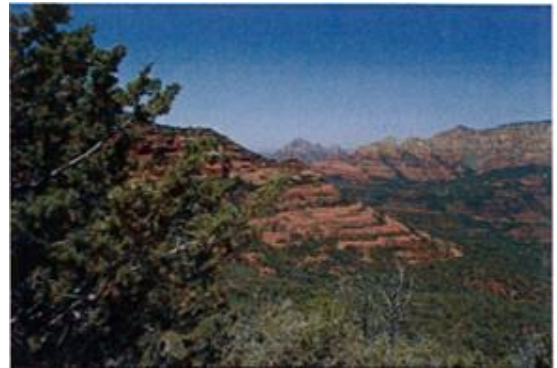


The Mystical Jewels of the Dine' **by Kelly Challand, Los Medanos College**

Driving eastbound on Highway 64 in Northern Arizona, I was leaving the Grand Canyon after a five day trip into the amazing landscape of Northern Arizona. The highway was somewhat narrow as I realized just how short a distance from the canyon I had traveled while the scenery quickly changed from rough craggy rock formations to the smooth striated layers of the wilderness ahead. As I continued driving along the twisting roads, I caught a glimpse of a small market stand off to the right. Immediately I noticed the sign, "Authentic Native American Jewelry". Knowing I was headed toward the Painted Desert, I had just entered the Navajo Nation. I didn't know how fast the landscape or the spirituality of the region would quickly change before me, but the further I drove, the more it became apparent. The Navajo Nation is the largest Indian reservation in the United States and covers an area of over 27,000 square miles in northeast Arizona, southern Utah, and northwest New Mexico. In fact the area is so large; it is bigger than 10 of the 50 states and about the size of Connecticut, Rhode Island and New Hampshire combined. (Navajo Nation Official Site)



Painted Desert in Northern Arizona
Photo by Kelly Challand

As I continued my travels eastbound, the road began to turn sharply from left to right as more of these small marketplaces popped up alongside the road. Many of them displayed beautiful colors along the signs with a main theme of a small figure playing an instrument which I later found out this figure was called the Kokopelli Flute Player and is a Native American symbol representing fertility and agriculture. This Kokopelli Flute Player was seen on multiple roadside signs and billboards since entering this part of Arizona.

While not unique to just the Navajo Nation, the Kokopelli symbolizes the same fertility and agriculture with most of the Native American tribes in the southwest.

The Colorado River Gorge

Continuing eastbound, the words "Indian" and "Navajo" dotted the landscape along the road. Earlier in the year, I had considered several anthropological projects, knowing I would be today traveling through the Havasupai Reservation and into the Navajo Nation. I told my wife sitting in the car beside me that I wanted to stop at one of these roadside bazaars and look around. Many looked like abandoned ghost towns, but some we could see from the road had a lot more activity and amazing colors drawing in travelers from the highway. The cliff sides of the hills began to change colors dramatically from the golden tones of the Grand Canyon to red or pink hues with deep sedimentary layers putting the evolution of the earth on full display. As I continued eastbound, the perfect place drew my attention; the sign read "Colorado River Gorge" and in the distance beautiful flags waving with an amazing landscape of jagged rock formations.

I pulled off and parked my vehicle, hiking the X mile or so to the edge of this massive canyon overlooking the Colorado River. An elderly Indian woman, sun baked



Colorado River Gorge, Arizona
Photo by Kelly Challand

skin like leather wearing turquoise around her neck and on her hands was directing the "white folk" as we explored this gorgeous countryside. She approached us and said completely out of the blue, "There is magic in this canyon". I asked her what she was referring too and the woman explained that the Navajo or Dine' people have lived across this desert for many years and the Colorado River Gorge is a sacred place to be shared by all. Years before when the federal government drove the Navajo out of the desert,

these canyons have proved to be a means of protection when the Dine' were rounded up. She quickly moved on to the next set of travelers hiking into the area. When I heard that word "magic" come from this woman's mouth and seeing the large pieces of turquoise adorning her body, I was fascinated and felt some of the Navajo magic surround me. The jewelry of these people had been analyzed by many, but I wanted to research it and provide an analysis of Navajo jewelry and some of the ways in which they use their adornments for ritual purposes; primarily in how the Dine' use charms in their ceremonial system.

