachina”. The carver is unknown. Manufactured in 1974 and collected in the 1980s. I’m not really too sure on what it really represents but I’ve seen it in Hoatvela like I said before. I think, Ramson has more description on this one here.

Ramson:
I’ve heard the term Qöglö used primarily at 2nd Mesa. At Hoatvela we generally say Qööqöglö. So, it’s a slightly different pronunciation. This is fairly close to what the actual katsina looks like. The only difference is that there’s the... these two lines here above the eyes come together and then it connects to this lower part here and that’s missing. And then there are... the turquoise is correct. The black head is correct. The other thing that’s missing are bird tracks on each cheek. And also there are bird tracks, turquoise bird tracks in just different places on the back of the head as well. The feathers here are pretty accurate on top and on the side of the head. They also have this kind of a collar, the fur collar. This katsina or a lot of these katsinas as a group will appear about four days after that winter solstice. And they come to open up to kivas. So that katsinas can return to the kivas periodically during the following months. And they also tell us that it’s time for the rabbit hunting season. Some of them do wear like this coat and the snowshoes and pants and the embroidered anklets. So that clothing is pretty accurate. He doesn’t show the rattle and the stick does have rabbit fur on it. It’s like a straight stick that they also carry. And also a bag of hooma, white cornmeal, that they also use during the ceremony. They also wear turtle shell on the back of the right leg but this one doesn’t have it. Like I said, they usually come shortly after the winter solstice. They’ve been coming every year as far back as I can remember. Now some of them will have a shirt and a vest and
maybe gloves. Some of them can have coats like this. It's just they dress differently. So this is a pretty close to being accurate. The only things that are missing here are the turtle shell and the yarn below the knee. They don't show us the rattle or the stick that has rabbit fur wrapped around it, and the bag of *hooma*, the cornmeal. And then the thing that's missing here is the blue line that comes down in the middle, the bird tracks on the cheeks and the bird tracks behind the head.

But it's a pretty nicely carved doll. But we don't know who carved this. It says here that it was carved about 1974 and was collected in 1980. More than likely someone from 3rd Mesa carved this doll.
General Statement by Ramson:

This is a katsina called Qöögöglö, the way that we say that at 3rd Mesa. A group of these katsinas will come about four days after the winter solstice and open up the kivas. So that the katsinas can come back to the kivas again during the whole katsina part of the year. And it is a pretty good carving. The face would be a little bit different in terms of the markings. But when they come they do have a black head, and the mouth, and the eyes are dots. And they do have the marks on the eyebrows. But on this one it’s they’re straight, they’re sticking straight out whereas at the ones that I’ve seen there, they’re kind of curved to the outside like this, not straight up. And also, these two lines come together and then there’s another line go straight down and connects with this part here this curve part but this curve part at the mouth doesn’t have these marks. There is like a bird foot design, blue also here, and on this side on this cheek, and also on the back of the head. The feathers the way they’re shown here that’s the way the real ones look when they come to the village, like feathers on each side to the head and they kind of come up like that. And they also have the fur collar around. The carver chose to show this one with the coat, trench coat like and some of them do dress like that. They wear pants. Some of them will wear snow boots like this one or work boots with the embroidered yarn around the ankles. When they do come, they will wear the turtle shell on this side and a rattle in the right hand, and a stick with the rabbit fur wrapped around it. That’s part of their wardrobe. And they also have a leather large bag of white cornmeal or hooma. And all those things are used during the course of what they do when they appear. So the group of these will come just for a very short period. One day a year, maybe just for several hours. And that’s all.
います。側頭の羽根はこの人形のように垂直に立っているはずです。首には毛皮を巻きます。この人形の作者はトレンドコートを着ていましたが、実際にこのような格好をして現れることがあります。ズボンを履きます。このように長靴を履くこともありますし、刺繍の入った足首当てを巻いたブーツを履く場合もあります。右足に亀の甲羅を付け、右手にはガラガラを持ち、左手にはウサギの皮を巻いた棒を持っています。そうした格好をします。ホーム（白く塗ったコーチィール）を入れる皮製の大きな袋も持っているはずです。カチーナが現れて一連の行為をする間に、それらの道具を使用します。これらのがのが現れるのはほんの少しの間だけです。一年で一日だけで、しかも数時間だけです。以上です。
**Collection Review (Reconnection Project)／資料譜観情報**

<table>
<thead>
<tr>
<th>Date／実施年月日</th>
<th>2015/4/20</th>
</tr>
</thead>
</table>
| Reviewer(s)／観者 | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| (underline is the speaker of general statement／下線が総論の発言者) |
| Other Speakers／追記以外の話者 | — |

**Summary／資料譜観の要約**

It is a *katsina* portraying a turkey. It is called *Koyongo* or *Koyongkatsina* in the Second and Third Mesa. The local name in the documentation is written incorrectly. Neither reviewer has ever seen this *katsina* in reality. The carver is unknown.

七面鳥を表したカチーナで、第2メサと第3メサではコヨンゴ（Koyongo）もしくはコヨンカチーナ（Koyong-katsina）という。資料台帳の現地名欄に記載されている経りの誤植を指摘された。2名の観察者はどちらも実際にはこのカチーナを見たことはなく、制作者は不明。  

**Bottom Surface Research (2013)／2013年までに実施した底面記載内容調査で判定した情報**

<table>
<thead>
<tr>
<th>Carver／制作名</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver／作品名</td>
<td>—</td>
</tr>
</tbody>
</table>

**Basic info on Minpaku catalog (as of 2012) (partial)／資料譜観以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name／標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name／現地名</td>
<td>Koyona Kachina (Turkey Kachina)</td>
</tr>
<tr>
<td>Carver／制作名</td>
<td>Unknown Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing／作成年</td>
<td>1980</td>
</tr>
<tr>
<td>Collection History／入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
Bendrew:
This one here on the record it has “Koyona Kachina (Turkey Kachina)”. But it’s really a koyongo— or a turkey. This one here, I’ve only seen it in a drawing or books. But I’ve not really seen this in actual katsina of this one here. Like I said, I’ve only see that in pictures and drawings in the Batala’s [Bahnimptewa’s] book, a book of the katsinas there (Wright 1973: 104). So, I’m not too sure, how it really looks like. But its purpose is and how the attire actually is and the facial features, too. So, I don’t have much information on this one here. It looks to be made of cottonwood. The base is cottonwood. That’s all the information I have on this one here.

Ramson:
The carver is unknown. On the label, the local name on the documentation is also misspelled, so I’ve made the correct spelling in the comments section, “Koyongo (turkey)”. And like Bendrew here, I’ve never seen this doll, other than drawings or books and other are carvings. Other than that I’ve never seen this katsina appear in any ceremony. That doesn’t mean that it didn’t appear. It could appear somewhere else before we were both born. I’m just saying that in my lifetime I’ve never seen this katsina in any ceremony. So, I wouldn’t be able to tell you if it’s correctly done or not.
General Statement by Ramson:
This carving is of Koyòngkatsina or Turkey. There’s no name on this. And I have seen this in books. Other carvers have carved this doll. But personally I have never seen Koyòngkatsina in any ceremony. So I couldn’t tell you whether the details are correct, if that face is correctly done on this doll. And so really can’t comment on this particular one.

これはコヨンカチーナ（七面鳥）です。制作者名のサインはありません。本で見たことがあります。これを彫る人形作家もいます。しかし実際に儀礼に登場したコヨンカチーナを目に見たことはありません。顔面の特徴など人形の描写が正しいか否か解説することができません。このカチーナについては本当にコメント不可能です。
**Collection Review (Reconnection Project) / 資料熟読情報**

<table>
<thead>
<tr>
<th>Date ／実施年月日</th>
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| Reviewer(s) ／熟読者 | 1. Bendrew Atokuku  
(underline is the speaker of general statement ／下線が総論の発言者）  
2. Ramson Lomatewama |
| Other Speakers ／上記以外の話者 | Atsunori Ito |

**Summary ／資料熟読の要約**

This *katsina* portrays a wild cat or bobcat. It is called *Tokotskatsina*. The word *tokotsi* is used to mean “someone who is mean.” Neither reviewer has ever seen this *katsina*; thus, there was almost no comment on this *katsina*’s roles, clothing etc.

**Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報**

<table>
<thead>
<tr>
<th>Carver ／制作者名</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver ／作品名</td>
<td>—</td>
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</tbody>
</table>

**Basic info on Minpaku catalog (as of 2012) (partial) / 資料熟読以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name ／標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name ／現地名</td>
<td>Tokoch Kachina (Wildcat Kachina)</td>
</tr>
<tr>
<td>Carver ／制作者名</td>
<td>Joe Duwyenie (Hopisage, late 30s)</td>
</tr>
<tr>
<td>Year of Manufacturing ／制作年</td>
<td>1980</td>
</tr>
<tr>
<td>Collection History ／入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
Bendrew:
This one here on the record says “Tokoch Kachina (Wildcat Kachina)” or “Bobcat”. For me – I have never seen this one in any of the villages that I’ve been at watching the dances there. I’m not really too familiar on what it really looks like and what it portrays during the dances. But it does have the traditional men kilt folded in half with the blue belt and with the fox pelt in the back with the hopitotsi with the tsamimi, the fringes. And it is holding a blue rattle and the bow here with the bow guard which is out of leather, and the yarn on the right. But, like I said, I’ve never seen this type of katsina since I’ve been in any of the villages during the dances.

Ramson:
In the Hopi language tokotsi can be a wild cat or a bobcat, the animal. But the word tokotsi is also used to describe someone who is mean. And as far as this doll is concerned, I’ve never seen Tokotskatsinas in any ceremonies. I believe I’ve seen a carving of this katsina in a book. I don’t remember which book but I’m sure I’ve seen this in the book before. The only thing is I’ve never seen that Tokotskatsina appear in any of our ceremonies. So again I couldn’t tell you a lot about this doll.

Ito:
What is the meaning of yarn?
Ramson:
It's just a part of their attire. I don't think there's any special meaning but it's just a part of their attire. Another question that I ask is, before the synthetic materials, they may have spun their own yarn. And in that case it more than likely was like a blue color. But that was a lot of work and probably that's how they made all kinds of string by hand – hand carding it, and hand spinning it, and dyeing it. So that’s I couldn’t tell you why, other than that it’s just part of its wardrobe.

General Statement by Ramson:
This is another doll that I’ve seen in several books. And again I have never seen this particular katsina in a ceremony. This is called… in some books they call it as tokotsi which can be a bobcat or wildcat. That animal lives on the reservation. So they call this as Tokotskatsina. But again, I have never seen this one in the ceremony so I can't comment on the description or the face or a wardrobe or anything like that.
Collection Review (Reconnection Project)／資料熟覧情報

Date／実施年月日 2015/4/20

Reviewer(s)／熟覧者
(underline is the speaker of general statement／下線が総論の発言者)
1. Ramson Lomatewama
2. Bendrew Atokuku

Other Speakers／上記以外の話者 Atsunori Ito

Summary／資料熟覧の要約

Its local name is Samòowùutaqa. This is not a Mongkatsina but, because of the fact that there are several problems with the description of this doll, in terms of cultural sensitivity, the reviewers requested a certain way of using this item (to forbid displaying it in exhibitions and presenting photographs to the public). Some of the comments are left only in the Hopi language; thus, only initiated Hopi can search, look at, and listen to information on this item. The carver is A.L. Sahmie.

