

The Pá-lü-lü-koñ-ti / by Walter Fewkes and A.M. Stephen.

Contributors

Fewkes, Jesse Walter, 1850-1930.

Stephen, A. M.

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FEWKES, J. WALTER

Hemenway Southwestern Archaeological Expedition

THE PÁ-LÜ-LÜ-KOÑ-TI

BY

J. WALTER FEWKES AND A. M. STEPHEN

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THE PÁ-LŮ-LŮ-KOÑ-TI: A TUSAYAN CEREMONY.

THE present article is one of a series in continuation of those already published on the ceremonials of the Tusayan people. The attention of the senior author was first called to the observance of which it treats by a reference in Bourke's "Snake Dance." He later received additional information of it from a letter from Mr. T. V. Keam. The junior author has observed it several times, but in 1893 he remained at Walpi and made the observations here recorded. He found that it is an annual ceremony, with many of its incidents varying according to the methods of the kiva intrusted with its presentation, which passes in yearly rotation to each of the five kivas of Walpi. A brief description of portions of this ceremony was published anonymously by some other observer in the "Philadelphia Telegraph," "New York Tribune," and later reprinted in the "Boston Daily Traveller." This account is in the main correct, although incomplete, and highly valuable as observations of another eye-witness of this curious rite. The description of the ceremony in other kivas in other years is reserved for a final account of this observance. The present preliminary article has for an object to give an idea of the observance in 1893. Explanations and discussion have been reserved for a more detailed consideration, when the Tusayan ceremoniology will be treated in a comparative way.¹

Sunday, February 12th. This preliminary ceremony is called *í'-yi lá-lau-wú*, plant doing, the planting.

About seven o'clock, as forewarned, the observer went down into the Na-cáb-kiva and saw the initial preliminaries of the *Pá-lü-lü-koñ-ti* or *Ūñ-kwa-ti*,² as the assemblages for this ceremony are more prop-

¹ These observations were made under the auspices of the Hemenway Expedition in the winter of 1892-3. An account of the following Tusayan ceremonials has thus far been published: "A Few Summer Ceremonials," *Jour. Eth. and Arch.* vol. ii. No. 1; The *Lá-la-kon-ti*, *Mam-zrañ-ti*, and *Na-ác-nai-ya*, or the September, October, and November ceremonials. See *American Anthropologist*, April, July, 1892; *Journal of American Folk-Lore*, October, 1892. Articles on the following subjects are in process of preparation: The Snake Dance, The Walpi Flute, *Po-wá-mú*, and *So-yaluñ-a*, all of which have been studied by members of the Hemenway Expedition.

² *Ūñ-kwa-ti*—the second or following dance, *i. e.* the dance following the "*Powámú*," from *Ūñ-ki*, second or follower, and *ti-ki-ve*, a ceremonial dance. Four days before the new moon, the *u-cu* (whistling) *Mü'-i-ya-wu* (moon), but it could not be distinctly elicited whether these four days before the new moon were the prescribed time for the corn planting ceremony. But I suppose it is prescribed, at least it is in direct contrast with the preceding or *Po-wá-mú* ceremony

erly called. The kiva chiefs (Ü'ü-wa and Mó-mi) and fifteen or more other members came down into the kiva after having eaten their supper at their own houses. They brought basins, boxes and other vessels in their hands, but usually concealed under their mantles or blankets, and several also had gourds and earthen bottles of water. About sunset two or three of the younger members of the kiva secretly brought quantities of sand in their blankets from the mounds or foothills at *kwi-ní-wi*¹ or northwest side of the village. The bringing of the sand from the northwest is in contrast with the *Po-wá-mû*, during which all the sand for bean-planting was taken from the foothills on the southeast. Note that the plants themselves, beans and corn, are also contrasted. Each man also brought two or three ears of corn, of the same kind, but the typical eight different kinds of corn were noticed among the different members.

HOPI CORN.

<i>Si-kyatc</i> (<i>ka-ü</i>)	.	.	.	.	yellow.
<i>Ca-kwa</i>	.	.	.	.	blue.
<i>Pa-la</i>	.	.	.	.	deep red.
<i>Ku-etca</i>	.	.	.	.	white.
<i>Ko-kom</i>	.	.	.	.	black.
<i>Ta-wak-tci</i>	.	.	.	.	sweet.
<i>A-va-tca</i>	.	.	.	.	speckled, all colors.
<i>Wi-uk-ti</i>	.	.	.	.	pink or lake.

Each man shelled his own corn into the corner of his blanket or some other convenient receptacle, and then filled his box, or other vessel, with sand to within an inch or so of its top. He then moistened the boxful of sand and sprinkled its surface as densely as possible with kernels of corn. He took from a heap of sand that had been moistened and laid in the corner enough to quite fill the box, covering the kernels of corn and pressing the sand down firmly, smoothing the surface. The planting had no apparent element of solemnity, as the men were jesting and laughing from beginning to end. After the corn had all been planted and well watered in the

in which the priest began the planting in the kiva, four days after the new moon. Another contrast is that in the *Po-wá-mû* they continued planting additional vessels with beans for four days; in this they only planted on two days, this evening and on the following day, when they also planted a few vessels with beans.

¹ The four Hopi cardinal points, which, as elsewhere shown, do not correspond with the true N., W., S., E., are probably determined by the points on the horizon of sunrise and sunset in the summer and winter solstices. The first point is determined by the notch on the horizon from which the sun sets in the summer solstice; the second by its setting in the winter; the third by its rising in winter; the fourth by its rising in summer. These four points have thus only an indirect relationship to the cardinal points N., W., S., and E.

boxes and vessels of all varieties, they were placed on the floor and ledge at the west end of the kiva, just as the beans were placed in the preceding feast.¹ After all was finished, every one smoked *pí-ba* (native tobacco) in the clay pipes, and then "*Pa-ha'-no* (American) *pí-ba*" in paper cigarettes. No songs, prayers, nor aught else of a ceremonial nature took place, although some of the elders said that the pouring of water upon the planted corn really expresses a prayer, "for thus we hope rain will come copiously after our corn is planted in the fields." The planting² was finished about 8.30 P. M.