The Navajo Creation Story

In the American Southwest, Turquoise and silver are common elements used in jewelry, whether it is from the Navajo, Apache, Hopi, or some of the lesser known tribes like the Yavapai, Zuni, or Acoma. The Dine' looks at every aspect of life whether it is in normal everyday chores to grand ceremonies and they associate a bond between Mother Earth and Father Sky. With this link with the earth and sky, the Navajo have developed a means of making jewelry using the rudimentary compounds of the lands. Creating amazing turquoise necklaces, bracelets, rings, and other works of art, the Dine' transform objects to remove danger from their lives while appealing to the supernatural. (Dubin, 1999)



The Four Pillars of Navajo Creation

The Navajo believe they originated from an underworld by way of four support pillars made of precious materials: white shell, turquoise, abalone, and red stone. The Navajo Nation lies directly in the middle of four sacred mountains: Blanca Peak (white shell), Mount Taylor (turquoise), San Francisco Peaks (abalone), and Hesperus Peak (red stone). Interesting enough, Robert McPherson writes in his book *Sacred Land, Sacred Views*, the Dine' believe the San Francisco peaks are actually covered with abalone causing a shiny yellow color when the sun exposes on the peaks. In reality, McPherson explains the yellow is not a form of abalone, but sand/dirt that has a metallic base to it. (McPherson, 1992)

While the Navajo have a strong belief in this creation story, anthropologists have a theory that the Navajo came to the southwest by way of the Beringia land bridge during the last ice age. Although the Dine' were considered to be one of the more recent groups to travel from Asia, the Dine' believe their creation began in the four corners region which is seen in some of their jewelry and sand paintings. Through data, anthropologists have placed the earliest Navajo in the region approximately 1400 AD (The Navajo).

Turquoise

Turquoise is a major component of jewelry not only within the Navajo nation, but used by other Native American and Native Mexican tribes as well. The Dine' people mine turquoise throughout the region, but the State of Arizona has the largest deposits anywhere in the United States. While translations are difficult, between Navajo and English, the Dine' call the rare mineral "dootl'i'izhii" and it has been used in many of their



The Colorado River Gorge Navajo Market
Photo by Kelly Challand

customs and ceremonies. The Navajo revere turquoise because of its balancing and healing energy. According to the booklet "Ancient Legends of Gems and Jewels", the Navajo as well as many other Native American's believe turquoise is an element that acts as a unifying force between the spirit of the air

and the spirit of the earth. (Jangl & Jangl, 1985) An analysis of turquoise from *South-Western Native American Jewelry*; this gemstone is a natural mineral composed of hydrous phosphates of copper and aluminum and is easily identified by its various blue-green colors. Turquoise is normally set into metals, typically silver, and worn by Native Americans to bring them together in harmony with the life forces. The Navajo believe, by wearing turquoise in jewelry as an adornment, they become more connected with the spirits of the air and earth. The turquoise jewelry brings

peace to them and a neutral harmony to everyone in their circle or extended family (Cirillo, 1992). While visiting the nation in Northern Arizona, it was apparent to me that many of the women wore something with turquoise in it such as rings, necklaces, earrings, and/or bracelets. Even the men of the Dine' were all wearing something of turquoise such as rings, or belt buckles.

Navajo Ceremonies

The Navajo believe every human being, no matter how good that person was in life; have an evil component to them. This evil component can become a dangerous ghost after death which may harm the living if it is not controlled. This same evil, if not controlled, can disturb the harmony and balance among the elements in the universe. Further, the Navajo believe certain animals like snakes, coyote or bears and other elements like whirlwinds and lightning have a much larger propensity for evil than others. To counteract and bring harmony into an unbalanced system due to evil, the Navajo, as part of their culture have developed a system of ceremonies. As part of these systems, the Navajo, as the original and masters of silversmithing have used a variety of jewelry as a part of these ceremonies. (Wyman, 2010)