現地名はサモーウタカ（Samòowùutaqa）である。これはモンカチーナではないが、この人形の描写に問題があるため、カルチャル・センシティブの対象とみなされ、資料利用に関する要望（展示利用や画像公開は禁止）が寄せられた。コメントの一部についてはホピ語での解説とし、ホピのカチーナ結社加入者のみが閲覧・聴聴・理解できるようにした。制作者はアル・サーミ氏である。

Bottom Surface Research (2013)／2013年までに実施した底面記載内容調査で判明した情報

Carver／制作者名 A.L. SAHmie

Object Name by Carver／作品名 Samo’a Butuka Yucca Old Man

Basic info on Minpaku catalog (as of 2012) (partial)／資料熟覧以前の資料情報（部分）

Object Name／標本名 Kachina Doll

Local Name／現地名 Samawutaqa Kachina (Broadleaf Yucca Old Man Kachina)

Carver／制作者名 Al Sahmie, (Hopi)

Year of Manufacturing／制作年 1980

Collection History／入手状況 —
Ito:
85685.
H85685です。

Bendrew:
This one here… number 85685. We’ve both discussed that this one should not be shown or displayed to the public, just due to way its carving. That’s why we all decided this one should not be shown to the public.
標本番号はH85685です。私たち熱啓者の共通の意見ですが、この人形は展示したり公開したりしないでください。彫刻の仕方に問題があります。この人形は彫刻のやり方に問題があるので非公開を望みます。

Ramson:
Under different circumstances, this doll would not be restricted. But Bendrew and I, both looked at this doll and felt that it was inappropriate to display. And therefore we chose not to put this one on camera, either. The carver of this is Al Sahmie, Hopi. I’m not really familiar with the carver. Just for… this following part is just for the initiated Hopi.
環境が異なれば公開制限をしなくても良いのですが。ベンドリューさんと私とで確認したところ、この人形は公開非適切という意見で一致しました。カメラ撮影すら止めました。制作者はホピのアル・サーミさんです。その人物は知りません。今から話す内容には公開制限を設けてください。結社加入済みのホピだけがアクセスできます。

I’ve requested that this short section, if Hopi is initiated then they can view a few minutes but those who are not initiated we prefer not to share that information, That’s why it’s spoken in Hopi.
先ほど公開制限を設けるよう民博に要望を出しました。アクセスできるのは結社に加入したホピだけです。2、3分のほんの短い映像ですが、未加入者とは共有できない内容が含まれています。そのためホピ語でお話ししました。
General Statement by Ramson:
This a carving number 85685. After discussing the doll and how it is made, we felt that this dollar would be inappropriate to display and also to have on film, on video. So we’re not going to show it and we’re really not going to talk about it. Other than I do recognize the katsina, it’s called Samòowùutaqa. And it does appear I’ve seen it in the ceremonies, however just the way this particular doll is made by the carver we just feel that it is inappropriate to display or to have younger people look at it, an initiated people look at it.
### Collection Review (Reconnection Project) / 資料熱視情報

<table>
<thead>
<tr>
<th>Date / 実施年月日</th>
<th>2015 / 4 / 20</th>
</tr>
</thead>
</table>
| Reviewer(s) / 熱視者 | 1. Bendrew Atokuku  
2. Ramson Lomatewama |  
| Other Speakers / 上記以外の話者 | — |

#### Summary / 資料熱視の要約

It is called Pangwu in the Second and Third Mesa. It is a *katsina* portraying a mountain sheep. It appears in a group during the mixed dance. It was pointed out that there are inaccuracies in the way of painting the face and body. The shoes and anklets are carved. In those days, many carvers glued the leather to the doll; thus, concerning the carved elements, these elements are characteristic features of this doll. The carver is D. Tessay but other details are unknown.

### Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報

<table>
<thead>
<tr>
<th>Carver / 製作者名</th>
<th>D. Tessay</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver / 作品名</td>
<td>Ram</td>
</tr>
</tbody>
</table>

#### Basic info on Minpaku catalog (as of 2012) (partial) / 資料熱視以前の資料情報（部分）

<table>
<thead>
<tr>
<th>Object Name / 標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name / 現地名</td>
<td>Pong Kachina (Mountain Sheep Kachina)</td>
</tr>
<tr>
<td>Carver / 製作者名</td>
<td>D. Tessay (hopi)</td>
</tr>
<tr>
<td>Year of Manufacturing / 制作年</td>
<td>1980</td>
</tr>
<tr>
<td>Collection History / 入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
**Bendrew:**

*Pangwu.* On here it says: “Pong Kachina (Mountain Sheep Kachina)”. This one here is representing the bighorn sheep. And on this one here, it can come with the white coloring of the horn or black. It depends on what village it’s coming from. It does have the horns here. The top part does have the white cotton. On here, at Songòopavi it will have the evergreen, one leaf here, tied. And on the rainbow here, on the *patsakala* it does have the red lightning on top of it. Then on here, it is painted with the red, the yellow and then the blue on the inner part. Then on here it would have small turkey feathers, which would be tied on here. Then on the back part, it will have the *riikokni* back here, the two eagle tails here and the macaw feather in the back here. And it does have the eagle bunches here, the *ngungwa* or the *kwaatsakwa*. Then on the back side of the head which will be brown, but on here you can not really see it, on here it will have raincloud symbols on here with the white on top, blue in the center and has the black rain markings on the bottom of it. Or, it could be white on top and black in the center and with the rain markings on the bottom. The ears here – it does have the flower pattern with the *palaqalmongwa* through here, to the *tiisi*. And it will have eagle plumes protruding outward. Then on the face here – it’s painted correct with the black on the inside, red outline, turquoise in the inner and with the rectangular eyes. But I’ve also seen them with different facial painting. This one here looks more of the 3rd Mesa style. And it does have the black mouth, with the teeth on there. Then the synthetic yarn or the cotton here will represent more of the evergreen or the juniper branches. Then on the body here - I have seen it with this type of the blue painting on it, with the lightning there on the front chest and the back and the arms, shoulders to the forearm. But on here it’s painted white with the scratch marks on there. But it can come with the white shirt, with the black bandolier. But it will have just only one coming down here, not two. And it will have the blue armbands. On here it is made out of leather. And it will have the black yarn tied on the right with the rattle. It could be blue or just plain. Then on here, it does have the bow guard which is made out of yarn with the certain type of ornament here or a tack which has a turquoise dot here which represents more of the turquoise. Then on the hands here – it is grooved in to make it has actual fingers with thumbs. Then the stick here, it can be blue with the black ending toward the bottom with turkey feathers on the end. Or, it could just be all white tied with evergreens on there. But I’ve also seen it with two forelegs which
it would represent the forelegs here. It could be white or it could be like this one here, with the blue with the black on the bottom here. Then on here, it does have the tuu'ihi or the kanêlkwasa here, for the kilt. But I’ve also seen it with the atöö type of style for kilt for this one here. Plus, I have seen it with more of the tuuivitkuna here with the color patterns. And it does have the rain sash here which is correct, too. And on the leg part here – it should be as the body, up here should be the same. But on here it does have some white paint like splash pattern on there. But it should be solid blue with the lightning on here. And also it can come with the more of the white legging, it should be more of the stocking type. And it does have bells on both sides. Or, one side could have bells and one side could have a turtle shell on there. But it will have yarn on the left leg. And it does wear the hopitotsi with the brown fringes here, which will be the tsamimi. It is made by D. Tessay. I don’t know if it’s… maybe either Tootsie… I guess, the name is Tessay. And it says “RAM” carved on the bottom. And it has a date “11.79”. So, it could be made in the late, 1979 doll carving. And it’s fairly well carved out. And it does have a tack, a nail protruding to where it will have the doll standing. But it’s fairly loose right now so we are not going to be too much worry about this stand. It is a carving of a ram here.
This is a Pangwu, mountain sheep. An overall the head is pretty close to what it is, supposed to be. It would have two eagle feathers coming up behind the head and macaw feather in the center. But I noticed they just substituted green feather. Typically would probably be orange. There is cotton on the top and the visor here is pretty close to what it is over at 3rd Mesa: blue, yellow and then red on the outside. And then you would also have small turkey feathers dangling from the visor. The face on this one is a little bit different on this doll. When I’ve seen this katsina up here most of the face is blue. And there’s just a like black with the red border on across the forehead. And as I recall I think it also has a red dot or circle on the cheek that’s bordered by black. The red hair around the side is
correct as well as this flower detail. Typically though it would have eagle feathers sticking out from the center of the flower blossom on each side. The mouth is pretty much correct - black with the red border, red lips. But the teeth would be that black diamond pattern for the teeth. It does have the green, the evergreens here on the collar. And as I recall, this is well blue with the white zigzag lines going down the front of the upper body as well as the back and also from the shoulders down to the wrists. Usually it’s all blue, no white in this area. I’ve seen them before with atō’ō, the woman’s shawl, traditional shawl. Or I’ve seen also with kanelkwasa as a pitkuna. They usually have this leather bow guard that’s correct here. This one is made from leather with the little silver button on there that’s painted with turquoise to look like the bow guard. In the hand is a rattle. And when I’ve seen them they’ve had a white stick. If they’re in a mixed katsina dance, they’ll have the rattle or as a group, they’ll have the rattle and the stick. Everyone in a while you will see one appear as they dance and so they would have the two white sticks in each arm. They also have that blue and I almost would say that I remember the one that wore this type of a kilt, also had the cotton leggings. They do wear the bells on both legs and they have yarn on both legs. This one only shows one on each leg. And when they are dancing in the line they do have the yōngōsona or the turtle shell so this seashell is supposed to depict that turtle shell in the back of the right knee. It does have the sawkotosi, the brown shoes with the fringe leather ankles. And on this one the carver put or actually carved them in from wood whereas the other carvers would add leather and glue to the shoe. It’s painted with acrylic paints. The armbands here are leather that have been glued on. This is a store bought yarn but as I remember it only has one of these, not on both sides, just this side. And I also have seen them with white shirts. This one was carved by D. Tessay. It says – Hopi. I’m not really familiar with the name but this is dated November 1979.
General Statement by Ramson:
This doll is carved by D. Tessay. It says “RAM”. It’s dated November 1979. This is a Pangwu that we call in Hopi and it’s pretty well done. It’s made out of cottonwood root. And it’s painted with acrylic paints. It is fairly accurate. The visor is accurate in the colors and in the fact that it has these little feathers dangling from the rim. The horns are there. The tuft feathers are there. As are the eagle feathers and feather up the center that’s the way the real katsina looks like. And also the ear portion is also correct. The detail in the face is a little bit different though then from what I’ve seen. And the snout is also accurate but again unlike katsina that I’ve seen the teeth are white triangles and the space in between the teeth are like little black diamonds, all in a row going from one side
to the other side. It does have greens for the collar. Usually there’s Douglas fir. And I’ve seen them with the body paint, like this. But I’ve only seen them with the one yarn bandolier slung over one shoulder. This side would not be there. It does have the blue armbands. And the carver here used leather and painted over the leather to make that decorations on the sides right here. The bow guard is also made of a leather. And there’s a little silver looking button on here with a little bit of turquoise for that turquoise stone. And that’s been, that turquoise has been painted on but the little silver button here is actually attached to the leather. Also it has the yarn on the right wrist. And the black is… I’ve seen them with the black kanèkwasa but I’ve also seen them with the atö‘ö as a pitkuna. But they both have the wukokwewa the rain sash going down the back. The legs are there. The colors, usually there are bells worn on both legs and the yarn also on both legs. But I’ve also again seen these with that crochet leggings, the white cotton crochet leggings. It does wear the sawkototsi, the brown shoes as well as the fringed leather anklets. And a lot of the dolls that I’ve seen here are made from leather that are glued on, but this one just happens to be carved on. So it’s all kind of part of the wood here. Sometimes they’re depending on the ceremony though they are they can come with a rattle and the white stick or they’ll have two white sticks if they’re dancing in a group or part of a larger group of hoofed animal katsinas.
黒いカーネルカサですが、アトゥイをピックナとして腰に巻いているのも私は見たことがあります。どちらの場合でもウチョウクウェワという帯の飾り帯を腰に締めます。足を見てまいりましょう。通常両足に鈴を付け、さらに両足に毛糸を結びます。かぎ針編みした白い木綿の脚絆を着ているのも見たことがあります。サウフクツィという茶色い靴を履きます。そして皮製の足飾りを付けます。これまで観察してきた多くのカテーナ人形は、皮製の足の足飾りを接着剤で固定していたのですが、これは木彫で表現しています。足元は全て木彫りです。傀儡の内容次第ですが、ガラガラと白い棒を持って現れることもあったり、二本の白い棒を持って現れることもあります。二本の白い棒を持つ場合は、他の有蹄類の動物のカーネルと一様に踊ります。
Collection Review (Reconnection Project) /

<table>
<thead>
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<th>Date（実施年月日）</th>
<th>2015/4/20</th>
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</thead>
</table>
| Reviewer(s)（熟読者） | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| Other Speakers（上記以外の話者） | — |

Summary（資料観の要約）

The local name is Silaqapngöntaqa and it means someone who has a cornhusk on the neck. It appears during the Powamuya ceremony and walks through a village along with other katsinam. This doll is depicted correctly. The only exception is the feathers, which should pass through the ears. There is no information on the carver in the documentation but his name is placed on the bottom of the stand. The carver, Milton Takala, was born in Hoatvela of the Third Mesa but he is now living in the First Mesa. His father and Ramson Lomatewama (one of the reviewers)'s father belong to the same clan and thus they are clan brothers.