Nothing of a ceremonial nature occurred in any other Walpi kiva, nor in those in Sitcomovi or Tewa. Last year there were two exhibitions of *Pá-lü-lü-koña*, — one by the Tewa of the Pén-de-te kiva, the other by the Wi-kwál-obi kiva of Walpi; but this year there was only one.

Thursday, February 16th. From the 13th to 23d, the evening assemblies in the kiva are called *to-kílh-ta*, nights.

The corn was just peeping through the sand in the vessels in *Nacáb-ki* this morning. In four days more it is presumed the corn will have grown as high as the width of the hand. And then the Village Orator will privately announce the *Yüñ-yó-ma-ni*.³ For four days after the assembly, or until the afternoon of the fourth day, the members of this kiva will observe the usual fast, abstaining from salt and flesh, and preserve continence.

The *Na-na-mu-i-na-wa wuñ-pa-ya*, the racing nodule kickers, a group from each kiva, went in procession to the valley on the west side of Walpi, and ran around the mesa to the east side; each group kicking one or more stone nodules. This occurred on the afternoon of the 12th, and something of this nature occurred every day after this date.

Friday, February 17th. The members of the *Tci-vá-to-ki* have decided to exhibit during this ceremony (on some night yet undetermined) the *Hú-hi-yan* (bartering) *ka-tcl-na*, during which they barter the *tí-hu(s)* (figurines) they have made to the women spectators for *pí-ki* (paper bread), *kwip-dosi* (sweet corn-meal), etc., and they began carving the *tí-hu(s)*⁴ in the kiva to-day.

¹ *Po-wá-mú*.

² The corn thus planted furnished the plants set in the little clay pedestals before the *Pá-lü-lü-koña* screen on the culminating night of the ceremony, *q. v.*

³ *Yüñ-yó-ma-ni*, when we will assemble; no announcement in public of any *ka-tcl-na* celebration.

⁴ The *tí-hu* were made from *pá-ko* (*pa-hu*, water; *kó-hu*, wood) the root of the cottonwood.

This evening a little before sunset several young men, from the different Walpi kivas engaged in the *na-na-mu-i-na-wa* (foot race), but without kicking a nodule; it was a trial of speed between individuals and was keenly watched by the elders and others on the mesa. The race took place in the east valley; and they approached the mesa past Ta-wa-pa (Sun spring), running up the rocky foothills and halting on the sheep corral terrace.

Saturday, February 18th. The *Kü-üñ-ü o-wa* (stone nodules used in the race) have been near the fireplace in all the kiva(s) since they were laid there on the 12th, excepting of course when they were taken out to the valleys by the runners. To-day about eleven o'clock in the forenoon there came from the Tewa *pén-de-te* an unclothed man¹ running, with a bundle of ox hoofs attached to his girdle. He went to all the kiva(s) on the mesa, announcing that there would be a race, which occurred this evening around the usual course a little before sunset. Nothing of a ceremonial nature occurred in any of the kivas except such as were connected with *na-na-mu-i-na-wa* and the making of *tí-hu(s)* in the Tci-vá-to-ki.

February 24th; *Cüc-ta'-la*, i. e. first ceremonial day.²

¹ This herald is called *Na-na-mu-i-na-wa tu-au-nü-ma*, plural terms; the first is derived from *mü-i-na*, to flow; the courses of this series of races being along the lines of drainage, prayer is thus expressed that rainfall may fill these courses to an overflow. The second term is from *á-au-na*, to tell.

² The nomenclature of the ceremonial days or nights is a very perplexing subject and is not yet satisfactorily made out in its details. The priests consulted on this subject had several names for the ceremonial days which all recognized as correct. They represented the days by four groups of kernels of corn, each group arranged in four rows. The kernel at the left end of the row was called *Ti-yuñ-a-va*, and was pushed away with the remark that they did not count it. They then counted seven kernels for nights, and the eighth kernel they said was called *Yüñ-ya*, but it also they did not count. The next kernel was *Cü-ta'-la*, the first day. Their nomenclature of days would then be,

1. *Yüñ-la*.
2. *Cüc-ta'-la*, first day.
3. *Luc-ta'-la*, second day.
4. *Paic-ta'-la*, third day; also called *pá-ho-la-lan-wú*, and *tók-tai-yüñ-ya*, i. e. open-eyed or sleepless assembly, as on this night all the priests gather and sing.
5. *Na-luc-ta'-la*, fourth day, but more prominently named *ké-kel-kü-kü-yi-va* (*ké-les*, novices, emerge). This is likewise called *Nüc-ni-ca*, food (flesh) eating. The taboo of food ends this day.
6. *Cüc-ta'-la*, first day, also *soc-ka-hí-mü-i*, all do nothing.
7. *Kó-mok-to-tó-kyá*, wood-gathering day.
8. *To-to-kyá*, sleeps (reduplicated, plural of *tó-kyo*). The last night the priests pass in the kiva. This was also called *tók-tai-yüñ-yú*.
9. *Ti-hü-ni*, we will personate; *tí-ki-ve-ni*, we will dance.
10. *Ó-vek-ni-wa*, holiday. Purifications performed on this day, but all serious ceremonials have ended.

In the Moñ-kiva fourteen or fifteen men were carding and spinning cotton with which to make the strings attached to the feather prayer emblems. On the ledge at the west end of the kiva were a number of *Ka-tcí-na* masks in various stages of preparation.