Dine' Medicine Men conduct ceremonies primarily to bring harmony back into the environment by healing individuals who have taken on evil elements. The Navajo believe that just one person who may have contacted an evil element could disturb the entire system and it is important to disburse that evil piece quickly. The Navajo Medicine Men consider certain pieces unique in that once blessed, certain ritualistic paraphernalia will ward off evil from the affected person as long as it is worn. One such piece is the white shell or turquoise bead token which protects against lightning or snakes. To bless the token, the Shaman conducts a ceremony called *ho'zhq'* which has no English translation but would simply mean beauty, perfection, harmony, or goodness. Each of the ceremonies are given to an individual person to cure disease whether it is current or anticipated, the Shaman looks at it as a means of balancing the earth. (Wyman, 2010)

Ghost Beads

On Saturday, June 16, 2012, I had the opportunity to interview a young Navajo woman named Awee'at'eed'. Her native name translated into English is Baby Girl. This young Navajo woman in her late 20's with her long black hair and dark olive skin was only too eager to provide me with an insight into her culture and society. Awee'at'eed' was working at a small Navajo outdoor market on the cliffs overlooking the Colorado River Gorge about 30 miles east of the Grand Canyon. Awee'at'eed' lives within the Navajo Nation in the Painted Desert of Northern Arizona and allowed me the opportunity to speak with her as an informant in regards to my analysis of one particular common item, the Navajo *Ghost Beads*.

Awee'at'eed' explained to me there are a variety of spiritual pieces of jewelry within the Navajo Nation and just like local societies, the Navajo have varying traditions in different areas of the Navajo Nation. In her cultural area, Awee'at'eed' explained, *Ghost Beads* are often used spiritually and are one of the oldest Navajo traditions as it relates to spiritual healing.

Ghost Beads are traditionally made with juniper berry seeds. The Navajo use the juniper berry seeds, also called Ts'ídze' and thread them onto jewelry like necklaces, bracelets, and other types of adornments. Navajo Mothers will place the *Ghost Beads* on their children which is said to protect them from evil spirits and bad dreams. Since the juniper berry is considered a protector against evil spirits, many adults in the Navajo Nation will place the seeds in their own mouths for protection.

Further, Awee'at'eed' told me that wearing the juniper berry not only protects, but it connects the individual with their own strengths while raising their awareness of the surrounding environment. This awareness is thought to aid the Navajo in their life journey as it relates to patience, courage, and wisdom.

Aside from the *Ghost Beads*, I asked Awee'at'eed' if she could tell me about her family. Awee'at'eed' told me she was the only child in her household. Her family held on to many of the traditional Navajo customs, but also had many of the cultural influences from the current society. Her family uses technological items like cell phones and computers while also attending public schools. Awee'at'eed' told me that after high school, she attended college at Arizona State University outside of Phoenix receiving her undergraduate degree in "Women and Gender Studies". Awee'at'eed' works with her family in the market on weekends and during the summer, but teaches in a Navajo elementary school during the rest of the year.



Navajo Ghost Beads, Strung with Juniper Berry Seeds
Photo by Kelly Challand

I asked Awee'at'eed' how the beads are made and she told me the *Ghost Beads* are a top seller in the Navajo markets and each of the merchants must have several on hand. She explained the process as more of a quilting bee. Several Navajo women would get together, typically in someone's home. All the equipment needed to make the various strings of beads is laid out and blessed by one of the women before anyone begins working. The juniper berry seeds receive an extra blessing, because they are the natural element that is the source of the power to remove evil. Once the blessings are complete, the women sit and begin stringing the beads with the juniper berry seeds. Awee'at'eed' told me the stringing party is more of a gossip session as the women begin talking about the events from the week before. These stringing parties are very upbeat and normally last for several hours; typically including meals together.

Ghost Beads as previously stated must have juniper berry seeds, but some other elements as well. Awee'at'eed' told me historically, the beads would be strung with silver thread and included beads made of turquoise or other natural elements. Because these elements were more difficult to shape and refine, the making of these strings were much more time consuming and much more expensive. Today, the beads still contain the juniper berry seeds as the primary element, but the decorative beads strung with the seeds are typically pre-manufactured.