Bottom Surface Research（2013）／2013年までに実施した底面記載内容調査で判明した情報

<table>
<thead>
<tr>
<th>Carver（制作者名）</th>
<th>Milton Takala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver（作品名）</td>
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</tr>
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</table>

Basic info on Minpaku catalog（as of 2012）（partial）／資料観の要約の資料情報（部分）

<table>
<thead>
<tr>
<th>Object Name（標本名）</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name（現地名）</td>
<td>Silakafgoingtaka Kachina（Corn Ruff Hu Kachina）</td>
</tr>
<tr>
<td>Carver（制作者名）</td>
<td>Unknown Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing（制作年）</td>
<td>1978</td>
</tr>
<tr>
<td>Collection History（入手状況）</td>
<td>—</td>
</tr>
</tbody>
</table>
“Silakafgoingtaka”. The record says it’s “Silakafgoingtaka Kachina (Corn Ruff Hu Kachina)”. On this one here it does not have the *silaqvu* on here for the collar. But this one here does come with the *silaqvu* on there for the collar and it also can have fur with it, too, what I’ve seen. It does have the *kwasru* back here which would be in a fan type. And it will have the eagle bunches on the back the *ngungwa* or the *kwaatsakwa*. Then on the back here of the head it will have the two rainclouds on each side which will be white on top, blue in the center and with the outline of this with black, with the rain markings toward the bottom. And it does have the square *oomaw* on top here which would be more of the snow cloud representation of it. And it does have the… he has more of cotton which would be around the cloud here. It is painted correctly. I’ve seen also in this way. And it does have the *palaqalmongwa* through here, the red bangs. And also the top would have more of cotton around the top head of it. It does have the red ears. But it’s missing the hawk feathers through the ears. It does have the protruding eyes. And it does have the same style of painting on the face here, black in the middle with red outline, with turquoise on the side and on the part of the forehead, too. The *tsi’rumi* here, the teeth here – it’s also painted correctly with the diamonds in the center and white teeth marks on top with the red outline. It does have the tongue that come down here, the *lengi*. And on the beard here – it’s correct, but it’s missing the white markings that comes across here, from one end to the other, a third way from the top and another one from the bottom area – it will have the white markings that goes across through here. And it will have the eagle fur paced on where the white marks are added. This one here it does have the fur collar on it which is also correct what I’ve seen. And then, the body paint – it is correct. But it does not have the scratch marks coming down from the chest area and along the side arms, which it should not have. And it does have the blue armbands. This one here is made out of leather and it was put on after the doll was finished painted. And it does have the bow guard on the left side which is made out of leather, too. It’s painted with silver and turquoise with black outline around the turquoise paint that would represent more of the turquoise stone. Then, on the right side, it does have the yarn. But it would be mainly black synthetic yarn. The fingers are made fairly well done. It does have grooved marks in there which would actually look like fingers of the hands with the thumbs. Then on here, it’s holding some sort of plant here that would represent more of the yucca
whips. But for the yucca whips it will be more of a green with the top end of the plant on both hands, it would be holding. It does have the red sash, across the shoulders, coming down toward the kilt area – it is correct. And it does have the women’s belt, the rain sash – it is correct, too. And it will have a cow bell which would be on this side, which is also missing on here. And it does wear the *tu’iivitkuna* [atō’ō], the women’s kilt, which is correct. On here, it does have yarn on both legs. But it will not be of red and white. It will be black on both leggings. And then the legs here, it would wear the white stocking type of material on both sides. On here, it does not have it. It does have more of the paint marks as the top body paint with the two hash marks on there. It does wear the *hopitotsi* with the *tsamimi* on here. The *tsamimi* is made out of leather with strips to make it look like the actual thing. But other than that, this is a good carving of *Silaka-pngöntaqa* or Cornhusk *Hu’katsina*. It is made out of cottonwood. The carver is unknown. It’s dated from 1978, and collected in February 5th, 1981.
ています。右手首には毛糸を結びます。通常毛糸の色は黒のはずです。指もきちんと形
ってあります。節が形であるので本物の指のように見えます。親指もし本物のように
右手には何かの植物を握っています。これはヤッカの枝を表しているのでしょうか。しか
しもしそれがヤッカの枝だとしたら、葉先は緑色のはずですし、片手ではなく両手に持
つはずです。脇に赤い帯を掛けていて、先端は腰布の辺りまで伸びています。正しい描
写です。女性用の雨の飾り帯を締めています。これも正しい描写です。右側の腰に牛用
の鈴を付けます。描写違えです。女性用のドゥイーヴィックナ [アトゥイ] を腰に巻い
ています。両足のこの位置に毛糸を結びます。毛糸の色は紅白ではありません。両足と
も黒です。さらに両足に靴下型の脚絆を着けます。この人形は着けていません。この人
形の足には上半身と同じペイントが施されていて、そこに二重線の模様が引いてありま
す。ホビトツィを履き、ツァミミを付けています。このツァミミは皮製で、本物のよう
に飾りが付いています。実的なです。ナカクヴァンタカ [シタカップメンタカ] もしく
はトウモロコシの皮のフーカチーナを象ったすばらしい人形です。素材はコットンウッ
ドの根です。制作者は不詳です。制作年は1978年で、1981年2月5日に収集しました。

Ramson:
On the upper section of the inventory number, it says unknown Hopi but at the
bottom it says Milton Takala and now it has his name down here as well on the
bottom side of the base. Milton is from Hoatvela. He may be a little bit younger
than I am, I’m not real positive. But I believe he’s living at 1st Mesa now if I’m
not mistaken. So overall it’s what the real katsina looks like in the ceremonies.
This katsina typically appears at Powamuya during the procession of different
katsinas around the village. And like I said, most everything is what the actual
katsina looks like. It does have an eagle plume coming out of this little section up
here. And this one is looks like a chicken fluff to substitute for. And the feathers
in the back, called the pootakni, would be eagle tail feathers. And there are five of
them there. These, I think, duck feather, look like either duck or pheasant
feathers. The duck feathers on the back that he used to represent the eagle
feathers. And more duck feathers on the back to represent the bunch of eagle
feathers, the kwaatsakwa on the back. And that’s the way they look. The face is
accurate. The eyes are accurate. The ears are accurate. The only thing that is not
put on here are the feathers that go through the ears. The mouth is accurate with
the diamond shape areas down here. And the white areas here represent the teeth.
And it does have a tongue. The beard is good. But again about a third of the way
down you would have like a white splotchy line coming down this way. And also
in this area you would have that white splotchy line. The name of this katsina is Silaqapngöntaqa, ‘one that has a corn husk collar or ruff’. So he used fur to substitute for that. So on the real katsina is dry corn husk that goes all the way around. And the ones that I’ve seen at Hoatvela wear a white shirt. And this doll doesn’t have the white shirt. The armbands would be turquoise blue. And these one are darker, like navy blue. And so, that’s a little bit different there. He also has a bow guard like this one. This one is made from leather. And the details of the bow guard are painted on. And I’m guessing that this would be acrylic paints here. On the right side he would have a black yarn instead of the white. And the kilt this katsina wears would be an atö’ö like this one. And the wedding sash, the rain sash would be back here so this is also accurate here. This is the way the katsina dresses. It also has the red bandolier. This one is made from a red synthetic material and it’s glued on, but that’s correct. And on the legs, this katsina wears white leggings, the crocheted kind of leggings or stockings. So, it wouldn’t have these scratch marks right here. And usually the yarn that’s worn around the knees is dark, not red and white. And then it does have sawkototsi - that’s correct. And a leather fringe anklets are also correct. There’s one more thing that the katsina wears when in the ceremonies, that most carvers don’t put on there, is a cowbell. It also has a cowbell tied around the waist. Other than that this is a pretty accurate doll. One more thing that should point out is, on the top here he’s got three marks up here. And usually there’s just two, nothing up here. This plant material here is a plant that grows out on the reservation and he chose to use this to kind of represent the yucca whips. And they would have them in both hands. So maybe his doll had this plant material also in this hand but they could have fallen out. When these things dry up they become brittle and they are easy to break so that might have happened in with this hand.
General Statement by Ramson:
This doll was carved by Milton Takala. And if it’s the Milton Takala I know, he’s from Hoatvela. His father and my father are the same clan. So in the Hopi way he would be one of my brothers. It does have his name on the bottom, Milton Takala. This is Silaqapngöntaqa. It’s hard to translate that but it has to do with his collar being made out of corn husks. But in this carving he used the fur rather
than the corn husk. It’s pretty accurately carved doll. There’s this little tablet, I guess, on the top of the head. That does have a turkey breast or eagle breast feather but this one that he used looks like a chicken fluffs. And one thing that noticed about this is, he has three marks here were normally would only have the two bottom ones and this third upper one would not be there. But that’s a pretty small detail. This *katsina* when I’ve seen it in the ceremonies does have the red bangs. It does have the protruding eyes. And the face is correct. The teeth and the mouth is correct, as is the tongue. The mouth is made out of leather on this one. And the tongue looks like some kind of a fabric. Ears are correct but typically they’ll have the feather coming through the ears as well. The beard is correct. About a third of the way from the top, you would see kind of white, kind of splotchy line. And on the bottom third, right in this area you would have a second splotchy line here. But he chose not to put those on. At *Hoatvela* this *katsina* wears a white shirt with the red bandolier on there. And the armbands would be more a turquoise color rather than the dark blue. But the fact that he has the armbands on there is correct. And the *palamtsapu* is also correct, the band of red across here. Like I mentioned, it have a white shirt but the *pitkuna* and the *ató'oi*, that’s – correct. The *wukokwewa* that comes down the back is correct. Again what he chose not to do or maybe he forgot to, was to put a cow bell on this. And he did a pretty good job on putting detail on the bow guard. This one is made out of leather. And the designs on the top are actually painted onto the leather. And the *katsina* would wear a darker yarn on this side. The yarn that he used here is commercial yarn, red and black [white]. But on this *katsina* they pretty much be a darker color. And also this *katsina* wears crochet white leggings, *poróokyanapna* we call it. It has *sawkototsi*, that’s correct. And the fringed leather anklets is also correct. Like I said most carvers will use leather and attach it to the shoes rather than carving it on. And again that’s up to the carver how they want to do that. This is a material… it’s a plant material that grows out on the reservation. And he was probably just wanting to give people that idea that it carry something. So he used this material and substituted for the yucca whips. And it could be that this doll had another set of these in the left hand but because this is fragile material it could have broken off at some point. So it’s a pretty good carving all in all.
カです。他の言語に訳すのは難しいのですが、トウモロコシの皮でできた摺巻きをする者という意味です。しかし作者はトウモロコシの皮ではなく、毛皮を使いました。とても正確に彫刻してある人形です。頭頂のこの部分に小さな板があります。その上には七面鳥かワシの胸毛が添えられるのですが、この人形はニワトリの羽根で代用しています。この板について一言述べておきますが、ここには三本の線がありますが、通常は下の二本だけで、その上にある線は存在しません。些細な点です。私が儀礼で見たときには、このカチューナは赤毛のかつらをしています。目は飛び出しています。顔面の描写は正しいです。歯と口も正しいです。舌も正しいです。この人形の口は皮製です。舌は何かの布でしょうか。耳は正しいですが、基本的に耳に羽が貫通しているはずです。髭は正しいです。上から三分の一辺りの位置に白い染みのような線が横に引かれます。下から三分の一辺りの位置にも、ちょうどこの辺りですが、二本目の染みのような線があるはずです。それらの線が描写漏れしています。ホテヴィラ村落ではこのカチューナは白いシャツを着て、赤い着きを掛けます。腕章の色はこの人形のように濃紺ではなく、トルコ石色のはずです。腕章を着けること自体は合っています。バランス型も正しく描写しています。たすき掛けた赤い帯のことです。先ほど述べましたが白いシャツを着ることもあります。アトゥイをピックナの代わりに腰に巻きます。腰にウォコクウェクを締めています。敢えて描写しなかったか忘れたのか分かりませんが、ここに牛用の鈴があるはずです。首手当ての描写はとても精緻です。これは皮製です。その皮に直接絵の具を塗ってデザインを描いています。右手首に結ぶ毛糸の色はもっと濃いはずです。足に結んだ赤と黒［白］の毛糸は工場製です。このカチューナは濃い色の毛糸を結びます。かぎ針編みの白い靴下を履きます。第3メサではポロオキャナブナといいます。正しくサウロトゥイを履いています。皮製の肩飾りの描写も正しいです。別の資料の熟観中にコメントしましたが、多くの作家は肩飾りを彩らずに本物の皮を巻いていました。どのように表現するかは作家の裁量次第です。これは保留在地に生息する植物です。手に何か持っているという事実を人形の観覧者に伝えたかったのでしょうか。この植物をヤッカの枝の代わりに持たせたのでしょう。かつて左手にもこれと同じものを持っていたのかも知れません。これは艶いのでその後に塗れて取れてしまったのかも知れません。全体的にすばらしい彫刻作品です。
Collection Review (Reconnection Project) / 資料熱観情報

Date / 実施年月日 2015/4/20

Reviewer(s) / 熱観者 (underline is the speaker of general statement / 下線が総論の発言者)
1. Bendrew Atokuku
2. Ramson Lomatewama

Other Speakers / 上記以外の話者 —

Summary / 資料熱観の要約

It was considered that this is Hehey’ā wùuti that appears during the Hehey’akatsina dance held in the First Mesa. It does not appear in the Second and Third Mesa. A symbol of female genitalia is painted on the right hand but this element is different from the real one. The artist is unknown.

