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HOPI NATION: Essays on Indigenous Art,
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"Frontmatter" to *Hopi Nation*

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HOPI NATION

Essays on Indigenous Art, Culture, History, and Law







HOPI NATION

Essays on Indigenous Art, Culture, History, and Law

EDITED BY

Edna Glenn
John R. Wunder
Willard Hughes Rollings
and C. L. Martin

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2008

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Set in Georgia and Maiandra GD types. Design and composition by Paul Royster.

Frontispiece, Figure 1. Photograph
Owen Seumtewa. 1981
(Courtesy of the photographer, Second Mesa, Arizona)



An Editor's Note to *Hopi Nation*

This E-book would not have been possible without an over twenty-five year determination to see it through by many people. Foremost is its primary editor, Edna Glenn, art historian at Texas Tech University. She was the driving force that helped gather a diverse group of Hopis and non-Hopis on a blustery spring day in Lubbock, Texas, in 1981. It was a time to celebrate the Hopi Tricentennial, a commemoration of the Hopi and Pueblo revolt against Spanish rule in 1680. Hopi leaders and artists converged with non-Hopi scholars, and the result was a first-rate public celebration and symposium . . . and a manuscript.

Last year Edna Glenn died in St. Louis near her family and friends. Ninety-one, she still wished that her publication would see the “print” of day. And this summer Willard Hughes Rollings, age 59, died in Las Vegas where he was a professor of history at the University of Nevada, Las Vegas. At the time of its original preparation, we had shopped our manuscript with a number of presses, but all they could see was the extreme cost of the illustrations. That they did not find the excellent essays, the unique lengthy first-hand statements by the Hopi Tribal Chairman, members of the Artists Hopid, and the Hopi Tribal Court Chief Judge, and the narrative connections of the seventy-plus illustrations of sufficient strength to justify a major investment saddened her as well as all of the other editors and participants. But now thanks to the University of Nebraska's Love Library E-Text Center and its digital technology, we can produce this long overdue book and make it available to those who wish to know more about the Hopi Nation. It is my great regret that Edna did not see her book nor did Willard, but their families will and this legacy will not remain silent. Like the Hopi people have so often, this book needed to wait for the right time and the right technology in order to emerge.

Many thanks go to many persons: Paul Royster and the staff at the E-Text Center; editors, and at the time history graduate students at Texas Tech University—Willard Hughes Rollings and C. L. Martin (Cindy currently resides in Lubbock, Texas); Edna Glenn's family; Barton Wright, Museum of Man kachina scholar, the late Barbara Williams-Rollings who helped prepare our manuscript, and the late Abbott Sekaquaptewa, Hopi Tribal Chair; Hopi artists Michael Kabotie and Terrance Talaswaima; sociologist Alice Schlegal and historian Peter Iverson; and California attorney and Hopi Judge Robert H. Ames have all contributed mightily. All authors approved their essays at the time of their preparation and editing, and in 2008 Peter Iverson revised his essay. Perhaps the greatest contribution at the time of the symposium came from Idris Traylor, now retired but then Director of the International Center for the Study of Arid and Semi-Arid Lands at Texas Tech University, who made ICASALS the focal point for a number of indigenous people's celebrations.

The Hopi Nation reminds itself daily that it is "at the center" of life on the arid mesas of the Hopi Reservation in northeastern Arizona. It has been doing so for over 1000 years, and it will likely do so for many centuries to come. Hopi life is not an easy life, but it is a full and rewarding life. Read this book and enjoy a visual and intellectual celebration of the Hopi Nation.

John R. Wunder
Professor of History and Journalism
University of Nebraska-Lincoln
July 2008

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** Hibben, Frank C. *Kiva Art of the Anasazi at Pottery Mound*. Las Vegas, Nevada: K C Publications, 1975.

*** Smith, Watson. *Kiva Mural Decorations at Awatovi and. Kawaika-a with a Survey of Other Wall Paintings in the Pueblo Southwest*. Papers of the Peabody Museum of American Archaeology and Ethnology, Vol. 37. Harvard University, Cambridge, Massachusetts, 1952.



Preface

Edna Glenn and John R. Wunder

A dangerous and difficult task is to define Hopi. Dangerous, in that perceptual barriers and pitfalls of cultural misunderstanding are inevitable for those long conditioned to Western viewpoints—difficult, in that complexities of comprehension are constant reminders that today, Hopis live with one foot in the tenth century, the other in the twenty-first. Earthbound, but soul free.

The challenges “to know” persist; curiosities about the Hopi abound. Are these people really North America’s oldest inhabitants? How can they be so sure of their origins? It is true, the Hopi point without hesitancy to the actual spot in the walls of the Grand Canyon where their people, the “first people,” emerged into this world. It is called *Sipaapuni*. With equal assurance, they speak of *Tuuvanasavi*, at the end of Black Mesa in Arizona. That is the center of the Universe.

What are the destinations when Hopis refer to the “Journey of the Soul” or “The Hopi Way”? Who goes on the Journey or travels the Way? Are these allusions to an unseen, shadowy existence or realities of the space-age?

John Collier, in his book, *The Indians of the Americas*, insists that Native Americans have an “indivisible reverence and passion” for life. His words:

What in our human world is this power to live? It is the ancient, lost reverence and passion for human personality, joined with the ancient, lost reverence and passion for the earth and its web of life.

This power for living [exists] as world-view and self-view, as tradition and institution, as practical philosophy dominating their [Indians’] societies, and as an art supreme among all the arts.

They had what the world has lost. They have it now. What the world has lost, the world must have again, lest it die.¹

A contemporary challenge exists on the pages of this book: to discover and to define the passion for life which Hopis continue to possess, and which is rooted in times past as well as in 1980, the “Year of the Hopi.”

We wish to acknowledge the following lenders for the exhibitions during the symposium and for visual illustrations in this book :

Artist Hopid, Hope Cultural Center and Museum
Institute of American Indian Art
Mr. and Mrs. John F. Lott
Maggie Kress Gallery
Smithsonian Institution
Sylvia Naha Talaswaima

And we also express our thanks to the photographers and graphic artists for their illustrations in this volume:

Janise Baker and Kathy Hensen, Museum of Texas Tech University
Jerry D. Jacka, Phoenix, Arizona
Keith Owens, Lubbock, Texas
Owen Seumtewa, Oraibi, Arizona
Robert L. Suddarth, Lubbock, Texas
Gerald Urbantke, Lubbock, Texas

NOTE:

1. John Collier, *The Indians of the Americas* (New York: Mentor Books, 1975), p. 7.

COMMENTARIES:

CELEBRATION,

CEREMONY,

CHALLENGE