Interestingly enough, the juniper tree has healing factors which the Dine' use particularly in child birth. The Navajo look at childbirth as a supernatural event which requires ceremonies and blessings to protect the Mother and child. During childbirth, the stems and foliage from the juniper tree are steeped in hot water to make a tea that the Mother to be will drink once the delivery has happened. Another tea is brewed with a pinch of ash and corn pollen which the newborn will drink immediately after the birthing process. The woman is wearing *Ghost Beads* during the birthing process to protect her from evil spirits. Once born, a bracelet of *Ghost Beads* is put on the wrist of the child to protect him/her from these same evil apparitions (Knoki, 2012).

Navajo Sunface Pendant

The Navajo people are considered an agricultural society. Because of this, they believe they must maintain a relationship with the land, particularly as this relationship is connected with their crops. Father Sun plays a vital role in the tilling of the soil as well as building a strong crop and the Dine' look to the sun as the origin of their creation to guide them in their food production (Carlo, 2007).

An area of great spiritual meaning in the Navajo Nation is their creation story which has a small pendant attached to that story. The Dine' believe their birth of mankind came from the three underworlds who through a variety of incidents, created the fourth world

where they now live. The people who emerged from the three underworlds were not people as we think of today, but were animals, insects, and masked spirits. The first man is believed to have been created in the east by a meeting of the black and white clouds. The first woman was made in the west by joining the yellow and blue clouds. Once in the fourth world, which they call the glittering world, the Navajo began arranging the land and naming the four sacred mountains that surrounded the Navajo Nation.

Once the land was set, the Navajo believe their deities put the sun and moon into the sky and carefully set each star into the sky. The Holy People put down all necessary parts of the earth like clouds, trees, and rain until evil monsters began to spread across the earth to kill the Navajo People. It was the birth of the "Ever Changing Woman" that was a miracle. Changing Woman married the sun and gave birth to two sons who defended the Nation by killing the monsters. (The Dine', 1994)

The piece of jewelry connected with their creation story is the surface pendant. This pendant is pieces of turquoise, Mother of Pearl, and jet cast into a silver housing. The pendant has the face of Father Sun with the sky surrounding it. The Dine' believes the surface is a symbol of peace and positive energy. By wearing the pendant, one shows respect to the sun and he in return will bring them new life and new beginnings. The face of the pendant has the Sun's eye which the Navajo believe is all seeing and will further bring harmony to the one who wears the jewelry (Dubin, 1999).



Navajo Surface Pendant

From a purely jewelry making perspective, the surface is one of the most difficult pieces for a Navajo Silversmith to create. The surface requires a great deal of skill to create, because the center circular is first made in detail and the outer leaves later attached and secured by hand. Manipulation of the elements to bring out the facial

features of the sun is required to give the final appearance of Father Sun (Navajo Jewelry, 1994).

The Evilway Ritual

While the Navajo have rituals and ceremonies for many different ailments, many do not necessarily use jewelry as we would think of it, but other forms of paraphernalia created by the medicine man. These can include pouches made from deerskin or other forms of leather and containing several natural elements which are blessed. Others may be feather wands, or rattles which are used in the rituals for specific purposes. Some of these ceremonies are blessing used to prepare soldiers for war, to bless a hunter who is planning an expedition, or a sickness that may have overcome someone.

One ceremony, the Evilway Ritual can be considered a form of exorcism when a member of the nation becomes possessed by evil spirits. The Evilway Ritual has become more common in the Dine' culture as more wickedness has found its way into the world. The patient in this ritual has his/her body painted with a red grease paint as well as charcoal burned from the many plants used in the ceremony like the Yucca plant, fir sprigs, and corn pollen which is the most widely used vegetative elements the Navajo use in all of their rituals. Besides the pouches and prayer sticks the Navajo use, the possessed person is adorned in a bandolier across his/her chest made of leather and embedded with jewels made of turquoise and other natural elements. A main piece in removing the spirits are bracelets made of the skin of an unwounded deer. To obtain this skin without wounding the deer, the deer is suffocated ritually to obtain the hide. These charms are placed on the wrist of the victim and are embedded with eagle talons, flint, and animal claws. The Dine' believes these evil elements will pull the spirit from the individual because it is attracted to the inner components as the deerskin will neutralize the life-force. A further piece of the Evilway ceremony is to present a string of blue glass beads to the malicious spirit which

the Dine' believes will attract the essence so it may be "shot" and removed from the victim. Once the patient has been exorcised of the spirits, he/she is adorned with juniper berry seeds and brushed with eagle feathers as well as native grass brooms. Occasionally, a follow-up ceremony may be performed about a week later to make sure there are no remnants of the spirit left inside the victim. (Wyman, 2010)