At eight p. m. the observer went into the Na-cáb-ki, where the members told him that the *Pá-lü-lü-kon-ki-hû* (screen) would not be displayed in the daytime lest some of the curious peeping children might chance to see it. They said, "Wait a while longer till we are sure all the children are in bed, then we will hang up the screen and continue its re-decoration which was begun last night. We are anxious that you should see it."

About eight priests went around the village uncostumed, but carrying bells and ox hoof bundles in hand, also most of them wore grotesque masks. Returning to the kiva in about half an hour, they knelt on the hatchway and growled and jangled their bells. The kiva chief went up the ladder, standing on it with his body half above the hatchway. He spoke with them and they talked of their long journey here, and told him among other things that they would be back again to-morrow night. They thus went around¹ to all the kiva(s). They all spoke in loud tones so that the women and children in the surrounding houses could hear them.

Before starting, one of the Na-cáb-ki members informally said, "Come lads, let us go around (*Ta-ai-kü-kü-i-ni-wi-cai*)," and about a dozen began to put on their mantles while Mó-mi and another elder passed them out grotesque masks from among the vessels. The Village Orator, who is a member of this kiva, went with the group masked, and probably he was the one who made the announcement to the kiva chief standing in the hatch. After returning, some one proposed a song, and after a while they all sang *Ta-cáb-ka-tcíntá-wi* (Navajo *Ka-tcí-na* Song) which was monotonous, with little melody, and interminably long.

There were twenty-nine men in the kiva, and all except two stripped, fastened tortoise-shell rattles to their right legs and a few got gourd rattles which they held in right hand, and standing around three sides of main floor, they danced and sang the *Ta-cáb-ka-tcí-na* song quite informally. Several young persons in the ranks

In abbreviated ceremonials, and in all *Ka-tcí-na* exhibitions, there are five days, viz:—

1. *Yü'ñ-ya.*
2. *Cüc-tá'-la.*
3. *Ko-mók-to-tó-kya.*
4. *To-tó-kya.*
5. *Tí-hü*, personations; *tí-ké-ve*, dance.

¹ Called, as at last ceremony, *Kü-kü-i-ni-ya* footing in a circle; sinistral circuit; visiting the kiva(s) but without entering them.

occasionally laughed and chaffed each other. The song was a rehearsal to secure uniformity in time in the step, which is not a complicated one, but mainly the monotonous beat of the right foot.¹ As they stood in file, they lifted the arm so as to overarch the head of the companion in front. Those who were to personate women formed a second or rear rank across the west end of the chamber. After this dance they rested a while and while seated, some of the elders around the fire sang. After this song, all smoked (partly informally) then Mó-mi said, "*Ta-ai*," come, "let us set *pá-lü-lü-koñ-ki wu-nup-tci-na* (upright)." Several got *tu-tyük-pi(s)* (whistle, but this term applied to these gourds² which are really a sort of trumpet), others unrolled the screen and set it upright at the west end of the kiva; others got the serpent effigies, and with the trumpeters went behind the screen. A member of this kiva then assumed the mask of *Ha-hat-i-wuh-ti* and took a tray of meal; another placed an effigy of the serpent around his neck and both stood in front of the screen. All except the trumpeters sang. The heads of the serpents were thrust through the openings closed by the sun emblems, and *Ha-hat-i-wuh-ti* cast meal upon them.³ This lasted but a few minutes.

The serpent figures were then all brought to the fireplace and laid on the floor, on the west side, with their heads turned toward the fire and quite close to it. The elders all sat around and smoked, and two or three of them prayed for rain. The effigies were then placed back carefully on the screen, which had been rolled up, and the men made ready to sleep. The ceremony was finished between ten and eleven o'clock.

February 25th; *Lü-c-ta'-la*, second day.

This morning the men renovated masks in the *Na-cáb-ki*. An opportunity was given to examine the effigies and screen.⁴ The covering of the *Yü'-a-mu* (their mother) and one of the *pá-lü-lü-koñ-ho-ya* (young ones) is of deerskin. They were all originally covered with deerskin, but since deer became scarce, the covering is now re-

¹ One measure with four staccato beats, the other strains two. In turning, the right hand is lifted high as the head, the arm half extended.

² There were ten of these gourds from six to twenty inches long, each with a hole at the large end and one at the smaller, all decorated alike. Black on the upper half with two white parallel marks, and bird track marks similar to those on a Snake kilt. The latter is single with a pair of the former on either side.

³ The *Pá-lü-lü-koñ-a* are all her children, and she feeds them with meal and "gives them food as a mother suckles a child." *Ha-hat-i-wuh-ti nób-na yú-am yó-yoñ-wi-na.*

⁴ The *kt-hu* (curtain) is called *Pá-lü-lü-koñ-kwetc-kyá-bú*, cotton cloth, "white fabric."

newed, when necessary, with cotton cloth of Hopi weaving. The protruding eyes are stuffed with seeds, as are the globular eyes of all *ka-tet-na* masks.

In Moñ-kiva there were thirteen *Hokya-añak* masks resting on the ledge. These were all newly whitened. There were also several "false face" masks, also newly whitened, hanging on the walls. As usual they told the observer to wait until they were decorated before he made a drawing of them. They had also brought the drum which was used last night, and numerous gourd and tortoise rattles hung on the walls. At noon food was brought to this kiva, of which all the members partook. There was no *pí-ki*, but roasted corn, meat, mint, and water in which to dip the meat. The same bundle of mint was nibbled by all.

In the Wi-kwál-obi kiva nothing ceremonial took place, and only two or three men were there. In the Ál-kiva one was weaving a woolen blanket, and another was weaving a woman's mantle. In the Tci-vá-to twelve or more members were decorating *tí-hu(s)*.¹ They said that on the culminating day the public exhibition would be given by the men of the Moñ and Wi-kwál-obi combined, as there are very few members of the latter. The Na-cáb-ki will perform by themselves, and the Ál-kiva and Tci-vá-to together. The two Sitcomovi kiva(s) will consolidate, and the two in Tewa will unite together.

