



2490. A

39th
1877-18



U. S. Dept. of Docs

THIRTY-NINTH
ANNUAL REPORT OF THE
BUREAU OF
AMERICAN ETHNOLOGY

TO THE SECRETARY OF THE
SMITHSONIAN INSTITUTION

1917-1918



*4497.7
277

WASHINGTON
GOVERNMENT PRINTING OFFICE
1925

x HH91.7

U. S. SUPERINTENDENT OF DOCUMENTS

July 21, 1915

LETTER OF TRANSMITTAL.

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D. C., November 7, 1922.

SIR: I have the honor to submit herewith the Thirty-ninth Annual Report of the Bureau of American Ethnology, for the fiscal year ended June 30, 1918.

With appreciation of your aid in the work under my charge, I am

Very respectfully, yours,

J. WALTER FEWKES,
Chief.

Dr. CHARLES D. WALCOTT,
Secretary of the Smithsonian Institution.



CONTENTS.

REPORT OF THE CHIEF.

| | Page |
|--------------------------------------|------|
| Systematic researches..... | 9 |
| Special researches..... | 21 |
| Manuscripts..... | 23 |
| Editorial work and publications..... | 23 |
| Illustrations..... | 25 |
| Library..... | 25 |
| Collections..... | 27 |
| Property..... | 27 |
| Miscellaneous..... | 27 |

ACCOMPANYING PAPER.

| | |
|--|-----|
| The Osage Tribe : Rite of Vigil, by Francis La Flesche (pls. 17; figs. 4) .. | 31 |
| Index..... | 631 |

REPORT OF THE CHIEF OF BUREAU

THIRTY-NINTH ANNUAL REPORT
OF THE
BUREAU OF AMERICAN ETHNOLOGY.

J. WALTER FEWKES, Chief.

The operations of the Bureau of American Ethnology during the fiscal year ended June 30, 1918, were conducted in accordance with the act of Congress approved June 12, 1917, making appropriations for sundry civil expenses of the Government, which act contains the following item:

American ethnology: For continuing ethnological researches among the American Indians and the natives of Hawaii, including the excavation and preservation of archeologic remains, under the direction of the Smithsonian Institution, including necessary employees and the purchase of necessary books and periodicals, \$42,000.

The administrative affairs of the bureau prior to March 1, 1918, were conducted by Mr. F. W. Hodge, ethnologist in charge, when he resigned to accept a position in the Museum of the American Indian (Heye Foundation). On that date Dr. J. Walter Fewkes was appointed chief and continued the administrative duties of the office to the close of the year.

SYSTEMATIC RESEARCHES.

As the American Indian is rapidly losing many of his instructive characteristics in his amalgamation into American citizenship, new features of the future work of the bureau stand out prominently pleading for investigation. Among these is the urgent necessity to rescue linguistic, sociological, and mythological data of aboriginal Indian life before its final extinction. When data now available disappear, unless recorded, they are lost forever.

The excavation and repair for preservation of archeologic remains, by no means a new activity of bureau work, is in the same condition. Both anthropology and popular approval call for the advancement and diffusion of knowledge by the bureau along this line.

In addition to their duties in "continuing ethnological researches" among the American Indians, the members of the staff have devoted much time to matters germane to their work. Answers to many letters received by the bureau can not be written offhand but demand investigation and often considerable consultation of authorities in the library. Their requests are not confined to Indian ethnology but include a wide variety of questions on race mixture in the United States, Old World anthropology, and the like. Although the staff is made up of experts in the study of the American Indians and the appropriation is limited to the study of our aborigines, the chief has not shrunk from the necessity of contributing what information he could on these related subjects, recognizing the need in the near future of a Bureau of Ethnology.

The "ethnological researches" of individual members of the staff the past year are outlined in the following pages.

At the close of the last fiscal year Mr. F. W. Hodge had begun excavations at Hawikuh, one of the "Seven Cities of Cibola," situated near the present pueblo of Zuñi, N. Mex. This work was continued in the summer months and yielded a large and varied collection of artifacts, which are now in the Museum of the American Indian (Heye Foundation).

The excavations were confined to the great refuse heaps that cover the western side of the elevation on which the ruins are situated, the maximum height of the hillock being 60 feet above the eastern valley. It was believed that this refuse would be found to follow the configuration of a gradual slope, but this proved not to be the case, for the farther the excavation was carried toward the ruined walls on the summit the deeper the refuse was found to be, and continuous work for nearly three months in this direction failed to reach a natural slope or escarpment.

The removal of the refuse, which had reached a depth of 15 feet when the work was suspended for the season, brought to light many features of interest, for, as was expected from the character of the surface soil, this great deposit of débris, consisting largely of ash and other refuse from the dwellings, interspersed with quantities of broken pottery and other artifacts, strata of drift sand, building refuse, etc., formed one of the cemeteries of the pueblo, or, one might say, the western area of a single great cemetery that surrounded the pueblo which, with its appurtenances, covers an area of approximately 756 by 850 feet, or nearly 15 acres. Excavation of perhaps a fifth of the cemetery area resulted in uncovering 237 graves.

Excavation had not proceeded very far before remains of walls of dwellings much older than those of historic Hawikuh were encountered on the floor of the original surface, 15 feet below the maximum deposit of refuse; yet, as the work progressed, it was found that these walls had been built over and across the walls of other and more ancient houses that had been erected, occupied, abandoned, and filled in to afford space for the construction of the dwellings which in turn preceded Hawikuh probably by many generations. The masonry of these earlier structures, on the whole, was much cruder than that of Hawikuh proper; but if allowance be made for disturbance caused by the burial of the dead through several generations, which included more or less comparatively recent pottery in the lower levels, the earthenware of the earliest inhabitants of the site is of finer quality and of finer decoration than that manufactured by the historic Hawikuh people not long before the abandonment of their settlement.

Although the study of the archeology of Hawikuh has been barely commenced, the results of last season's work give promise of a material addition to our knowledge of an important phase of Pueblo culture and it is hoped will ultimately open the way to the solution of related problems in southwestern archeology.

Besides the routine work of his desk Mr. Hodge gave what spare time he could while in Washington to continuing his work on the bibliography of the Pueblo Indians.

During July and August Dr. J. Walter Fewkes, ethnologist, completed his report on the Heye collection of West Indian antiquities and in the autumn made a brief archeological reconnaissance in southwestern Colorado, returning to Washington the middle of November. His plan of operations was to visit the ruins in the McElmo district and determine their architectural features in order to define with greater exactness the characteristics they share with the cliff dwellings and pueblos of the Mesa Verde National Park. The object was to gather material that would enable him to construct a classification of the prehistoric buildings of the Southwest from structural data. The Mesa Verde cliff dwellings and pueblos belong to a type or group of ruins distinguished by the structure of the roof and other features of the ceremonial room or kiva. The aim of the field work in 1917 was to investigate the distribution of this form of kiva and to discover other peculiarities of the Mesa Verde type or group at points remote from the plateau and thus enlarge our knowledge of the geographical distribution of the types.

It was found that the ruins in Montezuma Valley and the McElmo and its tributaries show extensions westward of the Mesa Verde type, and as the field work progressed much was added to our knowledge of the characteristics of great houses and towers, the examples of which on the Mesa Verde have been little investigated.

The most noteworthy group of the ancient ruins visited in the course of his field work were three clusters of great houses, castles, and towers situated a short distance over the State line on the northern tributaries of the canyons of the McElmo.

The most important result of the field work in 1917 is the conclusion that the ruins of the McElmo region indicate a people allied to those of Mesa Verde, who reached a high degree of architectural technique, surpassing any in America north of Mexico. Evidence was gathered that it was preceded by a stage indicated by one-house construction, and

the suggestion is made that it antedated pueblos, on which account it has been designated a middle phase in the Southwest. A considerable number of small ruins of the same structural type but with only one room were discovered in the tributaries of the McElmo and Dolores Rivers.

As a sequel to the exploration of the great houses, towers, and pueblos of Square Tower, Holly, and Hackberry Canyons, at the suggestion of Doctor Fewkes, the Director of the Public Park Service, Department of the Interior, has taken steps to have the ruins on these and adjacent canyons set aside from the public domain as a reserve, to be called the Hovenweep National Monument.

During the year Mr. James Mooney, ethnologist, remained in the office, engaged, as impaired health permitted, in the elaboration of his Cherokee sacred formulas. Throughout the winter and spring months much of his time was given to assisting the various delegations from the tribes of his working acquaintance, in the West, in their efforts before Congress, particularly in regard to their native Peyote religion, of which he has made a special study. The proof of friendship in the assistance thus given has completely won the hearts of the tribes concerned, and has opened the door to successful investigation along every line of inquiry.

On June 28 he left Washington for an extended stay with the Kiowa and associated tribes, among whom he is now at work.

During the past year Dr. John R. Swanton, ethnologist, has devoted the greater part of his time to a study of three languages formerly spoken on and near the lower course of the Mississippi River—the Tunica, Chitimacha, and Atakapa (or Attacapa). The results of this study have been embodied in four papers—sketches of the grammars of the three languages in question, and a comparative study. A sketch of the Tunica language, covering about 70 typewritten pages, has been accepted for publication in the *International Journal of American Linguistics*. The sketch of Atakapa, of 40 or 50 pages, is practically complete and is designed for publication in the same journal; that of Chitimacha covers about 100 pages. The latter is withheld from publication for the

present so that more material may be added. Finally, the paper in which the three languages are compared and the conclusion drawn that they belong in reality to but one linguistic stock, is to be published as a bulletin by this bureau. This covers about 70 typewritten pages.

During the latter half of April and all of May Doctor Swanton was engaged in field work in Louisiana, Mississippi, and South Carolina. In the first-mentioned State he continued his investigation of the Chitimacha language. His visit to Mississippi was principally for the purpose of inquiring into the social organization of the Choctaw still living there. In South Carolina he began a study of the Catawba language, with the help of manuscript material left by Doctor Gatschet, and he plans to continue this study during the coming year. It is important as the only well-preserved dialect of any of the eastern Siouan peoples and that upon which must be based most of the relationship of the eastern Siouans to the other divisions of the stock. A small amount of ethnological material along other lines was also collected from the Chitimacha and the Catawba.

Doctor Swanton has also added some material to his history of the Creek Indians.

In July, 1917, Mr. J. N. B. Hewitt, ethnologist, began a critical and comparative study of the Cayuga texts relating to the Iroquois Federation, which he had recorded during the two previous field trips. This manuscript matter aggregates more than 500 pages and treats of more than 40 topics or features of the Federation of the Iroquois, dealing with the principles and structure of this institution of the Five "Nations" or tribes.

This comparative study was carried to tentative completion and involved not only the critical reading of the 500 pages of Cayuga text but also an equal number of pages of Mohawk and Onondaga texts.

Mr. Hewitt also read 200 galleys of proofs of the Seneca myths and tales of the Thirtieth-second Annual Report of the Bureau of American Ethnology, of which 20 were of native texts with interlinear translations; he added to them nearly

200 numbered explanatory notes and read also 632 pages of the first and second revises for this same report, of which 100 pages are in native text with interlinear translations.

During May and June, 1918, Mr. Hewitt was engaged in field work in Ontario, Canada, among the Indians of the Six Nations of Iroquois. He took up the work in textual and literary criticism of the many texts he has recorded relating directly to the institution of the federation or league of the five tribes or nations in earlier field operations.

By far the largest, and also the most trustworthy, part of these texts was recorded from the dictation of one of the best-informed ritualists and expounders of the league, but much additional and supplementary matter in the form of texts was recorded from the dictation of other informants who had the reputation in the community of being authorities in regard to the motives and plans of the founders of the federation or league and the decrees and ordinances promulgated by them; but as these texts were given from memory it was inevitable that some of the most important details of the structure and working apparatus of the league have not been remembered with the same fidelity by different persons, and so various views and statements concerning the same subject matter are found. The problem for the student, then, is to ascertain by an adequate investigation upon what facts these conflicting views and statements were originally based. The vocabulary of the national terms employed is that of statecraft and ritualism—the utterances of the statesmen and stateswomen of that earlier time, who had clear visions of institutions which are to-day being formulated and written into the statutes of our great republic. Among these may be mentioned the recall, the initiative, the referendum, a full-fledged colonial policy, and woman suffrage (limited to mothers), men having no voice in the body which nominates their chiefs.

It is well-nigh impossible to find an interpreter among the Iroquois who is such a master of both the English and the native Iroquoian languages as to be able to translate correctly a large number of the most important native terms into

the English tongue. The following may be taken as a typical example. Dekanawida, in detailing the work of the founders in his "farewell address," used the following term frequently and it also occurs elsewhere. This word is "We'dwěmă'-keră'dă'nyoñ'." The literal meaning is "We have made types or symbols of things." This is the only rendering known to most native interpreters. But its technical signification is "We have made ordinances, or laws, or regulations."

Another form of criticism is the discovery of the reasons which led to the variation of the ritual as used by the father and mother sides of the league. As an example the following may be cited. One or the other of these sides is the mourning side in the council of condolence and installation. The side which is not the mourning side employs all fourteen of the sections of the "requickening address." But it is customary for the mourning side, in replying, to employ only thirteen, omitting the ninth, which refers to the caring for the grave of the dead chieftain. This omission may seem to be a small matter to solve, but it is one which brings out the intense esoterism and metaphoric use of terms that characterize terminology of the institutions of the federation or league of the five nations or tribes of the Iroquois.

This definition or meaning shows that the rules of procedure among the Iroquois Five Tribes were not the commands of an autocrat or tyrant, but rather the formulated wisdom of a body of peers, who owed their position to the suffrages of those who owned the titles to them, and that the form of government was a limited democracy, or, strictly speaking, a limited gynecocracy.

At the beginning of the year Mr. Francis La Flesche, ethnologist, took up the task of putting together his notes on the "Wa-shá-be A-thi^a," a composite and intricate war ceremony of the Osage tribe. The name signifies the determination of the warrior who becomes a member of the ceremonially organized war party to show no mercy to the enemy and that he shall be even as the fire—a power that consumes all things that happen to be in its destructive course.

The literal translation of the name, Wa-shá-be Athiⁿ, is Wa-shá-be, a dark object; A-thiⁿ, to have in one's possession, to carry. The word "Wa-shá-be" is here used as a trope for the charcoal that symbolizes the merciless fire. The making of the symbolic charcoal forms an important part of the great ceremony and each warrior is required to carry with him a piece of this charcoal tied up in a little buckskin pouch. When he is about to attack the enemy he must blacken his face with this charcoal. If he happens to neglect this, he will not be permitted to recount the strokes he may deliver the enemy in the attack and to count his war honors.

Originally there was only one "Wa-shá-be A-thiⁿ" ceremony, and this ceremony pertained strictly to defensive and aggressive warfare. Later this ceremony was employed for organizing a war party to be sent out to slay some member of an enemy tribe in order to send the spirit of the slain man to overtake and accompany the spirit of the deceased member of the tribe and to be his companion to the realm of spirits.

The original ceremony was described by Wa-xthí-zhi, who belongs to the great division of the tribe which represents the earth and is called Hoⁿ-ga. The ceremony, when it is used as a mourning rite, was described by Xu-thá-wa-toⁿ-iⁿ, a member of the great division representing the sky, and called Tsí-zhu.

The account of these two ceremonies, the text, the songs, with their music, the recited parts of the ritual, and the illustrations and diagrams cover 253 pages.

It required much time as well as the exercise of patience to secure the details of these war ceremonies. Particularly was this true of the wí-gi-es (the recited parts), which relate to the traditions of the people, on account of their religious character and the superstitious awe with which the men and women of the tribe regarded them. Deaths have occurred during the study of these rites, and these deaths have been by the people attributed to the reciting of the rituals without regard to the traditional and prescribed rules.

In May, 1918, Mr. La Flesche visited the Osage Reservation for the purpose of completing his investigations of the tattooing rite, which he had started some time ago, and succeeded in securing 22 of the wí-gi-es (the recited parts) from one man at a continuous sitting of two days—a remarkable feat of memorizing. Each of these wí-gi-es belongs to a gens of the tribe, the male members of which recite it at an initiation into the mysteries of the rite or at the ceremony of the actual tattooing. All of these wí-gi-es are recited simultaneously by their owners, and the volume of sound is like that of a responsive reading in a church, with the difference that the reciting is not in unison, as each man recites for himself independently of the others. Fourteen of these wí-gi-es have been transcribed and translated, and they cover about 100 pages of hand-written manuscript.

Besides these 22 wí-gi-es, Mr. La Flesche secured the penalty wí-gi-es owned exclusively by the Thunder gens. He also obtained the penalty wí-gi-e owned in common by the various gentes of the Tsí-zhu division and the one owned by gentes of the Wa-zhá-zhe and Hoⁿ'-ga subdivisions of the Hoⁿ'-ga great division. These penalty wí-gi-es are recited by their owners to the man who offers himself as a candidate for initiation into the mysteries of either the fasting or the shrine degree of the tribal rites. Like the "sword of Damocles," the penalty hangs over the head of the candidate and drops upon him the moment he violates his initiation obligations, and punishment comes to him by supernatural means. These two wí-gi-es have been transcribed, but are yet to be translated.

While in the office Dr. Truman Michelson, ethnologist, was engaged in correlating the Indian texts of the White Buffalo Dance with the English translation, and revising the latter. He left Washington near the middle of July and, arriving at Tama, Iowa, resumed his field work among the Sauk and Fox. His attention was mainly directed to the esoteric meaning of the songs of the White Buffalo Dance, and to verifying sociological work of the previous season. He obtained the names of nine-tenths of the Fox Indians and obtained information regarding the gens and dual divisions

to which their owners belong. A number of ceremonies of these Indians were witnessed and he also learned some facts on Fox eschatology. During his work he purchased a number of sacred packs for the Museum of the American Indian (Heye Foundation), receiving the right to publish by the bureau the information pertaining to them. On leaving Tama, Doctor Michelson proceeded to Mayetta, Kans., to conduct a preliminary survey of the Potawatomi, as it was very clear that the dual divisions of the Sauk and Fox could only be thoroughly understood after that of the Potawatomi was unraveled. Although unable to completely work out the regulations governing membership in the Potawatomi dual divisions, he determined definitely that this division was for ceremonial as well as athletic purposes, as among the Sauk and Fox. He successfully studied the gentile organization of the Potawatomi and obtained a number of folk tales in English which show very clearly that a large body of European (French) element have been absorbed by the Potawatomi and that certain elements of the Plains Indians are present. To account for the distribution of the surviving tales we must assume an early association with the Ojibwa and a later one with the Sauk and Fox group, which is quite in line with what would be expected on linguistic and historic grounds. Doctor Michelson returned to Washington in October and prepared manuscript on a number of miscellaneous topics appertaining to the Fox Indians, to serve as an introduction to the proposed memoir on the White Buffalo Dance, which, with the exception of typewriting the Indian texts and the addition of a vocabulary, is now ready to submit for publication. During the winter Edward Davenport, a Fox pupil of the United States Indian School at Carlisle, spent a week in Washington, assisting in a number of points regarding the memoir.

In the spring Doctor Michelson made a preliminary translation of a Fox text of the "owl sacred pack." In June he went to Carlisle and worked out the dubious points in the translation with this informant, who dictated the Indian text twice from that in the current syllabary, so that the

entire text is phonetically restored. The punctuation (with a few exceptions, added later at Tama) of the Indian text and English translation was harmonized.

Doctor Michelson edited Part I of Jones's Ojibwa Texts, containing about 50 pages, which were published by the American Ethnological Society, and collected the author's proofs of Part II, numbering 750, for a sketch of an Ojibwa grammar which will be offered for publication by the bureau.

Doctor Michelson has now in press an article in the *Journal of Linguistics* showing that the Pequot-Mohegan belong to the Natick group of the central division of the Algonquian language.

The beginning of the fiscal year found Mr. J. P. Harrington, ethnologist, in the field engaged in linguistic studies among the Mission Indians of Ventura County, Calif. At the close of this work, near the end of September, Mr. Harrington returned to Washington and spent the following months in the elaboration of recently collected material and his Tanoan and Kiowa notes.

Mr. Harrington has discovered a genetic relationship between the Uto-Aztecan, Tanoan, and Kiowa languages. The last two are so closely related that if the Kiowa had been spoken in New Mexico it would have been classed without hesitation by early writers as a Tanoan language. The Uto-Aztecan is more remotely but not less definitely related to the Kiowa genetically. The Kiowa sketch, amounting to 850 typewritten pages, now includes a complete analysis of all the important features of the language.

On June 9, 1918, Mr. Harrington proceeded to Anadarko, Okla., where he remained until June 26 revising for publication his entire sketch of the Kiowa language, after which he proceeded to Taos, N. Mex.

From July to August 15, 1917, Dr. Leo J. Frachtenberg was engaged in confidential war work for the Department of Justice (Bureau of Investigation). On his return to the bureau he continued his preliminary work on the grammar and mythology of the Kalapuya Indians of central Oregon begun during the previous fiscal year. He also continued his work of extracting, typewriting, and editing all Kalapuya

texts collected by Doctor Gatschet. The mythology of these Indians, who are almost extinct, constitutes a connecting link between the tribes of the coast and those east of the Rocky Mountains. While we possess numerous works dealing with the mythology of the Indians of the northwest coast and of the Great Plains, nothing has yet been published on the folklore of the tribes that inhabit the area between the Coast Range and the Rocky Mountains. Hence a volume on the mythology of the Kalapuya (and also Molala) Indians will be a welcome contribution to our knowledge of the folklore of the North American Indians.

SPECIAL RESEARCHES.

Dr. Franz Boas, honorary philologist, has been engaged in the correction of the proof of part 1 of his volume on the Kwakiutl-English, which has been assigned to the Thirty-fifth Annual Report.

For various reasons part 2 of the Handbook of American Indian Languages has been delayed.

Good progress has been made by Doctor Boas on the dialects and distribution of the Salish tribe, much work having been done on the maps. This work, which is based on field work supported by Mr. Homer E. Sargent, was almost completed by Doctor Haeberlin, whose unfortunate death has somewhat curtailed the work on these tribes. A very important work on the basketry of the Salish tribes, funds for which were also provided through the generosity of Mr. Sargent, has made good progress.

Prof. W. H. Holmes, of the National Museum, accompanied by Mr. DeLancey Gill, of the bureau, made a brief visit to the Aberdeen Proving Station, Md., where Indian remains had been reported in excavations for Government buildings. He also continued the preparation of the Handbook of American Antiquities, part 1 of which will soon be published as Bulletin 60 of the bureau.

Provision was made out of the appropriations of the Bureau of American Ethnology for a brief archeological reconnaissance in the Walhalla Plateau overlooking the

Grand Canyon, from the last of April to the end of the fiscal year. Mr. Neil M. Judd, of the United States National Museum, was detailed for this work. He found remains of prehistoric buildings plentiful along the route of Kanab, Utah, southeastward, in the northern portion of the Kanab forest, at House Rock Valley, and in North, South, and Saddle Canyons. These remains consist usually of one, two, and three room structures constructed of unworked stone blocks. In many instances the foundations of the walls were stones placed on edge, their tops separating the masonry of the roof. Clusters of circular rooms, measuring from 4 to 10 feet in diameter, also occur. The floors of these rooms are generally covered with burnt earth or ashes, mingled with clay that bears impressions of willows and grass, as if parts of roofs similar to those of prehistoric rooms observed along the Colorado River in the San Juan drainage.

Cliff houses also exist in the breaks bordering the Walhalla Plateau, but these are as a rule small single rooms, apparently exists for storage like those built by the people who inhabited the single-room houses in the open, somewhat back from the rim of the canyon. Many small artifacts were found on the cliffs, but few fragments of pottery were reported.

Dr. Walter Hough was detailed from the National Museum to begin a study of the ruins in the Tonto Basin, a country of great archeological possibilities, situated between the valleys of the Little Colorado and the Gila. The result of a brief examination of the northern part of this region was encouraging, showing the existence of large ruins in the open as well as cliff houses of considerable size. Doctor Hough also made an examination of several important collections of artifacts, some of which are unique, and enumeration of the ruins visited by him indicates a promising field for future research, which it is the intention of the bureau to prosecute in coming seasons.

Mr. D. I. Bushnell, jr., continued the preparation of the manuscript for the Handbook of Aboriginal Remains East of the Mississippi. The introduction, containing much

matter treating of sites, has been completed and will be published in advance of the handbook. It contains a valuable discussion of village sites and cemeteries, treated in a historical manner, with reproductions of old prints and maps.

Dr. A. L. Kroeber has elaborated certain portions of the Handbook of the Indians of California and little remains to be done before it is ready for publication.

The study of Indian music was continued by Miss Frances Densmore throughout the year. She has completed a report on the Ute music, consisting of about 375 pages, and has submitted new material on Ute, Mandan, and Chippewa music. Her account of the Mandan and Hidatsa songs contains 400 pages. A new feature has been introduced in the study of the Ute melodies, where she has devised diagrams consisting of curves on a background of coordinate lines. Miss Densmore's main studies have been on ethnobotany of the Chippewa and include plants used in treatment of the sick and other subjects. The general economic life and the industries of the people were also studied and an extensive collection made, which she has photographed for use in her publications. She has likewise adopted the method of tone photographs designed by Dr. Dayton C. Miller, of the Case School of Applied Science, Cleveland, Ohio.

MANUSCRIPTS.

The following manuscripts, exclusive of those submitted for publication by the bureau, were purchased:

Unique copy of the Journal of Frederick Kurz's Travels through the Western States (in German). In addition to the text (in German) there are two jackets of photographs of original drawings of great historical value.

Six letters on British Guiana written by J. Henry Holmes to his wife, Mary Jane Holmes.

EDITORIAL WORK AND PUBLICATIONS.

On June 30, 1917, Mr. J. G. Gurley resigned his position as editor and Mr. Stanley Searles was appointed to the vacancy July 1. Both editors were assisted by Mrs. Frances S.

Nichols. A report of the publication work of the bureau during the fiscal year follows:

PUBLICATIONS ISSUED.

Bulletin 63.—Analytical and Critical Bibliography of the Tribes of Tierra del Fuego and Adjacent Territory, by John M. Cooper. 233 p., 1 pl.

Hawaiian Romance of Laieikawai.—By Martha Warren Beekwith. An advance separate from the Thirty-third Annual Report. 384 p., 5 pl.

PUBLICATIONS IN PRESS.

Thirty-second Annual Report.—Accompanying paper: Seneca Fiction, Legends, and Myths (Hewitt and Curtin).

Thirty-third Annual Report.—Accompanying papers: (1) Uses of Plants by the Indians of the Missouri River Region (Gilmore); (2) Preliminary Account of the Antiquities of the Region Between the Maneos and La Plata Rivers in Southwestern Colorado (Morris); (3) Designs on Prehistoric Hopi Pottery (Fewkes); (4) The Hawaiian Romance of Laieikawai (Beekwith).

Thirty-fourth Annual Report.—Accompanying paper: West Indian Antiquities in the Museum of the American Indian (Heye Foundation) (Fewkes).

Thirty-fifth Annual Report.—Accompanying paper: Ethnology of the Kwakiutl (Boas).

Bulletin 59.—Kutenai Tales (Boas).

Bulletin 60.—Handbook of Aboriginal American Antiquities—Part 1 (Holmes).

Bulletin 61.—Teton Sioux Music (Densmore).

Bulletin 64.—The Maya Indians of Southern Yucatan and Northern British Honduras (Gann).

Bulletin 65.—Archeological Explorations in Northeastern Arizona (Kidder and Guernsey).

Bulletin 66.—Recent Discoveries of Remains Attributed to Early Man in America (Hrdlička).

Bulletin 67.—Alesa Texts and Myths (Frachtenberg).

DISTRIBUTION OF PUBLICATIONS.

The distribution of the publications has been continued under the immediate charge of Miss Helen Munroe, assisted in the opening months of the year by Miss Ora A. Sowersby, stenographer and typewriter, and later by Miss Emma B. Powers, Miss Sowersby having been transferred to the Bureau of American Ethnology.

Publications were distributed as follows:

| | Copies. |
|---|---------|
| Annual reports and separates..... | 1,766 |
| Bulletins and separates..... | 5,460 |
| Contributions to North American Ethnology (volumes and separates)..... | 7 |
| Introductions..... | 5 |
| Miscellaneous publications..... | 106 |
| Total..... | 7,344 |

As compared with the fiscal year 1917, there was a decrease of 4,640 in the total number of publications distributed. This was due to the fact that during the fiscal year 1917 four publications were sent out to the mailing list, whereas in the fiscal year 1918 only Bulletin 63 was distributed to the list. Twenty addresses have been added to the mailing list during the year and 15 dropped, making a net increase of 5.

ILLUSTRATIONS.

Mr. De Lancey Gill, with the assistance of Mr. Albert E. Sweeney, continued the preparation of the illustrations required for the publications of the bureau and devoted the usual attention to photographing visiting Indians. A summary of this work is as follows:

| | |
|--|-----|
| Negatives of ethnologic and archeologic subjects..... | 271 |
| Photographic prints for distribution and office use..... | 525 |
| Photostat prints from books and manuscripts..... | 300 |
| Mounts used..... | 800 |
| Drawings and photographs prepared for publication as illustra- tions..... | 517 |
| Illustration proofs read..... | 400 |
| Portrait negatives of visiting Indians..... | 15 |

LIBRARY.

The reference library of the bureau continued in the immediate care of Miss Ella Leary, assisted by Mr. Charles B. Newman.

There was presented to the library by Dr. J. Walter Fewkes the Codex Hopiensis, consisting of three bound volumes of colored pictures of Hopi Katchinas made by a Hopi Indian in 1900. This is the material on which was

based the article "Hopi Katchinas" in the Twenty-first Annual Report of the Bureau of American Ethnology.

During the year 430 books were accessioned, of which 148 were acquired by purchase, 84 by binding periodicals, and 198 by gifts and exchanges. The periodicals currently received number about 760, of which 16 were received by subscription and 744 by gifts and exchange. We have also received 200 pamphlets, giving us at the close of the year a working library of 22,180 volumes, about 14,048 pamphlets, and several thousand periodicals.

During the year there were sent to the bindery 142 volumes, and 84 bound volumes were received.

In continuance of the policy of increasing the library by exchange and filling in incomplete sets, letters were written for new exchanges and for completing series already in the library. We have been able to secure by this means many valuable and important acquisitions.

In addition to the regular routine of cataloguing, classification, ordering from book dealers, making up for binding, and keeping the serial and accession records, the efforts of the librarian were devoted to making a subject, author, and analytical catalogue of books that are represented in the old catalogue under the author only.

During the year there was an increasing number of students not connected with the Smithsonian Institution who found the library of service in seeking volumes not obtainable in other libraries of the city. The library was used also by the Library of Congress and officers of the executive departments, and out-of-town students have called upon the library for loans during the year.

In addition to the use of its own library it was found necessary to draw on the Library of Congress from time to time for loan of about 450 volumes. Numerous typewritten bibliographic lists have been made for correspondents of the bureau and the Smithsonian Institution.

The Monthly Bulletin for the use of the bureau staff has been continued throughout the year.

COLLECTIONS.

The following collections acquired by members of the staff of the bureau, or by those detailed in connection with its researches, have been transferred to the United States National Museum:

Seven baskets made by the Koasati Indians of Louisiana, collected by Dr. John R. Swanton. (61315.)

A roughly chipped implement of gray limestone from British Guiana, presented by Dr. Walter E. Roth. (61325.)

Six ethnological specimens of the Mandan, Ute, and Chippewa Indians, purchased from Miss Frances Densmore. (61573.)

A loom of the Osage Indians, collected by Mr. Francis La Flesche. (62013.)

Twelve specimens of plants from Minnesota, collected by Miss Frances Densmore. (62190.)

Twenty-five stone objects from the Huastec region, Mexico, presented to the bureau by Mr. John M. Muir, Tampico, Mexico. (62253.)

Arrow points, spearheads (18) collected by Dr. John R. Swanton in the vicinity of Rock Hill, S. C. (62577.)

PROPERTY.

Furniture was purchased to the amount of \$107.02; the cost of typewriting machines was \$175, making a total of \$282.02.

MISCELLANEOUS.

Quarters.—Two rooms on the third floor of the north tower of the Smithsonian Building, occupied by the bureau, were painted; also the office of the chief. A glass partition was erected on the south front of the space occupied by the librarian as an office, in order to render the office more comfortable during the winter months. Three enlarged photographs of Spruce-tree House, Mesa Verde National Park, before and after repair, were painted and hung in the office of the chief.

Personnel.—Changes in the personnel of the bureau during the last fiscal year were as follows:

Mr. F. W. Hodge, ethnologist in charge, resigned February 28, 1918, and Dr. J. Walter Fewkes succeeded him, with the title of chief, March 1, 1918. Dr. Leo J. Frachten-

berg's official connection with the bureau terminated October 30, 1917. Mr. Stanley Searles was appointed editor July 1, 1917. Miss Florence M. Poast, clerk to Mr. Hodge, resigned October 15, 1917; Miss Ora A. Sowersby, a stenographer and typewriter in the service of the bureau, was assigned to that position November 1, 1918. The vacancy created by this change was filled by the appointment of Miss E. B. Powers, November 5, 1917.