The Kinaalda'

The Dine' people are a matrilineal society which means their lineage is traced through their Mothers and it is a society that may not be female dominated, but the matriarch is considered many times the head of household. The Navajo look to the earth as their spiritual Mother and have a great deal of respect and commitment toward working the land. Traditionally, the Dine' have passed down many of their customs from generation to generation. While other societies have lost many of their customs, the Navajo Peoples have kept many of their ancient traditions alive. This could include simple things like waking up as the sun rises and getting most of their work done early which is a tradition passed on and believed to promote health and a long life.

Another long held tradition is the Navajo Kinaalda' ceremony which is a 4 day ceremony done at the time a girl goes through puberty and is then considered a woman. Because the Navajo place a large emphasis on the earth as their Mother and in the creation story with the ever changing woman, the Kinaalda' is a well-planned festive ceremony which involves many family and neighbors. Not quite a public ceremony, the Kinaalda is a celebration involving large amounts of people in the community to witness the girls change to womanhood.

The first day of the ceremony, the young woman is taken into the home, known as a Hogan where she is adorned in different jewelry, typically necklaces and bracelets as well as a ceremonial dress adorned with turquoise and various shells. The other women prepare

her by combing out her hair and placing oils on her skin. This is done to shape the girl into an adult woman with beauty that will appeal to her later suitors. During the first three days, the girl must run to the east three times, once at dawn, once at noon, and once at dusk. During the first and second day, the girl spends time grinding corn for a ceremonial corn cake which is not only given to Mother Earth, but also shared with the other participants. On the third day, a fire pit is made and the young woman prepares a batter from the ground corn and places it in the pit where it is covered with coals and cooked by the earth. The jewelry the girl wears is dipped in corn pollen and she eats a small portion of this pollen. The corn pollen is a symbol of fertility, harmony, and beauty.

Finally, on the fourth day, the girl is washed by the other women and the jewelry cleaned. There is a sharing of corn pollen with the other participants. The young woman emerges from the Hogan and the women again do the ritual hair combing and rubbing her body to mold her as the original changing woman was done. Her body is painted with white clay and her transformation into womanhood is complete. (Films Media Group, 1984)

The Squash Blossom

Many times, when we think of Navajo jewelry, we hear the term squash blossom. The squash blossom is created by Navajo jewelry makers and typically seen on necklaces, wrist bands, pendants, and other forms of jewelry. Created to resemble the shape of the squash blossom grown in the region, this type of jewelry is common with Native American societies throughout the desert southwest. The typical squash blossom has three main elements: the shank, the bulb, and the petals. The shape is believed by many to represent a pomegranate but the Dine' believe it embodies new birth as the blossom is coming forth into the world and will soon flower into



Navajo Squash Blossom Necklace
Photo Courtesy of Jan Duggan

full life. Although there is a spiritual meaning to the squash blossom, the Navajo sometimes wear the necklaces as a symbol of wealth or power. The top leaders in the Navajo nation in the late 19th century through the mid-20th century would wear the jewelry as a means of power and prestige. Today, the leaders are more conservative, but many still wear the squash blossom necklace to show their standing. Anthropologist John Adair dates the first squash blossom pendants to the Dine' early the 1800's, however the design had been seen in European jewelry as far back as the 15th century (Baxter,2000).