About ten P. M. the men of Na-cáb-ki brought out their serpent effigies and laid them with heads close to the fire. All sang *Pá-lü-lü-koñ-ta-wi* for five minutes. Then the cloth screen was unrolled and suspended from a roof beam, while, as last night, several men went behind it, some to blow the gourd (*tu-tyük-pi*), others to manipulate the six effigies (*pá-lü-lü-koñ-üh*).

Each of the serpent effigies is manipulated with a stick called the "back-bone," about thirty inches long and something over an inch square, which is perforated near one end to admit of two short rods being thrust through crosswise. The head of the effigy is of gourd, with an annular collar of corn husk tied to its base, which in turn is securely fastened with strings to the cross rods at the end of the "back-bone." The other end of this stick is then passed in through the neck end of the tubular body, which neck end is tied to the collar at the base of the head. The tail of a hawk is also fastened around the upper part of this collar, the feathers about vertical and radiating.

¹ The *tí-hu* was first coated over with a white clay solution, over which when dry colors were laid on as usual with a yucca brush. Seeds of appropriate kinds were chewed for saliva to mix pigments, just as if for a ceremonial *ka-tet-na* mask. Colors used are white, black, green, yellow, and red.

A loop at the large end of the tubular body is slipped over the manipulator's shoulders and his right arm is inserted in the body, his hand grasping the "back-bone."

In front of the screen, the man who performed with the *á-müm-ná-ya-wi*, or struggling one, took up this effigy, which differs from the others in terminating with a flattened tail, instead of a hoop. He attached the false arm shown in sketch to his left shoulder, thrust his real arm into the hollow interior of the effigy, and the false arm apparently grasped it around the outside.

This manipulator was a capital actor, and the life-like struggle with the serpent which he imitated was really surprising. The serpent which he held was manipulated as if constantly struggling to escape, or to embrace the serpent projecting through the screen on the end next to where the manipulator stood, which was on the north side of the kiva. When the screen had been unrolled, side poles were fastened through loops to keep it in place, and there was a small hole just above each sun disc to enable the manipulators to guide the movements of the effigies. There was also a long pole or roller on top and another at bottom. The men with the *tu-tyük-pi* behind the screen trumpeted, *i. e.* they were supposed to imitate the dreadful sounds (voice) peculiar to *Pá-lü-lü-koñ-üh*. The sounds were to announce his presence, and those in front also emitted growling, rumbling mutterings. All were naked save the scanty covering of a breech-cloth. When all was ready, those in front began another *Pá-lü-lü-koñ-ta-wi* (song), and at the first note all the six serpents were thrust through the six *Tá-wa* (sun) discs, which were merely fastened on their upper periphery to the screen, about in its centre and arranged equidistant across it, and for a few measures the serpents were moved in and out in time with the song. One of the men of this kiva personated *Ha-hat-i-wuh-ti*, wearing her typical mask and a woman's costume, and stood with a tray of prayer-meal on the (spectator's) left of the screen. He passed along in front of the projected, dancing serpents, and stooping down, held his breasts to each, and each serpent in turn placed its lips against the mammæ, imitating the action of a mother¹ suckling a child. The movements of these serpents were not stiff and jerky, and not at all mechanical, but extremely life-like and vivid. The *Ha-hat-i-wuh-ti* then passed in front of the screen again, holding the tray of meal before each serpent, and each of them dipped its head in the tray as if eating the meal offered. This is the "*nób-na*," food-offering, during which she blesses the serpents in her customary falsetto. The song was changed to a faster measure and became a stirring march tune.

¹ She is the mother of all *Ka-tet-na(s)*.

The serpents apparently struggled occasionally with one another, but they are then said to be embracing and dancing, and in the main their movements kept time with the songs. Several elders from other kiva(s) were present, sitting beside the fire, who occasionally prayed and cast prayer-meal upon the heads of the serpents.

During all this time the trumpeting continued behind the screen and the *á-mü-m-ná-ya-wi* continued its struggles in the hands of the manipulator. As this second stirring song ceased, the serpent effigies were withdrawn and the hinged sun emblems closed and the screen was at once rolled up and laid on the floor in front of the growing plants.

Late this evening, some youths returned with spruce boughs from Kic-yú-ba, a sacred spring in the mountains, about thirty miles northwest from Walpi.

February 26th, *Paí-tok to-tó-kya*, the ceremonial designation of this day is a plural term, literally, "Third Sleep," but it is also called *Kó-mok-to-tó-kya*, wood-gathering day.

On this day the *Pá-lü-lü-koñ-ki-hû* (screen) was thoroughly repainted, the general outline being approximately followed, but some slight modifications in details were introduced. In the evening there was singing, and at night the screen drama was repeated.

February 27th, *to-tó-kya*, sleeps, all the sleeps.

In the morning the young men of Na-cáb-ki donned the *Ta-tciúk-ti*, knobbed masks, and each took a handful of meal and went to *Pa-la-tyuka*¹ and cast it towards the San Francisco mountains, praying for moisture and snow. Before leaving the kiva they carefully pulled up all the beans by the roots and made them into small bundles tied with yucca strings. All the bean vessels were emptied of sand and carefully hidden from the children, but the corn was undisturbed. After praying at Red Cape they came back through Walpi with the customary wild shouts of those who personate the *Ta-tciúk-ti*, and made gifts of bean bundles to the little girls. The women afterwards chopped up these plants, prepared them in stews and carried them with other feast-food to the kiva(s).²

The seven serpent effigies were suspended in Na-cáb-ki from the roof and their tubular bodies were repainted. Numerous *pá-lü-lü-koñ-pa-ho(s)* (ordinary blue *pá-ho(s)*) were made by the elders in the forenoon to be deposited at Ta-wá-pa and at the shrine of *Má-sau-wûh*.

¹ Red Cape, the southwest point of East Mesa.