第1メサの夏季のヘヘーヤカチーナのダンスに現れる、ヘヘーヤ・ワーティ（Hehey’ā wùuti）だと思われる。第2メサや第3メサには現れない。右腕には女性器の印が描かれるが、この人形の印は実物の印とは全く異なる。制作者は不詳である。

Bottom Surface Research (-2013) / 2013年までに実施した底面記載内容調査で判明した情報

Carver / 制作者名 —

Object Name by Carver / 作品名 —

Basic info on Minpaku catalog (as of 2012) (partial) / 資料熱観以前の資料情報（部分）

Object Name / 標本名 Kachina Doll
Local Name / 現地名 Heheya Kachin - mana (Heheya’s Sister Kachina)
Carver / 制作者名 Unknown Hopi
Year of Manufacturing / 制作年 1960s
Collection History / 入手状況 —
Bendrew:
This one here it says “Heheya Kachin-mana (Heheya’s Sister Kachina)”. I’ve only seen this one in 1st Mesa area. The face is correct on it. The hair is also correct. But I believe, where the dyed feather here, it would be more of a single eagle plume tied on the top. It would have, I believe, a scarf around the neck. But the atö’ö would be over the other shoulder too as it is at Songòopavi cape. But like I said, I’ve only seen it in first Mesa area. It does have the kanélkwasa. The bottom is correct on here, on the dress. But on top here it does not have it. She also wears the kweewa for the belt. On this one here, it’s properly shown here. But it’s missing the one on the left side, so that part is totally missing. And it does have the leg wraps around here. It would be buckskin, the hide here, and the hopitotsi. I’ve only seen this one during the Hehey’akatsina dance during the summer time. But I’ve never really seen it dressed in this form here. That’s how much information I have on this one here of actually I’ve seen during the dance in 1st Mesa.

Ramson:
This katsina is associated with the 1st Mesa ceremonies. And it doesn’t appear at 3rd Mesa as far as I know. So I don’t know anything about this particular carving.

このカチーナは第1メサとのつながりが深いようです。私が知る限り第3メサに現れたことはありません。この人形について何も分かりません。
General Statement by Bendrew:

This one here is a carving of Hehey’a wiuti. I believe, this only appears at 1st Mesa area. I’ve never seen it in Songòopavi or at 3rd Mesa area toward Hoatvela. It is wearing the kanèlkwasà with the hopikwewa which is missing another piece on this side totally. And it is wearing atö’ö which would be the women’s cape. I don’t really have too much information on this one here but I just know that this appears in 1st Mesa. Plus, it does have female symbol here, the genital, which it’s a mismark, it is not really totally accurate. But it does represent women’s genital. It does wear the white wrapping of the shoes with the hopitotsi.
Collection Review (Reconnection Project) ／資料熟覧情報

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<tr>
<th>Date ／実施年月日</th>
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<tr>
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<td>2. Ramson Lomatewama</td>
</tr>
<tr>
<td>Other Speakers ／上記以外の話者</td>
<td>Atsunori Ito</td>
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Summary ／資料熟覧の要約

This is a katsina portraying a horse. It is called Kawayo or Kawâyatkatsina. It is also called Suhimuhoya, which comes from the meaning of the words “one that is handsome.” As for the paint, it has a painting of a horse on its cheeks. The teeth are not depicted as a jagged line but as small diamond-shaped teeth or triangle-shaped white teeth. The carver is Tino Youvella, probably born in the First Mesa. It is known from the signature on the stand that the artist was a member of the sun forehead clan.

The name Kawayo (Kawayo) also refers to Kawâyatkatsina. It is called Suhimuhoya, which comes from the meaning of the words “one that is handsome.” As for the paint, it has a painting of a horse on its cheeks. The teeth are not depicted as a jagged line but as small diamond-shaped teeth or triangle-shaped white teeth. The carver is Tino Youvella, probably born in the First Mesa. It is known from the signature on the stand that the artist was a member of the sun forehead clan.

Bottom Surface Research (2013) ／2013年までに実施した底面記載内容調査で判明した情報

<table>
<thead>
<tr>
<th>Carver ／制作者名</th>
<th>Tino Youvella</th>
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<tr>
<td>Object Name by Carver ／作品名</td>
<td>Kawai-i Kachina</td>
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Basic info on Minpaku catalog (as of 2012) (partial) ／資料熟覧以前の資料情報（部分）

| Object Name ／標本名 | Kachina Doll |
| Local Name ／現地名 | Kawai-i Kachina (Horse Kachina) |
| Carver ／制作者名 | Tino Youvella (hopi) |
| Year of Manufacturing ／制作年 | 1980 |
| Collection History ／入手状況 | — |
Bendrew:

This one here on the record it says “Kavai-i Kachina (Horse Kachina)”. This is really a Kawayo, a horse katsina. This is a carving of Tino Youvella. The name sounds familiar but I think, they are from 1st Mesa, but I’m not too sure. I do know some Youvellas in other villages, too. This carving here it does have the actual face painting – it’s correct on there, with the red outline on the forehead, the rectangular eyes. And it also has a painting of a horse on both cheeks here which is also correct. The mouth here is also correct with the black red outline and with the teeth there. But it will not have more of the jaggy marks here. But it will have more of the black diamond shape mouth painted here with the white teeth outlined. It does have the patsakala through here, the rainbow here on the forehead. And it is painted red, yellow and blue. On here, it has the… look like either chicken wings or chicken feathers. But on here, it would have more of the small turkey feathers on the front part here which would be five of them. Then on the patsakala here, it would have the red lightning marks on here, which this one does not have. Then, the top part here is brown. But it will also have eagle plumes and small parrot feathers on the bottom here, too. Then on the side here, on each end of back of the ears, it would have the rainclouds, which is not there. And it will have white on top, blue in the center, white on the bottom with black outline of the raincloud. Then on the back, it will also have the riikokni back here, with the two eagle tails here and the macaw feather in the back with the ngungwa, in the back, too, or the kwaatsakwa. Then the ears are correct, too. Plus, it will also have the cornhusk, cone-shape earrings. Then the collar here – it’s made of synthetic or cotton yarn, green yarn which would represent the evergreen or the juniper. And the body paint here, from the forearm to the shoulders, to the chest and waist, and on the back it’s also correct how you would actually see it during the dances. And it does have the red sash, coming across the shoulders toward the kilt. And it will have the black yarn on the right with the rattle. It could be blue or just plain. And on here, it’s carrying a bow which I’ve never really seen it. Carrying a bow like this it would be more of the evergreens on the right [left] arm. And it does have a bow guard which to be out of leather. And it has been glued on. And the bow guard here is fairly well detailed painted on there with the silver and the turquoise paint on there, which would represent the turquoise jewelry. Then, the fingers are also well done, carved in, with the thumb carved nicely. As we come down to the kilt, it’s actually correct on there. And it does
have kweewa and the mötsafönkwewa on there. The mötsafönkwewa is out of wood and pasted on. But on mötsafönkwewa he used some of cloth material to imitate from actual belt itself. And the kweewa here – it looks to be made of some sort of very very thin material of canvas, which is nicely detailed painted on here. And plus, on the legs here it does… it is correct here. It does have the alternating colors on there from the chest, the arms, to the cuffs here. It’s missing the yarn on the left which would be black and the turtle shell on the right leg. And it’s also missing the two scratch marks on the forearms, on both arms and both legs. And it’s wearing hopitotsi, which he would wear. And it also has thin material which would represent the ankle guards, the katsilwa through here. It’s made out of some sort of fine material. And on the back, it has the imitation of the fox tail. It’s out of synthetic fur which is also correct. This is a well done carving by Tino Youvella of a horse katsina. Dated from early 1980s and it was collected February 5th, 1981. It is painted with acrylic paint. It is well done made, very accurate.
Ramson:
I was looking at this *tihu* when Bendrew was describing it. It’s a very nice doll, very well carved. It’s pretty real looking. Everything on here is pretty much the way in I’ve seen the *Kawáykinsina*, dancing at *kivas*. It’s a…we use that term to describe something that’s kind of ‘handsome’, so that’s kind of some, *súhipu*. It’s kind of like ‘handsome’ and this is one of the ways that older guys would described it; *Súhipu ho*ya, ‘*One* that’s *handsome*’. The ones that I’ve seen didn’t have the feathers coming out. But what I’ve seen is like a little turkey feathers dangling from the edge of the visor. And also would have the eagle feather bunch up here on the top and the parrot feathers also, the little parrot feather bunch on top. These are duck feathers and again they would be eagle tail feathers. This looks like another a tail feather from a different kind of a bird. But again it’s usually a macaw feather, the orange one that comes up. And he did a pretty good job in finding these tiny little feathers that look like real eagle feathers, with the dark tip and white body. The face is very accurate. That’s the way that it looks with the horse on the cheek and the rectangular eyes. The teeth would be the small diamond pattern. This one is just jagged lines going from one side to the other. So it would be the small diamond shaped teeth down here or a triangle shaped teeth. I’ve seen it with this type of a body, same colors. Usually though
this blue goes all the way down to this blue down here. And the yellow goes
down all the way to the blue. Same thing on this side, the blue usually touches the
yellow and the yellow touches the yellow down here. It does have the red
bandolier. And this one is like very thin fabric. It’s not felt. It’s another kind of
the fabric. In our village when they’re like this with these colors they don’t have
the scratch marks on the arms or on the legs. It’s just the plain color like that. I’ve
seen the katsina with the pitkuna like this. And this is carved pretty realistically
with the wrinkles, and the folds and the kilt. So that adds a little to the realism.
The belt is very thin material. That’s like some kind of thread wedding on the
backside and another material on the top. But the belt is very well done. Real fine
work with the pattern on the belt being very accurate. The same thing with the
mötsapngönkwewa. It’s done very well. The details on here are clear. The legs are
painted like that. And if I remember correctly, these markings on the upper legs
would be turquoise, the pinkish color and then they yellow on this side. And on
this side it would be the yellow, like this, yellow in and then red or that pinkish
color in the middle and then the blue on top. So this side is correct. And I’ve seen
when they came the sawkototsi, the brown shoes with the embroidered anklets. It
had a bow and a rattle. And the yarn on the right wrist. And the bow guard is
very detailed. It’s got silver pattern with blue to represent the turquoise so that’s a
very fine detailed work there. When I saw this in our village it also wore atö’ö,
the woman shawl as a cape. It’s a very well carved doll.
General Statement by Bendrew:

This one here is a carving of a Kawâyâkatsina, the horse. This one here is very well done made. It’s totally accurate on this one here. The only thing that it’s missing here, it does not have the fluffy feathers that go on the patsakala here. It does have the small turkey feathers that come across the forehead here. But it is made totally accurate when you will see it at the dance. Plus, it’s missing the red lightning here that goes on the top here of the patsakala. And it does have the riikokni back here, the two eagle tails with the macaw in the back. The ngungwa which would be the eagle bunch, or the kwaatsakwa. On the side here, it’s missing the rainclouds on each side, which would be blue in the center, white on top and white on bottom outlined with the black. The ears are correct. The facial is correct also, with the rectangular eyes and horse painted on both cheeks. The mouth is correct. But the middle part would be more… having the white rectangle on top of the mouth here, and it will have black diamonds going across from this side, to this side. And it does have the evergreens here which this use the synthetic yarn or cotton, or it could be the representation of the juniper. It does have the red sash. And the body is exactly like you see it, with the yarn on the
right and the bow guard on the left here. And it also has the rattle it holds. And here, it would not hold the bow. It would be more of the evergreens or the juniper. The kilt is also made correctly with the *kweewa* and the *mötsafngönkwewa* also made correctly. The *kweewa* here is made out of really really thin canvas material which he really did pretty well. He also used some sort of cloth material to represent actual belt to the *mötsafngönkwewa*. *Mötsafngönkwewa* is made out of cottonwood which was pasted on after the doll was painted. Back here, it does have the fox tail. But it’s also made of some sort of the synthetic fur material. The legs are also well done painted. As you see on the right side, it’s totally correct. But on here it’s incorrect, which the red would be in the middle, then the blue would be here, then the yellow would be on top where the red is. And it’s missing the black yarn on the left leg and the turtle shell would be on the right. It does wear the *hopitotsi*. And it used nice thin material here for the ankle guards, the *katsilwa*. It is made by Mr. Youvella. On here it says he is like to be sun forehead clan. It is a well done carving. It is made out of cottonwood. This is a perfect example of *Kawaiyatsina* looks like.
す。右足は完璧です。左足のこの部分は誤描写です。赤が真ん中で、ここは青、黄色は一番上です。人形では赤が一番上になってしまっています。左足には黒い毛糸を結び、右足には亀の甲羅を付けます。ホビトツィを髪にします。足首当てのカチュラには非常に薄い素材が使われています。制作者はユヴェラさんです。底面のサインを見る限り、太陽の顔クランの成員のようにです。すばらしい人形です。素材はコットンウッドの根です。カワイいチーナの姿を知るための最上の見本です。
**Collection Review (Reconnection Project) / 資料熱奪撮影**

| Date / 実施年月日 | 2015/4/20 |
| Reviewer(s) / 熱奪者 | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| Other Speakers / 上記以外の話者 | — |

**Summary / 資料熱奪の要約**

This is an eagle-owl *katsina*. Its local name in the Second Mesa is *Mongwumana* or *Mong.wùuti*. Bendrew Atokuku, one of the reviewers from the Second Mesa, said he had never seen this *katsina* during any ceremony. Another reviewer, Ramson Lomatewama from the Third Mesa, said this *katsina* did not appear in the Third Mesa. It is believed that the carver is A.L. Sahmie from the First Mesa.