Clerical.—The correspondence and other clerical work of the office, including the copying of manuscripts, has been conducted with the aid of Miss Florence M. Poast and Miss Ora A. Sowersby, clerks to the ethnologist in charge, and later by Miss M. S. Clark, serving as private secretary to the chief. Mrs. Frances S. Nichols assisted the editor.

Respectfully, yours,

J. WALTER FEWKES,
Chief.

DR. CHARLES D. WALCOTT,
Secretary of the Smithsonian Institution.

ACCOMPANYING PAPER

THE OSAGE TRIBE
THE RITE OF VIGIL

By FRANCIS LA FLESCHE

30

CONTENTS.

| | Page. |
|---|-------|
| Introduction..... | 37 |
| Part I. Free translation..... | 39 |
| NO ^{N'} -ZHI ^{N'} -ZHO ^{N'} WA-THO ^{N'} , SONGS OF THE RITE OF VIGIL. | |
| The seven songs..... | 41 |
| Initiation into the No ^{n'} -zhi ^{n'} -zho ^{n'} | 42 |
| Wi'-gi-e of the guardians of the penalties..... | 44 |
| Penalty wi'-gi-e used by all the gentes..... | 47 |
| Penalty wi'-gi-e of Ni'-ka-wa-ko ^{n'} -da-gi gens..... | 51 |
| Notice of initiation ceremony..... | 52 |
| Carrying pipe and wailing by candidate..... | 53 |
| The first smoking wi'-gi-e—the taking of the seven animals..... | 54 |
| The second smoking wi'-gi-e—the taking of the six animals..... | 59 |
| The Ho ^{n'} -be'-çu ceremony..... | 61 |
| Wi'-gi-e of the symbolic moccasins..... | 63 |
| The Wa'-do ^{n'} -be..... | 67 |
| The night singing..... | 68 |
| Title of the candidate..... | 69 |
| The Ki'-no ^{n'} | 69 |
| Ki'-no ^{n'} song and wi'-gi-e..... | 70 |
| Painting of the Xo'-ka..... | 72 |
| Putting symbolic articles on the Xo'-ka..... | 73 |
| Wi'-gi-e of the symbolic painting..... | 74 |
| The No ^{n'} -zhi ^{n'} Wa-tho ^{n'} (rising song)..... | 76 |
| Zho ^{n'} -xa Wa-zhu (consecrated tally sticks)..... | 77 |
| Sacred order of the songs used by the Wa-ça'-be and I ^{n'} -gtho ^{n'} -ga gentes..... | 78 |
| Song of processional approach to the house..... | 79 |
| The song of walking upon the sacred animal skins..... | 83 |
| Songs of untying the shrine..... | 88 |
| Preparing to enter the house of mystery..... | 99 |
| Legend of the hawk wa-xo'-be..... | 100 |
| The symbolic man..... | 101 |
| Spirit songs..... | 103 |
| Songs of the vigils..... | 106 |
| Supplication songs..... | 111 |
| Songs of taking up the symbolic rattle..... | 114 |
| Sun or pipe offering songs..... | 120 |
| Wolf songs..... | 124 |
| Crow songs..... | 127 |
| Deer songs..... | 129 |
| Songs of the act of weeping..... | 137 |
| Wi'-gi-e of the dreams..... | 138 |
| Duties of the Do-do ^{n'} -ho ^{n'} -ga..... | 144 |
| Songs of seizing the Wa'-do ^{n'} -be..... | 147 |
| Wi'-gi-e of the Black Bear and the Wa-zha'-zhe Wa-no ^{n'} gentes..... | 154 |

| | Page. |
|--|-------|
| Initiation into the No ^{n'} -zhi ^{n'} -zho ^{n'} —Continued. | |
| Sun ray wi'-gi-e of the Tsi'-zhu Wa-no ^{n'} | 170 |
| Songs of counting the o-do ^{n'} by the Wa'-do ^{n'} -be..... | 172 |
| O-do ^{n'} count of Sho ^{n'} -ge-mo ^{n'} -i ^{n'} | 179 |
| The seven o-do ^{n'} | 179 |
| The six o-do ^{n'} | 181 |
| Fees given the Wa'-do ^{n'} -be..... | 181 |
| Crow songs..... | 182 |
| Black Bear songs..... | 185 |
| Buffalo songs..... | 192 |
| Instructions to the wife of the singer..... | 192 |
| Painting to send courage..... | 192 |
| Vigil to send courage..... | 193 |
| Symbolic painting of robe..... | 194 |
| Symbolic planting of the field..... | 194 |
| Ceremonial gathering of food..... | 195 |
| Corn planting songs..... | 196 |
| The six songs..... | 205 |
| Songs of the rising of the buffalo bull men..... | 206 |
| Songs of the fight for the charcoal..... | 213 |
| Wi'-gi-e of the rush for the charcoal..... | 214 |
| Songs of the crossing a river..... | 218 |
| Songs of the mystic house..... | 218 |
| Blue-jay songs..... | 220 |
| Supplication or little evening songs..... | 220 |
| Songs of gathering wood..... | 220 |
| Wi'-gi-e of the symbolic firewood..... | 223 |
| The fire-drill song..... | 224 |
| Fire-making song..... | 225 |
| Songs of the ceremonial feast..... | 226 |
| Songs of the gray owl..... | 227 |
| Songs of triumph..... | 229 |
| Songs of the symbols on the war club..... | 230 |
| Rain songs..... | 230 |
| Songs of the striking of the earth..... | 230 |
| Songs of striking one against the other..... | 230 |
| Songs of triumph, or the return of the bird..... | 232 |
| Song of the rising to depart..... | 236 |
| Wi'-gi-e used at the installation of a widow..... | 238 |
| Tsi'-zhu Wa-shta'-ge version of the No ^{n'} -zhi ^{n'} -zho ^{n'} rite..... | 242 |
| The seven songs..... | 242 |
| Opening ceremony—smoke offering to the sacred animal skins..... | 243 |
| The wailing ceremony..... | 244 |
| The moccasin ceremony..... | 248 |
| Ceremony of painting and decorating the Xo'-ka..... | 251 |
| Wi'-gi-e of the mussel..... | 252 |
| Ceremonial approach to the house of mystery..... | 257 |
| Song of approach to the house..... | 258 |
| Songs of opening the shrine..... | 260 |
| Songs of taking up the rattle..... | 264 |
| Songs of the symbolic man..... | 267 |
| Bow-making songs..... | 271 |
| Songs of the rite of vigil..... | 275 |
| Little songs of the sun..... | 280 |

| | |
|--|-------|
| Tsi'-zhu Wa-shta'-ge version of the No ⁿ '-zhi ⁿ -zho ⁿ rite—Continued. | Page. |
| Buffalo songs..... | 283 |
| Wolf songs..... | 290 |
| Songs pertaining to the attack..... | 294 |
| Songs of triumph..... | 301 |
| Songs of the water..... | 312 |
| Crow songs..... | 316 |
| Mid-day songs..... | 318 |
| Deer songs..... | 322 |
| The six songs..... | 327 |
| Songs of the fight for the charcoal..... | 327 |
| Elk songs..... | 338 |
| Black Bear songs..... | 344 |
| Songs of the osprey..... | 347 |
| Song of the high hills..... | 349 |
| Songs of the clouds..... | 351 |
| Songs of decorating the club..... | 355 |
| Songs of striking the earth..... | 358 |
| Songs of walking over the earth..... | 362 |
| Songs of drawing the arrows..... | 364 |
| Songs of laying down the wa-xo'-be..... | 369 |
| Part II. Osage version..... | 371 |
| Part III. Literal translation..... | 515 |
| Index..... | 631 |

ILLUSTRATIONS.

PLATES.

| | Page. |
|--|-------|
| 1. Portrait of Wa-xthi'-zhi (Puma gens)..... | 36 |
| 2. Counting sticks for songs: <i>A</i> , Front; <i>B</i> , back; <i>C</i> , consecrated tally sticks..... | 72 |
| 3. Deer's tail headdress..... | 72 |
| 4. Painting of Xo'-ka..... | 72 |
| 5. Portable shrine, unfolded..... | 72 |
| 6. Wa-xo'-be and pouch..... | 94 |
| 7. <i>A</i> , Wa-tse'-mo ⁿ -i ⁿ ; <i>B</i> , Ku'-zhi-wa-tse, member of the Po ⁿ '-ka Wa-shta'-ge gens..... | 94 |
| 8. Stones for vapor bath and frame for the house..... | 158 |
| 9. <i>A</i> , Ni'-ka-wa-zhi ⁿ -to ⁿ -ga, Po ⁿ '-ka Wa-shta'-ge gens; <i>B</i> , Sho ⁿ '-ge-mo ⁿ -i ⁿ | 158 |
| 10. Sho ⁿ '-ge-mo ⁿ -i ⁿ counting his war honors..... | 178 |
| 11. Xo'-ka with war club and hawk..... | 178 |
| 12. Method of painting face..... | 242 |
| 13. Sacred hawks belted with scalp locks..... | 242 |
| 14. Standards..... | 336 |
| 15. Symbolic club..... | 336 |
| 16. Xo'-ka setting to flight the magic arrows..... | 366 |
| 17. Xo'-ka dropping hawk..... | 366 |

TEXT FIGURES.

| | |
|---|-----|
| 1. Diagram of cutting of buffalo skin for symbolic moccasins..... | 62 |
| 2. Ground plan of place of initiation..... | 84 |
| 3. Portable shrine, folded..... | 88 |
| 4. Bow and arrows..... | 365 |



PORTRAIT OF WA-XTHI'-ZHI (PUMA GENS)

(Died November, 1923)

THE OSAGE TRIBE: THE RITE OF VIGIL.

By FRANCIS LA FLESCHE.

INTRODUCTION.

The first volume of the work on the Osage tribe appeared in the Thirty-sixth Annual Report of the Bureau of American Ethnology, published in 1922. In that volume is given "The Rite of the Chiefs." It is first presented because in it is preserved the story of the organization of the Osage tribe. Beginning in allegory, the story follows the career of the people through a long period of military control to the establishment of a civil form of government, with hereditary chiefs, whose duty, among other things, was to preserve peace and order within the tribe. Throughout this long passage of time religious rites were formulated and given expression in the two great symbolic divisions of the tribe, each having its various gentes with their gentile life symbols. The account closes with a description of the annual ceremony of thanks to the life-giving power that resides in the four winds for the gift of peace and prosperity to the people. The religious conceptions of the *Noⁿ-hoⁿ-zhiⁿ-ga* and the tribal organization based upon those conceptions were essentially a part of the life of the people down to historic times.

The second rite given in the first volume belongs to the "seven ceremonial divisions" of the tribal war rites that partake of degrees. The rite is called "*Ni'-ki Noⁿ-k'oⁿ*" (Hearing of the Sayings of the Ancient Men), and "deals with life in the abstract." There is no single fixed order of these seven degrees, as each gens has its own arrangement, yet all agree in placing this rite, the *Ni'-ki Noⁿ-k'oⁿ*, Hearing of the Sayings of the Ancient Men, as the last or "seventh degree." The songs interspersed in the rite and its *wi'-gi-es*, the principal one of which has 1,542 lines, all bear testimony to the antiquity of this rite that deals not only with the religious conceptions of the people but designates their food and records their secular and ceremonial life.

A few sentences are quoted from the close of the first volume: "What has been gathered and here presented of the Rite of the Chiefs and the *Ni'-ki-e* rites is but a small portion of the Osage tribal rites as a whole. Were the 21 versions of these two rites to be recorded and

presented, years of labor would be required and many volumes filled. . . . the rituals . . . as here recorded . . . give a fair idea of what the other versions would be like." "The ancient No^{n'}-ho^{n'}-zhi^{n'}-ga in their years of pondering over life attempted to embrace in their mental vision not only the visible part of Nature, but even Wa-ko^{n'}-da, whom no man can see, but whom they came to conceive of as a creative Power, a power that abides in and moves among the great cosmic bodies, as well as the various forms of life in and upon the earth."

In this, the second volume, are presented two versions of one ritual, entitled "No^{n'}-zhi^{n'}-zho^{n'} Wa-tho^{n'}," Songs of the Rite of Vigil. This degree is the fourth in the order observed by the Tho'-xe gens of the Tsi'-zhu great division, and second in the order followed by the In-gtho^{n'}-ga gens of the Ho^{n'}-ga great division. (See 36th Ann. Rept. B. A. E., pp. 152-153.) The first version is that of the In-gtho^{n'}-ga (Puma) gens and the second is that of the Tsi'-zhu Wa-shta'-ge (Peace) gens.

The No^{n'}-zhi^{n'}-zho^{n'}, or the Rite of Vigil, is a degree that is held as next in importance to the Ni'-ki-e, not only because the rite for which it is named brings the people in close touch with the Supernatural Power to which they appeal in times of distress but because it also contains nearly all the symbols and ceremonial forms essential to the other degrees.

In the first volume the rituals are presented in three forms, and the same plan is followed in this, the second volume. The first presentation is a free English translation; the second is as transcribed from the dictaphone records made by the Osage Indians; the third is a literal translation, as close as could be made under difficulties that exist between the English and the Osage languages, difficulties which are enhanced by the liberal use in their rituals of metaphors, figures of speech, modes of expression, and the disguising of words in the songs.

The music of all the songs given by Wa-xthi'-zhi and Sho^{n'}-ge-mo^{n'}-i^{n'} and recorded in this volume was faithfully and accurately transcribed by Miss Alice C. Fletcher, author of a number of books on Indian rites.

PART I.—FREE TRANSLATION

NO^{n'}-ZHIⁿ-ZHOⁿ WA-THOⁿ, SONGS OF THE RITE OF VIGIL.

THE SEVEN SONGS.

The title of this ritual, No^{n'}-zhiⁿ-zhoⁿ Wa-thoⁿ, freely translated into English, is Songs of the Rite of Vigil. The word no^{n'}-zhiⁿ-zhoⁿ may be analyzed as follows: Noⁿ-zhiⁿ, to stand; zhoⁿ, to sleep. This composite word, no^{n'}-zhiⁿ-zhoⁿ, is understood as referring to the rule which requires the man chosen to act as a mediator between Wa-ko^{n'}-da and the tribe to stand or to sit in an upright position while performing this sacred duty. The man is strictly enjoined to be wakeful and watchful while he is actually offering his supplications to Wa-ko^{n'}-da, lest by inadvertence he might lose the sign of approval that may be given him by that Divine Power. Wa-thoⁿ means songs.

The people of the Omaha, a cognate tribe, use the same title, No^{n'}-zhiⁿ-zhoⁿ, for the Rite of Vigil as observed by them. The cry that is taught the child, and that is also used by a grown person when addressing Wa-ko^{n'}-da, is put in musical form and is called Wa-ko^{n'}-da Gi-koⁿ, The Cry to Wa-ko^{n'}-da. (See 27th Ann. Rept. B. A. E., pp. 128-129.)

The No^{n'}-zhiⁿ-zhoⁿ Wa-thoⁿ is counted as second in the sacred order of the seven tribal war rites as observed by the I-gtho^{n'}-ga or Puma gens of the Ho^{n'}-ga subdivision; and the people of the Tho'-xe gens of the Tsi'-zhu great tribal division place this degree as the fourth in the order followed by them. (See 36th Ann. Rept. B. A. E., pp. 152-153.)

The No^{n'}-zhiⁿ-zhoⁿ is a supplicatory rite which was observed by the Osage in the following manner:

First: Collectively, as when all the people cried to Wa-ko^{n'}-da at dawn, at midday, and at sunset. (See 36th Ann. Rept. B. A. E., pp. 49-50.)

Second: As when the tribe determines upon going to war a man is chosen to perform the rite for the people as the introductory part of the ceremonies that attend the organization of a war party. The rite is continued by the man thus chosen, not only during the ceremonies, but throughout the entire expedition, both when going and returning.

Third: Individually, as when a man, having lost by death his wife, son, daughter, brother, or sister, takes the rite for a period of four

days only, or he may continue it for a few months or even as long as two years. Among the Omaha the No^{n'}-zhiⁿ-zhoⁿ was observed by a youth who, voluntarily or at the behest of his parents, seeks the aid of Wa-ko^{n'}-da for strength to meet the hardships and the dangers that beset his life's pathway. The time for the youth to take upon himself this prayerful rite is when winter has passed, when the thunder heralds the arrival of spring, when the earth awakes and begins her life activities. It is then that the youth, standing amidst the blossoming flowers, lifts his voice in prayer to Wa-ko^{n'}-da for pity. At any time during the summer season the man who is stricken with sorrow by the loss of some beloved relative may take upon himself this rite and seek consolation from the Mysterious Power whose presence fills all space in the heavens and all things upon the earth. The man serving sentence of banishment for putting to death a fellow-tribesman may take the rite in seeking pity from the Mysterious Power, and as evidence of his contrition for having violated the tribal law. This he must do while all nature is fully awake and active.

Fourth: The rite is observed by a man when being initiated into the mysteries of the Ça' Tha-dse Ga-xe, Weaving of the Portable Shrine, one of the seven degrees of the tribal war rites. The shrine symbolizes the earth, with its myriad forms of life, the arch of the heavens within which the single stars, the constellations, and the galaxy eternally move, for the No^{n'}-hoⁿ-zhiⁿ-ga in their searchings had arrived at the belief that all the great cosmic bodies are the outward manifestations of that Mysterious Power which moves among and within them. Therefore the act of making the symbolie shrine must be performed with all due reverence and in a worshipful manner. The shrine is woven of rush by a woman ceremonially appointed to do the work, and the candidate taking the degree is required to observe the rite of No^{n'}-zhiⁿ-zhoⁿ during the time the task of weaving is being performed.

Fifth: The woman appointed to weave the shrine is also required to take the rite of No^{n'}-zhiⁿ-zhoⁿ, and thus to appeal to the Mysterious Power on behalf of the warrior who must at all times be ready to risk his life in order that the lives within the tribe may be protected against external dangers. This rite she must continue until she has fulfilled her task of weaving, which requires about four days of continuous work.

INITIATION INTO THE NO^{n'}-ZHIⁿ-ZHOⁿ.

A man who makes up his mind to take the No^{n'}-zhiⁿ-zhoⁿ degree may send his wife or some friend, informally, for a Sho'-ka. A Sho'-ka must be chosen from a gens or subgens whose established office is to act as Sho'-ka (Ceremonial Messenger) for a gens or a

group of gentes in the ceremonies of the tribal rites. (See 36th Ann. Rept. B. A. E., pp. 52-53.) From the moment the man chosen to act as Sho'-ka responds to the call and appears before the candidate for the degree the relation between the two becomes formal and ceremonial. The candidate addresses the Sho'-ka, saying: "My nephew," or whatever the kinship term may be that he ordinarily uses in speaking to him, "I have sent for you so that you may call for me my elder brother," giving the name of a member of his own gens. The term "my elder brother" used by the candidate is not the ordinary kinship term but a ceremonial one. Having thus made his formal request, the candidate places in the hand of his Sho'-ka a filled pipe to carry as his badge of office and to show that the message he bears is of a ceremonial character.

The Sho'-ka having delivered his message, and the elder brother having arrived and taken the seat assigned him in the house, the candidate addresses him, saying: "My elder brother, I have called you because I want to ask you to act as Xo'-ka for me." The office of Xo'-ka is teacher or initiator.

The elder brother asks, in reply: "In what rite do you wish me to act as Xo'-ka for you, my younger brother?" The elder brother asks this question because if he had not taken the degree desired by the candidate he could not properly act as Xo'-ka for him.

The candidate replies: "My elder brother, I wish to have you act as my Xo'-ka in the Noⁿ'zhiⁿ-zhoⁿ rite."

Then the elder brother, without any doubt or hesitancy, replies: "It is well, my younger brother. I have myself sung the songs (taken the degree) of that rite and can, therefore, act as Xo'-ka for you."

The two men having thus come to a definite understanding, the elder brother proceeds at once to enter upon his duties as Xo'-ka. He commands the Sho'-ka to summon the heads of two of the principal war gentes to appear at the house of the candidate, namely: the Tsi'-zhu Wa-noⁿ, of the Tsi'-zhu division, and the Wa-zha'-zhe Wa-noⁿ, of the Hoⁿ'-ga division. The Xo'-ka also commands the messenger to call an A'-ki-hoⁿ Xo'-ka, an additional Xo'-ka. This assistant is chosen by the Xo'-ka himself from the gens of which both he and his candidate are members, knowing him to be a man well versed in this rite and competent to conduct the ceremony in all the details. The call of the heads of the two gentes, the Tsi'-zhu Wa-noⁿ and the Wa-zha'-zhe Wa-noⁿ, to witness the preliminary ceremony serves as notice to all the Noⁿ'-hoⁿ-zhiⁿ-ga that a member of one of the gentes of the Hoⁿ'-ga division has offered himself as a candidate for initiation into the mysteries of the Noⁿ'-zhiⁿ-zhoⁿ degree of the war rites.

The two men who represent the Tsi'-zhu Wa-noⁿ and the Wa-zha'-zhe Wa-noⁿ gentes promptly arrive and are assigned seats appropriate

to their dignity. Almost at the same time the A'-ki-hoⁿ Xo'-ka enters and is motioned to his place. After the ordinary greetings are exchanged between the men, the Xo'-ka in a formal address announces to the two representatives of the principal war gentes the application of the candidate for initiation into the mysteries of the No^{n'}-zhiⁿ-zhoⁿ rite and at the same time expresses his willingness to act as his Xo'-ka during the ceremony. The two representatives give their approval and consent with expressions of pleasure at the coming initiation.

The Xo'-ka then asks the A'-ki-hoⁿ Xo'-ka to recite for the benefit of the candidate the Wa'-xpe-gthe A-doⁿ-be Wi'-gi-e, which may be freely translated as the Wi'-gi-e of the Guardians of the Suspended Penalties. The meaning of this wi'-gi-e may be explained as follows: When the candidate has chosen his Xo'-ka and through him summoned to his house the representatives of two of the principal war gentes in order to obtain their consent to the initiation into the mysteries of the No^{n'}-zhiⁿ-zhoⁿ rite, the candidate had by these acts taken upon himself the vow that he will without fail be initiated into the rite and will perform all the acts necessary to be done in the initiatory ceremonies. The moment that the two representatives give their consent to the conferring of the No^{n'}-zhiⁿ-zhoⁿ degree the penalties attached to the vow become effective and hang suspended over the head of the candidate, to drop upon him as soon as he violates any of the obligations put upon him as a candidate. For instance: He may lay aside some articles of value with the thought, I will use these for fees in my initiation, or he may gather stores of food for entertaining the No^{n'}-hoⁿ-zhiⁿ-ga when they assemble to witness or to take an active part in his initiation. Should the candidate in the stress of adverse circumstances use for his personal comfort or that of his family any of these provisions, although his acts may be known only to himself, the penalties will fall upon him. The ever watchful guardians are the spirits of four animals, namely, the mottled lynx, the male puma, the black bear, and the elk, within each one of whom is reposed the supernatural power as well as the duty of inflicting these penalties.

WI'-GI-E OF THE GUARDIANS OF THE PENALTIES.

(Osage version, p. 375; literal translation, p. 517.)

1. Verily, at that time and place, it has been said, in this house,
2. The Ho^{n'}-ga, a people who possess seven fireplaces,
3. Verily, a people among whom there are none that are craven,
4. Spake to one another, saying: Look you, my younger brothers,
5. Let the little ones¹ choose for themselves an avenger.

¹ The term "little ones" frequently used in these rites always refers to "the people," but it also conveys their belief in the continuity of their life as a tribe.

6. Thereupon they took to themselves an animal,
7. To be their avenger.
8. Even the little mottled lynx.
9. They took to be their avenger.
10. When they had made their choice,
11. They further said to one another: It shall be for the little ones,
12. An avenging guardian of the overhanging penalties, as they travel
the path of life, O, my younger brothers,
13. Behold the door that stands near by,
14. Even the doors of their houses shall be guarded with watchful
care, as they travel the path of life,
15. Behold the fire that stands near by,
16. Even their fireplaces shall be guarded with watchful care, as they
travel the path of life, O, my younger brothers,
17. The choice of an avenger thus made shall stand forever.

18. The male puma that lies outstretched,
19. They also made to be their avenger.
20. When they had made the puma to be an avenger, they said to
one another,
21. It shall be for the little ones an avenging guardian of the over-
hanging penalties, as they travel the path of life, my younger
brothers.
22. Behold the door that stands near by,
23. Even the doors of their houses shall be guarded with watchful
care, as they travel the path of life, O, my younger brothers,
24. Behold the fireplace that stands near by,
25. Even their fireplaces shall be guarded with watchful care, as they
travel the path of life, O, my younger brothers,
26. The choice of an avenger thus made shall forever stand.

27. The unblemished black bear that lies outstretched,
28. That animal also.
29. We shall make to be our avenger.
30. When they had made this choice they said to one another:
31. The bear shall be for the little ones an avenging guardian of the
overhanging penalties, as they travel the path of life, my
younger brothers,
32. Behold the door that stands near by,
33. Even the doors of their houses shall be guarded with watchful
care, as they travel the path of life, O, my younger brothers,
34. Behold the fireplace that stands near by,
35. Even their fireplaces shall be guarded with watchful care, as they
travel the path of life, O, my younger brothers,
36. The choice of an avenger thus made shall forever stand.

37. Verily, at that time and place, it has been said, in this house,
38. The tall animal (elk) that lies outstretched,
39. That animal also,
40. We shall make to be our avenger,
41. To avenge offenses committed,
42. To inflict the overhanging penalties upon all offenders,
43. It shall be for the little ones an avenging guardian of the overhanging penalties, as they travel the path of life, my younger brothers,
44. Behold the door that stands near by,
45. Even the doors of their houses shall be guarded with watchful care, as they travel the path of life, O, my younger brothers,
46. Behold the fireplace that stands near by,
47. Even their fireplaces shall be guarded with watchful care, as they travel the path of life, O, my younger brothers,
48. The choice of an avenger thus made shall forever stand.

This *wi'-gi-e* belongs exclusively to the *Iⁿ-gthoⁿ'-ga* and the *Wa-ça'-be gentes* and, according to *Wa-xthi'-zhi* (Pl. 1), only a few *Noⁿ'-hoⁿ-zhiⁿ-ga* members of those two gentes have succeeded in learning it. Those who know it will not teach it thoroughly excepting to persons with whom they have friendly relations or to those who are very liberal with their fees. To one who is not particularly liked or is not generous with his fees the learned *Noⁿ'-hoⁿ-zhiⁿ-ga* will recite the *wi'-gi-e* but once and then, gathering up his fees, he will hurriedly depart. The slightest inattention on the part of the learner is always seized upon by the teacher as an excuse to abandon his work.

After the recitation of the *wi'-gi-e* the *Xo'-қа* and his assistant, the *A'-қи-hoⁿ Xo'-қа*, fold up their fees preparatory to going to their homes, but before leaving they inform their candidate that he is allowed, by custom, seven years in which to prepare for the initiation. Within this time he must lay aside various articles of value to use as fees to be given to the officers who are to take an active part in the initiatory ceremony. He must also store away food supplies to be used in entertaining the *Noⁿ'-hoⁿ-zhiⁿ-ga* order whom he will have to invite to the initiation. For ceremonial and symbolic use he must collect the skins of seven animals, namely: (1) the skin of a mottled lynx; (2) the skin of a gray wolf; (3) the skin of a male puma; (4) the skin of a male black bear; (5) the skin of a male buffalo; (6) the skin of an elk; (7) the skin of a deer. Having given these instructions to their candidate as to his duties, the *Xo'-қа* and the *A'-қи-hoⁿ Xo'-қа* depart for their respective homes.

In the early days when the arrow with its bow was the only weapon possessed by the Osage that was effective at a distance, it was diffi-

cult for a candidate, even with the generous assistance of his friends and relatives, to procure so great a supply of goods, provisions, and animal skins as were required for use in the initiation. Taking this difficulty into account, the Noⁿ'-hoⁿ-zhiⁿ-ga allowed a candidate seven years in which to prepare himself to take the degree. In later days when the Osage came into contact with the traders who supplied the people with flintlock muskets, powder and balls, as well as other commodities, the task of the candidate was not as great, and with the help of his friends he could prepare himself for the initiation in a shorter time.

There is a penalty wi'-gi-e which is used in common by all the various gentes of the tribe in which the penalties to be inflicted are definitely prescribed. For a long time Wa-xthi'-zhi hesitated to recite this wi'-gi-e, but finally, in the spring of 1918, after much persuasion he consented to give it. It is as follows:

PENALTY WI'-GI-E USED BY ALL THE GENTES.

(Osage version, p. 376; literal translation, p. 518)

1. Verily, at that time and place, it has been said, in this house,
2. In the midst of the winds that precede the approaching storm,
3. Move the Wa'-ça-ki-the of the little ones.
4. My grandfather (referring to a great butterfly, one of the Wa'-ça-ki-the).
5. Is, verily, a being from whom nothing is hidden,
6. He is the Great Butterfly (Dsiⁿ-tha' toⁿ-ga).
7. Who moves amidst the winds that precede the storm,
8. My grandfather, it is said,
9. Ever moves amidst those advancing winds.
10. From him nothing can be hidden, as he moves onward amidst the winds,
11. Guarding the acts over which hang the penalties.
12. In the very depths of secret places these acts may be performed,
13. Yet he watches over them as he moves in the midst of the winds.
14. The guilty ones travel along life's pathway,
15. My grandfather,
16. Overtakes them and makes them to become languid, to seek solitude and to sit in wretchedness.
17. Verily, he makes their skin to become sallow and of sickly hue;
18. He makes them to become restless and to lie here and there in distress.
19. My grandfather,
20. Causes them to fail to reach the four divisions of the days (four stages of life),
21. My grandfather,

22. Even causes them to lose consciousness and never to recover,
23. Verily, at that time and place, it has been said, in this house,
24. He even takes from the guilty their spirit (sanity) when bidden to do so.
25. The Great Butterfly stands as a Wa'-ça-қи-the of the little ones, it has been said, in this house.

26. And the Swallow (Қi-gthu'-ni-қа),
27. Amidst the winds that precede the storm,
28. Moves always, it is said,
29. Verily, nothing is hidden from him as he moves in the winds,
30. Guarding the acts over which hang the penalties.
31. My grandfather (the Swallow),
32. Overtakes the guilty persons,
33. And verily makes them to become languid,
34. He makes them to lose flesh which they never regain,
35. Verily, he makes their faces to become sallow and of sickly hue,
36. Makes them to lay their heads here and there in distress,
37. My grandfather,
38. Takes from the guilty, even their spirit (sanity) when asked to do so,
39. Verily, at that time and place, it has been said, in this house,
40. The swallow stands as a Wa'-ça-қи-the of the little ones.

41. The mottled eagle also (A'-hiu-та-та),
42. Moves amidst the winds that precede the storm,
43. Guarding the acts over which hang the penalties,
44. My grandfather (the Eagle),
45. Overtakes the guilty persons,
46. And verily makes them to become languid,
47. Makes their skin to become sallow and of sickly hue,
48. And to lay their heads here and there in restlessness, in distress,
49. My grandfather,
50. Takes from the guilty, even their spirit when asked to do so,
51. The mottled eagle stands as a Wa'-ça-қи-the of the little ones.

52. And there is a little pipe (Noⁿ-ni'-oⁿ-ba zhiⁿ-ga),
53. That moves amidst the advance winds of the storm,
54. Guarding the acts over which hang the penalties.
55. My grandfather,
56. Overtakes the guilty and verily makes their skin to become sallow, and of sickly hue,
57. Makes them to become languid,
58. To lie here and there in restlessness, in distress,
59. My grandfather,

60. Takes from the guilty, even their spirit when asked to do so.
61. Verily, at that time and place, it has been said, in this house,
 62. The nighthawk that lies outstretched (T̄se-shi^{n'}-shi^{n'-e}),
 63. Moves amidst the winds that precede the storm,
 64. Verily there is nothing hidden to my grandfather,
 65. He overtakes the guilty persons,
 66. And verily makes them to become languid,
 67. Verily, at that time and place, it has been said, in this house,
 68. He makes their skin to become sallow and of sickly hue,
 69. To lie here and there in restlessness, in distress,
 70. Verily at that time and place, it has been said, in this house,
 71. My grandfather,
 72. Takes from the guilty, even their spirit when asked to do so.
73. Amidst the winds that precede the storm,
 74. The great dragon fly (T̄se'-pi-tha ʈoⁿ-ga),
 75. Moves always.
 76. To my grandfather nothing is hidden as he moves forth in the
 winds,
 77. Guarding the acts over which hang the penalties.
 78. My grandfather overtakes the guilty,
 79. And verily makes them to become languid,
 80. Makes their skin to become sallow and of sickly hue,
 81. He makes them to lie here and there in restlessness, in distress,
 82. My grandfather,
 83. Takes from the guilty even their spirit when asked to do so.
84. What is the Wa'-ça-ki-the of the little ones, they said to one
 another,
 85. My grandfather,
 86. The swallow that lies outstretched (Ni-shku'-shku),
 87. Amidst the winds that precede the storm,
 88. Moves always,
 89. Guarding the acts over which hang the penalties.
 90. My grandfather,
 91. Overtakes the guilty persons,
 92. And verily makes them to become languid,
 93. Verily, he makes their flesh to wither,
 94. He makes them to lie here and there in restlessness, in distress,
 95. My grandfather,
 96. Takes from the guilty even their spirit when asked to do so.