² At sunrise about all of the members of the Tci-vá-to kiva arrayed themselves as *Ta-tciúk-ti*, cast meal towards the sun, at Kü-yá-o-ki, and made gifts of dolls to the *Ma-man-tu*, "young girls," of Walpi.

The two kiva chiefs of Na-cáb-ki made numerous *na-kwá-kwo-ci* of eagle breast feathers, to be fastened to the *pá-lü-lü-koñ-ki-hû* and other serpent paraphernalia. The making of the prayer emblems was finished at about eleven A. M. In the Ál-kiva there was no ceremony, but the masks of *Ta-cáb-ka-tct-na* were decorated.

At one P. M. nearly all of the Na-cáb-ki had made each one or more *na-kwá-kwo-ci*, which were later in the day fastened to the serpent effigies and to the figures and emblems painted upon the screen.

Some portions of a ceremony were not observed in this kiva at about this time, during which *pá-ho(s)* were sent out to be deposited in shrines. The serpent effigies were still hanging across the main floor, having just been painted.

A *ca-kwa* (blue) *pá-ho* was fastened to the back-bone stick of each effigy close up at the cross-head end, and beside each *paho* was fastened a small bit of buckskin, in which was a quartz crystal and some typical seeds. The different parts of the effigies were then fastened together, as described on a previous page, and laid at the west end of the kiva upon the rolled up screen. A feast consisting of *pí-ki*, mutton, goat, flesh of various kinds, etc., etc., was then brought to the kiva by the women.

At three P. M. a man from Moñ-kiva personifying *Má-sau-wûh*, came dancing through Walpi with a hobbling movement, singing snatches of a song. He was masked and wrapped with a rabbit skin rug and went to all the kiva(s), beating the entrance with a bush of *Bigelovia graveolens*. He danced frantically round and through the blaze of greasewood which some women were burning for charcoal, and entered Na-cáb-ki where the *Co-yó-hím Ka-tct-na* were being arrayed.¹

At 7.30 nineteen men arrayed themselves in the Na-cáb-kiva and whitened their bodies with clay, making a white spot on each cheek. They let down their hair, and as it was cold most of them put on some of their ordinary clothes, but all except the leader wore the *á-tu-u* (white mantle with scarlet borders). Two of the eldest, one of whom personated *Ha-haí-i-wuh-ti*, took up the *pó-o-ta* (tray) with the *pá-ho(s)* and tray of prayer-meal; seven others each took one of

¹ A little before sunset fifteen men of the Na-cáb-kiva, in typical costumes, personating some of the principal deities of the Hopi Olympus, walked in a processional group to each of the nine kiva(s) on the east Mesa. The cloud deities asperged the women upon the house terraces, cast water upon each kiva entrance, and shot the resilient lightning down each kiva hatchway.

But an intelligent statement of the characteristics and conventional costumes of this group would compel a long digression, and as its movements had no direct bearing upon the screen drama, and being a complete exhibition in itself, it will be treated in a separate description of the *Co-yó-hím Ka-tct-nû-mû*, the all-*Ka-tct-na(s)*.

the serpent effigies, and ten youths each a gourd trumpet, and one of the lads also carried an orange ware vase. The two elders led, followed by the seven men bearing the effigies, and the ten youths. The procession filed down the mesa to Ta-wá-pa.

On passing down into the basin of the spring, the leader Ü-ü-wa, who was the kiva chief, sprinkled meal, making a connecting trail from the south edge of the basin, along the east and north sides of the pool, and up as close to the west edge as the mud would permit. Those following with the serpent effigies, beginning at the east side of the pool, laid the effigies down close to the edge of the water, along the north side. The youths placed their gourd trumpets on the meal trail, upon which also were the serpent effigies. All then sat on the north side facing the south. The leader as he went down, sprinkling meal, deposited the five *ca-kwa* (blue) *pá-ho*, and one *ho-tom-ni* (feathers tied at intervals) *pá-ho* (which were all that the tray contained), and these he thrust in the mud at the west side of the pool, setting them in a row fronting the east.

The leader of the procession bore the *ko-pi-tco-ki* (cedar bark slow match), which was carried in the afternoon by one of the *Co-yó-him Ka-tcí-na*. It had been lighted at the kiva fire before the procession started, and the fire was smouldering in the bark. Mó-mi (kiva chief), an effigy bearer, lit a pipe by this torch and gave it to the leader who made the usual response, smoked a few puffs and passed it to the next man on his right. Mó-mi then lit another pipe and passed it also to the leader, and the two pipes passed down the two lines, in which they had arranged themselves when sitting down, the elders in front, next the pool, the youths behind them.

After all had smoked, the leader prayed and each of the nine elders followed in succession. The ten youths did not pray, but each took his trumpet and, stepping one stride into the pool, stooped over, and placing the bulbous end to his mouth, with the small orifice on the surface of the water, trumpeted three or four times. Each of the youths then dipped up a little water in his trumpet and poured it into a vase.

The effigy bearers then dipped the tip of the serpent head and the ends of the hawk tail plumes in the pool, and the leader said a short prayer and started back up the trail. The effigy bearers shouted the peculiar *Ka-tcí-na* whoops as they went, and the youths sounded their trumpets.