**Bottom Surface Research (2013) / 2013年までに実施した底面記載内容調査で判明した情報**

| Carver / 制作者名 | — |
| Object Name by Carver / 作品名 | — |

**Basic info on Minpaku catalog (as of 2012) (partial) / 資料熱奪前の資料情報（部分）**

| Object Name / 標本名 | Kachina Doll |
| Local Name / 現地名 | Mongwa Wùuti Kachina (Great Horned Owl Woman Kachina) |
| Carver / 制作者名 | A. L. Sahmie (Hopi) |
| Year of Manufacturing / 制作年 | 1980 |
| Collection History / 入手状況 | — |
**Bendrew:**

*Mongwùuti.* On the record it has “Mongwa Wu-uti Kachina (Great Horned Owl Woman Kachina)” on here, *katsina.* On this one here, it’s well made. But I’ve never seen this in person. So, I can’t really say on how it really looks as it appears during the dances. It does have the women’s cape, the *atö’ö*, and the *kanèlkwas*a, it’s made out of nice fabric. And it does have *kweewa* on here with some sort of… it looks like elastic. It’s painted on. It’s very well done, nicely detailed. Then on here, it has some sort of a basket here, which it has yellow feathers on there. But I wouldn’t really say of what it represents on that. It does have a turquoise ring here. It looks like to be an actual turquoise. It does have the yellow bird wings on here with the flicker feathers on the top. If you actually see an owl, it actually has the yellow eyes, the circle eyes, and the yellow beak. And it will have fur collar, too. But on here, it does have… it looks like to be… what the carver tried to do is maybe have this into *hokyanafna* the white [black] stockings with the white shoes, *qötsatotsi.* Like I said, I’ve never seen this doll in person. I can’t really describe on what the purpose of the *Mongwumana* or *Mong wùuti* would portray in Hopi way during the ceremonies. And it’s made by A. L. Sahmie. Manufactured in the early 80s. It has the record on 2.5.81.

**Ramson:**

It is a… you can always tell a doll if it’s to represent a female it will have this
kanélkwasa, usually the hopikwewa, the belt, the red with the designs in there with the blue and black border. That’s pretty standard, I guess. What this one is missing is that the red and green border towards the bottom hem and the top hem. It’s wearing in the atö’ö which is, again, just for the mostly females will wear an atö’ö like this but there are some male katsinas that also wear an atö’ö as a cape. Based on just then the name Sahmie, to me it sounds like someone from 1st Mesa maybe. And it could be that this katsina does appear at 1st Mesa. I don’t know what the purpose of the tray is. And I’ve never seen this in the 3rd Mesa area, so I couldn’t really tell you anything about it, whether it does look like this or the details of it. I really can’t say.

女性のカチーナの基本的な見分け方は、クァネルクァサを着ていて、ホピクウェワという赤地に模様が入って緑と黒に縁取りされている帯を締めていることです。この人形のクァネルクァサの描写では、下の緑と上の緑にあるはずの赤と緑の線が漏れています。これはアトゥイを羽織っています。アトゥイをこのように羽織るのは主に女性ですが、男性のカチーナもアトゥイをこれと同じようにケープとして羽織ることがあります。サーミという名前ですが、私は第1メサ出身だと思います。このカチーナは第1メサに現れるものなので知りません。この盆が何を意味しているのか分かりません。このようなカチーナは第3メサには現れません。そのため姿形などについての詳細を解説することはできません。コメントは控えます。

**General Statement by Bendrew:**

This one here is a carving of *Mongwiutti*, great horned owl *kachina*. This one here, I’m not too sure about it because I’ve never actually seen it. It may come from 1st Mesa area. It does have the women’s cape, the atö’ö. The feathers here look to be out of yellow bird. The top part would be out of flicker which will come more from the neck and chest part. And it does have yellow eyes for the owl and the yellow beak for the owl too, and the fur for the collar here. But on the dress here – he used a nice fabric material. The only thing that’s missing here is the red and green yarn that would go along the bottom part of the dress and on top of the dress part here, too. The belt, it looks to be painted out of acrylic paint. It is painted on top of elastic strip which he did really well on this. And on here, I think, he is portraying more of the *hokyanafna* for the leggings here and the qötsatotsi, the white shoes. But other than that this *katsina* may appear more of the 1st Mesa area, so I’m not too familiar on what time it comes during the
ceremonial times. This is a carving of Mongwûuti.

Mongwûutiです。アメリアルミミズクのカチーナです。見たことがありませんので、詳しいことは分かりません。第1メサに現れるのでしょう。アトゥイという女性用のケープを羽織っています。この羽根は黄色いトリの羽根のようにです。頭頂の羽根はハシボソキツキの首や胸の辺りの羽根だと思います。フクロウのような黄色い目をいていて、フクロウのような黄色い嘴があります。首には毛皮を巻きます。ドレスには上等な布があてがわれています。描写漏れがあります。ドレスの下の緑と上の緑には赤と緑の毛糸が付いているはずです。帯はアクリル絵の具で色を塗ったようです。ゴム紐のようなものに丁寧に色が塗ってあります。足のこの部分はホキャラフナという脚絆を表現したかったのでしょう。コツァトゥイという白い靴を履いています。第1メサに現れるのです。登場する時期や儀礼は何なのか分かりません。Mongwûutiを象った人形です。
**Collection Review (Reconnection Project)／資料熟覧情報**

<table>
<thead>
<tr>
<th>Date／実施年月日</th>
<th>2015/4/20</th>
</tr>
</thead>
</table>
| Reviewer(s)／熟覧者 (underline is the speaker of general statement／下線が総論の発言者) | 1. Bendrew Atokuku  
2. Ramson Lomatewama |
| Other Speakers／上記以外の話者 | Atsunori Ito |

**Summary／資料熟覧の要約**

It appears during the home dance. Considering the role that this *katsina* plays during the ceremony, the carving of it is forbidden. In terms of cultural sensitivity, the reviewers requested a certain way of using this item (to forbid displaying it in exhibitions and presenting photographs to the public). The carver is Clifford Bahnimptewa.

ホームダンスの時期に現れる。このカチーナが授与儀式上の役割を尊重し、彫刻制作は慣習的に禁じられている。カナル・センシティビティへの配慮として、資料利用に関する要望（展示利用の禁止、資料画像の公開制限）が寄せられた。制作者はクリフード・バーニングトウ氏である。

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**Bottom Surface Research (-2013)／2013年までに実施した底面記載内容調査で判明した情報**

<table>
<thead>
<tr>
<th>Carver／制作名</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver／作品名</td>
<td>—</td>
</tr>
</tbody>
</table>

**Basic info on Minpaku catalog (as of 2012) (partial)／資料熟覧以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name／標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name／現地名</td>
<td>Danik’china Kachina (Cloud Kachina Guard)</td>
</tr>
<tr>
<td>Carver／制作者名</td>
<td>Cliff Bahnimptewa, Hopi といわれている</td>
</tr>
<tr>
<td>Year of Manufacturing／制作年</td>
<td>1972 (?)</td>
</tr>
<tr>
<td>Collection History／入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
Bendrew:
This doll here, we’ve discussed that it should not be recorded or filmed. The number is 83337. Just because it’s shown during a certain type of ceremonies that do take place in Songọopavi only. And the only time you would see this is during the home dance time. This one should not be shown to the public just because you’re not supposed to make this type of katsina. If someone comes to see the dance that would be the only time you would see it. So, we’ve discussed that this one should not be shown or be displayed in the public.

Ramson:
This katsina is associated with the 2nd Mesa area, maybe the 1st Mesa area but I’m not too sure. But this one doesn’t appear at 3rd Mesa so I chose not to comment on this one at all.

Ito:
How about the carver?
制作者はご存じですか。

Bendrew:
Cliff Bahnimptewa? He might have seen the dance and he thought it was okay to do the carving but for that ceremony you can’t really make those ones that are there. If you do it, you are breaking the rules on that particular dance there. It does have consequences so Clifford is the carver…
クリフォード・バーニンプテワさんですか。おそらく彼は儀礼を見て、このカチーナを 彫っても問題ないと判断したのでしょう。ですがその儀礼に登場するカチーナは本当に 彫刻してはいけないので。彫刻することはルール違反なのです。罰が当たります。制作者はクリフォードさんです。
Ito:
Do you know him in person?
彼をご存じですか。

Bendrew:
A little, but not too much. He does break rules.
ほんの少ししか知りません。彼は掟を破ってしまいました。

General Statement by Bendrew:
This one here number 83337. This doll here was made by Clifford Bahnimptewa. This one here, he also made a bad decision on carving this particular type of doll which only appears in 2nd Mesa area in Songòopavi. We decided not to show this to the public or record it on film. This doll is not to be shown to the public. Just to do what duties he holds for this certain type of ceremony they have.
標本番号はH83337です。制作者はクリフォード・バーニンプテワさんです。このカチーナは彫刻してはいけないのです。第2メサのソンゴーパヴィ村にだけしか現れません。非公開にすべきという意見になったので、展示も動画撮影もしません。公開しないでください。非公開に至った理由は、儀礼でこのカチーナが果たす役割を尊重したためです。
**Collection Review (Reconnection Project) ／資料熟覧情報**

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<td>—</td>
</tr>
<tr>
<td>Summary ／資料熟覧の要約</td>
<td>It is a <em>katsina</em> portraying a golden eagle. It is called <em>Kwaakatsina</em> or <em>Kwaahu</em>. The real <em>katsina</em> has eagle tail feathers on the wings of the arms but on this doll, owl feathers were used. The tips of the wings were cut with scissors. The carver is Dewey Takala who lives in Houvela in the Third Mesa.</td>
</tr>
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</table>

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**Bottom Surface Research (-2013) ／2013年までに実施した底面記載内容調査で判明した情報**