The symbols mentioned in this wi'-gi-e belong to seven different gentes. They are as follows:

1. The great butterfly belongs to the Ho^{n'}-ga U-*ta-noⁿ-dsi*. The name used in the wi'-gi-e, Dsiⁿ-*tha' toⁿ-ga*, is an archaic name and not that in ordinary use. The common name is Dsi-o^{n'}-*dsi-oⁿ*.

2. The swallow belongs to the Wa-*ça'-be* and the Iⁿ-*gtho^{n'}-ga* gentes. The identity of the bird seems to be in doubt among the No^{n'}-*hoⁿ-zhiⁿ-ga* of to-day. *Ḳi-gthu'-ni-ka*, the name used in the wi'-gi-e, is archaic and its meaning has become obscure. Wa-xthi'-*zhi*, who recited the wi'-gi-e, believes that the buzzard is referred to in the archaic name, but Wa'-*thu-xa-ge* of the Ṭsi'-*zhu* Wa-shta'-*ge* gens is certain that the name refers to the swallow. In the free translation, however, the swallow is used.

3. The mottled eagle, the immature golden eagle of the dark plumage, belongs to the Ho^{n'}-ga A-*hiu-toⁿ* gens. The name, A'-*hiu-*ta-*ta***, used in the wi'-gi-e, is archaic but it is still known to what bird the name refers. The name in common use for this bird is Ho^{n'}-ga *gthe-zhe*, the mottled eagle, from the mottled marks on its tail feathers.

4. The little pipe, Noⁿ-*ni'-oⁿ-ba zhiⁿ-ga*, belongs to the Wa-*zha'-zhe* Wa-noⁿ of the Ho^{n'}-ga division. This pipe was used in the supplicatory ceremonies of the people, and it is probably for this reason that it was included in this wi'-gi-e. It may be safe to presume that this symbolic pipe was used in the rite calling for the punishment, by supernatural means, of persons treating with contempt the sacred rites.

5. The nighthawk belongs to the Ṭsi'-*zhu* Wa-noⁿ and the Ṭse-*do'-ga* Iⁿ-*dse* gentes. The name, Ṭse-*shi^{n'}-shiⁿ-e*, used in the wi'-gi-e, is archaic; that commonly used is Pshu'-*shka*.

6. The great dragon fly belongs to the Mi'ḳ'iⁿ Wa-noⁿ gens. The ordinary name for the insect, Ṭse'-*pi-tha toⁿ-ga*, is used in the wi'-gi-e.

7. The bank-swallow belongs to the Ni'-*ka-wa-ḳoⁿ-da-gi* and the Tho'-*xe* gentes. The common name of the bird, Ni-*shku'-shku*, is used in the wi'-gi-e.

When Wa-xthi'-*zhi* gave the penalty wi'-gi-e used in common by all the gentes he also recited one that belonged exclusively to the Ni'-*ka-wa-ḳoⁿ-da-gi* gens. The wi'-gi-e of this gens, like the penalty wi'-gi-e of the Iⁿ-*gtho^{n'}-ga* gens, prescribes no definite penalty to fall upon those guilty of performing acts of irreverence, but this would not be necessary in any case, because if the word wa'-*xpe-gthe* alone should appear in a wi'-gi-e it would be respected by the people.

PENALTY WU'-GI-E OF THE NI'-KA-WA-KO^N-DA-GI GENS.

(Osage version, p. 379; literal translation, p. 520.)

1. Verily, at that time and place, it has been said, in this house,
2. Amidst the winds that precede the storm,
3. A Wa'-ça-ki-the of the little ones always moves.
4. Verily, at that time and place, it has been said, in this house,
5. The red-breasted swallow that lies outstretched,
6. Amidst the winds that precede the storm,
7. Moves always,
8. Guarding the acts over which hang the penalties.
9. To my grandfather,
10. Nothing is hidden as he moves amidst the winds,
11. Verily, throughout the divisions of the days (the seasons),
12. Nothing is forgotten by him, nor is there anything hidden from my grandfather.

13. What is the Wa'-ça-ki-the of the little ones, they said to one another,
14. The black-breasted swallow that lies outstretched.
15. My grandfather, they said,
16. Amidst the winds that precede the storm,
17. Moves always,
18. My grandfather,
19. Guards the acts over which hang the penalties, as he moves amidst the winds.
20. My grandfather,
21. Even though the divisions of the days have passed,
22. Forgets not the acts that have been performed, he is a person who forgets not.
23. Verily, nothing is hidden to my grandfather.

24. What is the Wa'-ça-ki-the of the little ones, they said to one another,
25. The white-breasted swallow that lies outstretched,
26. My grandfather,
27. Amidst the winds that precede the storm,
28. Moves always, they said,
29. Guarding the acts over which hang the penalties.
30. Verily, nothing is hidden to my grandfather,
31. Even though the divisions of the days have passed,
32. He forgets not the acts that have been performed, he is a person who forgets not.

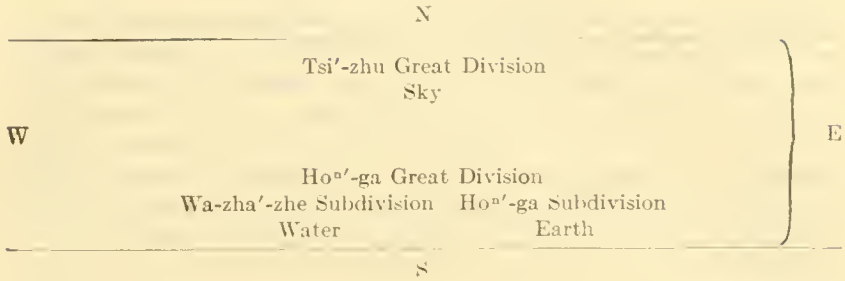
33. What is the Wa'-ça-ki-the of the little ones, they said to one another,
34. The yellow-breasted swallow that lies outstretched,

35. My grandfather,
36. Amidst the winds that precede the storm,
37. Moves always, they said,
38. Guarding the acts over which hang the penalties.
39. Verily, at that time and place, it has been said, in this house,
40. My grandfather,
41. Even though the divisions of the days have passed,
42. Forgets not the acts that have been performed, he is a person
who forgets not.
43. Verily, he is a person to whom nothing is hidden,
44. As he moves amidst the winds, guarding the acts over which
hang the penalties.

NOTICE OF INITIATION CEREMONY.

After a lapse of time, when the candidate has fully prepared himself for the degree, he calls his Sho'-ka whom he sends to the Xo'-ka and his assistant to give them notice that he is ready to proceed with the initiatory ceremony. The two men go to the candidate's house to examine the amount of food supplies he had provided as well as the quality and the number of goods he had collected to be used as fees. When the Xo'-ka and his assistant have satisfied themselves that there is an adequate amount of provisions to be distributed to the No^{n'}-ho^{n'}-zhi^{n'}-ga during the ceremony, and that there is a sufficient amount of goods to be given to the heads of the gentes who will take part, they set a day for the initiatory ceremony. The Sho'-ka is then sent to give formal notice to the No^{n'}-ho^{n'}-zhi^{n'}-ga to attend the initiation. This notice is called the U'-thu-çe U-tha-ge, Notice to Come and Participate. As on every ceremonial occasion, the Sho'-ka thus sent goes from house to house to deliver his message, carrying in his hand a little pipe as the credential of his office. Only those of the No^{n'}-ho^{n'}-zhi^{n'}-ga who have taken this or the Ni'-ki-e degree of the tribal rites respond to the call. This formal notice is equivalent to a command that cannot be ignored when given to members of a gens having a passive or an active part in the ceremony. A good representation of such gentes is always desired because of the symbolic character of the group.

At the appointed time for the initiation the No^{n'}-ho^{n'}-zhi^{n'}-ga gather at the village of the candidate where some of them camp and others are entertained at the homes of relatives or friends. Before the ceremonies begin, which occupy from three to four days, as well as at the intermissions, there is much feasting and visiting between the inhabitants of the candidate's village and the families who have come from a distance to attend the ceremonies.



Early in the morning of the day set for the beginning of the initiatory ceremonies the No^{n'}-ho^{n'}-zhi^{n'}-ga go to the house of the candidate to perform a ceremony called No^{n'}-ni' A-tha-sho-dse, which, freely translated, is, "The Smoking." This title means that tobacco smoke is ceremonially blown by the No^{n'}-ho^{n'}-zhi^{n'}-ga upon the seven animal skins procured by the candidate to be used as symbols (see p. 46). While the house in which the ceremony is to take place may not have been built with reference to the cardinal points it was, for ceremonial purposes, treated as though it had been oriented. The end of the long house at the left of its entrance is regarded as the east and the opposite end as the west. The initiating gens enter the house first, the members taking their places at the east end of the lodge. The candidate, his Xo'-qa, the A'-ki-ho^{n'} Xo'-qa, and the chosen singers occupy the middle space and all sit facing the west. Then follow the other No^{n'}-ho^{n'}-zhi^{n'}-ga by divisions and gentes, those of the Ho^{n'}-ga (earth) division taking their prescribed places at the south side of the lodge, and those of the Tsi'-zhu (sky) division, the north side (see diagram). Thus the house, together with the No^{n'}-ho^{n'}-zhi^{n'}-ga, seated in groups according to divisions and gentes, becomes symbolic of the visible universe, for the ceremony to be performed is largely a dramatization of the movements of the great life-giving power, the Sun, through the heavens and over the earth. The initiating gens personate the sun, the Tsi'-zhu division, the sky, with its celestial bodies, and the Ho^{n'}-ga division, the earth, with its water and all terrestrial life.

CARRYING PIPE AND WAILING BY CANDIDATE.

When the No^{n'}-ho^{n'}-zhi^{n'}-ga have taken their places in the order above-described, and ordinary conversation among the members has ceased, the candidate rises in response to a signal given by the A'-ki-ho^{n'} Xo'-qa, who now conducts the ceremonies, and receives from him a little pipe. This marks the beginning of the initiatory ceremonies.

The first act is in three parts, which are performed simultaneously. This act is called "Wa'-i^{n'} Xa-ge," which, freely translated, means

"Carrying (a pipe) and Wailing." The candidate carries in his right hand the pipe he received from the A'-ki-hoⁿ Xo'-ka, his left hand is outspread, and in this attitude he passes along the lines of Noⁿ'-hoⁿ-zhiⁿ-ga sitting on either side of the lodge, places his hands upon the heads of two men at a time, and wails. The pipe carried by the candidate is a symbol of supplication to Wa-koⁿ'-da and the wailing is in appeal to the Noⁿ'-hoⁿ-zhiⁿ-ga to recite the sacred wi'-gi-e in full and not to hold any of it back. The second part is the reciting of the sacred wi'-gi-e by the Noⁿ'-hoⁿ-zhiⁿ-ga. As the candidate passes along, carrying the emblem of supplication, and as he touches each couple the Noⁿ'-hoⁿ-zhiⁿ-ga who have memorized the wi'-gi-e at once begin its recitation, simultaneously, but not in concert. This recital is an expression of the wish that the candidate shall succeed in all his enterprises as a warrior, and in all his other acts that pertain to the maintenance of life. The third part is performed by the women, who wail in sympathy with the candidate as an appeal to the Noⁿ'-hoⁿ-zhiⁿ-ga that they will perform their part without reserve or prejudice. Widows of deceased members of the degree take their husbands' place at the ceremony and are honorary members.

When the candidate begins this act, "Carrying (the pipe) and Wailing," he observes the courtesy due from an initiating division (in this instance the Hoⁿ'-ga), to the opposite division. The candidate therefore approaches the two men sitting at the east end of the line of Noⁿ'-hoⁿ-zhiⁿ-ga of the Tsi'-zhu division and places his hands upon their heads. The moment the candidate touches the heads of these two men he and the women begin to wail and all the Noⁿ'-hoⁿ-zhiⁿ-ga begin to recite the Smoking Wi'-gi-e. The candidate passes from couple to couple until he has reached the west end of the lodge. He then crosses over to the Hoⁿ'-ga side and continues wailing and touching the heads of the Noⁿ'-hoⁿ-zhiⁿ-ga until he comes to the east end of the lodge. If the reciting of the wi'-gi-e goes on when he reaches the east he stands waiting until the recitation ceases, when he and the women stop wailing.

In the Noⁿ'-zhiⁿ-zhoⁿ degree of the tribal rites there are two Smoking Wi'-gi-es; the first is called Wa-ḡ'oⁿ'-ḡi Thu-ḡe Pe-thon-ba tse, "The Taking of Seven Animals." The second, Wa-ḡ'oⁿ'-ḡi Thu-ḡe Sha'-pe tse, "The Taking of Six Animals."

THE FIRST SMOKING WI'-GI-E—THE TAKING OF THE SEVEN ANIMALS.

(Osage version, p. 380; literal translation, p. 521.)

1. What shall the little ones make to be a symbol of courage as they travel the path of life? they said to one another.
2. The little mottled lynx that lies outstretched, they said,
3. Our grandfather, whose courage is great, we shall make to be a symbol of courage.

4. It was he who, at the beginning of the day,
5. Rushed forth in attack,
6. Upon the young male deer, with curved horns,
7. And threw him to the earth where he lay in death.
8. My grandfather returned to the deer.
9. After he had made the attack.
10. Verily, at that time and place, it has been said, in this house,
11. He uttered a loud cry of triumph.
12. Then spake, saying: When the little ones go toward the setting sun,
13. To strike and overthrow their foes,
14. They shall always fall upon them in this very manner,
15. And their hands shall always be upon the fallen foe, as they travel the path of life,
16. And as the mottled lynx stood there he made the first cut,² it has been said, in this house.
17. What shall the little ones make to be a symbol of courage? they said to one another,
18. The dark gray wolf that lies outstretched, they said:
19. Our grandfather, whose courage is great, we shall make to be a symbol of courage.
20. It was he who, at the beginning of the day,
21. Rushed forth in attack,
22. Upon the young male deer with gray horns,
23. Verily, it was within the bend of a river,
24. Our grandfather overtook the deer and made it to lie upon the earth in death,
25. Our grandfather uttered a loud cry of triumph.
26. Then spake, saying: When the little ones go forth to strike their foes
27. They shall always strike them in this manner, as they travel the path of life,
28. When they make my hands to be their hands,
29. Then shall their hands always be upon the foe, as they travel the path of life.
30. And as the gray wolf stood there he made the second cut, it has been said, in this house.
31. What shall the little ones make to be a symbol of courage? they said to one another,
32. The male puma that lies outstretched, they said,

² No explanation could be obtained from either Wa-xthi'-zhi or Tse-zhiz'-ga-wa-da-in-ga as to the meaning of this line and the closing line of each of the three following sections. The lines probably refer to the custom of cutting the scalp taken from the foe by a war party into four parts before cutting it into smaller pieces for distribution among the sacred hawks—the wa-xo'-be.

33. Our grandfather, who is of great courage,
34. We shall make to be a symbol of courage.
35. It was at the beginning of the day,
36. That our grandfather rushed forth in attack,
37. Upon the full-grown male deer with dark horns,
38. Verily, it was within the bend of a river,
39. That our grandfather struck the deer to the earth and made it
to lie in death,
40. Then our grandfather uttered a loud cry of triumph,
41. And spake, saying: When the little ones go forth to strike their
foes,
42. They shall always strike them in this manner, as they travel the
path of life,
43. Their hands shall always be upon the foe, as they travel the path
of life.
44. And as the puma stood there he made the third cut, it has been
said, in this house.

45. What shall the little ones make to be a symbol of courage? they
said to one another,
46. The male black bear that lies outstretched, they said,
47. Our grandfather we shall make to be a symbol of courage.
48. It was at the beginning of the day,
49. That our grandfather rushed forth in attack,
50. Upon a hummock,
51. Which he tore apart with his hands,
52. Exposing the little bugs that dwelt therein.
53. He attacked them and crunched them between his teeth,
54. And out of the corner of his mouth, on the right side,
55. Blood began to trickle down.
56. Then, at that very time and place, it has been said, in this house,
57. He uttered a loud cry of triumph.
58. And spake, saying: When the little ones go forth to strike their
foes,
59. They shall always strike them in this manner, as they travel the
path of life,
60. Their hands shall always be upon the foe, as they travel the path
of life.
61. And as the male black bear stood there he made the fourth cut,
it has been said, in this house.

62. What shall the little ones make to be a symbol of courage, as
they travel the path of life? they said to one another.
63. The great animal (buffalo bull) who stands firmly upon the earth,

64. Our grandfather who is of great courage, we shall make to be a symbol of courage.
65. It was at the beginning of the day,
66. That our grandfather rushed forth in attack,
67. Upon a high bank,
68. And in his anger tore it down with his horns,
69. Then he uttered a loud cry of triumph,
70. And spake, saying: When the little ones go forth to strike their foes,
71. They shall always strike them in this manner, as they travel the path of life,
72. Their hands shall always be upon the foe, as they travel the path of life.
73. What shall the little ones make to be a symbol of courage? they said to one another.
74. The tall animal (the elk) who stands firmly upon the earth,
75. Our grandfather, we shall make to be a symbol of courage,
76. Verily, in the midst of an open prairie,
77. There stood a plant whose blossoms always look up to the sun (*Silphium laciniatum*),
78. The stalks of this plant he angrily attacked with his horns and reduced them to a twisted knot,
79. Then he uttered a loud cry of triumph,
80. And spake, saying: When the little ones go forth to strike their foes,
81. They shall always strike them in this manner, as they travel the path of life,
82. Their hands shall always be upon the foe, as they travel the path of life.
83. What shall the little ones make to be a symbol of courage? they said to one another.
84. The little animal (the deer) that lies outstretched, they said,
85. Although not possessed with the gall³ that excites anger,
86. We shall make to be a symbol of courage,
87. Four villages lay side by side,
88. Along the outskirts of these villages the deer ran swiftly and escaped his pursuers,
89. Although the deer runs along the edges of the village in his flight,
90. The arrows of his pursuers flying about him in forked lines,
91. He escapes all dangers.
92. When the little ones make of the deer a symbol of courage,

³ There are many references in literature to the absence of the gall bladder in the deer family, but a reference to one authority will suffice. See Flower and Lydekker, "Mammals, Living and Extinct," p. 313.

93. They shall enable themselves to escape all dangers, as they travel the path of life.
94. Thus it shall be with the little ones,
95. Their hands shall always be upon their foes, as they travel the path of life.

At the close of the recitation of the *wi'-gi-e* by the *Noⁿ'-hoⁿ-zhiⁿ-ga* and when the wailing has ceased, the candidate returns to his seat by the side of his *Xo'-ka*. The *A'-ki-hoⁿ Xo'-ka* then gives to the *Sho'-ka* the skin of the little mottled lynx, the animal first mentioned in the *wi'-gi-e*, and also a little pipe which he has filled with tobacco. As the *Sho'-ka* takes the pipe he wraps around the stem the head of the lynx skin, letting the body hang down loosely, and having thus arranged the two sacred articles he carries them to the man sitting at the east end of the line of *Noⁿ'-hoⁿ-zhiⁿ-ga* of the *Ṭsi'-zhu* division. He spreads the lynx skin upon the ground before the man and then presents to him the little pipe and touches the tobacco within the bowl with a small firebrand. The *Noⁿ'-hoⁿ-zhiⁿ-ga* draws at the stem of the pipe and when the smoke passes freely he blows four whiffs upon the skin of the animal chosen to be a symbol of courage. In this way the *Sho'-ka* passes the pipe and the lynx skin from man to man until all the *Noⁿ'-hoⁿ-zhiⁿ-ga* of the *Ṭsi'-zhu* division have blown tobacco smoke upon the sacred emblem. When the *Sho'-ka* reaches the west end of the lodge and all the members of the *Ṭsi'-zhu* division have blown smoke upon the lynx skin he crosses over to the *Hoⁿ'-ga* division and moves eastward, presenting each member of that division with the pipe and lynx skin until he reaches the east end of the lodge. All the *Noⁿ'-hoⁿ-zhiⁿ-ga* of both divisions having performed the ceremony of smoking upon the little mottled lynx, the other animal skins, the symbols of courage, are smoked in the same manner and in the order in which they are mentioned in the *wi'-gi-e*.

This ceremony belongs to the *Hoⁿ'-ga* division. It was performed when a war party composed of men belonging to both the *Hoⁿ'-ga* and the *Ṭsi'-zhu* divisions was preparing to go against the enemy. Such a war party was called *Do-doⁿ'-hiⁿ-toⁿ-ga*, War Party in Great Numbers. (See 36th Ann. Rept. B. A. E., pp. 60-62.) The animals mentioned in the *wi'-gi-e* were those ceremonially appealed to by the warriors.

The meaning of the title of the second Smoking ceremony is not strictly literal. In the title of the first Smoking ceremony all of the seven symbols are, in reality, "*Wa-k'oⁿ'-ci*" or animals. In the title of the second Smoking ceremony two of the symbols are not animals, as the term "*Wa-k'oⁿ'-ci*" would imply, one of them being "the little pipe" through which the supplications of the people are vicariously offered to *Wa-koⁿ'-da* and the other the buffalo hair out

of which cords were made for binding the captives to be taken by a war party.

THE SECOND SMOKING WY'-GI-E—THE TAKING OF THE SIX ANIMALS.

(Osage version, p. 382; literal translation, p. 524.)

1. Verily, at that time and place, it has been said, in this house,
2. They spake to one another, saying: What shall they make to be a symbol of courage, as they travel the path of life?
3. It was a little pipe.
4. They made to be a symbol of courage.
5. They made the little pipe to be a symbol of courage.
6. So that when they go toward the setting sun against their enemies,
7. They may overcome the foe with ease and make them to lie low in death, as they travel the path of life.
8. Verily, at that time and place, it has been said, in this house,
9. They made this symbol of courage to stand forever, it has been said, in this house.
10. The shell of the mussel, they said to one another,
11. We shall make to be a symbol of courage.
12. When we make the shell of the mussel to be a symbol of courage,
13. And go toward the setting sun against our enemies,
14. We shall always go forth with courage, as we travel the path of life.
15. Verily, at that time and place, it has been said, in this house,
16. They made this symbol of courage to stand forever, it has been said, in this house.
17. This buffalo hair, they said to one another,
18. We shall make to be a symbol of courage.
19. When we make the buffalo hair to be a symbol of courage,
20. And go toward the setting sun against our enemies,
21. We shall always go forth with courage, as we travel the path of life.
22. Verily, at that time and place, it has been said, in this house,
23. They made this symbol of courage to stand forever, it has been said, in this house.
24. Verily, at that time and place, it has been said, in this house,
25. They said to one another: The bird that is without stain (golden eagle)
26. We shall make to be a symbol of courage.
27. Verily, at that time and place, it has been said, in this house,
28. The bird, at the beginning of day,
29. Suddenly rushed forth in attack.

30. Verily, in the midst of a lowland forest,
31. Upon the great turkey that sat therein,
32. Verily, at that time and place, it has been said, in this house,
33. He struck the turkey to the earth where it lay in death, as its feathers floated away in the wind.
34. Verily, at that time and place, it has been said, in this house,
35. Off in the distance the eagle was heard to say,
36. When they (the little ones) go in small bodies to strike the foe,
37. They shall strike them in this manner, as they travel the path of life.
38. Behold my hands,
39. When the little ones make these hands to be their hands,
40. And go toward the setting sun against their foes,
41. Their hands shall always be upon the foe, as they travel the path of life.
42. Verily, at that time and place, it has been said, in this house,
43. They made the eagle as a symbol of courage to stand forever, it has been said, in this house.

44. The great horned owl, it has been said, in this house,
45. At the beginning of the day,
46. Suddenly rushed forth in attack.
47. Verily, in the midst of a lowland forest,
48. Upon the male raccoon that sat therein,
49. Verily, at that time and place, it has been said, in this house,
50. And threw him to the earth, where he lay doubled up in death.
51. Quickly he (the owl) uttered a loud cry of triumph,
52. Then spake, saying: When they (the little ones) go forth in small bodies to strike the foe.
53. Verily, in this manner they shall always strike them.
54. Behold my hands,
55. When they make these hands to be their hands, as they travel the path of life,
56. And go toward the setting sun against their enemies,
57. Their hands shall always be upon the foe, as they travel the path of life.
58. Verily, at that time and place, it has been said, in this house,
59. They made (the horned owl) this symbol of courage to stand forever, it has been said, in this house.

60. The great gray owl, they said to one another,
61. We shall also make to be a symbol of courage.
62. The great gray owl they made to be a symbol of courage.
63. Verily, at that time and place, it has been said, in this house,
64. At the beginning of the day,

65. The gray owl suddenly rushed forth in attack.
 66. Verily, among the groves that were strung along a little stream,
 67. Upon the young male raccoon,
 68. And threw him to the earth where he lay doubled up in death.
 69. Then, far away in the distance, he was heard to say:
 70. When the little ones go forth in small bodies to strike the foe,
 71. Verily, in this manner they shall always strike them, as they
 travel the path of life.
 72. Verily, at that time and place, it has been said, in this house,
 73. He was heard to say: Behold my hands,
 74. When they make these hands to be their hands,
 75. And go toward the setting sun against their enemies,
 76. Their hands shall always be upon the foe, as they travel the path
 of life.
 77. Verily, at that time and place, it has been said, in this house,
 78. They made (the gray owl) this symbol to stand forever, it has
 been said, in this house.

In the second Smoking ceremony the wailing of the candidate and the women is omitted and only the *wi'-gi-e* is recited by the *No^{n'}-hoⁿ-zhiⁿ-ga*. The symbolic articles, however, are passed around by the *Sho'-ka* and smoke is blown upon them by the *No^{n'}-hoⁿ-zhiⁿ-ga* in the same manner as in the first Smoking ceremony. The second Smoking ceremony was performed when a small war party composed of warriors of a few of the gentes of each division were about to go against the enemy. A war party of this class was called *Tsi'-ga-xa Do-doⁿ*, the meaning of which term has become obscure. (See 36th Ann. Rept. B. A. E., pp. 60-66.)

At the close of these two ceremonies food was distributed among the *No^{n'}-hoⁿ-zhiⁿ-ga* from the stores of the candidate. In the early days the food consisted of jerked buffalo and deer meat, and corn: in modern times the food is beef, flour, coffee, sugar, etc. After this distribution of provisions the *No^{n'}-hoⁿ-zhiⁿ-ga* adjourn until the next day.

THE HOⁿ-BE'-ÇU CEREMONY.

At sunrise on the following day the *No^{n'}-hoⁿ-zhiⁿ-ga* again assemble at the house of the candidate for the ceremony next in order, called *Hoⁿ-be'-çu*, the literal translation of which is, *Hoⁿ-be*, moccasins; *çu*, to cut. This title means to the Osage the cutting of the material from which to make the symbolic moccasins to be worn by the *Xo'-ka* and the *Sho'-ka* during the entire ceremony as a part of their sacerdotal attire.

When the *No^{n'}-hoⁿ-zhiⁿ-ga* had entered the house and taken their places in the gentile order as described on page 46, the *A'-ki-hoⁿ*

Xo'-ka directs the Sho'-ka to take to the head man of the Tse-do'-ga Iⁿ-dse (Buffalo-bull-face) gens a piece of buffalo skin (Fig. 1) and to spread it before him. The Sho'-ka performs this duty and also presents to the head man of the gens a blanket as a fee for the reciting of the Moccasin Wi'-gi-e. Having performed this act, the Sho'-ka takes up a knife and holds it in readiness to perform his part of the ceremony. The

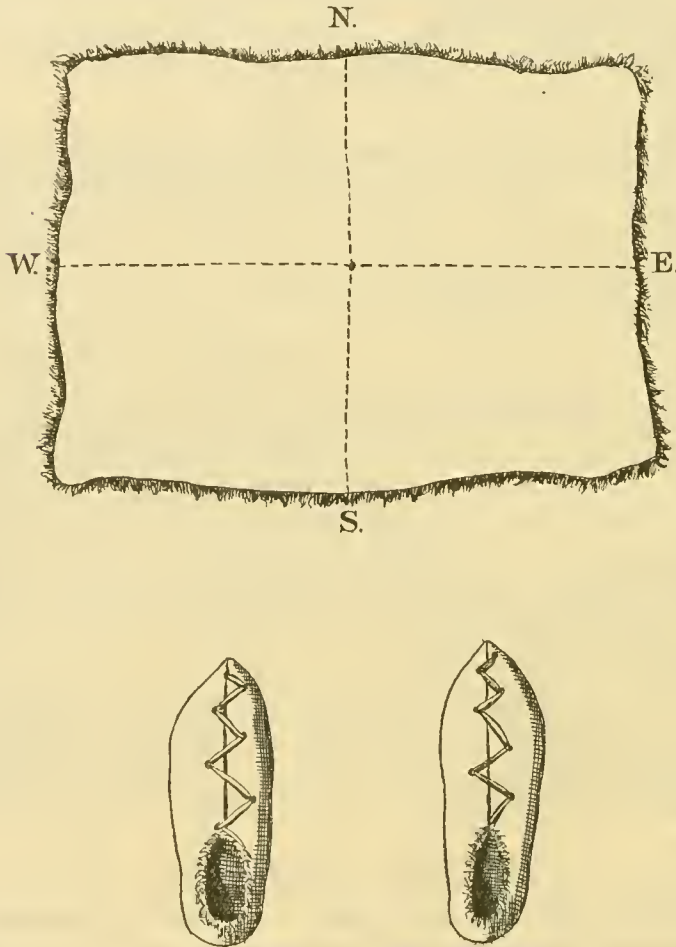


FIG. 1.—Diagram of cutting of buffalo skin for symbolic moccasins.

head man then begins to recite the wi'-gi-e relating to the cutting of the material for the symbolic moccasins. When he comes to the fourth line of the fourth section the Sho'-ka cuts, in pantomime, the skin, beginning at the center and ending at the edge on the right side. In like manner he cuts the skin from the center to the edge nearest to himself. This ceremonial act has a triple meaning: (1) The act of

cutting implies a wish that when the Osage warriors go against the enemy they shall always succeed in destroying the warrior of the enemy who is honored for his military prowess. (2) The cut toward the right indicates the east. (3) The cut toward the Sho'-ka indicates the south.

Without pause the recitation continues, and when the fourth line of the eighth section is reached the Sho'-ka cuts again, in pantomime, beginning at the center of the skin and ending at the edge at his left; then beginning again at the center he cuts to the edge farthest from himself. This act also has a triple meaning: (1) There is implied in the act of cutting that the Osage warriors who go against the enemy shall always succeed in slaying the woman of the enemy who has given birth to her first child. (2) The cut running from the center to the left indicates the west. (3) The cut running from the center to the edge farthest away from the Sho'-ka indicates the north.

When these ceremonial acts have been performed the Sho'-ka lays aside the knife and takes up an awl, which he holds in readiness for the acts that are to follow.

The recitation continues, and when the fourth line of the ninth section is reached the Sho'-ka gives an imaginary thrust with the awl into one corner of the skin. This thrust implies a determination to destroy the adolescent youth of the enemy.

The recitation goes on without pause, and when the fourth line of the tenth section is reached the Sho'-ka gives a thrust to the second corner of the skin. This second thrust is for the destruction of the adolescent maiden of the enemy.

The recitation moves on, and at the fourth line of the eleventh section the Sho'-ka gives a thrust to the third corner of the skin. This thrust is for the destruction of the warrior of the enemy distinguished for his military honors.

When the fourth line of the twelfth section is reached the Sho'-ka gives a thrust to the fourth corner of the skin. This thrust is for the destruction of the woman of the enemy who has given birth to her first child.

WI'-GI-E OF THE SYMBOLIC MOCCASINS.

(Osage version, p. 384; literal translation, p. 525.)

1. Verily, at that time and place, they said, it has been said, in this house,
2. The turtle that has a tail with seven serratures,
3. We shall make to be the symbol of our foot, O, younger brothers,
4. When we make this turtle to be the symbol of our foot,
5. And go forth against our enemies who dwell toward the setting sun,

6. We shall enable ourselves to tread down the harmful grasses, as we travel the path of life.
7. What shall we make to be a symbol of our moccasin string? they said, it has been said, in this house.
8. The garter snake that lies outstretched
9. Shall be a symbol of our moccasin string, as we travel the path of life.
10. When we make this snake to be our moccasin string,
11. The harmful grasses that lie in our course, as we travel the path of life,
12. Shall not cut or break our moccasin string, O, younger brothers, they said to one another.
13. What shall we make to be a symbol of our knife? they said, it has been said, in this house.
14. There is the young buffalo bull,
15. It is his right horn,
16. That shall be a symbol of our knife.
17. When we make the right horn of the young bull to be a symbol of our knife,
18. And go against our enemies who dwell toward the setting sun,
19. Our knife shall always be sharp and ready for use, as we travel the path of life, O, younger brothers, it has been said, in this house.
20. Upon what shall we cut this skin? they said, it has been said, in this house.
21. Toward the setting of the sun,
22. There is a man of our enemies who is honored for his valor.
23. It is upon him that we shall cut this skin.
24. When we do our cutting upon that valorous man,
25. It shall be easy for us to do our cutting, as we travel the path of life, O, younger brothers, they said to one another.
26. Verily, at that time and place, they said, it has been said, in this house,
27. The turtle that has a tail with six serratures,
28. We shall make to be a symbol of our foot, O, younger brothers.
29. When we make that turtle to be our foot,
30. And go forth against our enemies who dwell toward the setting sun,
31. We shall enable ourselves to tread down the harmful grasses, as we travel the path of life.
32. What shall we make to be a symbol of our moccasin string? they said, it has been said, in this house.