Passing up the mesa by the narrow stair trail, when the leader reached the edge of the cliff he began sprinkling meal and threw some across the kiva, where the rest of the Na-cáb-kiva men stood arrayed in *Ka-tcí-na* costume (*Pa-wík*, *Ta-cáb*, *Cá-la-ko*, and others). Three of them uncostumed had the *Pá-lü-lü-koñ-ki-hû* rolled up, and

as soon as the procession arrived they passed down into the Moñ-kiva with it. A blanket was held by two men between the ladder and the fireplace to conceal the placing of the screen from the spectators, women and children who quite filled the upraise. The procession then went down into the kiva, and the six serpent effigy bearers and the ten youths went behind the screen, these preparations occupying not more than three minutes. The blanket was then withdrawn from before the fire, and the screen was seen in position suspended from the roof near the south end of the kiva. Ten costumed *Ka-tci-na(s)* stood in line, five on the west and five on the east side of the kiva. *Ha-haí-i-wuh-ti* arrayed as a shabby old woman, and wearing her appropriate mask, stood in front, holding in her hand a pouch of prayer-meal. The manipulator of the struggling serpent also stood in front, on the west side, costumed as *Cá-la-ko Ka-tci-na*, and holding the struggling effigy under the false arm, as already described. All the growing corn had been plucked up by the roots while the procession went to Ta-wá-pa. The sand on which the screen had rested on the Na-cáb-kiva floor was mixed with water, and formed into fifteen or twenty little cones, into which the plucked up corn plants were inserted. When the blanket was withdrawn these were all seen on the floor close to the screen, arrayed with some regularity in rows like a corn-field.

The chorus, standing on east and west sides of the kiva, began singing the *Pá-lü-lü-koñ-ta-wi*, and the serpent effigies were projected through the screen "dancing" to the measure of the song. The drama was the same as noted in the Na-cáb-ki on the former nights, except that now all the participants were in costume, and toward the end of the songs the "mother" effigy knocked over all the corn plants. The blanket was again held up, concealing the act of removing the screen, and at the same time the Ná-ya-wi actor hastily climbed the ladder. One of the old men gathered up the plants which were left on the floor and distributed them among the women and girls. This same "screen drama" was then successively exhibited in each of the Walpi kiva(s).

Immediately after the exhibition in Moñ-kiva there came down into it the members of the Moñ and Wi-kwál-obi kiva(s), who danced and sang, personating the *Ho-kyá-añ-ak-tcina*. The Ál-kiva people followed, personating the *Ta-cab-ka-tci-na*, these were followed by the Tci-vá-to-kiva members, personating *Ta-tcúk-ti* (knobbed *Ka-tcina*), who escorted two *Hu-hi-yan* (barter) *Ka-tci-na(s)*. These two brought each one *tí-hu* at a time, and danced to the song of the *Ta-tcúk-ti*, holding high in the hand a *tí-hu*, basket, or other object. The women and girls ran out upon the main (ceremonial) floor of the kiva, and after sportive struggles with the *Ka-tci-na(s)* took the

objects from them. After all the *tí-hu(s)* which they designed for this kiva had been disposed of, the group filed out, leaving one of their number, who was disguised as an old woman and who bore a large bag on her back. All the women and girls who had been successful in getting some object from the barter *Ka-tcí-na* carried out into the main floor the choice edibles which they had brought, and giving them to the "old woman" in payment, received her thanks.

After these came a few men from the "corn mound kiva" of Sitcomovi, three of whom were disguised as old women, who performed a good burlesque of a seldom observed ceremony, called *O-wa-kiül-kiü-tü* (stone-implement-people). Another one represented the "disc hurler," a female personage of the same ceremony, who also threw some small baskets among the spectators, as that character does when this ceremony is seriously performed. Then came the men of the "oak-mound kiva" of Sitcomovi, personating the *Ta-cáb-ka-tcí-na*.

Next there came from the "nook"-kiva of Tewa fifteen men arrayed as old women, with grotesque whitened masks, carrying a bundle of willow in each hand; they filed around so as to occupy three sides of the main floor and faced inward, bending and bowing and moving their hands up and down; they sang a good-humored domestic satire, causing much laughter. One of their number walked up to the fireplace and stooped over it, while another from the opposite side moved across the room and imitated a person flogging the stooping one with willow. This was repeated several times by different pairs of performers. The exhibitions ended at 11.30 P. M. with the personation of the Tewa *Añ-ák-tcí-na* by the members of the "court" kiva of Tewa.

February 28th. Several different terms are indiscriminately applied to the culminating day of a ceremony; *tí-hü-ni*, we will personate; *tí-ki-ve-ni*, we will dance; and *pí-güm-no-ve*, pudding feast.

The ceremonies of this day consist of many *Ka-tcí-na* exhibitions and elaborate *Tcu-kiü-wim-kya* and *Pai-a-kya-mû* performances.¹ The men of the Ál-kiva and Tci-vá-to personify the *Ta-cáb-ka-tcí-na*, those of Tewa the *Añ-ák-tcí-na*. *Ta-cáb-ka-tcí-na* were also personified by men from the kiva(s) of Sitcomovi and Tewa.

Just before dawn a kiva chief planted the upper part of a small spruce tree in the Walpi pillar court. It is called the *ka-tcí-num sa-lab-u-yi*² (the spruce tree of the *Ka-tcí-na(s)*), and represents a tall

¹ There were certain phallic observances, information about which can be learned by consultation with the authors.

² Planting of this tree, called *Sa-láb-tcu-ku-ki-ni*, and it was obtained at Pa-kí-yi-bi, a spring some distance north from here, but this side of Kíc-yu-ba.

spruce, although this miniature is not more three feet high. Upon its boughs were fastened numerous *na-kwá-kwo-ci*, made by the kiva chiefs and other elders, and at its base was placed the customary *ca-kwa* (blue) *pá-ho*.

The *Ta-cáb-ka-tci-na(s)*, which appeared at eight A. M., were from the Tci-vá-to and Ál-kiva, where they had consolidated for better effect in numbers, conjointly using the Ál-kiva in the decoration of their masks.