The necklace typically is made from a Navajo silversmith and embedded with turquoise pieces. The inverted crescent shaped pendant called the Naja' is standard in most of the jewels and has been found as far back as the paleolithic period. The Navajo believe the Naja' is a protector of the evil eye and anyone wearing the crescent symbol will be able to blind evil spirits seeing into the wearers soul. The band is adorned with the squash blossom beads and is shaped from sterling silver; many times other stones like turquoise or garnet are attached to them. (Dubin, 1999)

From a divine sense, the Navajo consider the squash blossom a symbol of plenty and abundance. It is believed that if the squash blossom necklace is worn before sewing a field, the harvest will be plenty and the crops large. Since the squash blossom first came about in the Dine' culture around 1870, many Navajo still wear these blossom beads on necklaces, but they can also be found on clothing used as buttons or trinkets, on scarves, and even on belts. The squash blossom has an important part of the Navajo culture and the people today wear them as means of seeking positive things in their life to be plenty, but also as a form of esteem. (Navajo Jewelry, 1994}

The Kokopelli Flute Player

I wanted to find out more about the Kokopelli flute player since this image was plastered all around the areas of Arizona in which I traveled. This flute player is seen as a humpbacked person with the flute pointing downward. Most of what I found was that the gender is considered male, but I found some areas around the state where the Kokopelli was gender neutral. The Kokopelli in the Dine' culture as previously mentioned symbolizes fertility, the image has been found in cliff art in the American Southwest by archaeologists dating back over one thousand years. He was also believed to be a deity who loved to play pranks, but provided sweet music to those he was blessing.

One Navajo legend refers to the Kokopelli visiting Dine' villages while playing music all throughout the night. The Kokopelli's visit created a festive atmosphere with all of the people in the village. The Dine' from these villages would stay up singing, dancing, and feasting. In the morning when everyone woke up, the Kokopelli would be gone, however the crops outside were suddenly plentiful and all the women of the village were pregnant. Quite the party, but I wondered if this legend was based on a true event, and if it was, how did all the women get pregnant? (The Dine', 1994)

The Navajo make and trade a variety of jewelry that includes the figure of the Kokopelli Flute Player. Pendants, necklaces, and other trinkets are commonly made by Navajo silversmiths. The Navajo believe the wearing of the Kokopelli will make the bearer of the item fertile and bear many children. Interestingly enough, many of the Dine' from current societies look at the Kokopelli as more of a prankster and believe if someone were to wear jewelry with the flute players image it would remove burdens and make the wearer much more cheerful. (The Dine', 1994) An original theory said the Kokopelli was originally a symbol of ancient Aztec who may have



Kokopelli Flute Player Pendant
Photo Courtesy of Jan Duggan

traveled from Mesoamerica to the southwest for trading purposes. When arriving at a village to trade, the Kokopelli would announce himself by playing the flute to show he was a friendly visitor. This original theory is probably incorrect, because anthropologists have dated the first petroglyph of the Kokopelli in Arizona to over 100 years before any major trading began with the native people of Mesoamerica and the American Southwest.

(Malotki, 2004)

Navajo Silversmiths

The Navajo are probably the most well-known silversmiths of all the native tribes and have been studying the craft since the early 19th century. When the U.S. Government incarcerated the Navajo Nation in Fort Sumner in New Mexico, they continued their metalworking, but they had no access to silver. Instead, these artisans used iron, brass, and copper wire which they melted into a metal alloy to create their jewelry. John Adair who was a young anthropologist, conducted field work in the Navajo Nation and met with many Dine' people who had been confined during the middle 1800's. His research developed information as to how the first silversmith, Atsidi Sani, started the creative process while interred at Fort Sumner and how once learned, he passed on the trade through the generations. One of the most unique innovations these Navajo Silversmiths developed was the use of dies and the setting of stones in the metal. While silver as an element does not have a specific spiritual meaning to the Navajo, the divine symbolism comes from what the silver is shaped into. If the silver is shaped as an arrow, it means the one wearing will be alert, while the broken arrow means peace. One of the highest spirits the Navajo worship is the Yeii who is considered to be the great communicator between man and the creator while controlling the elements of the earth. The Yeii is believed to speak on behalf of all other deities and the holy people. Those wearing jewelry with the Yeii are said to have a connection between the earth and the spirit world.