33. The garter snake that lies outstretched,
34. Shall be a symbol of our moccasin string, as we travel the path of life.
35. When we make this snake to be our moccasin string,
36. The harmful grasses that lie in our course
37. Shall not cut or break our moccasin string, as we travel the path of life, O, younger brothers, they said to one another.

38. What shall we make to be a symbol of our knife? they said, it has been said, in this house.
39. There is the young buffalo bull,
40. It is his right horn
41. That shall be a symbol of our knife.
42. When we make the right horn of the young bull to be a symbol of our knife,
43. And go against our enemies who dwell toward the setting sun,
44. Our knife shall always be sharp and ready for use, as we travel the path of life, O, younger brothers, it has been said, in this house.

45. Verily, at that time and place, they said, it has been said, in this house,
46. Upon what shall we cut this skin? they said, it has been said, in this house.
47. Toward the setting of the sun
48. There is a woman of our enemies who has given birth to her first child.
49. It is upon her that we shall cut this skin.
50. When we do our cutting upon that woman,
51. It shall be easy for us to do our cutting, as we travel the path of life, O, younger brothers, they said to one another.

52. Upon what shall we perforate this skin? they said, it has been said, in this house.
53. Toward the setting of the sun
54. There is an adolescent youth of our enemies.
55. It is upon that youth we shall perforate this skin.
56. When we perforate this skin upon that youth,
57. It shall be easy for us to do our perforating, as we travel the path of life, O, younger brothers, they said to one another.

58. Upon what shall we perforate this skin? they said, it has been said, in this house.
59. It is the adolescent maiden
60. Upon whom we shall perforate this skin.

61. When we perforate this skin upon that maiden,
62. It shall be easy for us to do our perforating, as we travel the path of life, O, younger brothers, they said to one another.
63. Verily, at that time and place, they said, it has been said, in this house,
64. Upon what shall we perforate this skin? they said, it has been said, in this house.
65. It is the man of our enemies who is honored for his valor
66. Upon whom we shall perforate this skin.
67. When we perforate this skin upon the valorous man,
68. It shall be easy for us to do our perforating, as we travel the path of life, O, younger brothers, they said to one another.
69. Upon what shall we perforate this skin? they said, it has been said, in this house.
70. It is the woman of our enemies who has given birth to her first child
71. Upon whom we shall perforate this skin.
72. When we perforate this skin upon that woman,
73. It shall be easy for us to do our perforating, as we travel the path of life, O, younger brothers, they said to one another.

After the recital of the *wi'-gi-e* the *Sho'-ka*, without any further ceremony, fashions the moceasins (Fig. 1) and roughly sews together the edges of the skin. Three pairs of moceasins are made, two pairs for the *Xo'-ka* and one pair for the *Sho'-ka*. One of the pairs to be worn by the *Xo'-ka* when he ceremonially approaches the place where the ceremony is to be given represents the approach of the dawn. This pair he slips off when about to enter the House of Mystery and slips on the other pair which represents the newly risen sun that is to go forth as the day in its full strength and maturity. This pair he wears throughout the rest of the ceremony. (Fig. 1.)

The dual form of the tribal organization, one part representing the sky and the other the earth, is not only expressive of the duality of nature as observed by the ancient *No^{n'}-ho^{n'}-zhi^{n'}-ga*, but it is also expressive of their faith that the Life-giving Power which abides within these two great cosmic bodies and gives form and life to all things therein will also give to the peoples of the two symbolic divisions the natural increase necessary for the continuity of the tribal life. While the *No^{n'}-ho^{n'}-zhi^{n'}-ga* continued to give much thought to the mysteries of life and to the dependence of the people upon *Wa-ko^{n'}-da* for their existence, they also dwelt upon the efforts that must be made by the people themselves in order to fully attain the desired end, that is, the continuity of the tribal life. The belief became

firmly fixed in the minds of the people that Wa-ko^{n'}-da would give the desired natural increase, and also that the defense of the life thus granted must be made by the people themselves. In order to meet and successfully overcome the enemies that beset life's pathway there must be a complete unity of purpose and of action between the men of the two great tribal divisions, and all the people must share alike in the fortunes and misfortunes of the common defense.

Having thus determined upon a principle by which the people must govern themselves in order to guard and protect their tribal life by the strong arm of valor, the No^{n'}-ho^{n'}-zhi^{n'}-ga, to give vital force to that principle, added a symbolic figure to the complex life symbol for which the two tribal divisions stand. The symbol was the figure of a man perfect in all his physical structure, well prepared to take life's long journey, and confident in his ability to combat the perils that might arise to impede his progress.

It is this figure or principle that the Xo'-ka is to impersonate in the initiatory rite which is dramatic in form. Symbolically the two pairs of moccasins ceremonially prepared for him as a part of his sacerdotal attire represent the long and hazardous journey contemplated; the nights and days that mark the division of time; the strength, the courage, and the ability of the people as an organized body to crush the "harmful grasses" (figuratively, enemies), as they step forth upon life's perilous journey.

When the symbolic moccasins have been finished another distribution of provisions is made to the No^{n'}-ho^{n'}-zhi^{n'}-ga from the stores of the candidate.

THE WA'-DO^{n'}-BE.

At the close of the ceremonies relating to the making of the symbolic moccasins for the Xo'-ka and the Sho'-ka, the No^{n'}-ho^{n'}-zhi^{n'}-ga await with interest the choice to be made by the candidate of a man to act as Wa'-do^{n'}-be. The literal translation of the title of this office is, Wa, over; do^{n'}-be, to see or to guard. When used in connection with the tribal war rites the word is understood to mean, a protector of the tribal life.

If the candidate happens to be a young man who is not familiar with the details of the ceremony he may be prompted by the Xo'-ka or by the A'-ki-ho^{n'} Xo'ka as to the proper man to nominate for the office of Wa'-do^{n'}-be. The man to be nominated must be one who has won certain prescribed military honors. He must have won thirteen military honors, seven to be counted for the Ho^{n'}-ga division and six for the Tsi'-zhu.

One of the thirteen military honors to be counted must be of those classed as U-ko^{n'}-cka I Ga-ça-gi, a term which, freely translated, means a blow given to the enemy who comes within the limits of the

land actually occupied by the tribe. The particular act of this class of military honors may be either a blow given with some weapon or the cutting of the head of an enemy, but this act must be one that had not been put into doubt by controversy. The honors of this class are ranked as higher than the others because the acts were performed when defending the village or the women who were working in the cornfields, for it is at such times that the courage of the warrior was often put to the severest test.

The chances of winning military honors of the class above referred to were very rare, not only because the village and the fields were always well guarded but also because the occasion for the defense of the village and the fields must arise within a year of a decree issued by the No^{n'}-hoⁿ-zhiⁿ-ga of the Wa-ça'-be (Black Bear) gens. The decree was issued when a member of that gens was initiated into the No^{n'}-zhiⁿ-zhoⁿ or the Wa-xo'-be degree of the war rites. At the close of the initiation the head of the gens would say: "If the village or the fields are invaded and attacked within a year from this time, the honors won in the defense shall be counted as U-çko^{n'}-çka I Ga-ça-gi." In the early days initiations into the war rites were infrequent, therefore the chances were rare for a warrior to win an honor of this class.

O-do^{n'} is the name of all classes of the prescribed military honors which can be counted by a warrior chosen for the office of Wa'-doⁿ-be at the initiatory ceremonies of the tribal war rites. The name may be freely translated as: a valorous act by which a warrior can win rank and become honored by the people.

If the candidate belongs to the Ho^{n'}-ga division he must nominate for the office of Wa'-doⁿ-be a warrior of the Tsi'-zhu division, but if to the Tsi'-zhu division he must name for the office a warrior of the Ho^{n'}-ga division.

When the candidate has chosen his Wa'-doⁿ-be the No^{n'}-hoⁿ-zhiⁿ-ga adjourn to meet again at sundown for the Hoⁿ Wa-thoⁿ, or Night-singing.

THE NIGHT-SINGING.

At sunset the No^{n'}-hoⁿ-zhiⁿ-ga who are members of the gens to which the candidate belongs gather, informally, at his house, where the A'-ki-hoⁿ Xo'-ka, assisted by the Xo'-ka, and together with certain chosen singers, rehearse the songs of the ceremony which actually begins on the following morning. The No^{n'}-hoⁿ-zhiⁿ-ga members occupy the back part of the eastern end of the house while, in a row in front of them, sit the A'-ki-hoⁿ Xo'-ka, the Xo'-ka, the candidate, and the chosen singers. Members of other gentes also attend, but more as a matter of courtesy to the initiating gens and for social pleasure than to form a formal assemblage. The A'-ki-hoⁿ Xo'-ka has at his side a bundle of consecrated tally sticks (Pl. 2, C)

for keeping a correct count of the songs as he sings them. The A'-*ḡi*-hoⁿ Xo'-*ḡa* and his three assistant singers each has at his side a gourd rattle to be ceremonially taken up and used to accentuate the rhythm of the music of the Rattle-songs and those to be sung throughout the rest of the ceremony. This rehearsal lasts until about 2 or 3 o'clock in the morning. The members of the candidate's gens are obliged to sit through the entire rehearsal, but the members of the other gentes are allowed to go to their homes when they become tired.

TITLE OF THE CANDIDATE.

Up to this stage of the ceremony the candidate has no definite title, but when he takes his seat at the eastern end of the lodge together with his Xo'-*ḡa*, A'-*ḡi*-hoⁿ Xo'-*ḡa*, and the members of his gens for the Night-singing, he thenceforth is spoken of as Wa-thoⁿ A-ka, the Singer. He may not know any of the songs to be sung, may not even know how to sing, but he thus becomes the Singer, and bears that title throughout the ceremony. At the close of the ceremony, when the Wa-xo'-be of his gens is given over to him, he will then have the right to say: "I sang the songs of the Noⁿ-zhiⁿ-zhoⁿ," and be entitled to act as Xo'-*ḡa* at the initiation of a candidate for the degree.

THE *Ḳi*'-NOⁿ.

The ceremonies next in order are called *Ḳi*'-noⁿ, Painting, and relate to the symbolic painting of the Sho'-*ḡa* and the Xo'-*ḡa*, as well as to the putting upon them of their sacerdotal attire, preparatory to the processional approach to the place prepared for the ceremony.

Before sunrise on the morning following the Night-singing the A'-*ḡi*-hoⁿ Xo'-*ḡa*, the Sho'-*ḡa*, the Singer, and the Noⁿ-hoⁿ-zhiⁿ-*ga* members of their gens assemble for the *Ḳi*'-noⁿ ceremony at the house of the Singer. At this time each man puts upon his forehead moistened earth as a token that he is now a supplicant in the presence of the Life-giving Power. When the gathering has placed upon themselves this sacred sign the Singer, following the instructions of the A'-*ḡi*-hoⁿ Xo'-*ḡa*, blackens with charcoal the face of the Sho'-*ḡa*, fastens to the base of the braided lock on the crown of his head a deer-tail headdress (Pl. 3), puts upon his feet the symbolic moccasins ceremonially prepared for him, and ties to each of his arms, just above the elbow, a yard or two of calico. The moccasins are symbolic of life's long and perilous journey and the strips of calico represent the thongs to be used by the warrior in tying such captives as he may take on his journey. In early days skins of snakes were used as symbols for the captive thongs. The Sho'-*ḡa* wraps around his body a buffalo robe which is fastened at the waist with a girdle.

Having thus painted his Sho'-*ḡa*, the Singer places in his hand a pipe filled with tobacco, to be taken by him as a supplicatory offering

to the Xo'-ka, who is to impersonate throughout the ceremony not only the symbolic man, but also the sun. Four times the Sho'-ka must proceed to the house of the Xo'-ka and quietly present to him the filled pipe, touching the tobacco with a live brand taken from the fireplace as the Xo'-ka smokes. At the fourth time the Singer, the A'-ki-hoⁿ Xo'-ka, and the Noⁿ-hoⁿ-zhiⁿ-ga members of their gens follow the Sho'-ka to the house of the Xo'-ka, where the Sho'-ka carries the symbolic articles to be worn by the Xo'-ka as his sacerdotal attire.

When all four men have entered and taken their seats at the eastern end of the house, and the Xo'-ka has concluded his fourth ceremonial smoke, the A'-ki-hoⁿ Xo'-ka sings the following song. Each one of the four stanzas is followed by a section of a wi'-gi-e. Both the song and the wi'-gi-e refer to the story of the descent of the people from the sky to the earth, as given in the genesis wi'-gi-e of the Puma gens; to their dismay at finding the earth covered with water, and to their appeals to the water-spider, to the water-beetle, to the white leech, and to the black leech. (See lines 204 to 273, 36th Ann. Rept. B. A. E., pp. 163-165.) In the free translation no attempt is made to give the words of the song the metrical form used in the original.

KI'-NON SONG AND WI'-GIE.

(Osage version, p. 387; literal translation, p. 527.)

M. M. ♩ = 104 Transcribed by Alice C. Fletcher

Time beats

Mon-thiⁿ-ka gi a bi the, Mon-thiⁿ-ka gi a bi the

he the he the, Tse - xo-be 'goⁿ e-won thiⁿ a-doⁿ,

Wi-tsi-go gi a bi the he the, Mon-thiⁿ-ka gi a bi the he the.

FREE TRANSLATION.

1.

The earth shall appear, it was said,
 The earth shall appear, it was said,
 Through the powers of the spider-like (water-spider),
 My grandfather, it shall appear, it was said,
 The earth shall appear, it was said.

WI'-GI-E.

1. Ha! it was to the spider-like,
2. They spake, saying: The little ones have nothing of which to make their bodies, O, my grandfather.
3. Verily, at that time and place, it has been said, in this house,
4. The spider-like replied: The little ones shall make of me their bodies.
5. Behold the parting of the waters as I push forth,
6. Verily, it is the movement of the gods to make a way for me as I go forth.
7. When the little ones make of me their bodies,
8. The gods shall make way for them also, as they go forth upon life's journey.

2.

The earth shall appear, it was said,
 The earth shall appear, it was said,
 Through the powers of the black-bean-like (water-beetle),
 My grandfather, it shall appear, it was said,
 The earth shall appear, it was said.

WI'-GI-E.

9. Ha! it was to the one that is like a black bean,
10. They spake, saying: The little ones have nothing of which to make their bodies, O, my grandfather.
11. Verily, at that time and place, it has been said, in this house,
12. The black-bean-like replied: The little ones have nothing of which to make their bodies, you say.
13. The little ones shall make of me their bodies.
14. Behold the parting of the waters as I push forth,
15. Verily it is the movement of the gods to make way for me as I go forth.
16. When the little ones make of me their bodies,
17. The gods shall make way for them also as they go forth upon life's journey.

3.

The earth shall appear, it was said,
 The earth shall appear, it was said,
 Through the powers of the whitelather-like (white leech),
 My grandfather, it shall appear, it was said,
 The earth shall appear, it was said.

WI'-GI-E.

18. Ha! it was to the one that is like whitleather,
19. They spake, saying: The little ones have nothing of which to make their bodies, O, my grandfather.
20. Verily, at that time and place, it has been said, in this house,
21. The whitleather-like replied: The little ones have nothing of which to make their bodies, you say.
22. The little ones shall make of me their bodies.
23. Behold the parting of the waters as I push forth,
24. Verily it is the movement of the gods to make way for me as I go forth.
25. When the little ones make of me their bodies,
26. The gods shall make way for them also, as they go forth upon life's journey.

4.

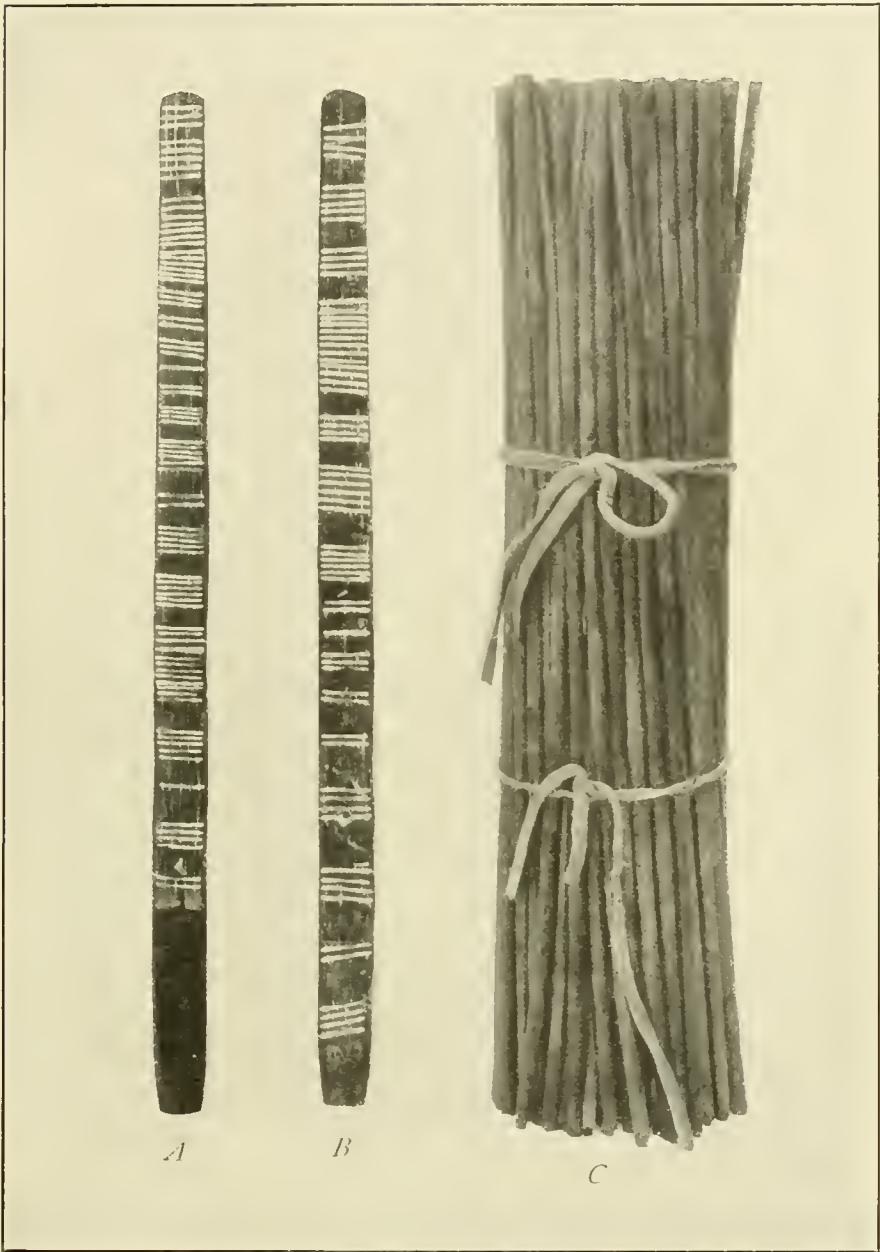
The earth shall appear, it was said,
 The earth shall appear, it was said,
 Through the powers of the leech (black leech),
 My grandfather, it shall appear, it was said,
 The earth shall appear, it was said.

WI'-GI-E.

27. Ha! it was to the black leech
28. They spake, saying: The little ones have nothing of which to make their bodies, O, my grandfather.
29. Verily, at that time and place, it has been said, in this house,
30. The black leech replied: The little ones have nothing of which to make their bodies, you say.
31. The little ones shall make of me their bodies.
32. Behold the parting of the waters as I push forth.
33. Verily, it is the movement of the gods to make way for me as I go forth.
34. When the little ones make of me their bodies,
35. The gods shall make way for them also, as they go forth upon life's journey.

PAINTING OF THE Xo'-KA.

At the close of the recital of the wi'-gi-e relating to the four water insects, the Singer, prompted by the A'-ki-hoⁿ Xo'-ka, rubs red paint upon the palms of his hands in readiness to put the symbolic color upon the face of the Xo'-ka. As the approaching sun reddens the eastern horizon the A'-ki-hoⁿ Xo'-ka begins to recite the first section of the wi'-gi-e relating to the painting and the dressing of the Xo'-ka,



COUNTING STICKS FOR SONGS

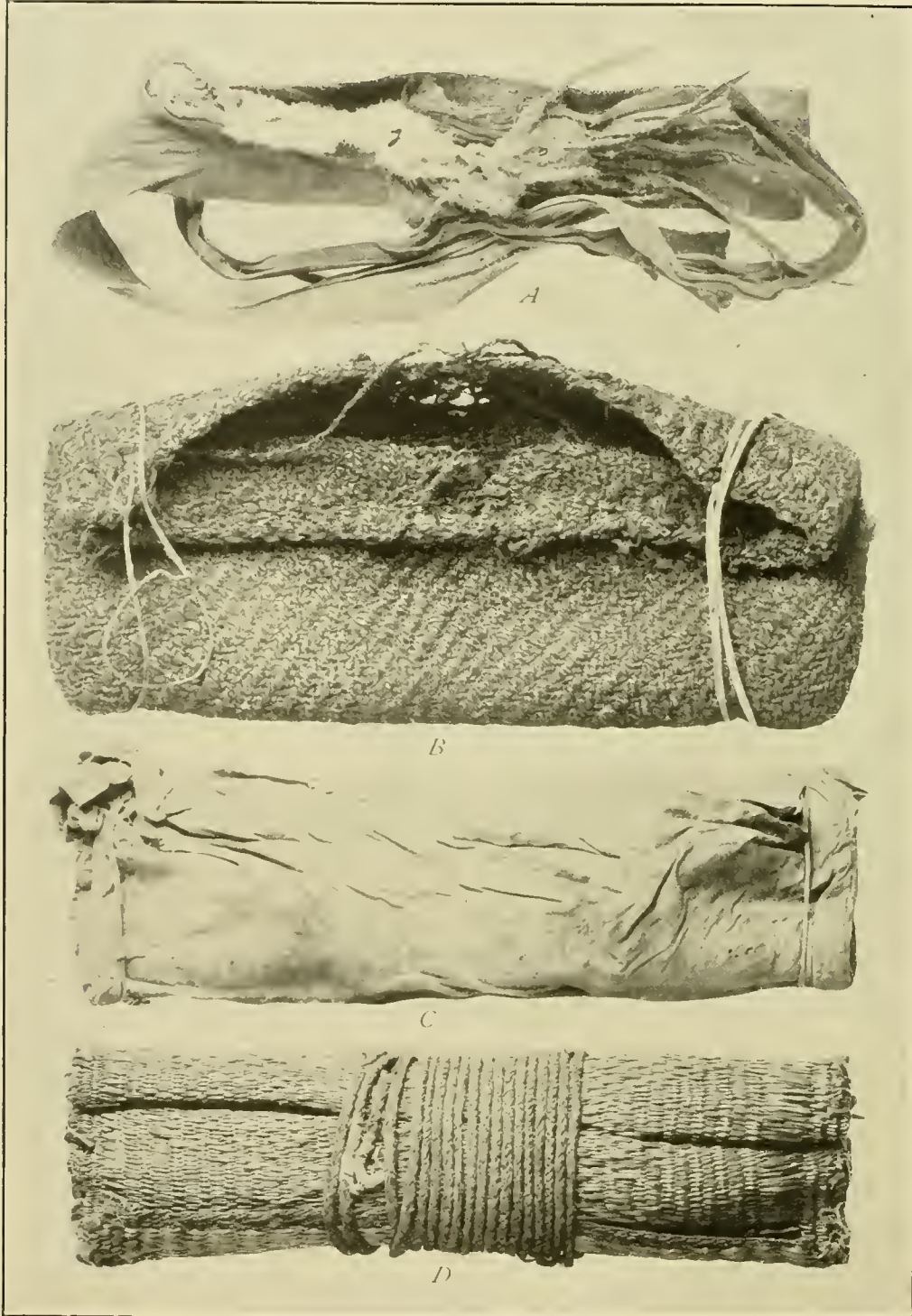
A, Front; *B*, back; *C*, consecrated tally sticks



DEER'S TAIL HEADDRESS



PAINTING OF XO'KA



PORTABLE SHRINE, UNFOLDED

and the Singer lifts his outspread hands toward the sun, as though to receive from the God of Day the sacred color and its life-giving power. At the end of the last (seventh) line the A'-ki-hoⁿ Xo'-ka pauses and the Singer passes his hands over the face and body of the Xo'-ka, who sits partly nude awaiting the painting, without touching him. This done, the Singer paints the face and body of his Xo'-ka with the sacred red paint. This ceremonial act is supplicatory. By it the Singer expresses his craving that through the sun his life may be made fruitful and that he may be blessed with a long line of descendants. The putting of the symbolic paint upon the face and body of the Xo'-ka is like putting it upon himself, for the Xo'-ka represents, among other things, the Singer. When all of the body of the Xo'-ka has been painted red, a dark line is drawn on his face running upward from one cheek to the forehead, then across to the opposite side and downward to the middle of the other cheek. This line represents the dark horizon line of the earth and is called ho'-e-ga, a snare, or an inclosure into which all life is drawn and held captive. From the line as it runs across the forehead, four black lines are drawn downward to the eye-brows. These four lines represent the four winds that symbolize the breath of life. Upon the right side of the Xo'-ka the Singer makes the picture of a man, that represents his soul or spirit. When a man who has taken the Noⁿ-zhiⁿ-zhoⁿ or the Wa-xo'-be degree of the tribal rites dies his face and body are painted in this manner in preparation for burial (Pl. 4).

PUTTING SYMBOLIC ARTICLES ON THE XO'-KA.

The A'-ki-hoⁿ Xo'-ka proceeds to the next section of the wi'-gi-e while the Singer picks up from the pile of sacred articles a white, downy plume taken from under the wing of an eagle and holds it in his hand as the A'-ki-hoⁿ Xo'-ka recites. The downy feather represents one of the two shafts of light that are sometimes seen on either side of the sun as it rises above the eastern horizon. In this instance the shaft of light at the right of the sun is mentioned in the wi'-gi-e for the reason that the ceremony is being performed by a gens belonging to the Hoⁿ'-ga division. If the ceremony was given by a gens of the Tsi'-zhu division the shaft of light on the left side of the sun would be mentioned. The shaft represented by the downy plume symbolizes the strong active life of a warrior. At the end of line 14 the A'-ki-hoⁿ Xo'-ka pauses while the Singer fastens to the base of the braided lock of the Xo'-ka that hangs from the crown of his head, the downy plume, which is so adjusted that it stands in its place upright and firm.

The Singer next picks up from the sacred articles a shell gorget which is fastened to the ends of a woven neckband and as the A'-ki-hoⁿ Xo'-ka goes on with the third section of the wi'-gi-e, holds it in readi-

ness. At the end of line 21 the Singer slips the neckband over the head and around the neck of the Xo'-ka so that the gorget hangs at his chest. The gorget typifies the God of Day, the sun. This act of the Singer is also supplicatory and expressive of a desire for a long and fruitful life, not only for himself but for all his descendants.

As the A'-ki-hoⁿ Xo'-ka begins to recite the fourth section of the wi'-gi-e the Singer takes up two narrow woven bands and holds them in readiness. At the end of line 29 he quickly ties on the Xo'-ka's wrists the woven bands. In early times these woven bands were made of buffalo hair, but in modern days various colored yarn is used. Lines 24 and 25 of this section declare that the bonds to be put upon the wrists of the Xo'-ka are captive bonds, but lines 26 to 29 say that in truth it is not the bond of a captive that is tied to each wrist of the Xo'-ka, but a spirit. It would appear that these lines refer to the likening of the earth to a snare into which all life is drawn and held captive, not only in body but also in spirit.

The symbolic gorget having been put upon the chest of the Xo'-ka the A'-ki-hoⁿ Xo'-ka continues to the fifth section and the Singer takes up a woven girdle, in early days of buffalo hair but now of yarn, which he holds in readiness. In the wi'-gi-e the girdle is spoken of as a captive's girdle and as a spirit. At the close of the section the Singer wraps around the body of his Xo'-ka a puma skin robe and fastens it at the waist with the woven girdle. (For symbolism of puma skin robe see lines 31 to 44 of the First Smoking Wi'-gi-e, pp. 55-56.)

The A'-ki-hoⁿ Xo'-ka continues to the sixth section and the Singer picks up a pair of the symbolic moccasins ceremonially made for the Xo'-ka and holds them in readiness. (See Hoⁿ-be'-çu Wi'-gi-e, p. 63, and lines 1 to 52 of the wi'-gi-e.) In this section the Xo'-ka is referred to as a captive (line 38) and as a spirit (line 41) upon whose feet will be put the sacred moccasins.

WI'-GI-E OF THE SYMBOLIC PAINTING.

(Osage version, p. 388; literal translation, p. 529.)

1. With what shall they (the little ones) adorn their bodies, as they tread the path of life? it has been said, in this house.
2. The crimson color of the God of Day who sitteth in the heavens,
3. They shall make to be their sacred color, as they go forth upon life's journey.
4. Verily, the God who reddens the heavens as he approaches,
5. They shall make to be their sacred color, as they go forth upon life's journey.
6. When they adorn their bodies with the crimson hue shed by that God of Day,

7. Then shall the little ones make themselves to be free from all causes of death, as they go forth upon life's journey.
8. What shall the people use for a symbolic plume? they said to one another, it has been said, in this house.
9. Verily, the God who always comes out at the beginning of day,
10. Has at his right side
11. A beam of light that stands upright like a plume.
12. That beam of light shall the people make to be their sacred plume.
13. When they make of that beam of light their sacred plume,
14. Then their sacred plume shall never droop for want of strength, as they go forth upon life's journey.
15. What shall they place as a pendant upon his (the Xo'-ka's) breast? they said to one another.
16. The shell of the mussel who sitteth upon the earth,
17. They shall place as a pendant upon his breast.
18. It is as the God of Day who sitteth in the heavens,
19. Close to his breast they shall verily press this god,
20. As a pendant upon his breast they shall place this god,
21. Then shall the little ones become free from all causes of death, as they go forth upon life's journey.
22. Verily, at that time and place, it has been said, in this house,
23. They said to one another: What shall the people place upon his wrists?
24. It is a bond spoken of as the captive's bond,
25. That they shall place upon his wrists.
26. Verily, it is not a captive's bond.
27. That is spoken of,
28. But, it is a soul,
29. That they shall place upon his wrists.
30. Verily, at that time and place, it has been said, in this house,
31. They said to one another: What is he upon whom a girdle is to be placed?
32. It is a captive, they said,
33. Upon whom a girdle is to be placed.
34. Verily, it is not a captive that is spoken of,
35. It is a spirit upon whom they will place a girdle, they said, it has been said, in this house.
36. Verily, at that time and place, it has been said, in this house,
37. They said to one another: What is he upon whose feet these moccasins are to be placed?

38. It is a captive,
 39. Upon whose feet these moccasins are to be placed.
 40. Verily, it is not a captive that is spoken of,
 41. It is a spirit,
 42. Upon whose feet these moccasins are to be placed, they said, it
 has been said, in this house.

THE NON-ZHIⁿ' WA-THOⁿ (RISING SONG).

When the symbolic moccasins have been securely fastened to his feet the Xo'-ka sings the first stanza of the Noⁿ-zhiⁿ' Wa-thoⁿ, the Rising Song. At the close of this stanza the Sho'-ka takes the Xo'-ka by the right arm and assists him to rise. When he has risen to his feet the Xo'-ka sings the second stanza. At its close the A'-ki-hoⁿ Xo'-ka, the Xo'-ka, the Singer, and the Sho'-ka walk out of the house, the Singer carrying in his arms the Wa-xo'-be (Fig. 3) to be used in the ceremony.

THE RISING SONG.

(Osage version, p. 389; literal translation, p. 530.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats
 Ha, Sho-ka a - non-zhiⁿ tse the, Ha -
 Sho-ka, a - non-zhiⁿ tse the, A - non-zhiⁿ tse the, Ha,
 Sho-ka a-non-zhiⁿ tse the, Ha, Sho-ka a-non-zhiⁿ tse the.

FREE TRANSLATION.

1.

Ha! Sho'-ka, let us now arise,
 Ha! Sho'-ka, let us now arise,
 Let us now arise,
 Ha! Sho'-ka, let us now arise,
 Ha! Sho'-ka, let us now arise.

2.

Ha! Sho'-ka, let us now go forth,
 Ha! Sho'-ka, let us now go forth,
 Let us now go forth,
 Ha! Sho'-ka, let us now go forth,
 Ha! Sho'-ka, let us now go forth.

The preliminary ceremonies of this degree, as given by the Iⁿ-gtho^{n'}-ga and Wa-ça'-be gentes, which include the smoking of the sacred animal skins, the making of the symbolic moccasins, and the painting and dressing of the Sho'-ka and the Xo'-ka, are closed with the singing of the Noⁿ-zhi^{n'} Wa-thoⁿ, Rising Song.

THE ZHO^{n'}-XA WA-ZHU (CONSECRATED TALLY STICKS).