There were fifteen male and eight female personators, each exhibition lasting about twenty minutes. They retired in procession and reappeared from time to time in their dances and pantomimes, and all of the other kiva groups gave similar public exhibitions during the day. The drama of the *Tcu-kú-wím-kya* was of a most elaborate nature. Their performances will not be described here, but were instructive in the light of their primitive nature.¹

As soon as the "screen drama" had been exhibited in all of the Walpi kiva(s) on the night of the 27th, the participants at once took off their costumes, rolled up the screen, disjoined the effigies, and wrapped all the paraphernalia in old cloths and deposited all these objects in a secluded chamber of a dwelling-house in Walpi. Each of the men who handled an effigy during the drama, before he laid it away, detached the *ca-kwa pá-ho* from its back-bone, which *pá-ho* he placed in his own field a day or two after the ceremony.

J. Walter Fewkes and A. M. Stephen.

NOTE. — The etymology of *Pá-lü-lü-koñ-úh* is obscure. Although we find the penultimate syllable sometimes pronounced as if written as in the text *koñ*, and sometimes more like *kañ*, the latter conforms more closely with the etymology of other words, and is probably more correct. With the true spelling, *Pá-lü-lü-kañ-úh*, the elements would be *pa* (syncopated *pá-hú*, water), *li'l-lü* (onomatopoetic, sound of rushing water), *kañ* (to strike down with ripeness, *tük'-dī*, as the mother shake strikes down the corn), and *úh* (the one). *Pü-vyü-kañ-úh* is from *pyün-ük'-i-na*, to strike with a war-club, *pü-uwül'-cuñni* (nodule, dangling, tied). We find the same element in the elided form, *Pi'ü-kañ-ho-ya* (the youth who strikes with a war-club), War God.

¹ The planting of the tree and its connection with *Ka-tet-na* ceremonial dances will be later discussed in connection with Nahuatl celebrations.



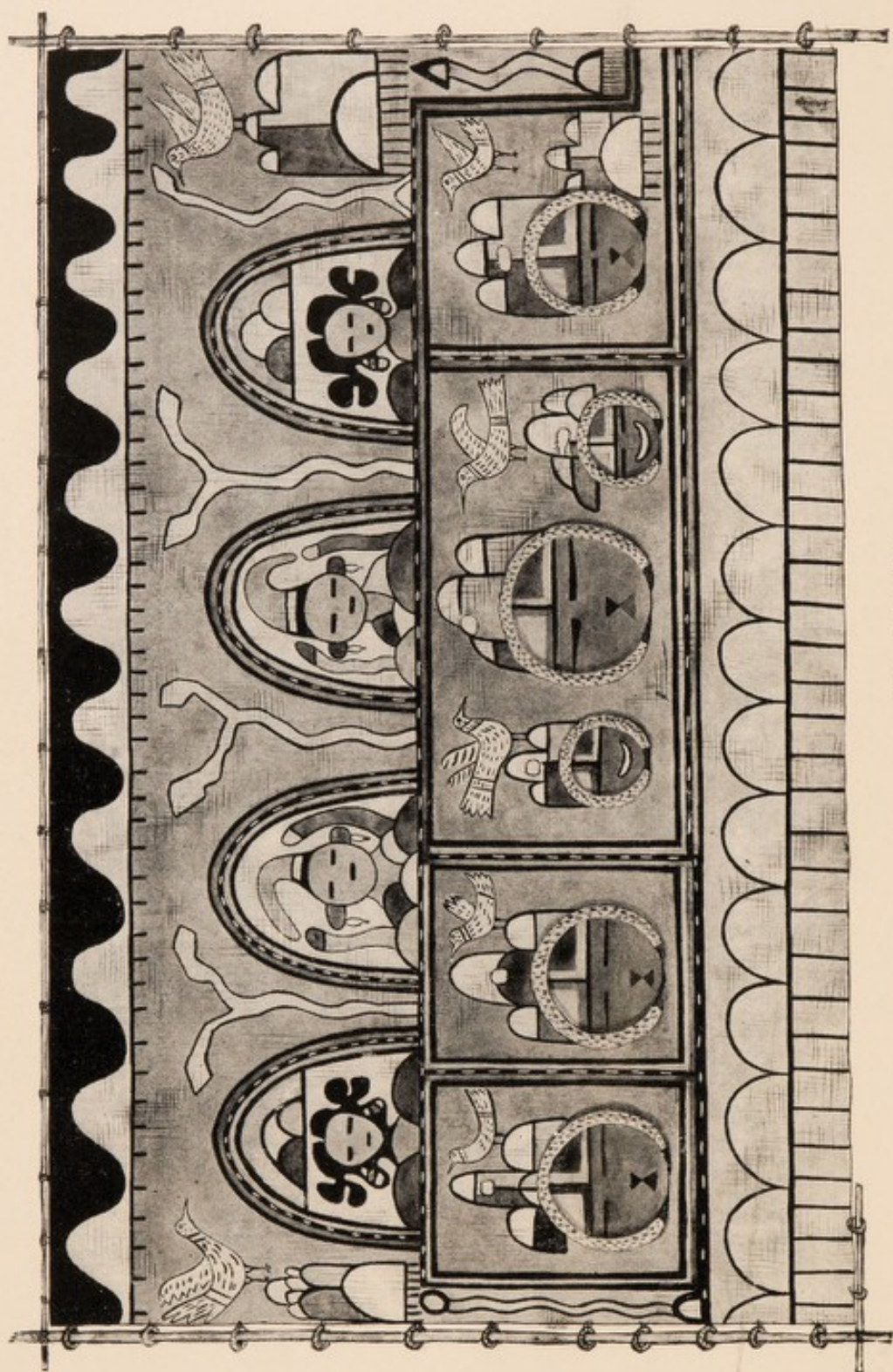


PLATE I.—THE SCREEN.

EXPLANATION OF THE PLATES.

PLATE I.

The *pá-lü-lü-koñ-ki-hu* (house). This screen is of thick cotton cloth, woven by the Hopi; it is of two pieces sewed together, and measures nine by five and a half feet. Each of the six discs is of deerskin stitched to a willow hoop and surrounded with a braid of corn husk. There is a small hole in the screen above each disc, enabling the manipulators behind it to see the movement of the effigies.