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<tbody>
<tr>
<td>Local Name ／現地名</td>
<td>Kwa Kachina (Eagle Kachina)</td>
</tr>
<tr>
<td>Carver ／制作者名</td>
<td>Dewey Takala, Hopi</td>
</tr>
<tr>
<td>Year of Manufacturing ／制作年</td>
<td>1979</td>
</tr>
<tr>
<td>Collection History ／入手状況</td>
<td>—</td>
</tr>
</tbody>
</table>
This one here is another carving of *Kwaahu katsina*, eagle. On here it has the *paawikya* [*pavayoykyasi*] dismantled from it. But on here, it is made pretty accurate on here. It will have the red hair on the sides here. And on here – it’s similar to what it look like, what you can see in actual eagle dance. On here, it will have two red-tailed hawk wings here. They will be one this way, and one the other way, same here. It’ll also have the eagle tail down here, the *kwasru*. On the top it will have red hair coming down. It will go on the back here. This is a nice carving of the *Kwaahu*. More toward, I believe, the 3rd Mesa area, the way the body painting is. It does have two feathers here. But I’ve also seen it with the eagle plumes on top here, with the colored feathers. And it does have the *riikoknis* back here – one this way, and one this way, with the eagle tail, and the macaw feather toward the center. And it will have *ngungwa* back here, too, or the *kwaatsakwa*, the eagle bunches. This one here has cotton on the top of the head and coming down toward the back which I’ve never seen before on this type of doll carving, or the *katsina*. It will be more brown on the top area and back here, too, and at the back side of the head with the rain cloud which is not on there. It could be white on top, black in the center. And the cloud will be outlined with black. Or it could have white on top, turquoise in the middle, and white underneath the turquoise with the outline of the rain cloud. The ears on here are correct. The facial paint is correct, too, with the eagle beak here. It does have the *mooho* tied around the forehead, which is the yucca plant. On here, he pretty much used the synthetic yarn and painted it over with acrylic, white paint. The collar here, it is synthetic yarn or cotton of green which symbolized the evergreen or the juniper. But I’ve also seen where it has eagle bunches all the way around the neck part here, around the collar. The body – it has the yellow here, on the chest part, from and back, and also solid coloring on the forearms, and toward the leg part to the feet. And it does have black as you see here. But on here, it has two hash marks, which he does not have there. More it has of the two lines coming down here on both sides and on the back side, too. On back side it does not have it. That’s what is missing there. On the arms, you can see where this have lines coming down. It does touch toward elbow area. That’s correct. Then, on the wings band, it looks like he used owl feathers. He did a pretty good job with shaping the owl feathers to make them look like eagle wings. It does have cotton material on the top of the arms here. Toward the neck part, it will have the black yarn necklace which will
come down to here. And it will have a white cornhusks tied on across the yarn here, which it does not have. And that would be more of its necklace. And, I’m pretty sure, it does have the palatotorikpi through here, the red sash, which will come down toward the kilt area. The kilt area is pretty much accurate, plus with the kweewa on there and the mötsafngönkwewa on here, which is nicely done. It has a nice wavy shape to it, to look like he is actually performing a dance. The leg area – it’s yellow all the way toward the feet, no shoes. And on here, it has the yarn, which on both sides have come off from it, which it slipped, slipped down, but it would appear to be more up here like this with black yarn. It will have the ankle guards here, the katsilwa, the ankle guards. And it will have the two scratch marks, too, the same way like on the forearm. This is a nicely done carving of the Kwaahu. And you can actually see fingers carved all the way through which is nicely done on both hands. Plus, the ears here – it could either have the cornhusk earrings which it doesn’t have here, but I’ve seen some with the hawk wings coming through the ears, too, which it does not have. It is made by Dewey Takala, manufactured in the 1979, and collected in 1980. This is a carving of a Kwaakatsina.
Ramson:
This is a pretty good carving done by Dewey Takala. If his name is the name of the person that know this person lives in Hoatvela. When I was looking at the rain tablet back here, the way that I’ve seen the rain tablet being done is a little bit different. The painting is… on the inside you would have the turquoise. On the upper and the lower section. And then that would be completely surrounded by this yellow. But that yellow color would completely surrounds both the bottom and the upper part. And then outside of the yellow, then we you would have the red. And the red section would go across this way between the yellow and all the way around the edge. So that would be the red. And then these would be there, the black lines with the white hash marks, those would also be there. The two feathers coming out this way and this way are red-tailed hawk feathers on the real katsinas and the bunch of feathers would be right here as well. This would be red.
hair coming out here. And again this is that material that would come from a craft store and the red hair would also be on top of fan of eagle feathers, which would be that tail. So the tail would be down here. Like Bendrew pointed out, this was worn on the back, like that. At Hoatvela I have not seen cotton on the head at all. But I have seen the two pairs of the feather. Like this one is, that’s what I’ve seen there. And again, the eagle feather coming up like this and in the middle would be the macaw feather or parrot feather. So this up here is pretty accurate. And then back here you would have the bunch of eagle feathers that we call kwaatsakwa, would be back here as well. The ears are correct. When I’ve seen them they had the cone shaped corn husk earrings on each ear. And I’ve seen them with the yucca headband. So this part right here on the forehead is replicating the white part of the yucca, the part of the leaf that would grow towards the root. And then, the rest of it would be green to be the color of the yucca blade itself. The eyes are painted correctly. And it does have this mark the chevron on the face. And the beak is also correct. I’ve seen these katsinas with eagle feathers around the collar. And they probably have appeared with them green around the collar as well but the ones that I saw had eagle feather all the way around the neck. The body paint is pretty accurate. It does have the black body and the yellow chest and the yellow forearms and the yellow lower legs. But instead of having these two hash marks down here, it has a pair of jiggly lines going down right here on this side and then two more on this side. And those same markings would also be on the back - one two, one two, side by side. The kilt is correct. The embroidered sash is correct as well as the belt. And it is in that in dancing position. So it just kind of gives it a little bit realism when these are not straight, they’re curved. And that kilt is also just not straight down but it also has a lot of curves in it that makes it a little bit more real. It does have the mötsapngönkwewa and the hopikwewa right here. And it has the fox pelt, or the puukya on the back as well. When these eagle katsinas appeared, one year, they did have the black yarn on both legs but they also wore bells. And the lower leg is yellow. It’s yellow all the way. It has no shoes. And it does have the embroidered anklets right here. It does have those. And these kind of look like owl feathers for the wings. And on the real katsina those are eagle tail feathers. It’s a pretty nice carving. The fingers are carved separately on the right hand. And almost the same on the left hand. The thumb on the left hand looks like just a little piece of it, broke off there. It’s a pretty nice carving.
ドゥーイ・タカラさん作のすばらしい人形です。もしその人物が私の知人と同一人物ならば、ホテヴィラ村に暮らしています。背中に付ける雨板は、私が見たことがあるものはやや異なるようです。色についてです。この内側はトルコ石色に塗られます。上と下の部分です。その部分はこの黄色で覆われます。上のも下のも黄色で覆われます。その黄色の外周を赤で覆います。赤い線はこの部分を横断し、上下の黄色を全て覆います。そのように赤い線が引かれます。白い点々が入ったこの黒い線は、このように引かれます。本物のカチーナは、クマで一組のアカオノスリの尾羽根をこちらとこちらに付けます。さらにここには羽根の束が添えられます。これらは赤く染めた馬の毛を表現しています。手芸屋などで購入可能な素材が使われています。赤い毛は扇状に配したワシの尾羽根の上にも覆います。尾羽根が下側になります。ベンドリューさんが指摘した通り、このように背中に付けます。ホテヴィラ村では頭部に木綿は載せません。二枚一組の羽根が二組あるはずです。この人形と同じものを私は見たことがあります。ワシの羽根がこのように立っていて、真ん中にはコンゴウインコやオウムの羽根が添えられます。この部分はきちんと描かれてあります。後頭部にはクーツァクというワシの羽根の束があるはずです。耳は正しいです。私が見たときには、トウモロコシの皮を円錐状にした耳飾りを付けていました。ヤッカの葉を鉤巻きとして結んでいました。つまりこの部分は、ヤッカの葉の根元に近い白い部分を表現しているのです。それ以外はヤッカの葉の刃の部分なので緑色をしているはずです。口は正しく描かれています。顔面にはこの山形紋が描かれます。嘴も正しく描かれています。首周りにワシの羽根を巻くカチーナも見たことがあります。首周りに植物を巻いて現れることもあるかも知れませんが、私が見たときにはワシの羽根を全周に巻いていました。身体のベイントの仕方は合っています。黒地で胸は黄色く塗られます。前腕と腹下も黄色く塗られます。しかしここに引かれている二本の線は、本来は存在しません。その代わりに、ぐらぐらした二本線が上から下へと引かれます。こちら側にも二本線が上下に引かれます。同じ模様が背中にも描かれます。ここに二本、こちらにも二本です。腰布の辺を見てみましょう。刺繍の入った飾り帯と帯は正確に描写してあります。踊っているように描かれています。平たんではなく湾曲しているので、写実性が増しています。腰布も同様で、平たんでなく波打って描写してあります。こちらも写実的に描かれています。メツァブンクウェとホピクウェを締めています。キツネの尾尾、ブーチャを腰に付けています。ある年にこうしたワシのカチーナがやって来た時は、両膝に黒い毛糸を結んでいただけでなく、鈴も付けていました。膝下の色は黄色です。全て黄色く塗られます。靴は履きません。ここには刺繍の入った足首当てを着ています。両足に着けています。これらはフクロウの羽根のようにです。本物のカチーナはワシの尾羽根を付けるはずです。とてもすばらしい人形です。右手の指は影り分けてあります。左手もほぼ同様に影ってあります。左手の親指は破損して取ってしまったようです。すばらしい人形です。
General Statement by Ramson:

This is a carving of an eagle *katsina*. In our language *kwaa* translates to ‘eagle’. So we say *Kwaakatsina* sometimes or just *Kwaahu*. This is a pretty nice carving all in all. It was done by Dewey Takala. If I’m correct Dewey lives in *Hootvela*. He is... the last I heard he’s up in years. He in very old now. So I imagine he did this when was pretty young. The *katsina* itself is pretty well done. It’s almost the way that I’ve seen. Everything here is accurate, all the feathers and the painting and the face in that ears - everything is accurate there. He chose to use yarn for the green. And when I’ve seen these dancers they’ve had eagle feathers all the way around the neck. So that was one difference than I saw. But other than that it’s pretty much like this in the face. The ears are correct. And I’ve seen them with cone shaped corn husk earrings right there and right there. The body is well carved. It’s in the pose for when it dances it does spread its arms out like that. The wings would be the eagle wings here on the real *katsina* but he chose to use different feathers and they look like owl feathers to me. So these could be owl feathers. And just looking at the tips of these, it looks like he may have used a pair of scissors to try and trim them down. I’ve done that before with dolls that I carved. You can do a good job of it if you have a very very very steady hand. But when you just shake a little bit or the scissor blades moved, it comes out uneven. The body paint in the upper arms, in the chest area and the legs are pretty much the way it is on the real *katsina*. But I did notice the difference of these two yellow marks here. On the *Kwaakatsina* that I’ve seen, there were no yellow marks here but two squiggly lines on this side - side by side, and also on this side - side by side. The *pitkuna* is correct. The *mőtsapngőńkwewa* is correct also and so is the *hopikwewa*. That’s the way it dresses. The *katsinas* that I saw did have the black yarn with the yellow legs. And they had bells. They were wearing bells. They were barefoot like this carved. But they were also yellow, the feet were yellow. And they did have the embroidered anklets called *honhokyasmi*. They did wear those. And they also wore the fox pelt that you see here. On the right hand the fingers are individually carved. So I think he might have used a coping saw to actually make that separations in the fingers. The left hand, only the index finger and the middle finger are fully cut. The other two are not cut with a saw. The other thing that I could also point out is rain tablet which was a separate piece that he attached. This rain tablet would be carried on the back like that. And it’s pretty close to what it looks like other than some details in the paint, the way it’s
painted on them flat surface there. And I already made comments on how I remember the color pattern being on the rain tablet, the *pavayoykyasi*. It's a very nice carving. The only thing that I noticed, too, is, there's cotton on the top of the head, and I don't remember the cotton being there. But this white area up here is depicting the yucca headband that it wears. And that would be tied all around, all the way around the head in this area, the forehead. So, it's a very good carving.
頂には木綿が載っていますが、実際には載っていなかったと思います。この白い部分はヤックの葉の鈍巻きを表現しています。頭をぐるりと巻きます。額の位置で巻きます。すばらしい人形です。
It is called Ngayayataqa. Its name derives from a swaying movement from side to side like a tree moving in the wind, and it moves like this in its dance. The name of the katsina in the Third Mesa is Na'uykuytaqa. Its local name is translated into English as “Peeping out of Man” in the documentation but it is believed that it is a mistake of the anthropologists. It has rain clouds on the back of the head on the right and left side. In the Second Mesa, the upper part is white, the middle – turquoise, and the bottom part – white. The border of the part that portrays rain is painted black. In the Third Mesa, the upper part is white and the middle part is black. 

### Object Name

**Ngayayataqa**

- **Local Name**: Nuuiukuitaqa Kachina (Peeping Out Man Kachina)
- **Carver**: Unknown Hopi
- **Year of Manufacturing**: 1980
- **Collection History**: —

### Summary

- **Reviewer(s)**: Bendrew Atotokuku, Ramson Lomatewama
- **Other Speakers**: Atsunori Ito

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### Bottom Surface Research (2013)

- **Carver**: —
- **Object Name by Carver**: Kachina Doll
- **Local Name**: Nuuiukuitaqa Kachina (Peeping Out Man Kachina)
- **Carver**: Unknown Hopi
- **Year of Manufacturing**: 1980
- **Collection History**: —
On the record here, it says: “Na-uikuitaqa Kachina (Peeping Out Man Kachina)”. This one here is Ngayayataqa. There are many different types of Ngayayataqas that we have. The face painting has various different designs. I’ll start from the top. It does have the two kwasru coming out of each side, the tail. But I’ve never seen it with macaw tail toward the right side. It does have the eagle plumes that are on top with the small parrot feathers that are underneath the eagle plume. This one here has dyed chicken feathers. On here, it’s missing the black yarn which comes from the side here, comes across, and down on the other. But I did see some with this type of face painting with the blue, the yellow on the bottom here and the white on the cheek part. The red ears are correct. And on here, the carver is portraying these cornhusk earrings, the cone shape. But on here, he used leather strips, shaped of triangle. The mouth piece is correct but as we said before, the blue part will represent more of the 3rd Mesa style. In 2nd Mesa it will be all red. On the back side here – it’s missing the two rain clouds. It could either be white, or black in the center with the black outline with the rain markings toward the bottom. Or white with the turquoise in the center with the white on the bottom of the turquoise with the black outline with the rain marks. Then, on the collar here – it’s made out of synthetic green fur which would represent the evergreens or the juniper sprigs. And it does have the palatotorikp-ithrough here, the red felt belt. The body paint from the upper chest part to the calves here is very accurate, correct. It is blue no yellow on the top. And the forearms are yellow, and on the calves, too. But it’s missing the hash marks on the bottom part of the chest here, on the stomach part and on the shoulders, and on the back side, too. And it does have the blue armbands which are made out of felt with the leather stripping coming down off the side. It does have the black yarn on the right arm with the blue rattle. The bow guard is on the left side with the same ornamental paint or button here for the bow guard. Some really don’t have fringes on the bow guard here. It will have just plain wrappings around the wrist. It is holding synthetic yarn, also, which was combed out to make it more of a fluff which will represent more of evergreens or juniper here. And the hands here – it’s well done grooved in. You can actually see the fingers and the thumbs. And on here, it’s painted turquoise, on this ring part. And here also, to represent turquoise ring. Then the kilt part – it’s accurate. It’s totally correct with the rain sash here, the women’s belt. And it does have a fox pelt on the back side here. The knees are
totally correct. But it will have the scratch marks from the knees up to the upper thigh, on all four sides of the legs here. Then, the calves are totally correct here with the yellow paint with the scratch marks. But on the forearms, it doesn’t have it on here. But it will have the double scratch marks on there. It will have the double yarn on here, which it would have two bells on here, the *tawapro*. And also it will have the *hokyanafna*, the black stockings that go up so far on the legs here. And I’ve also seen it with blue shoes, the *sakwatotsi* and with the white shoes, too, with the skunk pelt back here for ankle guards. And it’s also missing the checkerboard ankle legging here that will go right along the bottom of the shoes here with the red outside boarder and on the inside, it would be black and white, sort of checkerboard pattern here. The carver is unknown. It is from the early 1980s. It does say: “collected, February 5th, 1981”. This is a good carving of *Ngayayataqa*. Plus, it’s also missing the yarn here. It will have the turquoise shell here.