The principal part of the ceremony, which is spoken of by the No^{n'}-hoⁿ-zhiⁿ-ga as Zho^{n'}-xa Wa-zhu, begins with the Ṭsi Ṭa'-pe Wa-thoⁿ, which, freely translated, means Song of the Processional Approach to the House, that is, the house or place prepared for the ceremony. The songs and wi'-gi-es of the rite without any distinction bear the title of "songs." From this point the counting begins. These songs are divided into two classes: the first is called Wa-tho^{n'} Pe-thoⁿ-ba tse, The Seven Songs, and the second class is called Wa-tho^{n'} Sha-pe tse, The Six Songs. The Seven Songs belong to the Ho^{n'}-ga tribal division and the Six Songs to the Ṭsi'-zhu tribal division.

The songs of the ceremony proper, as stated above, are called Zho^{n'}-xa Wa-zhu, which, freely translated, means the Songs upon which Sticks are Placed, a title that takes its name from the custom of the No^{n'}-hoⁿ-zhiⁿ-ga or the novitiates using tally sticks for keeping a correct count when memorizing the titles and the number of the songs coming under each group (Pl. 2, B, C). The tally sticks may be used at a ceremony by a No^{n'}-hoⁿ-zhiⁿ-ga while acting as A'-qi-hoⁿ Xo'-ka or when instructing a novitiate, but the counting stick (Pl. 2, A, B) he invariably uses at a ceremony is the one always kept with a wa-xo'-be. This stick is about 1 inch wide and as long as the lower arm of a man. Across the width of the stick are cut small grooves in groups to represent the number of songs in a class. These groups of marks cover both sides of the stick and a man in keeping count as he sings begins to count from the lower end of the stick and proceeds upward toward the top. When he reaches the top he turns the stick over endwise and continues his upward count from the end nearest to him. The bundle of tally sticks and the marked counting stick are both called Zho^{n'}-xa Wa-zhu, and as both are used in connection with the ceremonies they are regarded as sacred.

SACRED ORDER OF THE SONGS USED BY THE WA-ÇA'-BE AND THE
IN-GTHON'-GA GENTES.

THE SEVEN SONGS.

1. Ṭsi Ṭa'-pe Wa-thoⁿ, Song of the Procession to the Sacred House. One song and wi'-gi-e.
2. Wa-ḵ'oⁿ'-çi-ha Op-she Wa-thoⁿ, The Walk on the Animal Skins. One song.
3. Wa-xo'-be Thu-shke Wa-thoⁿ, Opening the Wa-xo'-be. Seven songs.
4. Wa-noⁿ'-xe Wa-thoⁿ, Spirit Songs. Four songs.
5. Noⁿ'-zhiⁿ-zhoⁿ Wa-thoⁿ, Songs of the Rite of Vigil. Two songs.
6. Wa-da' Wa-thoⁿ, Supplication Songs. Four songs.
7. Pe'-xe Thu-ça-bi Wa-thoⁿ, Songs of Taking up the Rattle. Two songs and wi'-gi-e.
8. Mi Wa-thoⁿ or Noⁿ-ni'-oⁿ-ba Ba-ha Wa-thoⁿ, Songs to the Sun or Songs of Pipe Offering to the Sun. Three songs.
9. Shoⁿ'-ge Wa-thoⁿ, Wolf Songs. Three songs.
10. Ḷa'-xe Wa-thoⁿ, Crow Songs. Two songs.
11. Ṭa Wa'-thoⁿ, Deer Songs. Six songs.
12. Wa'-iⁿ Xa-ge Wa-thoⁿ, Weeping Songs. Three songs.
13. Wa-thu'-çe Wa-thoⁿ, Songs of Taking the Wa'-doⁿ-be. Six songs.
14. Ḷa'-xe Wa-thoⁿ or Ni'-ḵa Xo-be Ni Tha-ṭoⁿ-bi, Crow Songs or Drinking of Water by the Holy Men. Two songs.
15. Wa-ça'-be Wa-thoⁿ, Black Bear Songs. Four songs.
16. Ṭse Wa-thoⁿ, Buffalo Songs. Six songs.

THE SIX SONGS.

17. Ṭse-do'-a Ni-ḵa I-noⁿ-zhiⁿ Wa-thoⁿ, Songs of the Rising of the Buffalo Bull Men. Five songs.
18. Noⁿ-xthe' I-ḵiⁿ-dse Wa-thoⁿ, Songs of the Rush for the Chareoal. One song with wi'-gi-e.
19. Ni-i'-ṭse Wa-thoⁿ, Songs for the Crossing of a River. Wa-xthi'-zhi could not remember these. Wa-ṭse'-moⁿ-iⁿ gives the number as seven.
20. Ṭsi Gi'-ḵa-xe Wa-thoⁿ, Songs of Erecting the Sacred House. Three songs.
21. Ḷi-ṭa'-ni-ga Wa-thoⁿ, Jay-bird Songs. Wa-xthi'-zhi could not remember these. Wa-ṭse'-moⁿ-iⁿ gives the number as two.
22. Wa-da' Wa-thoⁿ, or Pa'-çe Wa-thoⁿ Zhiⁿ-ga, Supplication Songs or Little Evening Songs. Wa-xthi'-zhi could not remember these. Wa-ṭse'-moⁿ-iⁿ gives the number as four.
23. Zhoⁿ Thi'-xoⁿ Wa-thoⁿ, Songs of Gathering Wood. Two songs with wi'-gi-e.

24. *Zhoⁿ Thi'-moⁿ Wa-thoⁿ*, Song of the Twirling of Sticks to make Fire. One song.
25. *Dse'-the Wa-thoⁿ*, Song of Kindling the Fire. One song.
26. *Wa-ba'-çnoⁿ Ba-çe Wa-thoⁿ*, Songs of the Ceremonial Feast of Carving the Roast. *Wa-xthi'-zhi* could not remember these. *Wa-țse'-moⁿ-iⁿ* gives the number as two.
27. *Wa-po'-ga Wa-thoⁿ*, Songs of the Gray Owl. Three songs.
28. *Wa-țsi' A-dsi Wa-thoⁿ*. *Wa-xthi'-zhi* could not remember these. *Wa-țse'-moⁿ-iⁿ* gives the number as four.
29. *I'-tsiⁿ Ba-xoⁿ Wa-thoⁿ*, Songs of Painting the War-club. *Wa-xthi'-zhi* could not remember these. *Wa-țse'-moⁿ-iⁿ* gives the number as two.
30. *Ni-zhiu' Wa-thoⁿ*, Rain Songs. *Wa-xthi'-zhi* could not remember these. *Wa-țse'-moⁿ-iⁿ* gives the number as three with *wi'-gi-e*.
31. *Moⁿ-iⁿ'-ka I-ga-xthi Wa-thoⁿ*, Songs of the Striking of the Earth. *Wa-xthi'-zhi* could not remember these. *Wa-țse'-moⁿ-iⁿ* gives the number as two.
32. *Ki-ka'-xe I-ki-tsiⁿ Wa-thoⁿ*, Songs of the Hawk and the War-club. Three songs.
33. *Wa-țse' Wa-thoⁿ*, Victory Songs. One song.
34. *U'-thu-çe I-noⁿ-zhiⁿ Wa-thoⁿ*, Song of the Rising of the Assemblage to Depart. One song.

SONG OF PROCESSIONAL APPROACH TO THE HOUSE.

When the *Xo'-ka*, the Singer, the *A'-ki-hoⁿ Xo'-ka*, and the *Sho'-ka* come out of the house of the *Xo'-ka* the *Sho'-ka* leads the way toward the Sacred House and the three men follow. After taking a few paces from the house all four stop, the *Xo'-ka* himself (if he has memorized them) sings the Song of Processional Approach to the House and recites the first section of the *wi'-gi-e*, called *Wa'-çi-thu-çe Wi'-gi-e* or Footsteps *Wi'-gi-e*. At the close of the last line of the *wi'-gi-e* he takes from the bowl of a little pipe he carries a pinch of tobacco and drops it upon his right foot, which he is to put forward first as the procession moves. He also tosses a pinch over his right shoulder and one over his left shoulder. Then the procession moves forward. At the second stop he repeats the song, recites the second section of the *wi'-gi-e*, drops a pinch of tobacco on his left foot, which he first puts forward as the procession again moves. These ceremonial acts are repeated for the third and fourth stops. The fourth movement brings the men to the entrance of the Sacred House. Throughout this processional approach to the Sacred House the Singer carries in his arms his *wa-xo'-be* and it is to this act of the Singer that the last line in each section of the *wi'-gi-e* refers.

It appears that the Footsteps Wi'-gi-e is an epitome of the story of the finding of the foe, given in lines 1447 to 1542 of the Ni'-ki Wi'-gi-e of the Iⁿ-gthoⁿ'-ga gens. (See 36th Ann. Rept. B. A. E., p. 208.) The Noⁿ'-hoⁿ-zhiⁿ-ga of this gens leave the story unfinished because the right to recite it with all its details belongs to another gens. The Wi'-gi-e of the Finding of the Foe is given in full in the Thirty-sixth Annual Report of the Bureau of American Ethnology, pages 212 to 219. The Footsteps Wi'-gi-e as given by the various gentes is substantially the same, but some refer to four bends of a river as the objects of approach while others refer to four valleys as well as four bends of a river. All, however, refer to the "Little House" as the real object of approach, the place where all must go to make their warlike movements authoritative.

SONG OF APPROACH TO THE HOUSE.

(Osage version, p. 390; literal translation, p. 561.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher

Time beats

Ṭsi win e-dsi tse don dsi the hiⁿ da - - a, Ṭsi win e-

dsi tse don dsi the hiⁿ da - a Ṭsi win edsi tse don dsi the hiⁿ da, — Dsi

the hiⁿ da' - a, Hoⁿ-ga ṭsi win e-dsi aka don dsi the hiⁿ da - a, Ṭsi win

edsi aka don dsi the hiⁿ da - a, Ṭsi win edsi aka don dsi the hiⁿ da.

FREE TRANSLATION.

It is to a Sacred House that I am going,
 It is to a Sacred House that I am going,
 It is to a Sacred House that I am going,
 It is there that I am going.
 It is to the House of the Hoⁿ'-ga that I am going,
 To the House where they dwell I am going,
 To the House where they dwell I am going.

WI'-GI-E.

Osage version, p. 390; literal translation, p. 531.)

1.

1. Toward what shall they direct their footsteps, they said to one another, it has been said, in this house.
2. Toward the setting of the sun,
3. There is a bend in a river,
4. Toward which they shall direct their footsteps,
5. Verily, it is not the bend of a river that is meant.
6. It is a Little House,
7. Toward which they shall always direct their footsteps.
8. When they direct their footsteps toward that Little House,
9. Then shall they take their footsteps with ease,
10. When they direct their footsteps toward that Little House
11. Then shall you all come there, carrying your little wa-xo'-be, it has been said, in this house.

SONG.

It is to a Sacred House that I am going, etc.

WI'-GI-E.

2.

12. Toward what shall they direct their footsteps, they said to one another, it has been said, in this house.
13. Toward the setting of the sun,
14. There is a second bend of the river, toward which they shall direct their footsteps,
15. Verily, it is not two bends of a river that is meant,
16. There is a second Little House toward which they shall direct their footsteps.
17. When they direct their footsteps toward that Little House,
18. Then shall the little ones always take with ease their footsteps.
19. When they direct their footsteps toward that Little House,
20. Then shall you all come there, carrying your little wa-xo'-be, it has been said, in this house.

SONG.

It is to a Sacred House that I am going, etc.

WI'-GI-E.

3.

21. Toward what shall they direct their footsteps, they said to one another, it has been said, in this house.
22. Toward the setting of the sun,

23. There is a third bend of the river,
24. Toward which they shall direct their footsteps.
25. Verily, it is not three bends of a river that is meant,
26. There is a third Little House toward which they shall direct their footsteps.
27. When they direct their footsteps toward that Little House,
28. Then shall the little ones always take with ease their footsteps.
29. When they direct their footsteps toward that Little House,
30. Then shall you all come there, carrying your little wa-xo'-be, it has been said, in this house.

SONG.

It is to the Sacred House that I am going, etc.

WI'-GI-E.

4.

31. Toward what shall they direct their footsteps, they said to one another, it has been said, in this house.
32. Toward the setting of the sun,
33. There is a fourth bend of the river, toward which they shall direct their footsteps.
34. Verily, it is not four bends of a river that is meant,
35. There is a fourth Little House toward which they shall direct their footsteps.
36. When they direct their footsteps toward that Little House,
37. Then shall the little ones always take with ease their footsteps.
38. When they direct their footsteps toward that Little House,
39. Then shall you all come there, carrying your little wa-xo'-be, it has been said, in this house.

The division of the wi'-gi-e into four sections, each of which mentions a "little house" as the real object of the processional approach, has reference to the original organization of the four great tribal divisions established for the government of war movements. To each one of these great divisions was given an eagle symbol. While four "little houses" are severally mentioned in the wi'-gi-e, there is but one house that must be ceremonially approached when about to organize a war party or at an initiation of a member into the mysteries of the war rites, that of the Ho^{n'}-ga U-ṭa-no^{n'}-dsi.

In the year 1898 Miss Alice C. Fletcher, who had begun a study of the Osage tribe, obtained from Ṭo^{n'}-wo^{n'}-i-hi, of the Ṭsi'-zhu Wa-shta'-ge gens, the names of these four tribal divisions as follows:

1. Wa-zha'-zhe,
2. Ho^{n'}-ga Wa'-ṭse-ga-wa.
3. Ṣin'-dse-a-gthe.
4. Ho^{n'}-ga U-ṭa-no^{n'}-dsi.

About fourteen years later the names were obtained by the writer from Wa-xthi'-zhi and Tse-zhiⁿ'-ga-wa-da-iⁿ-ga, severally. The names as given by these two men agree in every respect excepting in their sequential order. The order as given by Wa-xthi'-zhi will be given here:

1. Wa-ça'-be.
2. Wa-zha'-zhe.
3. Tsi'-zhu.
4. Hoⁿ'-ga U-ța-noⁿ-dsi.

The name Wa'-tse-ga-wa (Star Radiant), No. 2 in the order given by Toⁿ-woⁿ'-i-hi, is the ancient name of the Wa-ça'-be, No. 1 in the order given by Wa-xthi'-zhi. Both the names Çiⁿ'-dse-a-gthe, No. 3 in the first order, and Tsi'-zhu, No. 3 in the second, refer to the principal war gentes of the Tsi'-zhu division. According to tradition, it would appear that the order given by Toⁿ-woⁿ'-i-hi is the correct one. (See 36th Ann. Rept. B. A. E., p. 61.)

The initial line in each section of the wi'-gi-e: "Toward what shall they direct their footsteps, they said to one another," refers to the discussions of the ancient Noⁿ'-hoⁿ-zhiⁿ-ga when formulating the war rites.

The second line of each section: "Toward the setting sun," is a cryptic reference to the life journey of the people as an organized body, a journey which is likened to that of the sun (the great life symbol), taken daily and always westward.

The line: "Then shall the little ones always take with ease their footsteps," means that only by following the established rules can a war leader conscientiously proceed, without fear of giving offense to any of the gentes composing the tribe or to any individual member of a gens. Whatever steps he may contemplate taking toward the attacking of another tribe, either as an individual enterprise or on behalf of all the people, he must first approach the "little house" and obtain therein the sanction of the people.

The last line in each section was always recited by the Xo'-ka in a low tone close to the ear of the initiate and to impress upon his mind that the warrior, in order to "take with ease his footsteps," must always make the tribe a party to his enterprise.

THE SONG OF WALKING UPON THE SACRED ANIMAL SKINS.

The fourth movement of the Tsi Ta'-pe brings the men to the southwest end of the ground chosen for the ceremony, which is out of doors, in the open air, but is referred to in the Song of Approach as the "House of the Hoⁿ'-ga" (see p. 80). Arrived at this point, the solemn procession of the four men pauses. The Xo'-ka stands directly behind the second pair of the symbolic moccasins (Fig. 2, *G*) which had been placed in readiness for him and so arranged that the toes

pointed eastward, for he is to wear them in place of the first pair at the next movement and throughout the principal part of the ceremony that follows. The Xo'-ka at once begins to recite a wi'-gi-e having two titles: Wa'-noⁿ-sdo-dse and Wa'-noⁿ-shki-ge Wi'-gi-e. Freely translated, the words of the first title signify The Act of Slipping off (the first pair of moccasins); the second title, The Treading Upon Certain Objects (so that they shall be crushed into the

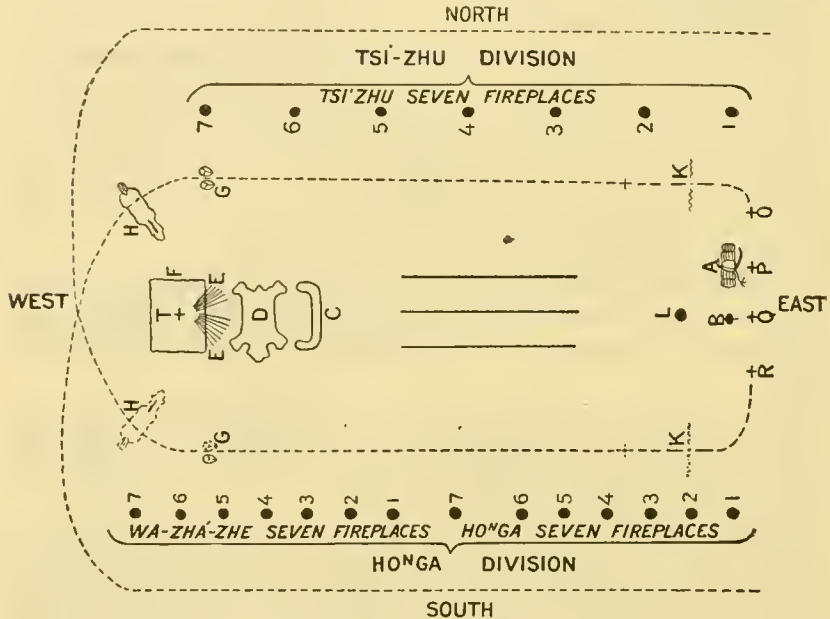


FIG. 2.—Ground plan of place of initiation. A, Wa-xo'-be, shrine. B, Pe'-xe, rattle. C, Ho'-e-ga, house of the heaver. D, Wa-qa'-be ha, black bear skin. E, We'-tha-wa, willow saplings for counting war honors. F, Mi'-toⁿ-a or Ha-xiⁿ', buffalo robe or blanket. G, Ceremonial moccasins. H, Horse, fee for the Wa'-doⁿ-be. K, Lightning strokes, symbols of life and death. L, Smoldering fire. O, Wa-thoⁿ'. P, Xo'-ka. Q, A'-ki-hoⁿ Xo'-ka. R, Man chosen by the A'-ki-hoⁿ Xo'-ka to assist in the singing. T, Wa'-doⁿ-be. The three lines in center of figure represent racks on which gifts and sacred skins are hung. Tsi'-zhu Seven Fireplaces. 1, Tsi'-zhu Wa-noⁿ, or Wa-koⁿ-da Noⁿ-pa-bi. 2, Tse-do'-ga-iⁿ-dse. 3, Mi-k'ⁿ Wa-noⁿ. 4, Tsi'-zhu Wa-shta'-ge. 5, Hoⁿ' I-ni-ka-shi-ga. 6, Ni'-ka Wa-koⁿ-da-gi or Tsi Ha-shi. 7, Tho'-xe, sometimes spoken of as Tho'-xe Pa Thi-hoⁿ. Hoⁿ'-ga Seven Fireplaces. 1, Hoⁿ'-ga A-hiu-toⁿ. 2, Wa-qa'-be. 3, I'-gthoⁿ'-ga. 4, O'-pxoⁿ. 5, Moⁿ'-shkoⁿ, or Hoⁿ'-ga Zhiⁿ-ga. 6, I'-ba-tse. 7, Hoⁿ'-ga U-ta-noⁿ-dsi. Wa-zha'-zhe Seven Fireplaces. 1, K'e'-k'ⁿ iⁿ. 2, Wa'-tse-tsi. 3, Noⁿ'-poⁿ-da. 4, E-noⁿ' Miⁿ-dse-toⁿ. 5, Ho' I-ni-ka-shi-ga. 6, Ta' I-ni-ka-shi-ga. 7, Ba'-tsu.

earth). The objects to be trodden upon and crushed (figuratively) are certain classes of persons upon whom an enemy tribe depends for its potential power.

THE WI'-GI-E.

(Osage version, p. 391; literal translation, p. 532.)

1. Upon what shall we slip off our moccasins? they said to one another, it has been said, in this house.
2. Toward the setting of the sun,

3. There is an adolescent youth,
4. Upon whom we shall always slip off our moccasins, they said to one another, it has been said, in this house.
5. When we slip off our moccasins upon the adolescent youth,
6. We shall make it possible to slip off with ease our moccasins, my younger brothers, they said to one another.

7. Upon what shall we slip off our moccasins? they said to one another, it has been said, in this house.
8. Toward the setting of the sun,
9. There is an adolescent maiden,
10. Upon whom we shall always slip off our moccasins, they said to one another, it has been said, in this house.
11. When we slip off our moccasins upon the adolescent maiden,
12. We shall make it possible to slip off with ease our moccasins, my younger brothers, they said to one another.

13. Upon what shall we slip off our moccasins? they said to one another, it has been said, in this house.
14. Toward the setting of the sun,
15. There is a man who is honored for his military prowess,
16. Upon whom we shall always slip off our moccasins, they said to one another, it has been said, in this house.
17. When we slip off our moccasins upon the man honored for his military prowess,
18. We shall make it possible to slip off with ease our moccasins, my younger brothers, they said to one another.

19. Upon what shall we slip off our moccasins? they said to one another, it has been said, in this house.
20. Toward the setting of the sun,
21. There is a woman who has given birth to her first child,
22. Upon whom we shall always slip off our moccasins, they said to one another, it has been said, in this house.
23. When we slip off our moccasins upon the woman who has given birth to her first child,
24. We shall make it possible to slip off with ease our moccasins, my younger brothers, they said to one another.

At the close of the *wi'-gi-e* the *Sho'-ka* removes from the head of the *Xo'-ka* the white downy plume he had been wearing and replaces it with a red one which he takes from within the right foot of the second pair of symbolic moccasins. When the red plume has been fastened to the base of the braided lock on the crown of his head, the *Xo'-ka*, with a backward sliding movement of his right foot, slips off the moccasin, and in the same manner removes the moccasin

from the left foot. He then slips on the second pair, beginning with the right foot, and the Sho'-ka fastens them at the ankles. The Sho'-ka then places the white plume in the right foot of the pair of moccasins that had been slipped off by the Xo'-ka and leaves it in that spot, where it remains throughout the rest of the ceremony.

When the white symbolic plume of the Xo'-ka has been exchanged for the red one, and the first pair of moccasins for the second pair, the Xo'-ka sings the first stanza of the Song of the Walking Upon the Animal Skins, which is more like a call than a song. The title of this song should not be taken literally, for the procession does not walk upon the skins, but only passes by the symbolic articles which are hung upon racks about the middle of the ground (Fig. 2). The open space running from the east to the west on the ground arranged for the ceremony symbolizes the earth, and the animal skins hung upon racks along a part of this open space represent all living creatures of the earth. The sun, in passing over the earth, touches with its light all these creatures and gives them life. It is, therefore, the sun which is represented by the Xo'-ka, who travels (figuratively) upon or over the symbolic animal skins.

The words of the song picture the Xo'-ka and his attendants as approaching and entering the village and finally the House of Mystery, by a succession of pauses, at each of which the Xo'-ka sings a stanza descriptive of some conspicuous object along the line of march to the eastern end of the "House of Mystery."

This song, the music of which is of the nature of a call, has twelve stanzas. The same processional form is used, with some modifications, by a successful war leader as he triumphantly marches with his warriors into the village, and into the "House of Mystery."

SONG.

(Osage version, p. 392; literal translation, p. 533.)

Call Transcribed by Alice C. Fletcher

Tsi u - hoⁿ - ge dsi a - tsi - e tha,

Tsi u-hoⁿ-ge dsi a-tsi-e tha, Tsi u-hoⁿ-ge dsi a-tsi-e tha.

FREE TRANSLATION.

1.

To the borders of the village I have come.

2.

To the footworn grounds of the village I have come.

3.

To the frequented parts of the village I have come.

4.

To the back side of the House of Mystery I have come.

5.

To the door of the House of Mystery I have come.

6.

To the whitened skins of the sacred animals I have come.

7.

To the sacred animal skins, swaying in the winds, I have come.

8.

To the inner side of the House of Mystery I have come.

9.

To the middle of the east end of the House I have come.

10.

To the sacred fireplace of the House I have come.

11.

Beneath the smoke vent of the House I have come.

12.

Into the light of the days I have come.

The expression used in the final stanza of this song, "Into the light of the days I have come," and expressions of like import used in other songs of these symbolic rites, appear to be employed to mark the completion of important ceremonial acts. For instance, the acts of the Xo'-ka, in this ritual, from the time of his symbolic painting and dressing to this stage of the ceremony, is a dramatization of the coming of the God of Day (the Sun). As the God of Day emerges from the darkness of night to take his journey he first heralds his coming by the pale dawn that stretches along the eastern horizon. Then, as he comes near, the pale light fades away and he casts upon the eastern edge of the earth a crimson color that takes the place of the white dawn. It is this crimson color, the color of day, that is put upon the face and body of the Xo'-ka. As the Xo'-ka and his attendants take their places at the eastern end of the House of Mystery the act of the coming of the God of Day is completed, as the sun is about to pursue his westward journey over the earth and across the sky. The final stanzas of the maize planting and harvesting songs may also be

referred to as examples of the manner in which some ceremonial acts are closed (see pp. 198, 199, 201, 203), as well as the songs of the triumphal entry of a victorious war leader into the village and the House of Mystery, that close with these words:

"Into the light of the days I have come home,
I have come home."

The songs of triumph will appear in a later volume.

The Singer, the Xo'-ka, and the A'-ki-hoⁿ Xo'-ka stand at the eastern end of the house, facing the west, as the Xo'-ka sings the ninth, tenth, eleventh, and twelfth stanzas of the song, "Walking Upon the Animal Skins" (Fig. 2). At the close of the last stanza the three men sit down upon blankets or robes that have been spread on

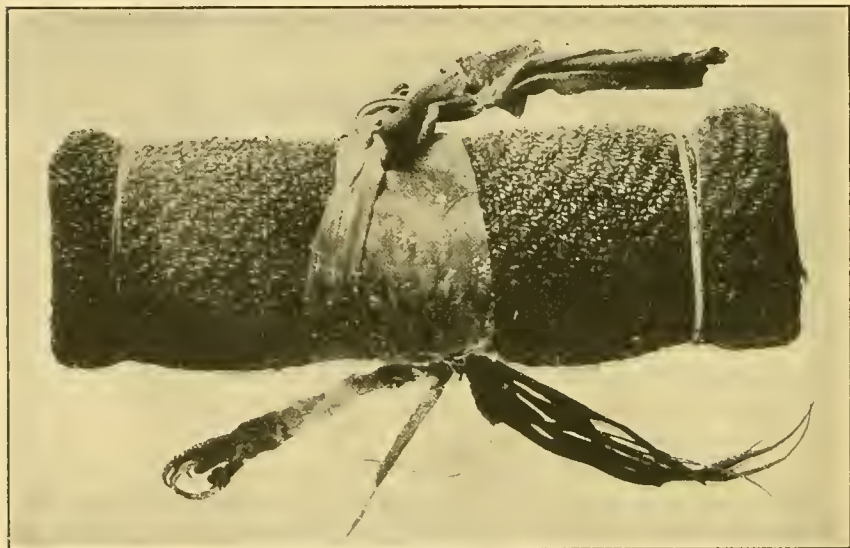


FIG. 3.—Portable shrine, folded

the ground for their comfort. The Sho'-ka, who is still standing, takes the wa-xo'-be, portable shrine (Pl. 5; Fig. 3), and places it on the ground in front of the Xo'-ka, being careful to see that the sacred hawk, enshrined therein, lies with its head toward the Tsi'-zhu side of the house. He at the same time places in front of the A'-ki-hoⁿ Xo'-ka a gourd rattle (Fig. 2, B). Having performed this duty, the Sho'-ka takes his seat at the left, toward the Hoⁿ-ga side of the house (Fig. 2).

SONGS OF UNTYING THE SHRINE.

The next movement, which is the actual opening of the ceremony proper, begins with the singing of a series of eight songs having in common the title, Wa-xo'-be Thu-shke Wa-thoⁿ, Songs of Untying

the Shrine. These songs are accompanied by certain ceremonial acts which must be performed by the Xo'-ka himself.

The title of the first of these songs is Wa-xo'-be Ga-xi Wa-thoⁿ, Songs of Awakening the Wa-xo'-be. The name Wa-xo'-be in the title of this song refers directly to the Sacred Hawk kept within the portable shrine. All the words of the six stanzas of this song, being archaic, are untranslatable except one word, which occurs in the third line of each stanza. These words are as follows: first stanza, çî, feet; second stanza, hi, legs; third stanza, zhu, body; fourth stanza, a, arms; fifth stanza, pa, head; sixth stanza, i, mouth. These words refer to the parts of the body of a man, a man perfect in his physical structure, and in complete control of all its various parts. This imaginary symbolic man not only personifies the military organization of the people for defensive or offensive warfare, but he represents the warrior of the tribe, strongly endowed physically, gifted with courage and power of decisive action, qualities necessary for the valiant man who must be ever ready to meet the foe. To the Hawk, the emblem of these qualities, is given the name Wa-xo'-be, A Thing Sacred, now to be awakened with song and ceremonial acts and to be brought forth from the recesses of its inner shrine, that symbolizes the starry heavens and the verdant earth.

As the A'-çi-hoⁿ Xo'-ka begins to sing the song the Xo'-ka places his hands upon the shrine, one hand at each end, and in this attitude he waits. At the closing line of the first stanza he raises his right hand and lets it fall gently on the shrine. The singing continues without pause and at the last line of the second stanza the Xo'-ka raises his left hand and lets it drop on the shrine. This alternate lifting of the hands by the Xo'-ka and letting them fall softly upon the shrine to awaken the Wa-xo'-be continues to the close of the song.

SONG 1.

(Osage version, p. 393; literal translation, p. 534.)

M. M. $\text{♩} = 168$ Transcribed by Alice C. Fletcher

Time beats

Wa - ça thi-ko we he, ki-ta ha we he

Wa - ça thi-ko we, wa - ça thi-ko we he,

Ki-ta ha - we he, çi u - wi - hiⁿ da,

Wa - ça thi-ko we he, ki-ta ha-we he.

*No tie for the other stanzas

The title of the second song is $\text{Ḳi-thi}'\text{-tò}^n$ Wa-tho^n , The Song of Reversal. The song is sung four times, at each of which the position of the shrine is reversed so that the head of the sacred hawk within the shrine may point toward the $\text{Ṭsi}'\text{-zhu}$ or toward the $\text{Ho}'\text{-ga}$ side of the house. These ceremonial acts of the $\text{Xo}'\text{-қа}$ emphasize the idea of the ancient $\text{No}^n\text{-ho}^n\text{-zhi}^n\text{-ga}$ who formulated the rites, that in all war movements there must be unity of purpose and of action by the people of the two great tribal divisions, and that all must share alike in the fortunes and misfortunes of the tribal enterprises.

The close of song 1 is followed by a slight pause, after which the $\text{A}'\text{-ḳi-ho}^n$ $\text{Xo}'\text{-қа}$ begins to sing song 2. At the fourth line the $\text{Xo}'\text{-қа}$, who has kept his hands quietly on the shrine, at once reverses the position of the shrine so that the head of the Sacred Bird is turned from the $\text{Ṭsi}'\text{-zhu}$ toward the $\text{Ho}'\text{-ga}$ side of the house. This act of reversing is done four times.

The word $\text{Ḳi-thi}'\text{-tò}^n$, meaning reverse, is the only word that can be interpreted. All the others are untranslatable, being archaic and obsolete.

SONG 2.

(Osage version, p. 393; literal translation, p. 534.)

M. M. ♩ = 116 . Transcribed by Alice C. Fletcher

Time beats

A he— çi-koⁿ-da ha he, a he he,— Çi-koⁿ-da ha ha we, A

he— çi-koⁿ-da ha ha we A he— ki-thi-ṭoⁿ tse he, a he

he,— Çi-koⁿ-da ha ha we, A he— çi-koⁿ-da ha ha we.

From all that has been gathered during several years of close study of the religious conceptions of the Osage people there is reason for the belief that the ancient Noⁿ'-hoⁿ-zhiⁿ-ga who formulated these intricate rites, and many of the men of the succeeding generations through whom these rites were transmitted, knew that the various articles dedicated for ceremonial use, together with their prescribed forms, were intended to be employed as aids in conveying certain fundamental ideas that could not be adequately expressed by words alone. They also knew that there resided in the articles thus dedicated no mystical power to excite fear or to be adored. There were, however, men and women, initiated as well as uninitiated, who drifted hopelessly into a literal belief that articles declared by the "Holy Men" to be sacred and to be treated with reverent regard had thereby become possessed of a mystical power which the articles themselves could exercise for good or for evil.