The four larger discs are called "sun pictures," the two small ones "moon pictures;" the largest sun disc is twelve inches in diameter, the other three are nine inches, and the two small discs are six inches in diameter.

The figures in the panels on the upper part of the screen are surrounded with rainbows, with lightning between each panel. The two in the centre depict *Có-tok-ü-nuñ-wú*, the heart of the sky; the two snake-like figures rising on either side of his head from the clouds are thunderbolts, and the figures in the two outer panels depict the female complemental personage associated with this deity.

The bird figures surmounting the conventional clouds all represent the same bird, the *pá-tsro*, water-bird, *i. e.* the snipe.

On the upper periphery of each of the discs, and at each of the panel figures, numerous *na-kwá-kwo-ci* were attached by men from all the kiva(s) on the East Mesa.

PLATE II.

FIG. 1. Effigy of *Pá-lü-lü-koñ-üh*. The head is of gourd, black above, white below; lips red; teeth white. Eye black with white band. Horn of gourd blue or green (imitation of turquoise). Around neck there is an annulet from which arises a tuft of feathers. The largest effigy is forty-four inches long, and is called *Pá-lü-lü-koñ-üh yü'-a-mu* (their mother), and has four udders on each side. The three other large effigies are called *Wu-ya-ka Pá-lü-lü-koñ-üh* (broad), and the two smaller (two feet long) are called *Tcái-ho-ya*, the young. The upper part of each body black, the lower part white, with one red longitudinal stripe and one green stripe with glittering *ya-lá-ha* (specular iron) sprinkled over the black. Alternate red and green spots occur along the lower part of the body.

FIG. 2. The head of the snake effigy.

FIG. 3. Head and body of effigy.

FIG. 4. The "back-bone" and its method of attachment to the head of the effigy.

FIG. 5. False arm of cotton cloth, stuffed with grass and stained flesh-color, used in manipulation of the snake effigies.

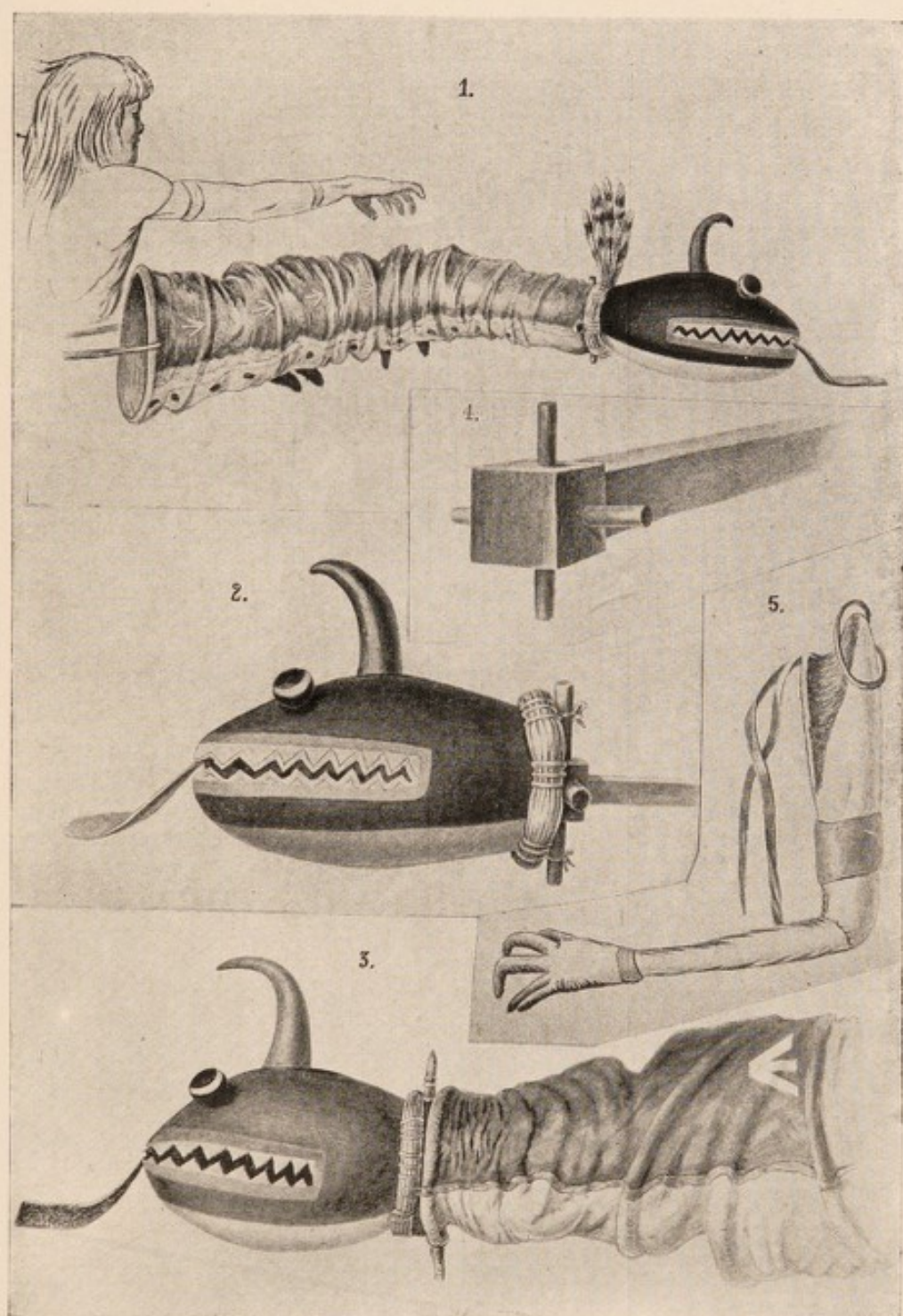


PLATE II.—SERPENT EFFIGIES.