Prior to the early 20th century, however, the Navajo thought it was bad luck and inciting the Gods to wear the Yeii figure other than in Dine' ceremonies. (Baxter, 2000)

Navajo Life

The Navajo have an amazing history in the American southwest, and a great spiritual bond with the earth and environment. Their spiritual sense and connectedness to the world as well as with each other is a lesson many today can learn from. The Dine' use their many forms of jewelry as a means generally to strengthen the bonds with their Gods and spirits everywhere through earth, the air, the fire, and the water. While the Navajo are a fascinating group of people, their ability to create beautiful trinkets that keep their connections and heal when needed is simply a testament to the history and culture of these ancient people.

Daily in the vast areas of the Navajo Nation, Silversmiths are at work creating trinkets and novelties for the travelers passing through the area just as the Kokopelli once did when he came to trade with the Dine'. These ancient peoples dance for celebration, live holy lives constantly developing the bond between nature and their culture. As their Father, the sun, rises and later sets, the Dine' worship and show respect to their originating divine spirits while casting aside the evil essences.

Jewelry plays an important role in the Dine' life, especially when regarded with this spiritual connection. The people use jewels to ward off evil spirits, develop a connectedness with themselves and the earth, and make their minds and bodies acceptable to their deities. As described through this paper, jewelry plays an intricate part of their ceremony system and rituals which is witnessed through their ancient and current societies.

The Navajo are deep in custom and tradition. Jewelry is so important in their society that almost everyone who lives in their communities wears some symbolic piece as a religious or ritualistic means. Silver, turquoise, and other natural elements are a staple in the lifestyle of the Dine' people and these earthly trinkets are a representation of how creatively connected to Mother Earth these great people are.



Photo Courtesy of Navajo Yei

Annotated Bibliography

Baxter, P.A. (2000). *Encyclopedia of Native American Jewelry*. Phoenix, Arizona: Oryx Press.

Paula Baxter provides an overview, background, and specific facts about Indian jewelry from the various indigenous peoples of North America. The book is sub-divided into alphabetical sections as a means of conducting research into native jewelry similar to how one would look up information in a standard encyclopedia. The book is fully resourced with a large bibliography referencing areas of Baxter's own research. The information in the book is important in finding detailed information regarding specific pieces as well as the meaning of different stones and metals.

Carlo, L. D. (2007). *Between the Sacred Mountains: A Cultural History of the Dineh*. Essai, College of DuPage Vol 5, Issue 1.

Lauren Del Carlo is a cultural anthropologist who studied the Dineh or Navajo Peoples. Her journal article provides a great deal of information from her studies in the Navajo Nation to include their religious and supernatural beliefs. Additionally, the article provides information in the cultural aspects of the Dineh and how they use jewelry spiritually as well a form of adornment.

Cirillo, D. (1992). *South-Western Indian Jewelry*. New York, New York: Abbeville Press.

South-Western Indian Jewelry provides highly detailed photography and comprehensive information regarding jewelry and other adornments from the desert southwest. The book compares a variety of jewelry from the south-western tribes to include The Navajo, Hopi, Zuni, and Apache as well as some lesser known tribes. With very detailed information not only in the wearing, but also in the jewelry making processes, the book provides a great deal of information as to how the native jewelry has remained steadfast in the cultural traditions of each of these tribes.

Dubin, L. S. (1999). *North American Indian Jewelry and Adornment: From Prehistory to the Present*. New York, New York: Harry N. Abrams Press.

This rather large volume has a wealth of information about the traditions and customs of many Native Americans with an emphasis on jewelry and adornments. It is laid out in a very comprehensive way that chronologically shows how and why Indian jewelry was made, but also how it has evolved over the centuries. With very detailed historical information as well as high quality photography, the book provides a large amount of information in the early societies of the Native Americans. While the book is very large and heavy, it is useful not only in providing historical data in many types of jewels, it also has a wealth of information regarding how the various tribes used these jewels and adornments in a spiritual sense.

Jangl, A.& J. (1985). *Ancient Legends of Gems and Jewels*. Minneapolis, Minnesota: Prisma Press.