The Song of Reversal, with its prescribed ceremonial acts, is an example of the foregoing. It was learned from some of the Noⁿ'-hoⁿ-zhiⁿ-ga themselves that the men who were mentally alert when receiving their initiatory instructions thoughtfully discerned that this song with its attendant ceremonies teaches that in all important tribal matters the two great tribal divisions must act as a single body and be animated by one mind. On the other hand, there were men of the tribe less gifted mentally, to whom the symbolic movements that accompany the song meant simply that the dead bird within the shrine had actually been awakened and had of its own volition inclined its head with favor toward one division and then toward the other.

In former days when the Osage people were often forced to retaliate upon their enemies to insure self-protection, a war leader, at a critical moment, as when about to order his men to attack a village, would, among other songs, sing the Song of Reversal. On such an occasion six stanzas were given to the song, and the words of the fourth line of each stanza were modified so as to give the song a supplicatory character. Freely translated, these words were as follows:

1. Make their feet to be cramped.
2. Make their legs to be cramped.
3. Make their bodies to be cramped.
4. Make their arms to be cramped.
5. Make their heads to be cramped.
6. Make their mouths to be cramped.

The third song has five stanzas. The singing of the song is accompanied with a series of ceremonial acts performed by the Xo'-ka. He unties the hanging strap of the shrine and unfolds one by one the succession of symbolic cases in order to remove therefrom the sacred hawk for use in the ceremonies to follow.

In order that the meaning of the song with its accompanying ceremonial acts may be better understood, it may be well, before proceeding with the song, to give a brief description of the various articles that compose the portable shrine (Fig. 3) and their symbolic significance, and also to indicate the gentes whose office it is to furnish these articles as well as to recite the wi'-gi-es relating to them.

1. The wide strap wound around the middle of the shrine (Pl. 5, A), and by which it is hung in its place, either at the right or at the left of the door of the house of the owner, is made of buffalo skin. The office of furnishing the skin for this strap when renewing an old shrine or making a new one, as well as the reciting of the wi'-gi-e relating to the strap, belongs to the Tsi'-zhu Wa-noⁿ and the Çiⁿ'-dse-a-gthe, two gentes of the Tsi'-zhu great division. (For origin of the sacred straps, see Ni'-ki Ritual of the Tsi'-zhu Wa-noⁿ gens, 36th Ann. Rept. B. A. E., pp. 262-268.)

2. A scalp is attached to the hanging strap of the shrine (Pl. 5, A). The office of contributing this scalp belongs to the Wa-ça'-be and In-gthoⁿ'-ga gentes of the Hoⁿ'-ga subdivision of the Hoⁿ'-ga great division. (The mythical story of the contribution of the scalp by these two gentes is to be found in lines 98 to 103 of the Wi'-gi-e of the Birth of the Bird, to be given in a later volume.)

3. The leg of an eagle is also attached to the hanging strap of the shrine (Pl. 5, A). The office of furnishing the eagle's leg belongs to the Hoⁿ'-ga A-hiu-çoⁿ, Winged Hoⁿ'-ga (eagle) gens of the Hoⁿ'-ga subdivision of the Hoⁿ'-ga great division. (The story of the act which the eagle's leg commemorates is recorded in the wi'-gi-e belonging to this gens, 36th Ann. Rept. B. A. E., pp. 212-219.)

4. A case made of woven buffalo hair (Pl. 5, *B*) forms the outer covering of the shrine. The office of furnishing the material for the weaving of the case belongs to the Tho'-xe (Buffalo Bull) gens of the Tsi'-zhu great division. In the manner of procuring this requisite material the people are again reminded of the importance of a unity of purpose and of action by the people of the two great divisions in all tribal matters, for when performing the duty of gathering the material the hair must be plucked from the right shoulder of the buffalo when the shrine is to be made for a gens of the Ho^{n'}-ga great division and from the left shoulder when the shrine is to be made for a gens of the Tsi'-zhu great division. This prescribed rule for gathering the material for the case also teaches that when hunting the buffalo, a food animal, the people must arrive at their decisions as with one mind and act as with a single body in order that each member of the tribe may have a chance of securing his share in the common herd.

5. A bag made of deer skin (Pl. 5, *C*). The office of furnishing the material for this bag belongs to the Ta' I-ni-qa-shi-ga, Deer People, gens of the Wa-zha'-zhe subdivision of the Ho^{n'}-ga great division.

6. A buffalo skin rope is wound around the woven rush case within which lies the sacred hawk (Pl. 5, *D*). Ropes and straps consecrated for ceremonial use are said to be types of those the warriors carry with them when going on the warpath to be used in tying captives. The office of furnishing the material for this article belongs to the Tse-do'-ga Iⁿ-dse (Buffalo Face) gens of the Tsi'-zhu great division.

7. The inner shrine, within which lies the sacred hawk, is made of woven rush (Pl. 5, *D*); Ça zhiⁿ-ga, little rush (*Eleocharis interstincta*), for the woof, and the Ha'-do-ga, nettle weed (*Urtica gracilis*), for the warp. These two plants are regarded as sacred and are gathered ceremonially when required for use in making the inner shrine. The office of furnishing these materials and of reciting the wi'-gi-es relating to them belongs to two gentes of the Wa-zha'-zhe subdivision of the Ho^{n'}-ga great division, namely, the Ke'-k'iⁿ, Turtle Carrier, and the Wa-ke'-the-stse-dse, Cat-tail gentes.

As the A'-ki-hoⁿ Xo'-qa sings the first stanza of the third song the Xo'-qa places the tips of his fingers upon the knot which holds together the ends of the wide strap that forms a loop by which the shrine is hung in its prescribed place in the house of the owner. While the second stanza is being sung he hurriedly removes from the shrine the hanging strap, the buffalo hair case, the deerskin case, and the long buffalo-skin rope wound around the woven rush case and lays them aside. At the third stanza he unfolds the flap of the woven rush case. As the fourth stanza is sung he opens wide the mouth of the case, and at the fifth stanza he removes from the rush case the hawk, still in its deerskin pouch.

The word tsi-the', in the fifth stanza, which is descriptive of the act of the Xo'-ka in bringing the sacred hawk out of the symbolic rush case, is the same word as that used when speaking of the birth of a child.

All the words of this song, excepting the first word of every line of each stanza, are archaic or obsolete and cannot be translated. The five translatable words that are descriptive of the acts of the Xo'-ka and that belong to each of the five stanzas are as follows:

1. Thi-toⁿ', he touches (the knot of the hanging strap).
2. Thu-shke', he unties (the knot).
3. Gtha-tha', he unfolds (the flap of the rush case).
4. Ga-wa', he opens wide (the mouth of the rush case).
5. Tsi-the', it passes (the bird passes as in birth).

SONG 3.

(Osage version, p. 394; literal translation, p. 534.)

M. M. ♩ = 104 Transcribed by Alice C. Fletcher

Time beats

Thi-toⁿ mon-ki sho the - tho wa ha,

Thi-toⁿ mon-ki sho the - tho wa ha tse he,

Thi-toⁿ mon-ki sho the - tho wa ha,

Thi-toⁿ mon-ki sho the - tho wa ha, Thi-toⁿ mon-ki sho the - tho wa ha.

The Wa-xo'-be, the Sacred Hawk (Pl. 6), symbol of the courage of the warrior, is kept in a deerskin pouch (Pl. 6) made to fit closely to the body of the bird. This pouch is open at both ends, but to the end at which the head of the bird lies there is attached a gathering thong in order to close that opening. A carrying strap is tied to the middle of the pouch. This strap is made just long enough to go around the neck of the commander, who must carry the bird on his back as he goes forth to make an attack. The lower end of the pouch is always left open and cut into slits, in the midst of which can be seen the hair of the bits of scalp attached to the base of the bird's tail.



WA-XO'-BE AND POUCH



A, WA-TSE'-MO^N.I^N



B, KU'-ZHI-WA-TSE (PO^M-KA WA-SHTA'-GE GENS)

During a short pause, after singing the last stanza of the third song, the Xo'-ka removes from the pouch its carrying strap. Then as the A'-ki-hoⁿ Xo'-ka sings the first stanza of the fourth song the Xo'-ka places his fingers upon the knot of the thong that gathers together and closes the top or mouth of the pouch. During the singing of the second stanza he unties the knot. At the third stanza he loosens the fastening. The fourth stanza is sung while he opens wide the mouth of the pouch. As the fifth stanza is being sung he grasps with his left hand the body of the pouch and with a forward movement of the right hand gently draws from the mouth of the pouch the bird by its head.

The use of archaic words in the song makes it difficult to give a free translation, but it may suffice to give the interpretation of the words descriptive of the acts of the Xo'-ka throughout the song. These words are as follows:

1. Thi-toⁿ, he touches (the knot of the thong holding closed the mouth of the pouch).
2. Thu-shke', he unties (the knot of the thong).
3. Gtha-tha', it loosens (the mouth of the pouch, as though of its own volition).
4. Ga-wa', it opens wide (the mouth of the pouch, as though of its own accord).
5. Tsi-the', it passes (the hawk, as in the act of birth).

SONG 4.

(Osage version, p. 395; literal translation, p. 534.)

M. M. ♩ - 120

Transcribed by Alice C. Fletcher.

Time beats

Thi-toⁿ mon-ki-sho ho tsi-the ta-koⁿ tha,

Thi-toⁿ mon-ki-sho ho tsi-the ta-koⁿ tha ha,

Ki-a ha wa ha tsi-the ta-koⁿ tha, Ki-a ha wa ha

tsi-the ta-koⁿ tha ha, Thi-toⁿ mon-ki-sho ho

tsi-the ta-koⁿ tha, Thi-toⁿ mon-ki-sho ho tsi-the ta-koⁿ tha.

In response to a remark relating to the perfunctory manner in which the Xo'-ka removed the buffalo hair case and the deerskin case from the shrine, Wa-xthi'-zhi said: "O'-ga-xe thiⁿ-ge," they are of no account. From a conversation that followed it was gathered that he did not intend the words to be accepted in their ordinary sense, but what he meant to convey was, that the two symbolic articles had no special part to play in this particular ceremony as had the other articles of the shrine. The upper part of the rush case with its woven conventional designs symbolically represented the sky, the father; the under part, the earth, the mother of all life. The ceremonial acts of the Xo'-ka accompanying the final stanza of the third song referred to the birth of all living forms.

The words of the third and fourth songs are alike, but the meaning of the two songs is not the same. The third song refers to the birth of all forms of life from the power which abides in the sky and the earth. The fourth song relates to the birth of the Sacred Hawk, which symbolizes the warrior, the man himself, who is endowed with the attribute of courage.

The mythical story of the Hawk, the child of the Sun and the Moon, will appear in its wi'-gi-e form in a later volume.

In the ceremonial acts of the Xo'-ka when taking the Hawk, still within its pouch, from the woven rush case, and when removing the Hawk from its deerskin pouch, particular care must be observed by him to make his movements forward, that is, the motion must be away from and not toward himself, for the reason that each of these movements of the Xo'-ka refers to birth into life.

After the Sacred Hawk has thus been brought forth from its shrine the Xo'-ka blesses himself with it. This he does by touching with it the crown of his head, his arms, body, and legs.

The fifth song has but one stanza. In it the Hawk is addressed as a man and given the greeting of welcome. He wears the insignia of a warrior and bears to the people the attribute of courage.

As the A'-ki-hoⁿ Xo'-ka sings the song the Xo'-ka, grasping with both hands the body, dances the bird to the rhythm of the music.

SONG 5.

(Osage version, p. 396; literal translation, p. 535.)

Transcribed by Alice C. Fletcher

M. M. ♩ = 152

Time beats

Ni-ka e tho, shon ni da, ha-we, Ni-ka e tho, shon ni da, ha-we,

Ni-ka e tho, shon ni da, ha-we, Ni-ka wa ha, kon-ha tha-tsin da, ha-

we, Ni-ka e tho, wi hin da da, Ki-non tho-to^n tha, tho-to^n-a,

Ki-non tho-to^n tha, tho-to^n-a ha, Ki-non tho wi hi^n da da.

FREE TRANSLATION.

Thou man, who art perfect, Ha-we! (a greeting of welcome).
 Thou man, who art perfect, Ha-we!
 Thou man, who art perfect, Ha-we!
 Thou man, near to us hast thou come, Ha-we!
 (Behold, here is a man.)
 (Behold, the straight line of adornment.)
 (Behold, the straight line of adornment.)
 (It is the straight line of adornment.)

In the sixth song the Sacred Hawk is spoken of as "Grandfather." This kinship term is not employed in its ordinary meaning but as denoting reverence. The term is applied to things mysterious, or of a mysterious nature, such as the sun, the moon, to single stars or groups of stars that are particularly conspicuous, and to certain forms of animal or plant life.

While the term "Grandfather," as used in this song, appears to refer directly to the Hawk, the symbol of the valiant warrior, yet in reality the term reflects back to the ancient No^{n'}-ho^{n'}-zhi^{n'}-ga who, long ago, sat around the fireplace of their House of Mystery pondering over the means by which the life of their people as an organized body might best be prolonged. Reverence was therefore due to these men of the olden times, for the thought they put into the rites

by which the people could in an orderly manner organize their military forces for defensive or offensive warfare. Their gatherings, their councils religiously held, partook of a mysterious nature and were therefore regarded by the people as something higher than the ordinary practices of life, consequently the term "Grandfather" could fittingly be applied.

As the A'-ki-hoⁿ Xo'-ka sings the sixth song the following ceremonial movements are performed by the Xo'-ka, who sits facing the west. With his right hand he grasps the bird around its body and makes it dance to the rhythm of the music. At the fourth line of the first stanza the Xo'-ka lifts aloft the bird to the full length of his arm and then with a quick downward stroke describes an undulating line. This undulating line from the zenith to the earth is for the winds that come from the north with violence and destructive force. The singing and the dancing of the bird continues without pause until the fourth line of the second stanza, when the Xo'-ka again lifts aloft the bird to the full length of his arm and with a quick movement from the zenith to the earth makes a straight line. This straight line is for the winds that come from the east, following the straight path of the sun to the zenith with gentleness and life-giving influence. The song and the dancing of the bird go on until the fourth line of the third stanza, when the Xo'-ka again lifts the bird to the zenith and brings it down to the earth with an undulating line. This movement is for the south, whence come the hot winds that are destructive to plants. The dancing and the singing continue without pause until the fourth line of the last stanza, when the Xo'-ka once more lifts the bird to the zenith and brings it down in a straight line. This movement is the straight path from the zenith to the west whence come the refreshing winds and rain.

This song with its ceremonial acts also indicates that the symbolic bird stands at the middle of the earth over which the sun passes on its westward journey, shedding as it goes its life-giving influence toward the north and toward the south.

It is not possible to give a full translation of the words of the song, for the reason that all but a few of them are archaic or obsolete. The words that are translatable are as follows: Tsi-go tsi, my grandfather has come; in the first and third stanza, Ba-xoⁿ tse, the undulating; in the second and fourth stanzas, Tho-toⁿ tse, the straight.

SONG 6.

(Osage version, p. 396; literal translation, p. 535.)

M.M. ♩ = 96 Transcribed by Alice C. Fletcher

Time beats

Tsi-go tsi he ko i tha noⁿ te, Tsi-go tsi he ko i tha noⁿ te,

Tsi-go tsi he ko i tha noⁿ te, Ba-xoⁿ tse he ko i tha noⁿ te,

Tsi-go tsi he ko i tha noⁿ te, Tsi-go tsi he ko i tha noⁿ te.

PREPARING TO ENTER THE HOUSE OF MYSTERY.

At the beginning of the singing of the series of songs during which the shrine is ceremonially opened by the Xo'-ka, the Noⁿ'-hoⁿ-zhiⁿ-ga of the Hoⁿ'-ga great division assemble at the house of a prominent man belonging to that division and the Noⁿ'-hoⁿ-zhiⁿ-ga of the Tsi'-zhu great division gather at the house of a man of that division for the purpose of dressing and symbolically painting their faces, preparatory to their ceremonial approach and entrance into the House of Mystery where sit the Xo'-ka, the Singer, and the A'-ki-hoⁿ Xo'-ka.

As the sixth song is being sung the Noⁿ'-hoⁿ-zhiⁿ-ga of the two great divisions come out of their respective houses and stand outside to wait for the close of the song, which will be the signal for them to approach in a prescribed order the place of the ceremony. While thus waiting, the men of the two great tribal divisions take part in a drama that commemorates the introduction by the two gentes, the Ni'-ka Wa-koⁿ-da-gi and the Tho'-xe, of the Hawk to be used as an emblem of courage in the war rite by which war parties were to be organized in smaller bodies than by the hundreds, and also to indicate the great lapse of time before the rite belonging to this modified form was formulated and perfected. (See 36th Ann. Rept. B. A. E., pp. 64-65.) In preparation for their part in this drama the two gentes, the Ni'-ka Wa-koⁿ-da-gi and the Tho'-xe, occupy a separate house wherein to make their preparation for the ceremonial approach to the House of Mystery. Suddenly the Noⁿ'-hoⁿ-zhiⁿ-ga of the two great divisions, as they stand waiting, exhibit, by their manner and speech, impatience at the delay of the two gentes in coming out of

their house. After many calls a Sho'-ka is sent by the impatient men to urge the tardy ones to make haste. Finally the two gentes come out of their house, only to stop in front of the door and engage in a noisy debate over some question. The men of the two great divisions continue to call to the tarrying gentes who, after a while, come slowly forward to join the waiting men.

The singing of the sixth song comes to a close and the procession moves toward the place of ceremony in the following order: The Wa-zha'-zhe subdivision of the great Hoⁿ'-ga tribal division leading, followed by the Hoⁿ'-ga subdivision; next come the men of the Tsi'-zhu division, and then the two tardy gentes, the Tho'-xe first and the Ni'-ka Wa-koⁿ-da-gi last of all. In this order all the Noⁿ'-hoⁿ-zhiⁿ-ga approach the place of the ceremony.

The drama enacted before this processional approach to the House began, refers to the mythical story of the order in which the people marched over the earth when they first descended from above until they came to the village of a strange people (now represented by the Hoⁿ'-ga U-ta-noⁿ-dsi gens in the gentile organization), whom they persuaded to become a part of the tribe. (See 36th Ann. Rept. B. A. E., pp. 59-61.)

When the two divisions have entered the House and it becomes the turn of the two gentes to enter, the Tho'-xe who are in advance and close to the door stand still and permit the Ni'-ka Wa-koⁿ-da-gi to pass into the House first, then the Tho'-xe follow and so become the last to enter.

No definite explanation could be obtained as to the meaning of this final act of the two gentes, the Ni'-ka Wa-koⁿ-da-gi and Tho'-xe, but from certain intimations in the tribal rituals it would seem that the exchange of positions between the two related gentes has reference to a question of official precedence which the ancient Noⁿ'-hoⁿ-zhiⁿ-ga appear to have had some difficulty in settling definitely. The mythical story of the coming of these two gentes from above to join the people bears directly upon this point. The following is a paraphrase of the story:

LEGEND OF THE HAWK WA-XO'-BE.

The Noⁿ'-hoⁿ-zhiⁿ-ga, having determined upon the Hawk as suitable for use in the new war ritual as an emblem of courage, proceeded to make a Hawk emblem (called Wa-xo'-be) for each of the Seven Fire-places of the Hoⁿ'-ga, the Wa-zha'-zhe and the Tsi'-zhu. As they sat busily at work within their House of Mystery they were suddenly startled by a loud clap of thunder. The Sho'-ka was quickly sent out to see who it was that made such a startling noise. He soon returned and reported that it was Ni'-ka Wa-koⁿ-da-gi who made the noise. The Noⁿ'-hoⁿ-zhiⁿ-ga all agreed that he was a desirable person to have

and upon their invitation, together with a promise that all the Wa-xo'-be would be given to him, that person descended. Almost as soon as he descended and alighted upon the ridgepole of the House another terrifying noise was heard just outside of the door. The Sho'-ka was again sent to see what person it was who could make such a terrible noise. As the Sho'-ka threw aside the doorflap there stood a huge buffalo bull who, as he pawed the earth, angrily belated forth: "I am Tho'-xe, Lift ye your heads!" Struck with terror, the Noⁿ'-hoⁿ-zhiⁿ-ga hastily gathered up the sacred emblems and threw them toward the angry bull, whereupon he became quiet and friendly.

From this story it would appear that originally the Ni'-ka Wa-koⁿ-da-gi was given the custody of the sacred emblems, but to settle a dispute that arose between the two gentes concerning the office the Noⁿ'-hoⁿ-zhiⁿ-ga made the two gentes joint custodians of the Wa-xo'-be. The matter of precedence, however, remained vague and undetermined. At an initiatory ceremony the Ni'-ka Wa-koⁿ-da-gi must perform the service of renewing the decoration of the Hawk, but if he happens to be absent then the Tho'-xe must act in his place. The permanent office of the Tho'-xe was to officiate at the ceremonial planting of the maize and also to furnish the material for making the outside covering of the portable shrine.

THE SYMBOLIC MAN.

The seventh of this series of songs has a subtitle, Ni'-ka Xo-be U-gthiⁿ U-tha-ge, freely translated, Assigning the Holy Men Their Seats. It is said that only a few of the Noⁿ'-hoⁿ-zhiⁿ-ga really know to whom the greeting expressed in this song is addressed. Those who have persistently striven to learn the meaning of this song have found out that the greeting is addressed to the Symbolic Man, who stands as a symbol of the unity of the people of the two great tribal divisions, the Hoⁿ'-ga and the Tsi'-zhu. In their conception of the unity of life the ancient Noⁿ'-hoⁿ-zhiⁿ-ga included not only human life but also all forms of life that issue from the combined influences of the celestial and terrestrial worlds.

The Symbolic Man is reverently addressed as Tsi-go, Grandfather because he is of a mysterious nature and also stands for the continuity of the tribal life. The song is an expression of gladness at the coming of this mysterious person into existence as a man complete in bodily form. To each part of his body that empowers him to move and act is given a stanza in the song: (1) çi, his feet by which he has the power of standing; (2) hi, his legs by which he moves from place to place; (3) zhu, his body which contains his vital parts; (4) a, his arms by which he defends himself and procures the means

of living; (5) pa, his head which empowers him to formulate his thoughts; (6) i, his mouth which enables him to give expression to his thoughts. All these powers in turn were greeted with gladness.

The words that are translatabe are: ʦi-go, Grandfather; tha-tsi-e, O, you have come; Ha-we, a word of greeting, also the names for the various parts of the body mentioned above. ʦa-ko'inda is an archaic expression which could not be interpreted by the men consulted.

When the A'-ki-hoⁿ Xo'-ka starts to sing the seventh song the No^{n'}-hoⁿ-zhiⁿ-ga of the two great divisions and the two gentes, the Ni'-ka Wa-koⁿ-da-gi and Tho'-xe, enter the House of Mystery in the order as given on page 100.

SONG 7.

(Osage version, p. 397; literal translation, p. 535.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

Tsi-go tha, tsi-go tha-tsi-e, ʦa-ko in da, ha-we, ha-we he,

ʦi non tha, ʦi non tha-tsi-e, ʦa-ko in da, ha-we, ha-we he,

Tsi-go tha, tsi-go tha-tsi-e, ʦa-ko in da, ha-we, ha-we he,

Tsi-go tha, tsi-go tha-tsi-e, ʦa-ko in da, ha-we, ha-we he.

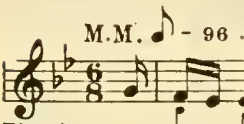
The words of the eighth song are practically the same as those of the seventh, but the intent of the two songs is different. It is said that in the eighth song the greeting of welcome is extended to each No^{n'}-hoⁿ-zhiⁿ-ga in person and the No^{n'}-hoⁿ-zhiⁿ-ga collectively in their priestly capacity in which they are designated as Ni'-ka Xo-be, Holy Men.

During the singing of the eighth song the No^{n'}-hoⁿ-zhiⁿ-ga take their seats, those of the Wa-zha'-zhe and the Ho^{n'}-ga subdivisions of the Ho^{n'}-ga great division at the south side of the House and those of the ʦi'-zhu great division at the north side, each gens of both divisions having its own permanent place in the House.

At the close of the last stanza the Xo'-ka puts down in front of him the Wa-xo'-be.

SONG 8.

(Osage version, p. 398; literal translation, p. 536.)

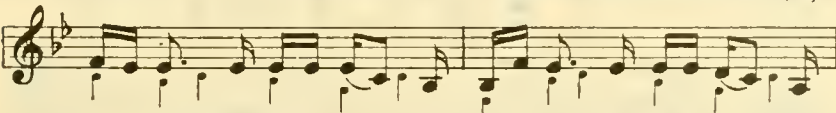
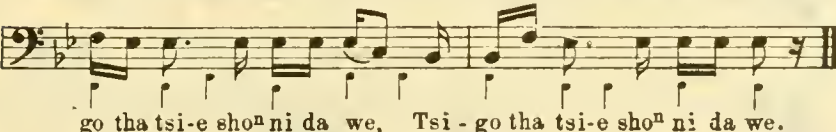
M.M.  . Transcribed by Alice C. Fletcher .

Time beats

T̥si - go tha tsi-e shoⁿ ni da we, T̥si - go tha tsi-e shoⁿ ni da we, Çi

nonⁿ tha tsi-e shoⁿ ni da we, T̥si - go tha tsi-e shoⁿ ni da we, T̥si -

go tha tsi-e shoⁿ ni da we, T̥si - go tha tsi-e shoⁿ ni da we.

SPIRIT SONGS.

At the close of the series of songs relating to the opening of the shrine, the A'-ki-hoⁿ Xo'-ka, after a short pause, begins to sing the first of the group of Wa-noⁿ'-xe Wa-thoⁿ, Spirit Songs, next in order. These songs teach the initiate that even as he lives and moves about in the midst of earthly life he also lives in the midst of the realm of death; that there is continuity of life not only in this world but in the spirit world as well.

These songs refer to the spirits of his ancestors, of the men who have fallen in battle, who belonged to his own tribe, and also to the spirits of the men of the foe, for all travel upon the same well-trodden path to the spirit land.

SONG 1.

(Osage version, p. 399; literal translation, p. 537.)

Music of 1st and 3rd Stanzas

M. M. ♩ = 104

Transcribed by Alice C. Fletcher

Time beats

Wa-noⁿ - xe i a - doⁿ a-noⁿ-k'oⁿ miⁿ - kshe non, Wa-noⁿ -

xe i a - doⁿ a-non-k'oⁿ miⁿ - kshe tho ho, Wa -noⁿ -

xe tsi-ho-k'oⁿ dsi i a - doⁿ a-noⁿ-k'oⁿ miⁿ kshe, Wa-noⁿ -

xe i a - doⁿ a-noⁿ-k'oⁿ miⁿ - kshe tho, Wa-noⁿ - xe i a - doⁿ a-non k'oⁿ miⁿ -

kshe, Wa-noⁿ - xe i a - doⁿ a-noⁿ-k'oⁿ miⁿ - kshe.

FREE TRANSLATION.

1.

I hear the coming of spirits,
 I hear the coming of spirits,
 To the smoke-vent I hear the spirits come.
 I hear the coming of spirits,
 I hear the coming of spirits,
 I hear the coming of spirits.

2.

To the rear of the house I hear the spirits come.

3.

To the ends of the house I hear the spirits come.

4.

Within the house I hear the spirits come.

SONG 2.

(Osage version, p. 400; literal translation, p. 537.)

M. M. ♩ = 108

Transcribed by Alice C. Fletcher

Time beats

Wa-noⁿ-xe a-dsi bthe ta ton he the, E wi-tsi-go

bthe ta ton he the Wa-noⁿ-xe dsi bthe ta ton he the,

Wi-tsi-go bthe ta ton he the Wa-noⁿ-xe dsi bthe ta ton

he the, Wi tsi-go bthe ta ton he the.

FREE TRANSLATION.

1.

For my journey to the spirit land I stand ready,
 To the land where my fathers have gone.
 For my journey to the spirit land I stand ready,
 To the land where my fathers have gone.
 For my journey to the spirit land I stand ready,
 To the land where my fathers have gone.

SONG 3.

(Osage version, p. 400; literal translation, p. 538.)

First Stanza Transcribed by Alice C. Fletcher

M.M. ♩ = 132

Time beats

Wa - noⁿ - xe a - tha bi the the, U - zhoⁿ -

ge a - tha bi the the, U - zhoⁿ - ge u - wa - pa thiⁿ he, Wa - noⁿ -

xe a - tha bi the, U - zhoⁿ - ge u - wa - pa thiⁿ he, Wa - noⁿ -

xe a - tha bi the, U - zhoⁿ - ge u - wa - pa thiⁿ he.

FREE TRANSLATION.

1.

All have gone to the land of spirits,
 Leaving a well-trodden path,
 Already upon that path I am traveling.
 All have gone to the land of spirits,
 Upon their path I am traveling.
 All have gone to the land of spirits,
 Upon their path I am traveling.

2.

All have gone to the land of spirits,
 Leaving a well-trodden path.
 Already upon that path I am traveling.
 My grandfathers have gone to the land of spirits,
 Upon their path I am traveling.
 All have gone to the land of spirits,
 Leaving a well-trodden path.

SONGS OF THE VIGILS.

Following the Spirit Songs is a group of two songs called Noⁿ'-zhiⁿ-zhoⁿ Wa-thoⁿ. The title of this group of songs may be literally translated as follows: Noⁿ-zhiⁿ, stand; zhoⁿ, asleep; Wa-thoⁿ, songs.

These songs refer to the vigils of a man who is chosen for the office of leader of a war party. His office is one of great hardship, because he must act as intermediary between the people and Wa-ko^{n'}-da and offer to that power the prayers of the people for aid in an enterprise that is serious and uncertain in its future consequences. The chosen leader is required, for the time, to abandon all thoughts of human affairs, even to disregard his physical comforts or discomforts, to keep his mind fixed only upon the supplications of the people and upon the divine power to whom he offers them. He must keep awake while he offers the prayers so as not to lose any sign of approval that might be revealed to him in answer to the prayers. To insure wakefulness the supplicant must stand or he must move about, or if forced by exhaustion to rest he must sit in an upright position, although he may lean against a rock or against the trunk of a tree. He must, however, remain awake whether he stands or sits and keep his mind fixed upon the divine power to whom he must cry continually for a period of four days, or seven if his strength holds out for that length of time. Thus it will be understood that the title of this group of songs is figurative and means that when the chosen war leader takes this rite he is to be as it were asleep to all human affairs but stand awake as he offers the appeals of his people to Wa-ko^{n'}-da.

In his seven days vigil this chosen leader represents all of the people, and at the end of the four or seven days his duty as representative of all the people has been performed. When he returns to his home then begin the rites pertaining to the organization of the war party and the leader's responsibility as intermediary shifts from the people to the warriors who are to risk their lives for the tribe. Throughout the expedition the leader must maintain his vigil and his appeals to the divine power for aid to the warriors. During the march he must walk apart and at night must camp alone with no one for companion, for he must be alone when in the presence of Wa-ko^{n'}-da. When he lies down for required sleep he must always lie on his side, never on his back, in order that the vigil might remain unbroken, in spirit at least, until the expedition comes to an end. This is what No^{n'}-zhi^{n'}-zho^{n'}, the native title of the Rite of Vigil, means. By some authors on Indian customs the term "fast" is applied to this rite; while the term is correctly used it, nevertheless, is very partial, as it covers only one phase of this complex rite.

A man may take the rite of No^{n'}-zhi^{n'}-zho^{n'} on his own behalf when overcome with grief at the loss of wife, child, or some close relative, by death, or when he desires to appeal to Wa-ko^{n'}-da for aid in his struggles for life.

Two songs belong to this section of the rite. The first song has seven stanzas and it may suffice to translate one line of each stanza, as that gives the theme of the stanza, all the rest of the lines being repetitions.

SONG 1.

(Osage version, p. 400; literal translation, p. 538.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

Ha - zhoⁿ a-ki - the, ha - zhoⁿ a-ki - the tha,

Ha-zhoⁿ a-ki-the tha ha, ha-zhoⁿ a-ki-the, Ha-zhoⁿ a-ki the tha,

ha-zhoⁿ a-ki-the tha ha, Ha-zhoⁿ a-ki-the, ha-zhoⁿ a-ki-the tha,

Ha-zhoⁿ a-ki-the tha ha, ha-zhoⁿ a-ki the, Ha-zhoⁿ a-ki-the tha,

ha-zhoⁿ a-ki-the tha ha, Ha-zhoⁿ a-ki-the, ha-zhoⁿ a-ki-the tha,

Ha-zhoⁿ a-ki-the tha ha, ha - zhoⁿ a-ki-the tha.

FREE TRANSLATION.

1.

I cause myself to sleep. I cause myself to sleep.

2.

I cause myself to dream. I cause myself to dream.

3.

Come hither ye dreams. Come hither ve dreams.

4.

Teach me ye dreams. Teach me ye dreams.

5.

In the light of the house I stand with browned hands.
(Browned with the soil of the earth, the symbol of No^{n'}-zhiⁿ-zhoⁿ.)

6.

In the light of the house I stand with darkened face.
(Darkened with the sacred soil of the earth.)

7.

In the light of the house I see the down of the eagle.