台帳には「Na-uiikutitaqa Kachina (Peeping Out Man Kachina)」と記されています。ナヤタカです。さまざまな姿をしたナヤタカがいます。顔面の描き方も複数あります。頭部から見ていきます。クアシュジュが二対あります。ワシの尾根根です。これは右側にコンゴウインコの尾羽根を添えないはずです。頭頂にはワシの羽根がたくさんあり、その下にオウムの小さな羽根がたくさんあるはずです。この人形は染めたニワトリの羽根で代用しています。描写漏れがあります。耳の下から額、額を横断し、もう一方の耳の下に向かう、黒い毛糸が付いているはずです。このように青い顔で、下部が黄色く、頬に白い模様が入っている顔のペイントの仕方を見たことがあります。赤い耳の描写は正確です。円錐型にしたトウモロコシの皮製の耳飾りが描写してあります。この人形では皮締を三角形に切って見立てています。口も正しいです。何度か解説しましたが、口先を青く塗るのは第3メサのやり方です。第2メサでは赤く塗ります。後頭部の二つの雨雲が描かれていません。その中央部は白か黒で、黒い降雨の印と縫取りがあるはずです。上部は白、中央がトルコ石色、下部が白で黒い縫取りというパターンもあります。首回りですが、この線は化繊です。常緑樹かジュニューバの枝を表しています。バラトトジクビという赤い帯をここからかけます。上半身の胸から膨ら萎までの身体のペイントは、とても正確に描写してあります。ここは黄色く塗られます。前腕と脇は金黄色く塗られます。ところが胸の下辺り、腹の辺りのハッッシュマークが描かれていません。同じものは方と背中側にも描かれます。青い腕章を着ています。これはフェルト製で皮締が膨らみが下がっています。右手首には黒い毛糸を結び、青いガラガラを持ちます。左手には手首当てを着けます。ここには絵の具かボタンの装飾が施してあります。手首当てから房飾りは垂れ下がりません。単純に無地の皮で手首を包みます。化繊の毛糸を持
しています。毛糸をいただいたことで常緑樹かジュニパーの繁りを表現しています。手は丁
寧に書いてあります。指が分かれています。ここにトルコ石色の絵の具を塗って指輪を
表現しました。こちらもトルコ石付きの指輪です。腰布もきちんと描写しています。髪
の飾り帯を正しく締めています。女性用の帯です。腰にはキツネの尻尾を垂らしていま
す。膝はとても正確に描写してあります。太腿には前後左右に引っ張ったような模様が
描かれます。脇が髪は正確に描写してあります。黄色い地上に二重線が引いてあります。
前腕にはその線が引いてありません。そこにも二重線が引かれるはずです。両膝に毛糸
が結ばれますが、そこには二つの鈴が付きます。タワホショといいます。ホキャナフナ
という黒い靴下を履き、それがこの辺りの位置まで来るはずです。青い靴（サクァトツ
ィ）を履いているのを見たことがありますし、白い靴を履いてスカンクの毛皮を足首に
巻いていたこともありました。この場合は市松模様の足首当てを下の方に巻くはずです。
外側を赤く縁取っていて、内側は白黒の市松模様です。制作者は不詳。制作年は1980
年代前半。収集年の欄には1981年2月5日に建ててあります。ナヤタタカを象った素晴らしい人形です。ここには毛糸があるはずです。そして額にはトルコ石か貝殻があるは
すです。

Ramson:
The local name on the inventory sheet says “Na-uikuitaq, Peeping Out Man
Kachina”. And like Bendrew said, this is a type of katsina that we call Ngayay-
ataqa. And the name really doesn't specifically refer to the katsina, but it refers to
its dance movement. Ngayayataqa pretty much describes something that is
swaying from side to side going like this, maybe like a tree. Or something that in
the breeze that’s going back and forth like this. That’s what we say Ngayayataqa.
So something that does that actions is Ngayayataqa and the way this dances is…
there’s a part in the way it dances were they sway, back and forth. So that’s what
the name is referring to. But this one, specifically, is called Na’uykuytaqa. And
from what I understand, “Peeping Out Man” is not a good description. Again this
is a non Hopi anthropologist or writers or whatever, they misinterpret what the
Hopi words are and they’re not accurate. Na’uykuytaqa refers to the face, as I
understand it. And at 3rd Mesa the upper part is turquoise blue with a rectangular
eyes - that’s correct. But there’s also a band of yellow that goes all the way
across. And solid band of red that also goes all the way across. And the red and
the yellow are divided by a black line. And at Hoatvela they don’t have the white
rectangle on the cheek. The yarn like Bendrew said, the yarn should come across
like that and go down both sides. And this doesn’t have it. And also the eagle
feathers that would be up here on top, that’s correct, and these are pheasant feathers that the carver used. And then, up here, would be a bunch of eagle fluff feathers but the carver used colored chicken down to represent the eagle feathers. And this parrot or macaw feathers that’s coming out on this side is not on there. So I don’t know, maybe at another Mesa it looks like this but at Hoatvela they don’t have feathers coming out of this side. The two rain clouds are missing up here. And the mouth is correct if it has a turquoise on there, generally that’s from 3rd Mesa. That’s the way they look. And it does have the greenery around the neck. This one is... it looks like yarn that’s been finely brushed out and then trimmed with the scissor. So this is a much more finer collar than the other dolls that I’ve seen. This one is very fine. The earrings would be a cone shaped, dried corn husks. And some carvers put leather on there. And this one has little cuts in it, like fringes. And as I recall, they have a little abalone shell that hangs right here on the forehead. The body paint is the way that they look.

That’s the way I remember it. They usually wear turquoise necklace. And the little marks right here, the yellow marks are missing. They’re missing on the shoulders or on the upper arms. And armbands that are depicted here are made from blue felt. And as we mentioned before, this is colored blue but they’re made out of leather. And you really don’t see these fringes on the bow guard. And that’s this is the first time I haven’t really seen anything like this on this type of a katsina doll. And the silver on the bow guard is a thumbtack that you buy at store. It does have the black yarn, that’s correct. Someone took a little round ball from the arts and crafts store and made it in to the rattle. Because the rattles are spherical like this. There are ball-shaped. The pitkuna is pretty accurate. And the designs and everything on there. And the wukokwewa is also part of the wardrobe. And the fox pelt is also warned by this katsina. And the palamtsapu - the blue [red] band across the shoulders is also a part of it. And in the left hand it will be holding the juniper sprigs or sometimes Douglas fir sprigs on the left hand. The legs are okay. Over at Hoatvela, this katsina would wear bells on the left side and the turtle shall on the right side. The shoes would be turquoise. In some cases I’ve seen some Ngayayataqas with the...instead of having yellow and this pinkish color body paint, they have black and white with just pretty much the same pattern right here. The legs would be white with the scratch marks on the legs and on the forearms. In this one doesn’t have the markings on the forearms. And if it were the black and white one, then they will wear white shoes with the
skunk pelt anklets around here. And as Bendrew pointed out, the turquoise these blue shoes have a band that’s attached at the back of the heel, right about the sole. And it’s kind of like a checkerboard pattern, black and white checkerboard pattern, that’s bordered by red. And that’s part of the shoe design back here and this doesn’t have that. The driver, the carver is not known. But it says here that this was made in 1980. So, there’s really no telling, who carved this doll. The only person that probably would know is the carvers themselves or someone close to them who would recognize the carving.

台帳の現地名欄には「Na-ukuitaqa Kachina (Peeping Out Man Kachina)」と記されていまします。ベンドリーさんが述べたように、この種のカチーナを私たちはナウンタカと呼びます。その名前は特定のカチーナを示しているのではなく、儀礼中に見せる動作を示しています。ナウンタカは左右に揺れて動くような動作をします。まるで木が揺れているような動きです。もしくはこのようにその風に揺らいでいるような動きをします。そのような動きをナウンタカと言います。そのような動きをするものをナウンタカと言います。そしてこのカチーナは儀礼の最中に前後に揺らいでいるような動きをします。それが名前の由来です。しかしこの人形は厳密に言えば、ナウンタカと言います。私の理解が正しければ、「覗き見する男」というのは良い表現ではありません。ホビでのない人類学者か文筆家、そういった類の人が間違って解釈した言葉です。その言葉の意味は正しく解釈されていません。ナウンタカは顔面の特徴を示す言葉のはずです。さて顔面ですが、第3メサでは上部はトルコ石色の青で、目は長方形をしています。その下に黄色い部分が水平に描かれます。さらに赤も水平に描かれます。赤い部分と黄色い部分の間には黒い線が引かれます。ホテヴィラ村落では顔には白い四角形の模様を描きません。ベンドリーさんが指摘したように、毛糸が両脇から額にかけて付いているはずです。この人形には付いていません。このようにワシの羽根が頭頂にあるはずです。キジの羽根で代えて描写しています。頭頂にはワシの毛羽の束もあるはずです。作家はニワトリの産毛を染めることでワシの羽根に見立てました。こちら側にオウムかコンゴウインコの羽根がありますが、実際には存在しません。なぜこうなっているのか分かりません。別のメサではこうしているのでしょうか。ホテヴィラ村落ではこの位置に羽根が突き出ることはありません。後頭部には雨雲が二つ描かれるはずです。口の描写は正しいです。口先をトルコ石色に塗るのは、通常第3メサのやり方です。第3メサではそうします。首回りには植物を巻きます。これは毛糸を末で丁寧にとかしてから、ハサミで切りそろえたようです。これまでに熟練した他の人形よりも首回りがとてもよく出来た人形です。とても丁寧な仕上げです。耳飾りは乾燥させたトウモロコシの皮を円盤形に丸めたものです。作家の中には皮細工を付ける者もあります。これには細かい切り込みが入っていて房飾りのようにです。小さなアワビの貝殻を額のこの位置にぶら下げているはず
です。身体のペイントはその通りに塗ってあります。この塗り方だったと思います。
通常トルコ石の首飾りを着けます。腹のこの位置に短い線が引かれます。黄色い線が引かれるはずです。肩というか上腕にもその線が引かれるはずです。この縁章は青いフェルト製です。すでに述べましたが色は青ですが、素材は本来ならば皮製です。手首当てには、このような房飾りはあまり付いていません。このようなものが付いているカーチナ人形は初めて見ました。その上にある銀色の部分は、手芸屋で売っている画鋲です。右手首にはきちんと毛糸が結んであります。手芸屋で小さな球を買ってきて、それをこのガラガラの部品に使ったのでしょうか。ガラガラはこのように球形をしています。ボールです。ビックナはとても正確に描写しています。模様がちゃんと描かれています。ヴァンクレフも締めます。このカーチナはキツネの尻尾を付けます。バランスアップという青（赤）い帯をこのように肩からかけます。左手にはジュニーーかベイマツの小枝を持っています。脚部の描写は問題ありません。ホテヴィラ村落ではこのカーチナは左足に鈴を付け、右足に亀の甲羅を付けます。靴はトルコ石色です。ナヤナタカを何度も見たことがあります。身体のペイントはこの黄色とピンク色ではなく、白と黒でこのような形状に塗っていました。白い足にこのような二重線の引っ掛け線が引いてありました。前腕も同様です。この人形の前腕にはその二重線が入っていません。身体のペイントが白黒ならば、白い靴を履きます。そしてそこにスカンクの毛皮の足首当てを巻きます。ベンドリューさんが指摘したとおり、このトルコ石色の靴のかかとの部分には足首当てが付いているはずです。市松模様のような白と黒の格子状の模様が入っています。線は赤く塗られます。ここにはありませんが、それも靴の模様として描かれることはです。運転手、いえ、制作者は不詳です。制作年は1980年と記されています。誰が作ったかという情報は記載されていません。この人形がどういうものなのかを知っているのは、人形を作った本人やその近しい者だけです。