This easy to read booklet provides spiritual meanings not only from an Indian perspective, but in other societies around the world as well. It gives descriptive information regarding the spiritual beliefs and supernatural powers of many types of stones and jewels from all parts of society. The origins of many of the secret practices and ceremonies of many gems and metal work are discussed as well as how their meanings have remained today. Although small and basic, the book is useful in finding cross-cultural comparisons of how certain stones and metals have different meanings.

Knoki, F. B. (2012). *Cedar/Juniper Berry Necklaces*. Retrieved from Winter Sun: http://www.wintersun.com/QC/?p=p_31&sName=Navajo-Cedar-Juniper-Berry-Necklaces

This page is instrumental in identifying information about Navajo Ghost beads to confirm the story and information provided in person by Awee'at'eed'. Additionally, it provides material in the history and relevance of juniper berries.

Malotki, E. (2004). *Kokpelli: The Making of an Icon*. University of Nebraska.

This journal article from the University of Nebraska provides information into the legend of the Kokopelli flute player as well as anthropological data in how the native myth came to be. The Dine' considers this icon to be a fertility God, anthropologists provide evidence to show how the creation of this deity may have been based on real life travelers.

McPherson, R. S. (1992). *Sacred Land, Sacred View: Navajo Perceptions of the Four Corners*. Signature Books.

Robert McPherson is a professor at Utah State University and has spent many hours researching the Navajo people. This book is valuable in understanding the Navajo creation story and how the Dine' interpret natural elements in their part of the world and connect them spiritually.

***Navajo Jewelry*. (1994). Retrieved from Navajo Arts: <http://navajo-arts.com/>**

Navajo Arts is a website which provides detailed information in to many art sources the Navajo people use. The site focuses on a variety of art to include jewelry, sand painting, legends, Navajo code-talkers, as well as history into the Navajo Nation. The site content is provided by Harry Benally who is a Navajo Silversmith and Harold Carey who is a Navajo historian.

***The Dine'*. (1994). Retrieved 2012, from The Navajo People: <http://navajopeople.org/>**

The Dine' are the people of the Navajo Nation, and this site focuses on the people and traditions within the Navajo Nation. There is detailed information into their jewelry making techniques and meanings not only from a traditional point of view, but in their current culture. In addition, there is information on the site which provides current events and updated information to the people of the Navajo Nation. While this project is focused on Navajo jewelry, this site provides a great deal of information about the Navajo people and many of their traditions.

***The Navajo*. (n.d.). Retrieved from Anthropology Net: <http://www.anthron.net/navajo/>**

This page from Anthropology Net provides detailed information into all things Navajo, including historical data and native beliefs. Further, the site offers information about the native arts and ceremonial system.

***Navajo Yei*. (2010). Retrieved 2012, from Native Markets: <http://www.native-american-market.com/navajo-yei.htm>**

Navajo Yei's are considered to be intermediaries between the physical and spiritual world and literally in the Navajo language means "Terrible but benevolent one." The site as a whole is dedicated to Navajo jewelry making, however the page marked provides spiritual information as to the different types of Yei's in the culture. Other areas of the website provide meanings and make-up of different types of Navajo jewelry and how some of these items are made.

Seasons of the Navajo. Films Media Group, 1984. *Films On Demand.* Web. 07 October 2012.

<<http://O-digital.films.eom.alice.dvc.edu/PortalPlaylists.aspx?aid=l8144&xtid=33511>>

This anthropological film studies the Navajo people throughout the four seasons of the year. In addition to the hunter/gatherer style of these indigenous peoples of the southwest, the film focuses also on some of the rituals of puberty, roles, and the passing of wisdom from generation to generation.

Wyman, L. (2010). *Navajo Ceremonial System.* University of Northern Colorado periodical.

Leland C. Wyman was a cultural Anthropologist who conducted research in Northern Arizona for approximately 40 years. During this period he conducted extensive research into the Navajo people. This ethnography regarding his research is focused into the ceremonial system of the Dine' people and includes many traditional approaches to their rituals including jewelry and adornments. This ethnography is important to this project, because Wyman spent a lot of time immersed in the Navajo culture and his findings give a first-hand account of the great native society.