The first four stanzas of the song picture the leader as causing himself, in his vigil, to sleep—that is, to forget all human affairs while he seeks for dreams that will give the signs by which he can read the future. In the fifth, sixth, and seventh stanzas he beholds himself as in a vision standing amidst the evening firelight within the House of Mystery, his hands browned with the soil of the earth, the sacred sign of this rite, and as looking upon the assembled No^{n'}-hoⁿ-zhiⁿ-ga, within the Sacred House in priestly attire, the crown of their heads covered with the white down of the eagle.

In the first four stanzas of the second song the supplicant speaks of his hands and face as browned and blackened by the sacred soil of the earth, a symbol of one of the abiding places of Wa-ko^{n'}-da, to whom the Do-do^{n'}-hoⁿ-ga had offered the supplications of the people. In referring to this ancient prescribed manner of approaching the divine power with supplications, the leader uses the expression, “u-wa-ni-ka-e,” which, freely translated, means, I abide in it as a person. The expression applies not only to the representative of the people but also to the people themselves who make as a part of their daily life this prescribed manner of appealing to Wa-ko^{n'}-da. It has been stated elsewhere (36th Ann. Rept. B. A. E., pp. 49–50) that from ancient time it was the custom of the people to cry to Wa-ko^{n'}-da morning, noon, and night. When about to make their cry they touched the earth with their fingers and the soil that clung to them they placed upon their foreheads, then standing in the open air, in front of the doors of their houses, they made their daily appeals to Wa-ko^{n'}-da.

The song, in the last stanza, closes with the mention of the light of day touching the face of the supplicant. This has reference to the close of the seven days' No^{n'}-zhiⁿ-zhoⁿ (vigil) and the awakening from that supplicatory sleep into the ordinary day of life. Many of the sacred songs close with a reference to the return to the light of day which marks the conclusion of some particular ceremonial act.

SONG 2.

(Osage version, p. 402; literal translation, p. 539.)

M. M. $\text{♩} = 112$ Transcribed by Alice C. Fletcher

Time beats

Non-be on - xo-dse u-wa-ni - ke non ta - ko in da ha,

Non-be on - xo-dse u-wa-ni - ke non ta - ko in da ha,

E tho wa-da - da e tho wa na,

E tho wa-da - da e tho wa na the,

Non-be on - xo-dse u-wa-ni - ke non to-ko in da ha.

FREE TRANSLATION.

1.

Sacred is the act by which my hands are browned,
It is the act by which I offer my prayer.

2.

Sacred is the act by which my hands are blackened,
It is the act by which I offer my prayer.

3.

Sacred is the act by which my face is browned,
It is the act by which I offer my prayer.

4.

Sacred is the act by which my face is blackened,
It is the act by which I offer my prayer.

5.

Sacred is the light of day that falls upon my face,
The day on which my prayers are finished.

SUPPLICATION SONGS.

The next group of songs, four in number, bears the common title, Wa-da Wa-thoⁿ, which, freely translated, means Supplication Songs. These songs refer to the continuance of the supplicatory rite in which the chosen Do-doⁿ'-hoⁿ-ga mediates between his warriors and Wa-koⁿ'-da. This mediation continues during the ceremonies attending the organization of the war party which take place soon after the return of the Do-doⁿ'-hoⁿ-ga from his seven days' vigil.

While on the journey, and throughout the entire expedition, the Do-doⁿ'-hoⁿ-ga walks and camps alone, quite apart from his men, in order that his meditations may not be disturbed by the activities in the camps of his warriors. Only at dusk, when the evening meal has been prepared, is he conducted into camp by one of his men for the necessary length of time in which to refresh himself with a little water and a bit of food.

The song has but one stanza and only two translatable words: Wa-da, e-tha, My petitions, these are. The song is sung four times in succession.

SONG 1.

(Osage version, p. 403; literal translation, p. 540.)

M. M. ♩ = 120 Transcribed by Alice C. Fletcher

Time beats

Wa da da, wa da da, e tha, Wa da

da e tha, wa da da, Wa da da e tha, wa da da, Wa da da e tha.

A free translation is not necessary, the purport of the song being given above.

The second song refers to the leave taking of relatives by the Do-doⁿ'-hoⁿ-ga and his men when they start on their perilous journey. The song has one stanza and but two words: Bthe hiⁿ da, I go, or I am going. The relatives to whom these words are addressed give to them a meaning more significant than that which they ordinarily convey. To the relatives the words mean: I am going, perhaps never to return, send to me your will power while I am gone. (The transference of will power resorted to by the Osage in times of danger was also practiced by the Omaha, a cognate tribe. See 27th Ann. Rept. B. A. E., p. 583.)

Beginning with the morning following the departure of the warriors, the relatives take upon themselves the rite of No^{n'}-zhi^{n'}-zho^{n'} for a period of four successive days. As the dawn begins to redden the eastern horizon the relative takes a bit of the sacred soil of the earth, puts it upon his forehead, and going to a secluded spot cries to Wa-ko^{n'}-da imploring that power to bring home the warrior in safety.

SONG 2.

(Osage version, p. 403; literal translation, p. 540.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Bthe hi^{n'} da ha da, bthe hi^{n'} da da, Bthe hi^{n'} da ha da,

bthe hi^{n'} da da, Bthe hi^{n'} da ha da, bthe hi^{n'} da da.

A free translation is not necessary, the purport of the song being given above.

The third song refers to the leave taking by the Do-do^{n'}-ho^{n'}-ga of the No^{n'}-ho^{n'}-zhi^{n'}-ga. In speaking to the No^{n'}-ho^{n'}-zhi^{n'}-ga the Do-do^{n'}-ho^{n'}-ga addresses them as Tsi'-go, Grandfather, using the term ceremonially and as one of veneration. The song has one stanza of eight lines. The translation of one line will suffice, as the other seven are repetitions

Tsi'-go, Grandfather; k'o^{n'}, to perform an important act; bthe hi^{n'} da, I go.

In this song there is an implied entreaty made by the Do-do^{n'}-ho^{n'}-ga to the No^{n'}-ho^{n'}-zhi^{n'}-ga that they give their aid by making appeals to Wa-ko^{n'}-da for the success of the expedition and for the safe return of all the warriors.

SONG 3.

(Osage version, p. 403; literal translation, p. 540.)

M. M. ♩ = 126 Transcribed by Alice C. Fletcher

Time beats Tsi - go k'ón bthe hiⁿ da da, Tsi-go k'ón bthe hiⁿ da da, Tsi-

go k'ón bthe hiⁿ da da, K'ón bthe hiⁿ da da,

Tsi-go k'ón bthe hiⁿ da da, K'ón bthe hiⁿ da da,

Tsi-go k'ón bthe hiⁿ da da, Tsi - go k'ón bthe hiⁿ da da.

A free translation is not necessary, the purport of the song being given above.

The fourth song refers to the final act of the Do-do^{n'}-hoⁿ-ga before going forth with his warriors when he formally tells the No^{n'}-hoⁿ-zhiⁿ-ga that all the preparations for the expedition have been completed. These preparations he speaks of as "things gathered." The word "things" not only includes the rite of the seven-days' vigil and the vigil during the ceremonies connected with the organization of the war party, but the bringing together of symbolic objects; the standards, the sacred thongs for the tying of captives, the sacred charcoal, symbol of merciless fire, the paint for the warriors when about to make an attack, and the assembling of the armed men with their commanders. He has gathered all these "things" necessary for the success of the expedition, he reports to the No^{n'}-hoⁿ-zhiⁿ-ga, whom he continues to address as Tsi'-go, and now is ready to go forth and to perform the important act to which he has been consecrated.

SONG 4.

(Osage version, p. 403; literal translation, p. 540.)

M. M. $\text{♩} = 152$ Transcribed by Alice C. Fletcher

Time beats Btho a-gi-çto iⁿ da ha, btho a-gi-çto iⁿ da da,

Btho a-gi - çto iⁿ da ha, btho a-gi - çto iⁿ da ha,

Btho i hiⁿ da da, btho i hiⁿ da da,

Tsi-go k'oⁿ bthe hiⁿ da da, btho a-gi çto iⁿ da ha,

Btho a-gi - çto iⁿ da ha da, btho i hiⁿ da.

FREE TRANSLATION.

1.

I have gathered all, I have gathered all,
 I have gathered all. All the things I have gathered.
 It is all, It is all.
 Grandfather, I now go to perform an act.
 I have gathered all. I have gathered all.

SONGS OF TAKING UP THE SYMBOLIC RATTLE.

The group next in order is composed of one wi'-gi-e with two songs, and called Pe'-xe Thu-ça bi Wa-thoⁿ, freely translated, Songs of Taking up the Rattle. From the beginning of the ceremony the A'-ki-hoⁿ Xo'-ça had been accentuating the time of the songs by striking his thigh with his hand, but he now takes up the rattle ceremonially and uses it throughout the rest of the ceremony for beating the time of the songs that are to follow.

The office of custodian of the Pe'-xe, the rattle consecrated for use in the ceremonies of the tribal rites, belongs to the Hoⁿ'-ga U-ța-noⁿ-dsi gens. The use of a rattle in the tribal rites evidently dates back

to the time when these rites were under the control of the Ho^{n'}-ga U-ṭa-noⁿ-dsi gens, before the reorganization mentioned in the first volume of the Osage work took place. (See 36th Ann. Rept. B. A. E., pp. 59-61, 66.)

When used at the initiation of a candidate belonging to the Ho^{n'}-ga great division in the No^{n'}-zhiⁿ-zhoⁿ degree of the rites, the rattle symbolizes the head of the male puma. The "seeds" (or sound-producing gravel placed within the gourd) symbolize the teeth of the right jaws of the animal, but when the initiation into this degree is given to a member of the Ṭsi'-zhu great division the "seeds" symbolize the teeth of the left jaws of the puma, thus indicating that the right to use the symbolic rattle belongs in common to the great tribal divisions. The handle of the rattle symbolizes the lower right front leg of the animal when the initiate belongs to the Ho^{n'}-ga division and the lower left front leg when the man belongs to the Ṭsi'-zhu division.

Thus the quality and the unity of the two great divisions of the tribe might be symbolized as a man or an animal, but the Ho^{n'}-ga great division must always represent the right side of the man or animal and the Ṭsi'-zhu great division the left. This idea of the duality and unity of nature was not only reflected in the tribal organization but, in former times, instilled in the minds of the people by certain personal habits, as for instance, members of the Ho^{n'}-ga great division when putting on their moccasins put the moccasin on the right foot first, while members of the Ṭsi'-zhu great division put the moccasin on the left foot first.

RATTLE WI'-GI-E.

(Osage version, p. 403; literal translation, p. 541.)

1. What shall they use for a rattle, they said, it has been said, in this house.
2. It is a head that they shall use as a rattle.
3. Verily, it is not a head that is spoken of.
4. The male puma that lies outstretched upon the earth,
5. It is his head
6. That they shall use as a rattle.
7. When they use the head of the male puma as a rattle, as they travel the path of life,
8. And go toward the setting sun, against their enemies,
9. They shall, by its use, easily overcome their foes, O, younger brothers, they said to one another.
10. What shall they use for seeds (gravel put into the gourd) for the rattle, as they travel the path of life.
11. The male puma that lies outstretched upon the earth,

12. It is the teeth of his right jaws, they said, it has been said, in this house,
13. That they shall use as seeds for their rattle.
14. When they use the teeth of the male puma as seeds for their rattle,
15. Then, indeed, the sound of their rattle shall be clear, O, younger brothers, they said to one another.
16. What shall they use as a handle for their rattle, they said, it has been said, in this house.
17. The male puma that lies outstretched upon the earth,
18. It is his lower right foreleg
19. That they shall use as a handle for their rattle.
20. When they use the lower right leg of the male puma as a handle for their rattle,
21. They shall make themselves to be free from all causes of death, O, younger brothers, they said to one another.
22. Behold the fine dust within the rattle,
23. That fine dust also
24. Is not without a purpose.
25. Toward the setting of the sun,
26. There are people who possess things that are numerous,
27. Verily I have made this dust to represent all those things, they said, it has been said, in this house.
28. Behold the opening at the top of the rattle, they said, it has been said, in this house.
29. That opening also
30. Is not made without a purpose,
31. The little insects (all living creatures),
32. It matters not whose little ones they may be,
33. We shall cause them to fall into this opening, as though into a snare, O, younger brothers, they said to one another.
34. Verily, at that time and place, it has been said, in this house,
35. They gave a menacing stroke with the rattle.
36. Toward the setting of the sun,
37. Toward the adolescent youth who dwells in that direction,
38. They gave a menacing stroke,
39. And said: When they give a menacing stroke such as this,
40. They shall strike with ease their enemies, O, younger brothers, they said to one another.
41. When they conjure their enemies with the rattle, as they travel the path of life,
42. They shall conjure them with ease, O, younger brothers, they said to one another.

43. For a second time they gave a menacing stroke with the rattle.
44. Toward the setting of the sun,
45. Toward the adolescent maiden who dwells in that direction,
46. They gave a menacing stroke,
47. And said: When they give a menacing stroke such as this,
48. They shall strike with ease their enemies, as they travel the path of life, O, younger brothers, they said to one another,
49. When they conjure their enemies with the rattle, as they travel the path of life,
50. They shall conjure them with ease, O, younger brothers, they said to one another.

51. For the third time they gave a menacing stroke with the rattle.
52. Toward the setting of the sun,
53. Toward the man who is honored for his military prowess, who dwells in that direction,
54. They gave a menacing stroke,
55. And said: When they give a menacing stroke such as this,
56. They shall strike with ease their enemies, O, younger brothers, they said to one another,
57. When they conjure their enemies with the rattle, as they travel the path of life,
58. They shall conjure them with ease, O, younger brothers, they said to one another.

59. For the fourth time they gave a menacing stroke with the rattle.
60. Toward the setting of the sun,
61. Toward the woman who has given birth to her first child, who dwells in that direction,
62. They gave a menacing stroke,
63. And said: When they give a menacing stroke such as this,
64. They shall strike with ease their enemies, O, younger brothers, they said to one another,
65. When they conjure their enemies with the rattle, as they travel the path of life,
66. They shall conjure them with ease, O, younger brothers, they said to one another.

The first song of this series refers to the actual going forth of the Do-do^{n'}-hoⁿ-ga with his warriors. The song has one stanza which is sung four times by the A'-ki-hoⁿ Xo'-ka. The translation of the first line will suffice, as all the others are repetitions.

SONG 1.

(Osage version, p. 405; literal translation, p. 543.)

M. M. ♩ = 144 Transcribed by Alice C. Fletcher

Time beats

K'ón b the íⁿ da he, k'ón b the íⁿ da he,

K'ón b the íⁿ da he, k'ón b the íⁿ da he, K'ón b the íⁿ da ha we he,

K'ón b the íⁿ da he, k'ón b the íⁿ da he, K'ón b the íⁿ da he, k'ón b the íⁿ da he.

FREE TRANSLATION.

1.

I go to perform an important act, I go to perform an important act.

The theme of the second song is the Symbolic Man which personifies the unity of the tribe, both in purpose and in action. In the song this Symbolic Man is represented as speaking of the value of his gifts which enable him to act: Of his feet; of his legs by which he can move freely and swiftly from place to place; of his body, within which is maintained the vigor of his physical structure; of his arms, by which he defends himself; of his head, that contains his mental powers; of his mouth, through which he expresses his thoughts.

SONG 2.

(Osage version, p. 406; literal translation, p. 543.)

M. M. ♩ = 152

Transcribed by Alice C. Fletcher

Time beats

Da - doⁿ wi - ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha,

Da - doⁿ wi - ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha,

Da - doⁿ wi ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha,

Ci wi - ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha,

Da - doⁿ wi - ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha, Da - doⁿ wi - ʔa e tho

k'ⁿ noⁿ wi - ʔa doⁿ ha, Da - doⁿ wi - ʔa e tho k'ⁿ noⁿ wi - ʔa doⁿ ha.

FREE TRANSLATION.

1.

Of all my gifts I value most my power to act,
My feet, upon which I go forth, I value.

2.

My legs, by which I move swiftly, I value.

3.

My body, that sustains my strength, I value.

4.

My arms, with which I defend myself, I value.

5.

My head, that contains my thoughts, I value.

6.

My mouth, by which I express my thoughts, I value.

SUN OR PIPE OFFERING SONGS.

The group of three songs next in order is entitled *Mi Wa-thoⁿ*, Sun Songs, or *Noⁿ-ni'-oⁿ-ba Ba-ha Wa-thoⁿ*, Pipe Offering Songs. The songs refer to the supplications of the *Do-doⁿ'-hoⁿ-ga* to the God of Day, the Sun. The first song of the group pictures the *Do-doⁿ'-hoⁿ-ga* standing alone in the darkness of early dawn in silent contemplation upon the approach of the sun, to whom he is to make his appeal with the hope that the power abiding therein will look with favor upon the little pipe with which he is to offer his petition; upon the weapons of the warrior, the knife, the war club, the bow, and the arrow with which he hopes to destroy his enemies; upon the trophies, the spoils which he wishes to gain without loss to himself, and finally upon the time when he shall return successfully to his people as from the darkness of uncertainty into the reality of the day of life and joy.

There are eight stanzas of six lines each to this song. It will be sufficient to translate the first, third, and fourth lines of each stanza, as the second, fifth, and sixth are repetitions of the first line.

SONG I.

(Osage version, p. 407; literal translation, p. 544.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher

Time beats

Wa - dsi hi-thoⁿ - be he tha, Wa - dsi hi-thoⁿ -

be he tha, The - tho hi-thoⁿ - be he tha, I -

ba hi-thoⁿ - be . he tha, Wa - dsi hi-thoⁿ -

be he tha, Wa - dsi hi-thoⁿ - be he tha.

FREE TRANSLATION.

1.

Whither shall he (the God of Day) appear,
Here, at this place, he shall appear,
Unto the sacred pipe he shall appear.

2.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the sacred knife he shall appear.

3.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the sacred war club he shall appear.

4.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the bow he shall appear.

5.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the arrow he shall appear.

6.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the scalp (to be taken) he shall appear.

7.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the spoils (to be taken) he shall appear.

8.

Whither shall he appear,
Here, at this place, he shall appear,
Unto the day (of my return) he shall appear.

The second song pictures the Do-do^{n'}-ho^{n'}-ga still standing with eyes intently fixed upon the sun as it slowly rises from behind the eastern horizon. When the sun has fully risen he sees within it, one after the other, his little pipe and all the things that had been constantly upon his mind. This vision he takes as an answer to his petitions.

This song has eight stanzas each with seven lines. The translation of the first and third lines of each stanza will be sufficient for the understanding of the song, as the other lines are repetitions of those given.

SONG 2.

(Osage version, p. 408; literal translation, p. 545.)

M.M. ♩ = 138 Transcribed by Alice C. Fletcher

Time beats

Tsi-go hi-thoⁿ-be tha, Tsi-go hi-thoⁿ-be tha,

I-ba thiⁿ a-doⁿ hi-thoⁿ-be tha, Tsi-go hi-thoⁿ-be tha,

I-ba thiⁿ a-do hi-thoⁿ-be tha, Tsi-go hi-thoⁿ-be tha,

I - ba thiⁿ a-doⁿ hi - thoⁿ - be tha.

FREE TRANSLATION.

1.

My grandfather appears,
Lo! he appears, holding in his hand a pipe.

2.

My grandfather appears,
Lo! he appears, holding in his hand a knife.

3.

My grandfather appears,
Lo! he appears, holding in his hand a club.

4.

My grandfather appears,
Lo! he appears, holding in his hand a bow.

5.

My grandfather appears,
Lo! he appears, holding in his hand an arrow.

6.

My grandfather appears,
Lo! he appears, holding in his hand a scalp.

7.

My grandfather appears,
Lo! he appears, holding in his hands spoils.

8.

My grandfather appears,
Lo! he appears, holding in his hand the day.

The third of the series of Sun Songs has two stanzas of six lines each. The war party having been on the march is now near its destination, and the Do-doⁿ-hoⁿ-ga is pictured as standing alone in the darkness of early dawn silently contemplating the attack to be made upon the enemy that morning. The first stanza speaks of his determination to make the attack at sunrise. The second dwells upon the appeal of the Do-doⁿ-hoⁿ-ga to Wa-koⁿ-da for pity in the moment of attack. The cry is for himself and for his men whom he desires to lead home without hurt or loss.

The first and third lines of each stanza are translated in full; all the others are repetitions of those given.

SONG 3.

(Osage version, p. 409; literal translation, p. 545.)

M. M. ♩ - 160 Transcribed by Alice C. Fletcher

Time beats

Mi 'thoⁿ - be doⁿ ha - wa - tse a-toⁿ - he,

Mi 'thoⁿ-be doⁿ ha-wa - tse a-toⁿ he noⁿ, Ga xtsi toⁿ wa-ki-tha,

ga xtsi toⁿ wa - ki-tha, Mi 'thoⁿ-be doⁿ ha - wa -

tse a-ton he, Mi 'thoⁿ-be doⁿ ha-wa - tse a-toⁿ he noⁿ, Ga

xtsi toⁿ wa - ki-tha, ga xtsi toⁿ wa - ki - tha.

FREE TRANSLATION.

1.

I stand ready to strike at rise of sun,
At that moment we fight the foe. At that moment we fight the foe.

2.

I stand ready to strike at rise of sun,
At that moment pity thou me. At that moment pity thou me.

WOLF SONGS.

The next group of three songs is called Sho^{n'}-ge Wa-thoⁿ, Wolf Songs. These songs not only refer to but they belong to the Xthe'-ts'a-ge, the commanding officers chosen at the ceremonial organization of a war party. These commanding officers are always eight in number, four chosen from the Ho^{n'}-ga division and four from the Tsi'-zhu. The word Sho^{n'}-ge includes the gray wolf, the coyote, and the domestic dog, but the gray wolf is particularly referred to in these songs. The distinctive quality of the animal so aptly chosen to be the symbol of these officers is alertness which partakes of a divining nature, a quality that has for its aid an extraordinary sense of hearing and of smell. As an example of this peculiarity the following story is often told among the Omaha, a cognate tribe:

About the middle of the last century a large war party of Pawnee Indians raided the Cheyennes who happened to be camped upon one of the branches of the Arkansas River toward its head. In the flight and pursuit that followed the capture of Cheyenne horses an Omaha warrior who had joined the Pawnees became sick from an old wound in his leg and was obliged to steal away from his fleeing companions and take another route toward his home. One morning as the Omaha was riding along at a slow pace he noticed a coyote trotting ahead of him, looking back now and then to see if he was still moving. At night when the man hobbled his horse and camped the coyote sat near by watching every movement of the sick warrior. When in the morning the Omaha continued his travel the coyote trotted ahead as before. Suddenly, in the afternoon, the coyote drew his tail between his legs and fled into a deep ravine. The man hurriedly looked around but saw nothing. However, he also fled to the ravine, hid his horse, and then from a safe vantage point he carefully scanned the country and saw in the distance a large war party going by on a steady lope. Three times the coyote who continued to accompany the Omaha on his homeward journey gave like warning of danger and in each instance the warning proved timely.

The wolf is also esteemed by warriors for his power of endurance; he can travel long distances and resist hunger for many days. When a buffalo is taken sick or is wounded, the wolf will wait a long time without feeding for the animal to die in order to feast upon him. This was the case of the coyote in the Omaha story, only the sick animal happened to be a wounded warrior instead of a buffalo.

The wolf is envied by the warrior for another quality, that is, his contentment to be alone and far away from his native habitat for long periods of time. A Do-do^{n'}-hoⁿ-ga of a war party often had difficulty in keeping his men from deserting when suffering from attacks of homesickness. In some of the war songs of the Siouan

groups this quality of the wolf is referred to by expressions such as this, "Like the wolf I fear not to venture into strange lands." (27th Ann. Rept. B. A. E., pp. 417, 419.)

The first of the Shoⁿ-ge Wa-thoⁿ has two stanzas. In this song the Xthe'-ts'a-ge are likened, as they go forth over the land, to noisy wolves, because their scouts as they come and go call to each other by imitating the cries of the wolf in order to avoid detection by the enemy.

Only the first and second lines of each stanza will be translated, as all the other lines are repetitions of these.

SONG 1.

(Osage version, p. 410; literal translation, p. 546.)

M. M. ♩ = 160

Transcribed by Alice C. Fletcher

Time beats

Shoⁿ-ge hiⁿ to ho - ho a-tsi a-tha be,

Ho - ho a-tsi a-tha be, ho - ho a-tsi a-tha be

he, Shoⁿ-ge hiⁿ to ho - ho a-tsi a-tha be, Ho-ho a-tsi a-tha

be, ho-ho a-tsi a-tha be, Shoⁿ-ge hiⁿ to ho -

ho a-tsi a-tha be, Ho-ho a-tsi a-tha be, ho-ho a-tsi a-tha be.

FREE TRANSLATION.

1.

The gray wolf passes by with noisy cries,
Passes by with noisy cries, passes by with noisy cries.

2.

I am the gray wolf who passes by with noisy cries,
Who passes by with noisy cries, who passes by with noisy cries.

The second song has one stanza of eight lines. The song refers to the eight commanders of a ceremonially organized war party. Although each commander has a voice in the council as to the route to be taken, yet when the decision is made it is spoken as though with one voice.

SONG 2.

(Osage version, p. 410; literal translation, p. 546.)

M.M. ♩ = 160 Transcribed by Alice C. Fletcher

Time beats Shon - ge wi noⁿ a-thiⁿ he noⁿ, Moⁿ-zhoⁿ tho-e

a-thiⁿ he, Shoⁿ - ge wi noⁿ a-thiⁿ he noⁿ, Moⁿ-zhoⁿ tho-e

a-thiⁿ he, Shoⁿ-ge hiⁿ to, Moⁿ-zhoⁿ tho-e a-thiⁿ he noⁿ, Shoⁿ-

ge wi noⁿ a-thiⁿ he noⁿ, Moⁿ-zhoⁿ tho-e a-thiⁿ he.

FREE TRANSLATION.

1.

I, the wolf, alone must give command,
 Upon what land the warriors shall pass,
 I, the wolf, alone must give command,
 Upon what land the warriors shall pass,
 I, the gray-haired wolf,
 Upon what land the warriors shall pass,
 I, the wolf, alone, must give command,
 Upon what land the warriors shall pass.

The third song refers to the success of the Xthe'-ts'a-ge in overcoming the enemy and to the feasting of the wolves upon the fallen foe. This song has but one stanza of seven lines. The translation of the first and second lines is given, all the other lines being repetitions of the two lines.

SONG 3.

(Osage version, p. 410; literal translation, p. 546.)

M. M. ♩ = 168 Transcribed by Alice C. Fletcher

Time beats
 Shoⁿ-ge wa-tha-pa a-thiⁿ he, e, Shoⁿ-ge hiⁿ to
 wa-tha-pa a-thiⁿ he, Shoⁿ-ge wa-tha-pa a-thiⁿ he,
 he Shoⁿ-ge hiⁿ to wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge wa-tha-pa a-thiⁿ he, Shoⁿ-ge wa-tha-pa
 a-thiⁿ he, e, Shoⁿ-ge hiⁿ to wa-tha-pa a-thiⁿ he.

FREE TRANSLATION.

I.

It is I, the wolf, who feasts upon the fallen foe,
 It is I, the gray wolf, who feasts upon the fallen foe.

CROW SONGS.

The group next in order is the *Ḷa'-xe Wa-thoⁿ*, Crow Songs. This group of two songs pictures the crow as flying by couples toward the battle field to feast upon the bodies of the slain warriors. The crow songs fittingly follow the wolf songs, as both refer to the same rapacious acts that take place soon after a battle has been fought.

At the dances of the *He-thu'-shka* societies among the Omaha, the Sioux, and the Osage, some of the warriors, upon whom the honor and the right had been ceremonially conferred, wear upon their hips a decorative badge called *Ḷa'-xe*, Crow. To this badge are attached the skin of a crow and the tail of a wolf, as well as two long pendants covered with eagle feathers. (See 27th Ann. Rept. B. A. E., p. 441.) The badge symbolizes the battle scenes of which these wolf and crow

songs are descriptive. The signification of the crow skin and the wolf tail is easily understood and the pendants covered with eagle plumage picture the fluttering feathers of the birds as they tear at each other in the air when fighting over the dead bodies.

The first song has one stanza with six lines. The first and second lines only are translated, as all the other lines are repetitions. In the first and second of these songs the crows are made to speak of themselves as "men."

SONG 1.

(Osage version, p. 411; literal translation, p. 546.)

M. M. $\text{♩} = 168$ Transcribed by Alice C. Fletcher

Time beats

Ni - ka thoⁿ-ba a bthe a-da wa he, Wa - tha - pa -

pa ha-dsi bthe hi noⁿ, Ni - ka thoⁿ-ba bthe a-da wa

he, Wa - tha - pa - pa ha-dsi bthe hi noⁿ, Ni - ka thoⁿ-ba

a bthe a-da wa - he, Wa - tha - pa - pa ha-dsi bthe hi noⁿ.

FREE TRANSLATION.

1.

Side by side two men go forth
To feast voraciously upon the slain.

The second song is the same as the first in words and purport, but the two songs are not alike in music or in rhythm. In the first song the time is slow; in the second the time is faster and the music gleeful in expression. No translation of the words is necessary.

SONG 2.

(Osage version, p. 411; literal translation, p. 547.)

M. M. ♩ = 176 Transcribed by Alice C. Fletcher

Time beats

Ni - ka thoⁿ-ba bthe a-doⁿ he noⁿ, A he the ni-ka thoⁿ-

ba bthe a-doⁿ he. noⁿ, A he bthe a-doⁿ he noⁿ

A he the ni-ka thoⁿ - ba bthe a-doⁿ he noⁿ,

A he the wa - tha-pa - pa bthe a-doⁿ he noⁿ,

A he. the ni-ka thoⁿ - ba bthe a-doⁿ he noⁿ,

A he the wa - tha-pa - pa bthe a-doⁿ he noⁿ.

DEER SONGS.

Following the Crow Songs are the Ṭa Wa-thoⁿ, Deer Songs, which are sometimes spoken of as Ṭa Gi'-boⁿ Wa-thoⁿ, Songs of Calling the Deer. These Deer Songs are said to be the first of all the songs composed for the war rites, as their place in the Ni'-ki Wi'-gi-e is next to the sections relating to the search for and the finding of the roots of four plants which were consecrated for the use of the people as sacred foods. (See 36th Ann. Rept. B. A. E., pp. 182-185.) These four plants, namely, *Nelumbo lutea*, *Apios apios*, *Sagittaria latifolia*, and *Falcata comosa*, as well as the deer, afforded the people a steady supply of food and were, for that reason, particularly mentioned in the rituals of the great war rites. The people regarded these food plants and the deer not merely as natural food products but also as necessary to the very existence of the tribe itself, there-

fore the warriors were depended upon to hold with all their strength and valor against invasion by unfriendly tribes the land that yields such products.

The Deer Songs are six in number. The first song has two stanzas. Only the first and third lines are translated, as all the other lines are repetitions.

SONG 1.

(Osage version, p. 411; literal translation, p. 547.)

M. M. ♩ = 152 Transcribed by Alice C. Fletcher

Time beats Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ, Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,

Dsi noⁿ-noⁿ-ge he, dsi noⁿ-noⁿ-e, Dsi noⁿ-noⁿ-ge he, Wi-tsiⁿ-

do noⁿ she-tho toⁿ noⁿ, Wi-tsin-do noⁿ she-tho toⁿ noⁿ,

Dsi noⁿ-noⁿ-ge he, Dsi noⁿ-noⁿ-e

Dsi noⁿ-noⁿ-ge he, Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ.

FREE TRANSLATION.

1.

My elder brother stands in yonder place,
Upon thy feet run thou there, upon thy feet run thou.

2.

My elder brother stands in yonder place,
Run thou there with thy horns, with thy horns run thou.

In the second song the sister continues to call to the male deer with white horns. In a sense these calls to the deer are supposed to be magical, but in reality they are supplicatory and ask for the

continuity of that form of animal life upon which the people are dependent for their existence.

The legs, body, and forelegs of the deer should be mentioned in these two songs, as well as the feet and head, but Wa-xthi'-zhi availed himself of the A'-ki-hoⁿ Xo'-ka's standing privilege of omitting the stanzas between the initial and closing stanzas where the songs enumerate the various vital parts of a body.

The first and third lines of each stanza only are translated, as the other lines are repetitions.

SONG 2.

(Osage version, p. 412; literal translation, p. 547.)

M. M. ♩ = 152

Transcribed by Alice C. Fletcher

Time beats

Tsiⁿ-do he ɕka 'gthe he, Tsiⁿ-do he ɕka 'gthe-he,

Çi non-noⁿ-e, çï noⁿ-noⁿ-e-ge he, Tsiⁿ-do he ɕka 'gthe he,

Tsiⁿ-do he ɕka 'gthe he, Çi noⁿ-noⁿ-e, çï non-noⁿ-ge he,

Tsiⁿ-do he ɕka 'gthe he, Tsiⁿ-do he ɕka 'gthe he.

FREE TRANSLATION.

1.

To my elder brother, thou with white horns,
Go running upon thy feet, running upon thy feet.

2.

To my elder brother, thou with white horns,
Go running with thy white horns, running with thy white horns.

Among the Omaha, a cognate tribe, there is a hi'-goⁿ (myth) that tells of a sister who had the power of calling the animals to her brothers who shot them with their arrows as they ran past. This hi'-goⁿ, it is probable, is the vestige of a rite similar to that of the Osage in practice to-day.