**General Statement by Bendrew:**
This one here is another carving of *Ngayayataqa*. *Ngayayataqa* will have different face patterns but they do all represent the same purpose it has. On here – it’s using pheasant feathers and dyed turkey feathers to imitate what you really see during the dances. It will have two eagle black and white tails on each side here. I’ve never seen it with parrot… macaw feather on this side. It does have the eagle plume here with small parrot feather would be underneath. It’s missing the black yarn – it will come across from here, cross the forehead and coming back down. Like I said, it does come in different face pattern here, but I’ve seen it with this type of form here. It will have either a white face or blue triangle pattern coming...
across here or with the yellow and red coming down here. The ears are correct. On here— it used leather strips to represent cone-shaped cornhusk earrings. It does have the red motsovu here, the mouth piece here. Like I said, the blue part will represent more of the 3rd Mesa style, then the all red would be more of 2nd Mesa area. The back part is missing two rain clouds. It could either be—the top part would be white or black in the center, it would be more of 3rd Mesa type of rain cloud. Other than that it will have the two white with turquoise in the center, white on the bottom and outline of the rain cloud here with the rain droppings coming from the back here, more of the 2nd Mesa style. On here he used synthetic green fur here which could have been dyed. It is representing the juniper or the evergreen. The body paint from the top to the legs is correct on how you would actually see it. And I’ve also seen it in the same pattern style where the yellow would be white. And where the pink is, it would be black. It would have two or three hash marks on bottom rib cage, on the back side and on the shoulders here. It does have yarn on the right arm and the bow guard on the left. On here he used the nice ornamental tack for the bow guard. It will not have the fringes coming down here for the bow guard. It’s just one solid piece. It does have the blue rattle. But on here is more of the rounded shape. When you see the actual katsina it will have more flat circle gourd here of the rattle, not so rounding diameter of it. It does have the green synthetic yarn here, which more probably will represent the evergreen or the juniper. The fingers here are grooved in, which is nicely done. And it has turquoise painting here to represent more of ring. It does have the blue armbands. It’s made out of felt. It also has a leather strip which I really have not seen on the armbands, but maybe it’s representing the tying of the armbands here and this if part of the string there. It does have the red felt, the bandolier coming down toward the kilt area, the sash. And it does have the women’s belt the rain sash is correct on there, too, with the fox pelt in the back. The man kilt is very correct on there. He did a really nice job on it. It will have the black yarn on the left side and the turtle shell on the right. Toward 2nd Mesa, it would have the black stocking here, the hokyanafna here. But I’ve seen them at 3rd Mesa where they do not have the black stocking. But it does wear the blue shoes, the sakwatotsi. It’s missing the checkerboard pattern, the ankle guards here which would be outlined with red. And it will have the black and white checker pattern on there, too. But rather than that, this is a very accurate carving of the Ngayayataqa. It’s out of cottonwood. It’s very well made katsina doll.
これはナヤタカを象った人形です。ナヤタカの顔面は多種多様ですが、とんが顔で
も儀礼での役割は共通しています。この人形の頭頂には儀礼時に載せるものを似せて、
キジの羽根と七面鳥の羽根を染めたものを載せています。左右には白地に黒のワシの羽
根が二枚一組ずつ付いています。こちら側にオウモやコンゴウィンコの尾羽根は存在し
ないはずです。オウモの小さな羽根の上にワシの羽根が載せるはずです。顔の端か
ら額、額を横切り、別の端から下がる毛糸が付いているはずです。先ほど申し上げたた
ように顔の描き方は多種多様ですが、この人形のように描かれた顔を見たことがあります。　
白い顔に青い三角形が描かれることもあります。また、青い顔の下部に黄色と赤の
線が水平に引かれていることもあります。耳の描写は正しいです。耳には円錐状に切っ
た皮紐が付いています。本来はトウモロコシの皮を使います。赤い口があります。口先
を青くするのは第３メサのやり方です。第２メサでは全て赤く塗ります。後頭部には左
右に雨雲が描かれます。雨雲の色ですが、上部が白で真ん中を黒くするのが第３メサの
雨雲の描き方です。別の塗り方は、上部が白、真ん中がトコト石色、下部が白で降雨を
表現している部分と輪郭を黒く塗ります。これが第２メサのやり方です。首に化粧の毛皮
を巻いています。緑色に染めたのですでしょう。ジュニバーが常緑樹を表しています。身体
のペイントのやり方は上から下まで実際の儀礼で見るものと同じです。その他にも、こ
の黄色い部分が白に塗られたものも見たことがあります。その場合は、このピンクの部
分が黒でした。胸郭の下には二、三本の線が引いてありました。背中と肩にも引いてあ
りました。右手前には毛糸を結び、左手には手首当てを着けます。この手首当てには装
飾用の釘鉄が打ってあります。しかし手首当てからはこのような装飾はされません。
そういった装飾はありません。手に青いガラガラを持ちます。これは球状をしています。
カチーナが持っている本物のガラガラはこんなに丸みがなく、もっと平べったい形をし
ています。左手に持っている緑色の化粧は、常緑樹かジュニバーを表しています。指は
丁寧に彩ってあります。トコト石色の絵の具はトコト石の付いた指輪を表しています。
青い腕箱を着けています。フェルト製です。私が見たことのないような皮紐が下がっ
っています。恐らくこれは腕箱を絹の紐の一部を表現したものでしょう。赤いフェルト
を腰布の辺りまでたすき掛けています。女性用の頭の飾り帯が正確に描写してあり
ます。キツネの尻尾も腰に付いています。男性用の腰布の描写はとても正確です。上手に
模様を描いています。左足には黒い毛糸を結び、右足には亀の甲羅を付けます。第二メ
サではホキハナフナという黒い靴下を履きます。私が第三メサで見た時には黒い靴下を
履いていませんでした。青い靴、サクソツイを履きます。市松模様の足首当ての描写
が漏れています。その全体は赤く縁取ります。内側は白と黒の市松模様が描かれます。
これはナヤタカを正確に描写した人形です。素材はコトトンウッドの根です。素晴らしい
カチューナ人形です。
**Collection Review (Reconnection Project) / 資料熟覧情報**

**Date / 実施年月日**
2015/4/21

**Reviewer(s) / 熟覧者**
(underline is the speaker of general statement / 下線が総論の発言者)
1. Bendrew Atokuku
2. Ramson Lomatewama

**Other Speakers / 上記以外の話者**
Atsunori Ito

**Summary / 資料熟覧の要約**

The local name in the Third Mesa is *Wùkoqtö*. It means “a big head.” The name *Wukoqala* or “a big forehead” written in the documentation is not used. There are two types of *Wùkoqtö* – *Palawùkoqtö* and *Sivuwùkoqtö*. The name of the artist is Rousseau Roy in the documentation. His brother is an acquaintance of one of the reviewers, Ramson Lomatewama. The name on the stand is not written correctly. The proper name is Leroy Pooley.

現地名は第3メサではウコクテ（*Wùkoqtö*）と呼ばれている。意味は大きな頭である。資料台帳に記載されているウコクテや、「大きな額」といった呼称は用いない。ウコクテにはパラウコクテとシュウコクテの二種類がある。資料台帳の製作者名欄にはルーゾ・ロイと記されていて、彼の兄弟と熟覧者のラムソン・ロマテワイマ氏は知人である。底面には別の名前が記載されているが誤植で、正しくはLeroy Pooleyである。

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**Bottom Surface Research (-2013) / 2013年までに実施した底面記載内容調査で判明した情報**

<table>
<thead>
<tr>
<th>Carver / 制作者名</th>
<th>Leroy Gooley</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object Name by Carver / 作品名</td>
<td>Wukoqala Big fore-head</td>
</tr>
</tbody>
</table>

**Basic info on Minpaku catalog (as of 2012) (partial) / 資料熟覧以前の資料情報（部分）**

<table>
<thead>
<tr>
<th>Object Name / 標本名</th>
<th>Kachina Doll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Name / 現地名</td>
<td>Wukoqala Kachina (Big Forehead Kachina)</td>
</tr>
<tr>
<td>Carver / 制作者名</td>
<td>Rousseau Roy (Hopi, age 35 yrs old)</td>
</tr>
<tr>
<td>Year of Manufacturing / 制作年</td>
<td>1980</td>
</tr>
<tr>
<td>Collection History / 入手状況</td>
<td>——</td>
</tr>
</tbody>
</table>

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255. H85686
This one here says: “Wukoqala Kachina (Big Forehead Kachina)”. And the carver’s name on here is “Russeau Roy (Hopi, age 35 yrs old)”. But on the bottom, on the Surface Research is says: Leroy Gooley. I’m not familiar with the name. The carving here, I’ve never really seen this perform in the villages that I’ve been to. I’ve only seen this one here in books, book drawings of katsinas, and drawings in particular art galleries. I don’t have really much information on this one on the real name of the katsina is, the purpose of it, what it would represent. I don’t have really much information on here. I’ll just describe the clothing on it. It does have the hopikwewa coming across as a bandolier, sash. It does have the man kilt with the kweewa and mötsafingönkwewa on the side, which is nicely done. It does have a fox pelt on the back side. It is wearing hopitotsi and tsamimi with tsamimi for the ankle guards. It does have a green collar which would represent evergreen or juniper. Red ears. And it does have a rìikokni at the back. And there is a lot of dyed chicken feathers on the back and top part. It is wearing blue armbands with a rattle on the right. And it’s carrying a rabbit stick on the left hand, with the black yarn on the wrist. It has a màapona on the right with black leather and nice type of ornamental bow guard here which represent more of the jewelry and the turquoise... it’s actually kind of turquoise plastic stone, I think, which is glued on there. It does have a black yarn on both legs. Like I said, I’ve never seen this type of katsina before performing in any of either of part of 2nd Mesa or 3rd Mesa area. But it might from 1st Mesa. I’m not too sure about that. I don’t have much information what it would represent and what the name is.
Ramson:
On the label on the bottom it says “Big fore-head (Wukoqala)”. And the description on the base says: “This Kachina is one of the oldest Kachinas. It teaches the young boys to be good hunters.” Actually, carver name on the upper section of the inventory sheet says “Russeau Roy (Hopi, age 35 yrs old)”. I know there is a person with that name. But I really don’t know him personally. I know his brothers. But on the bottom surface research in that section it’s a different name. And they’ve got Leroy Gooley. G-O-O-L-E-Y. And when I look at this it’s “Leroy Pooley”. P-O-O-L-E-Y. So it the carving this misspelled. It should be “p” – “P-O-O-L-E-Y”, and not “G”. The last name sounds familiar but I am not that familiar with the name or which village this personal come from. I don’t know the carver. But when I was very young, maybe in my in my teenage years, or maybe my early 20s, I can’t remember, it’s been so long, I saw these katsinas dance.
There are actually two types of this. We don’t call it Wukoqala, Big Forehead. We call it Wùkoqtö. And there are two types. One we know as Palawukoqtö which means it has a big head but it’s red. Red Big Head katsina. Then there’s another one that I’ve heard people refer to that’s called Sivuwukoqtö which is the same name. It’s a Big Head but the sivu refers to dark black color. And it’s been so long that I really don’t recall what they look like. Other than that the face color, the brown face color and eyes - I remember them looking like this. They did have red ears and this hour glass mark on the cheek. They did have that. I remember also it could have been a flower that was on the forehead, as well. And the two feathers coming up on the back side of the head. But beyond that I don’t remember how it was dressed. And this is kind of a standard thing for katsinas to hold in the right hand - they’re usually always holding a rattle. And this one has a putskoho on the left side, a rabbit stick. But I don’t even remember if it had that. But other than
that, this is pretty typical of how the katsinas dress - with the ceremonial kilt and the embroidered sash with the hopikwewu. And this one also rather than just having the plain red bandolier, this one also has a belt. This one is difficult for me to describe because it’s been so long.

 thức

 cómo

 how
to

 hold
this

 stick
–

 this
way
or

 this
way?

ラピットスティックはどっち向きで持ちますか。

Ito:
How to hold this stick – this way or this way?

ラピットスティックはどっち向きで持ちますか。

Ramson:
This way.

この向きです。
Ito:
So, this one is wrong?
誤描写でしょうか。

Ramson:
Yeah.
ご指摘の通りです。

General Statement by Bendrew:
This one here, I'm really not familiar on this. I've never seen this either in the 2nd Mesa but I beleive it does similarly appears in the 3rd Mesa area which is the Wukoqala katsina [Wùkoqtö], the Big Forehead [Head]. But like I said, I've never really seen this before. On here - it's made by Leroy Pooley. And on here describes "Big fore-head (Wukoqala)". "This Kachina is one of the oldest Kachinas. It teaches the young boys to be good hunters". Maybe that’s why is carrying a rabbit stick here. I really don't have much information on this doll like I said, I've never really seen it performed or come to the village. But I think, it does appear in 3rd Mesa area.

このカチーナについて私はよく知りません。第 2 メサでは見たことがありません。似たようなものが第 3 メサにやって来ます。名前はウォコカラ [ウコクテ] といって大きな額 [頭] を意味します。私自身はこれを見たことがありません。著者名がありません。リロイ・プーリーさんです。「Big fore-head (Wukoqala)」を書いてあります。さらに「このカチーナは古のカチーナの一つで、良い狩猟者になれるように幼い男児を教育します」を書いてあります。ラビットスティックを持っているのはそうした理由なのでしょう。このカチーナについてはよく分かりません。村にやって来たのを見たことがないからです。第 3 メサには現れと思います。