The following is the song with which she called the animals:

SONG.

M. M. ♩ = 66 Transcribed by Alice C. Fletcher

Time beats Du - da i ba, du - da i ba,

Wi - ti - nu thi - ki - de ta ye, Du - da i ba.

FREE TRANSLATION.

1.

Come ye hither, come ye hither,
That my elder brothers may shoot you,
Come ye hither.

In the third Deer Song belonging to the ritual the sister continues her calling, but in this song the calling is with a divining spirit by which she sees her elder brother in the act of shooting as he stands in wait amidst the haunts of the deer. His shot wounds the animal, which flees for its life.

The song has but one stanza. The translation of the first and third lines give the import of the song.

SONG 3.

(Osage version, p. 412; literal translation, p. 548.)

M. M. ♩ = 152

Transcribed by Alice C. Fletcher

Time beats

Wi - tsiⁿ - do noⁿ ku - dse toⁿ noⁿ,

Wi-tsiⁿ-do noⁿ ku-dse toⁿ noⁿ, O-e noⁿ-noⁿ-ge he, O-e noⁿ-noⁿ-e,

O-e noⁿ-noⁿ-ge he, Wi-tsiⁿ - do noⁿ ku-dse toⁿ noⁿ,

Wi-tsiⁿ-do noⁿ ku-dse toⁿ noⁿ, O-e noⁿ-noⁿ-ge he, O-e noⁿ-noⁿ-e,

O-e noⁿ-noⁿ-ge he, Wi-tsiⁿ-do noⁿ ku-dse toⁿ noⁿ.

FREE TRANSLATION.

1.

My elder brother shoots where he stands in wait,
He wounds the deer, it runs, he wounds the deer, it runs!

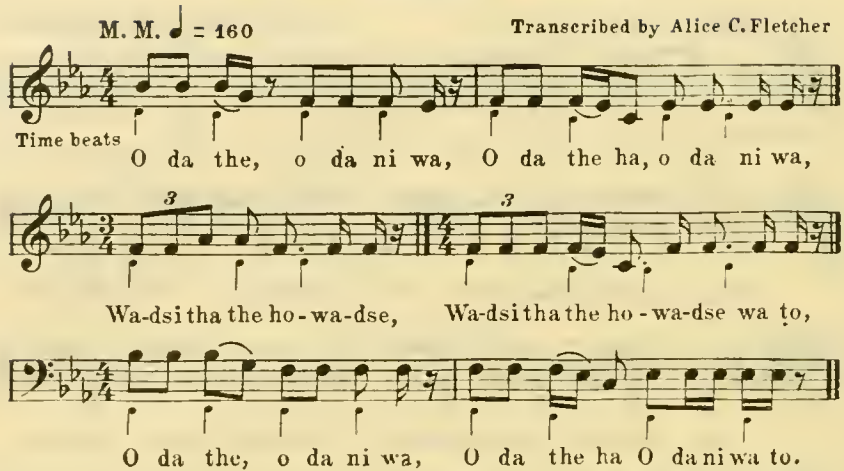
In the fourth song the scene shifts from the rush-covered house wherein sits the sister to the woods where the brother swiftly follows the fleeing deer he has wounded.

The song has two stanzas. The brother is represented as speaking. The first and third lines of each stanza are translated, as all the other lines are repetitions.

SONG 4.

(Osage version, p. 412; literal translation, p. 548.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher



Time beats

O da the, o da ni wa, O da the ha, o da ni wa,

Wa-dsi tha the ho-wa-dse, Wa-dsi tha the ho-wa-dse wa to,

O da the, o da ni wa, O da the ha O da ni wa to.

FREE TRANSLATION.

1.

It is stricken, still lives and flees,
I shall pursue and find it, wherever it goes.

2.

It is stricken, still lives and flees,
Though it has gone far I have found it.

The fifth song has the subtitle Wa-pa'-dse Wa-tho^a, Butchering Song. This song represents the brother as having found the wounded deer, which he proceeds to butcher. The song relates particularly to the form in which the skin must be cut so that there may be no waste in preparing it for use. The duty of the warrior to protect the deer from destruction by unfriendly tribes is clearly set forth in the ceremony called Wa-do'-ka We-ko, Scalp Ceremony, in which this song is used. In that rite the man conducting the ceremony of cutting the scalp, for distribution, of a slain enemy, simulates the cutting of the deer skin by the hunter. The Scalp Ceremony will be described in a later volume.

This song has four stanzas. The first and third lines of each stanza only are translated, as all the other lines are repetitions.

SONG 5.

(Osage version, p. 413; literal translation, p. 548.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher

Time beats

E - gi - oⁿ ba ha çu wa, E - gi - oⁿ ba ha ça wa, Zhe -

ga ba ha çu wa, E - gi - oⁿ ba ha çu wa, E -

gi - oⁿ ba ha çu wa a, E - gi - oⁿ ba ha çu wa, E -

gi - oⁿ ba ha çu wa, Zhe - ga ba ha çu wa, E - gi - oⁿ ba ha çu wa a.

FREE TRANSLATION.

1.

I cut the skin by the rule,
That of the leg I cut by the rule.

2.

I cut the skin by the rule,
That of the breast I cut by the rule.

3.

I cut the skin by the rule,
That of the arms (forelegs) I cut by the rule.

4.

I cut the skin by the rule,
That of the head I cut by the rule.

The sixth song also has a subtitle, Wa-k'iⁿ' Wa-thoⁿ, Carrying Song. The song is descriptive of the various scenes in which the successful hunter finds the fallen deer, of his throwing the animal upon his back and carrying it joyfully homeward to the wife and the little ones dependent upon him for food and clothing. The song also closes the little drama of the sister, the brother, and the deer.

Wa-xthi'-zhi gave nine stanzas to the song and then said with a smile that there is no end to the stanzas that could be given to this song, for a wounded deer might fall close to a thorn-apple tree, amidst the hazel brushes, or amidst the rushes of the marsh, as well as close to an oak or amidst the bunch grasses.

Knowing that the deer songs are of a supplicatory character, a hunter who desires success through the hunting season would take a deer to a No^{n'}-ho^{n'}-zhi^{n'}-ga, who alone has authority to sing them, and present it to him ceremonially. In response to this recognition of his office, for which he feels honored, the No^{n'}-ho^{n'}-zhi^{n'}-ga invites some of his intimate No^{n'}-ho^{n'}-zhi^{n'}-ga friends to feast with him upon the deer and in their presence sings for the hunter the deer songs that will insure his further success. When singing the closing song the old man adds to it an extra stanza descriptive of the scene where the deer presented to him had fallen. At such times the old No^{n'}-ho^{n'}-zhi^{n'}-ga would confer upon the hunter the right to wear a wreath made of the vines of the wild bean, as he goes to stalk the deer.

SONG 6.

(Osage version, p. 413; literal translation, p. 549.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher

Time beats Ta - xtsi-e, ta-xtsi-e wa-dsu - ta zhin -

ga, I-wi - the thoⁿ - dse, — ta - xtsi-e, — ta-xtsi-e,

Ta-xtsi-e, wa-dsu ta zhiⁿ - ga, Pi-çi ça-be hi dsi

toⁿ, I-wi-the thoⁿ dse, — ta - xtsi-a, — ta-xtsi-e.

NOTE.—In singing the fourth line of the second and third stanzas the fourth and fifth notes in the seventh bar are omitted, thus changing the time from $\frac{4}{4}$ to $\frac{3}{4}$.

FREE TRANSLATION.

1.

Ṭa-xtsi-e,⁴ ṭa-xtsi-e, O, little creature,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.
 Ṭa-xtsi-e, O, little creature,
 Close to a black oak,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

2.

Close to a red oak,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

3.

Between two trees,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

4.

Close to a dark oak,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

5.

Close to a gray oak,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

6.

Amidst the stunted oaks,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

7.

Amidst the bunch grasses,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

8.

Close to the little brook,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

9.

Upon the summit of a hill,
 I have found thee, ṭa-xtsi-e, ṭa-xtsi-e.

SONGS OF THE ACT OF WEEPING.

The group following the Deer Songs is called Wa'-iⁿ Xa-ge Wa-thoⁿ, which, freely translated, means Songs of the Act of Weeping. A similar act took place at the ceremony of smoking the sacred animal

⁴Ṭa'-xtsi is the archaic name for the deer. It appears only in these ceremonials. The modern name is Ṭa. The Omaha, a closely related tribe, still use the old name Ṭa'-xtsi. The words for brook, wa-ṭsi'-shka, in the eighth stanza, and pa-he', hill, in the ninth stanza, are archaic words in the Osage language but are yet used among the Omaha.

skins which has been described in detail (see pp. 53-54). In the present instance the Singer not only carries the symbolic pipe but also the sacred hawk, emblem of the warriors' courage, as he passes along the line of No^{n'}-ho^{n'}-zhi^{n'}-ga, touching the head of each person with these two sacred articles. The wailing of the Singer has reference to the wailing of the man chosen to be Do-do^{n'}-ho^{n'}-ga for a war party to be ceremonially organized. At such a time the Do-do^{n'}-ho^{n'}-ga chosen is required to take the rite of No^{n'}-zhi^{n'}-zho^{n'}, during which, pipe in hand, he wails as he makes his appeals to Wa-ko^{n'}-da. In the little pipe which he carries throughout his vigils are placed, figuratively, the supplications of all the people for the safety and success of the warriors who are to go against the enemies of the tribe.

This group of three songs also includes a wi'-gi-e entitled A'-ho^{n'}-btha-bi Wi'-gi-e, freely translated, Wi'-gi-e of the Dreams. The A'-ki-ho^{n'} Xo'-ka and his assistants sing the songs and the No^{n'}-ho^{n'}-zhi^{n'}-ga recite the wi'-gi-e, all at the same time as the Singer goes wailing along the line of No^{n'}-ho^{n'}-zhi^{n'}-ga, touching their heads, two at a time, with the little pipe and the sacred hawk. The women, honorary members, join the Singer in his wailing.

WI'-GI-E OF THE DREAMS.

No explanation could be obtained as to whether the story of the dream was from the actual experience of a man who had taken the rite of No^{n'}-zhi^{n'}-zho^{n'} (vigil) when chosen for the office of Do-do^{n'}-ho^{n'}-ga, or whether it is an allegorical myth designed to aid the man taking the rite to limit the range of his thoughts only to objects of a sacred character. It is clear from the wi'-gi-e, however, that the man chosen to perform the rite is required, when in his vigils, to fix his thoughts only upon the objects that are sacred to the people and used by them as symbols when appealing for divine aid. It also follows that any vision that may come to him from the suggestion of these objects may be taken by him as a sign that his appeal has been heard and accepted by Wa-ko^{n'}-da.

The sacred objects specially mentioned in the wi'-gi-e are as follows:

Wa-ko^{n'}-da and his abiding places, the waters, trees, and hills; the observance of certain sacred ceremonies, as when each morning a bit of the soil, a sacred symbol, must be put on the forehead, and while this sign is upon the suppliant's face he must utter his cry of prayer. At night this symbol may be removed, and when he takes his rest he must lie with his face to the earth, never on his back. If he belongs to the Ho^{n'}-ga tribal division he must lie with his head to the right side, if to the Tsi'-zhu his head must be toward the left. The "willow that never dies" is a symbol of old age or of the long continued life craved for the people as a tribe; the battles in which men have risked their lives for the continued existence of the tribe; the earth in

which Wa-ko^{n'}-da abides; the red dawn, a sacred symbol of life; the little pipe that bears the messages of the people to Wa-ko^{n'}-da; the shrine containing the sacred hawk, symbol of the courage of the warrior; the seven sacred animal skins; the face of the old man roughened and wrinkled by time; the aged man who in the councils sits clothed in ceremonial attire, his head covered with eagle down, a sacerdotal insignia; the four seasons of life through which all persons must strive to pass; finally the calm and peaceful days to which the tribe will at last arrive.

THE WI'-GI-E.

(Osage version, p. 415; literal translation, p. 550.)

1. Verily, at that time and place, it has been said, in this house,
2. The youngest of the brothers.
3. Arose and stood in silent contemplation.
4. Verily, it was at the time when the earth sat glorified amid her blossoms and ripening fruit,
5. That the young brother stood in silent contemplation.
6. It was in the evening of the day,
7. When he stood at one end of the house,
8. With his head inclined to the right,
9. He fell prone to the earth, where he lay outstretched.
10. Night passed. The god of day struck the heavens with a pale light,
11. Then the young brother arose, took that which was made sacred (the soil of the earth),
12. Put it upon his brow and stood motionless.
13. The god of day ascended to a point midway between the eastern horizon and the zenith;
14. The god of day moved on to the middle of heaven;
15. The god of day descended to a point midway between the zenith and the western horizon;
16. Then, in the evening of the day,
17. While yet the sacred soil remained upon the young brother's brow,
18. He shed tears while he slowly moved
19. To the borders of the village where,
20. With head inclined to the right,
21. He fell prone to the earth and lay outstretched,
22. And Wa-ko^{n'}-da made the eyes of the youth to close in sleep.
23. Night passed. The god of day struck the heavens with a pale light,
24. Then the young brother arose, took that which was made sacred,

25. Put it upon his brow and stood upright.
26. He wandered from place to place as the god of day ascended to a point between the eastern horizon and the zenith;
27. He wandered from place to place as the god of day ascended to the middle of heaven;
28. Still he wandered from place to place as the god of day descended to a point midway between the zenith and the western horizon.
29. Then, in the evening of the day,
30. He came to a great spring where he paused and spake, saying:
31. Even in this spot, within this spring itself, may be an abiding place of the god of mysteries.
32. He removed from his brow the sign of vigil, the consecrated soil of the earth.
33. Then, with head inclined to the right,
34. He fell prone to the earth, where he lay outstretched,
35. And Wa-ko^{n'}-da made the eyes of the youth to close in sleep.
36. Night passed. The god of day struck the heavens with a pale light,
37. The young brother arose and took that which was made sacred,
38. Put it upon his brow and stood upright.
39. He wandered from place to place as the god of day ascended to a point midway between the eastern horizon and the zenith;
40. He wandered from place to place as the god of day ascended to the middle of heaven;
41. Still he wandered from place to place as the god of day descended to a point midway between the zenith and the western horizon;
42. Then, in the evening of the day,
43. He came to a great elm tree where he paused and spake, saying:
44. Even in this spot, within this tree itself, may be an abiding place of the god of mysteries.
45. He removed from his brow the sign of vigil, the sacred soil of the earth.
46. Then, with head inclined to the right,
47. He fell prone to the earth where he lay outstretched,
48. And Wa-ko^{n'}-da made the eyes of the youth to close in sleep.
49. Verily, at that time and place, it has been said, in this house,
50. At the beginning of the day,
51. The young brother arose and took that which was made sacred,
52. Put it upon his brow and stood upright.
53. He wandered from place to place as the god of day ascended to a point midway between the eastern horizon and the zenith;

54. He wandered from place to place as the god of day ascended to the middle of heaven;
55. Still he wandered from place to place as the god of day descended to a point midway between the zenith and the western horizon;
56. Then, in the evening of the day,
57. He came to a low hill that resembled the breast of a turkey.
58. Close to the hill the young brother stood and spake, saying:
59. Even in this spot, within this hill itself, may be an abiding place of the god of mysteries.
60. Upon this very hill I shall recline and sleep,
61. Lo, I am weary in body and mind,
62. I feel ready to depart for the spirit land.
63. My elder brothers
64. May never find my body in this lonely spot.
65. After a pause he said: Toward the places where men
66. Are wont to pass to and fro I must arise and go;
67. He arose and wearily strode forth.

68. In time he came to a little brook,
69. Whose banks were covered here and there with groves of trees.
70. Close to the brook he paused to rest.
71. Near by stood a willow, a tree that never dies.
72. To that tree he slowly moved and sat down,
73. Then, clinging to the trunk of the tree, he tried to rise for a further effort.
74. He spake as to a responsive being, saying to the willow:
75. Ha! my grandfather,
76. It seems impossible for me to go on, O, grandfather.
77. The tree replied, saying: O, little one!
78. The little ones shall always cling to me for support, as they travel the path of life.
79. Behold the base of my trunk which sends forth its supporting roots.
80. I have made them to be the sign of old age, O, little one.
81. When the little ones make of me their symbol of old age,
82. They shall not fail to live to see old age, as they travel the path of life.

83. Behold my bark that is roughened with age,
84. That also,
85. I have made to be the sign of old age.
86. When the little ones make of me their symbol of old age,
87. They shall not fail to live to see their faces roughened with age, as they travel the path of life.

88. These lower outspreading limbs,
89. I have made to be my arms, as I stand here.
90. When the little ones make of my lower limbs the symbols of their
 arms,
91. They shall not fail to live to see their arms strengthened with age,
 as they travel the path of life.
92. These curved limbs, bent with their weight,
93. I have made to be the sign of old age.
94. When the little ones make of me their symbol of old age,
95. They shall not fail to live to see old age, as they travel the path
 of life.
96. The white blossoms upon my topmost branches,
97. I have made to be the sign of old age.
98. Aged men
99. Are spoken of as having scant, yellowish hair.
100. The little ones shall not fail to live to see their hair grown scant
 and yellowish with age, as they travel the path of life.
101. The young brother wearily strode homeward, and in time
102. Came to the borders of the village,
103. Where he paused to rest.
104. Then, as in a passing vision, he saw men,
105. In deadly strife, their war clubs rising and falling in blows and
 parries.
106. The vision passed; the young brother thought: Lo, I suffer in
 body and mind,
107. Is it true, as has been said, that Wa-ko^{n'}-da holds in favor young
 men of my age?
108. Even in this spot,
109. Within this spot itself may be an abiding place of Wa-ko^{n'}-da.
110. Then, with head inclined to the right,
111. He fell prone upon the earth, where he lay outstretched.
112. Suddenly a man
113. He heard approaching, treading softly upon the earth as he came.
114. The young brother lifted his head to see,
115. But, verily, there came to him as he lay waiting no sign of a man.
116. After a moment's pause, a man
117. He again heard approaching, the grass rustling at his every step.
118. The young brother lifted his head to see,
119. But, verily, there came to him no sign of a person as he lay
 waiting.
120. After a moment's pause,
121. The right foot of the young brother was touched
122. By the man with his foot,

123. And the stranger spake, saying:
124. It is said that a man is wandering over the earth, suffering in
body and mind.
125. Is it you who is thus spoken of, my younger brother, the stranger
asked.
126. Yes, my grandfather, it is I,
127. I who sit here, the young brother replied.
128. The stranger spake, saying: Ha! my younger brother,
129. Then it is you whose mind is steadfastly fixed upon the whole
earth, with a longing desire.
130. Look upon me!
131. The young man replied: O, my grandfather,
132. I look upon you
133. And see every part of your body covered with red (the red
dawn).
134. The stranger spake: Your mind is steadfastly fixed upon the
god whose every part is stained with red.
135. Look upon me again!
136. The young man replied: Little pipes (pipes used in ceremonies),
137. Seven in number, I see you holding in your hands, as you stand,
138. The odd one in number
139. Profusely adorned with the scalps of men, O, my grandfather.
140. The stranger spake: Even upon the sacred pipes your mind is
steadfastly fixed, my younger brother.
141. Look upon me again!
142. The young man replied: I look upon you, O, my grandfather,
143. A little (portable) shrine,
144. Most pleasing to look upon,
145. You hold under your arm, as you stand there, O, my grand-
father.
146. The stranger spake: Ha! my younger brother,
147. Even upon the sacred shrines your mind is steadfastly fixed,
my younger brother,
148. Look upon me again.
149. The young man replied: I look upon you, O, my grandfather,
150. Animal skins (the seven symbolic animal skins used in cere-
monies),
151. Lie spread beneath your feet,
152. Upon them you stand as they yield softly to the weight of your
feet.
153. The stranger spake: Ha! younger brother,
154. Even upon the sacred animal skins your mind is steadfastly
fixed.
155. Look upon me again!
156. The young man replied: As an aged man,

157. Your face roughened with the wrinkles of age, I see you, O, my grandfather.
158. The stranger spake: Even upon the appearance of an aged man your mind is steadfastly fixed, my younger brother.
159. Look upon me again!
160. The young man replied: As an aged man (in sacerdotal attire),
161. With fluttering down of the eagle,
162. Adorning his head, I see you, O, my grandfather;
163. As an aged man,
164. With the stem of a pipe between his lips, I see you, O, my grandfather.
165. Again, I see you as amidst the four great divisions of the days,
166. Standing there as though in your personal abode, O, my grandfather.
167. The stranger spake: Ha! my young brother,
168. Even upon the four great divisions of the days your mind is steadfastly fixed, my younger brother.
169. The young man replied: Verily, amidst the days that are beautiful and peaceful,
170. I see you standing as though in your personal abode, O, my grandfather.
171. The stranger spake: Even upon the days that are beautiful and peaceful, your mind is steadfastly fixed, my younger brother.

DUTIES OF THE DO-DON'-HOⁿ-GA.

The first song of this group refers to the honor conferred upon the man who is chosen as Do-doⁿ'-hoⁿ-ga for a ceremonially organized war party, and also to the difficulty of the task required of him, that of taking of the rite of Noⁿ'-zhiⁿ-zhoⁿ, the ceremonial appeal to Wa-koⁿ'-da on behalf of all the people for success in the common enterprise. The words of the song, which has one stanza, are few, but to the Osage who knows the war rites they tell the story of the choice of the Do-doⁿ'-hoⁿ-ga whose responsibility is placed even higher than that of an actual commander. A free translation of only the first two lines of the song are given, as the other lines are repetitions.

SONG 1.

(Osage version, p. 419; literal translation, p. 556.)

M. M. ♩ = 168

Transcribed by Alice C. Fletcher

Time beats

The wi-ṭa ha, the wi-ṭa, Wa-ṭse-xi-e tha, tho wi-ni da,

E he, the wi-ṭa ha, the wi-ṭa, Wa-ṭse-xi-e tha, tho wi-ni da, E he,

the wi-ṭa ha, the wi-ṭa, Wa-ṭse-xi-e tha, tho wi-ni, da.

FREE TRANSLATION.

1.

This is what I have, what I have to give.

A task most difficult to perform I give to thee.

The second song refers to the call to the No^{n'}-ho^{n'}-zhi^{n'}-ga to assemble. In this call the Men of Mystery are bidden to bring with them the pipe, the knife, and the war club, articles consecrated for use as symbols in the war ceremonies; the bows and arrows (metaphorically, warriors); wishes for success in the capture of trophies and spoils; and finally, the return of the war party from the night of uncertainty to the day of life and reality.

Two lines only of each stanza, the first and fourth, are translated as the others are repetitions.

SONG 2.

(Osage version, p. 420; literal translation, p. 556.)

M. M. $\text{♩} = 92$ Transcribed by Alice C. Fletcher

Time beats

Ni-ka xo-be ko wi tha ha, Ni-ka xo-be
 ko wi tha ha, Ni-ka xo-be ko wi tha ha,
 I - ba 'thin a-doⁿ, I - ba 'thin a-doⁿ, Ni-ka xo-be
 ko wi tha ha, Ni-ka xo-be ko wi tha ha.

FREE TRANSLATION.

1.

Come hither, ye Men of Mystery,
 Bring ye the pipe, bring ye the pipe.

2.

Come hither, ye Men of Mystery,
 Bring ye the knife, bring ye the knife.

3.

Come hither, ye Men of Mystery,
 Bring ye the club, bring ye the club.

4.

Come hither, ye Men of Mystery,
 Bring ye bows, bring ye bows.

5.

Come hither, ye Men of Mystery,
 Bring ye arrows, bring ye arrows.

6.

Come hither, ye Men of Mystery,
 Bring ye scalps, bring ye scalps.

7.

Come hither, ye Men of Mystery,
Bring ye spoils, bring ye spoils.

8.

Come hither, ye Men of Mystery,
Bring ye the day, bring ye the day.

The third song, of but one stanza, is composed wholly of vocables that are imitative of the cry of the Do-doⁿ-hoⁿ-ga during his vigils.

SONG 3.

(Osage version, p. 421; literal translation, p. 557.)

M. M. ♩ = 168 Transcribed by Alice C. Fletcher

Time beats

I tha ha ha he he tha, I tha ha ha he he tha ha,

I tha ha, I tha ha ha he he tha.

SONGS OF SEIZING THE WA'-DO^N-BE.

The next group, composed of six songs and three wi'-gi-es, bears the title Wa-thu'-çe Wa-thoⁿ, which freely translated is Songs of Seizing the Wa'-doⁿ-be. The Wa'-doⁿ-be is the old warrior chosen by the Singer to recount the thirteen prescribed military honors won by him and called o-doⁿ' (see p. 67). The three wi'-gi-es relate to the military honor symbols of the Tsi'-zhu division and the Hoⁿ-ga and Wa-zha'-zhe subdivisions of the great Hoⁿ-ga division. The symbols of the Tsi'-zhu are thirteen of the sun's rays; those of the Hoⁿ-ga subdivision thirteen footprints of the black bear; those of the Wa-zha'-zhe subdivision thirteen willow trees that grow near the water's edge.

When the reciting of the Wi'-gi-e of the Dream has come to a close and the wailing of the Singer and the women has ceased, the Singer puts back the pipe and the hawk in their places near the shrine and goes to his place by the side of the Xo'-қа. As soon as the Singer is seated the Sho'-қа rises, takes the ceremonial pipe, and again places it in the hands of the Singer. Then in low tones the Sho'-қа and the A'-ki-hoⁿ Xo'-қа prompt the Singer in his part of the next act. Following the instructions given him, the Singer, if he is a Hoⁿ-ga, approaches a man on the Tsi'-zhu side of the lodge and,

grasping a corner of his blanket, leads him to a seat prepared for him back of the black bear skin spread upon the ground for symbolic purposes at the west end (fig. 2). There the Singer takes away from the man, who is the chosen Wa'-doⁿ-be, his blanket and puts upon him a new one ornamented with a broad beaded blanket band and bids him sit down on the robes spread upon the ground for his comfort. When the Wa'-doⁿ-be is seated the Singer fastens to his scalp lock a scarlet deer's tail headdress badge which only a warrior who has won military honors is privileged to wear, and he also places upon the back of the Wa'-doⁿ-be a rawhide shield painted with symbolic designs and ornamented with eagle feathers.

Having performed this duty, the Singer returns to his seat, when the Sho'-ka brings to the A'-ki-hoⁿ Xo'-ka thirteen willow saplings. These the A'-ki-hoⁿ Xo'-ka divides into two bunches, one having seven saplings and the other six. He grasps the two bunches about a span's length from the butt ends, holding the bunch containing seven saplings in his left hand and the bunch having six in his right. He crosses the lower ends of the two bunches at right angles, the bunch containing seven saplings being uppermost, and, holding them in this manner he gives them to the Sho'-ka, who carries them to the Singer and places them in his hands without disturbing their order. The Singer then carries the two bunches of saplings to the Wa'-doⁿ-be and places them before him on the ground exactly as they had been arranged by the A'-ki-hoⁿ Xo'-ka, so that the bunch containing the seven saplings lies toward the Hoⁿ-ga side of the house and that containing the six saplings toward the Tsi-zhu side (fig. 2).

When the Singer returns to his seat, after placing before the Wa'-doⁿ-be the thirteen willow saplings, the A'-ki-hoⁿ Xo'-ka and his assistants begin to sing the songs, at the same time the Noⁿ-hoⁿ-zhiⁿ-ga of the Hoⁿ-ga and the Tsi-zhu divisions begin the recitation of their wi'-gi-es. The singing of the songs and the reciting of the wi'-gi-es continue together to the end of the fourth song. The Wa'-doⁿ-be then rises and begins to recount his o-doⁿ', his sonorous voice mingling with the din but rising above the confusion of sounds.

The wi'-gi-es will be given first, as they refer directly to the prescribed number of o-doⁿ' to be won and ceremonially recounted by the successful warrior.

THE W1'-GI-E.

(Osage version, p. 421; literal translation, p. 557.)

UNMODIFIED FORM AS RECITED BY THE IN-GTHOⁿ-GA (PUMA) GENS.

1. Verily, at that time and place, it has been said, in this house,
2. The black bear that is without a blemish
3. Fell suddenly to meditating upon himself;

4. Verily, at a time when the moon of the rutting of the deer was still young.
5. He fell to meditating upon himself,
6. Upon the period of time when he must rest his haunches (hibernate).
7. Verily, he was seized with the longing desire, and he stood bewildered, motionless.
8. Then, suddenly, he rushed hither and thither, always returning to the spot from which he started.
9. At last he took his footsteps
10. To the top of a hill,
11. Where he stood motionless.
12. Then again he rushed hither and thither, but always returned to the spot from which he started.
13. Then, as before, he took his footsteps
14. To the side of a hill,
15. To a patch of bunch grass.
16. Close to the patch of grass he came and stood, motionless.
17. Then the patch of bunch grass
18. He tore up and gathered in a pile,
19. Nevertheless he did not rest his haunches, it has been said, in this house.
20. As before, he then took his footsteps, it has been said, in this house,
21. Verily, to the side of a hill,
22. To a bush of stunted oaks.
23. Close to the bush he came and stood, motionless,
24. Then he tore up the bush and gathered it into a pile,
25. Nevertheless he did not rest his haunches, it has been said, in this house.
26. Then, as before, he took his footsteps, it has been said, in this house,
27. Verily, to a brook whose banks were studded here and there with forests,
28. To a bush of redbud trees.
29. Verily, at that time and place,
30. He tore up the redbud trees and gathered them into a pile,
31. Nevertheless he did not rest his haunches, it has been said, in this house.
32. Again, as before, he took his footsteps, it has been said, in this house,
33. Verily, to a brook whose banks were studded here and there with forests,

34. To a bunch of grapevines the roots of which
35. He tore up and gathered into a twisted pile,
36. Nevertheless he did not rest his haunches, it has been said, in this house.

37. Then, as before, he took his footsteps, it has been said, in this house,
38. To a young cedar tree,
39. That stood on the side of a hill,
40. Then to a crevice in a rock,
41. Where, pressed with the desire to rest his haunches,
42. He came and stood, motionless,
43. Nevertheless he did not rest his haunches, it has been said, in this house.

44. Verily, at that time and place, it has been said, in this house,
45. He came to a young cedar tree.
46. Close to it he sat,
47. Where, within his reach lay some stones,
48. Which he gathered around him.
49. Verily, at that time and place,
50. He turned over the stones and arranged them about himself,
51. So that in their shelter he might rest his haunches.
52. One of these stones
53. He placed over his head, then he sat in the shelter,
54. To rest for a period of seven moons.
55. The close of the season drew near as he sat.
56. Verily, at that time and place
57. He awoke and thought: "I have, indeed, come to a division of time."
58. The small insects swarmed about his hiding place.
59. He heard their humming as he sat in silent contemplation.
60. Again he thought: "I have now come to a division of time."
61. Verily, it has been said, in this house,
62. He suddenly heard the calls and the songs of birds around his hiding place,
63. And as he sat he thought: "I have, indeed, come to a division of time," it has been said, in this house.

64. Verily, at that time and place, it has been said, in this house,
65. As the god of day approached,
66. The black bear came to the door of his house,
67. Rubbing together the palms of his hands as though in gladness.

68. Then he lifted them to the sun in greeting.
69. Verily, at that time and place, it has been said, in this house,

70. He addressed the sun, saying: "Ha! my grandfather,"
71. Then, as though to himself, he spake, saying: "Verily, my flesh has become shrunken as I lay asleep."
72. The sun spake, saying: "Ha! thou person,
73. Thou hast indeed caused thyself to find the means by which to reach old age," it has been said, in this house.
74. Verily, at that time and place, it has been said, in this house
75. At the right side of the door of his house
76. He placed on the ground the impress of a foot,
77. And spake, saying: "This footprint
78. I have not made without a purpose.
79. The warriors of the Wa-zha'-zhe,
80. Together with those of the Tsi'-zhu,
81. Shall use this footprint, in their life's journey, for counting their o-do^{n'}.
82. When they use this footprint for counting their o-do^{n'},
83. They shall always count with accuracy their counting rods."
84. At the left of the door
85. He placed upon the ground the impress of a foot,
86. And spake, saying: "The warriors of the Wa-zha'-zhe,
87. Together with those of the Tsi'-zhu,
88. Shall use this footprint, in their life's journey, for counting their o-do^{n'}.
89. When they use this footprint for counting their o-do^{n'},
90. They shall always count with accuracy their counting rods," it has been said, in this house.

WI'-GI-E—continued.

1. Verily, at that time and place, it has been said, in this house,
2. There dwelt upon the earth the Wa-zha'-zhe, a people having seven sacred fireplaces.
3. Verily, there were none among the people who were timid and craven.
4. Verily, at that time and place, it has been said, in this house,
5. One of the Wa-zha'-zhe (gens)
6. Had made of a mysterious animal
7. His body and stood as a person.
8. Verily, of the male beaver
9. He had made his body, and stood as a person.
10. Verily, at that time and place, it has been said, in this house,
11. The beaver went forth, even against the current of the river,
12. Rippling the surface of the water as he lay outstretched,
13. And he spake, saying: "Behold the ripples of the water,

14. It is the parting of the gods of waters, as they make way for me.
15. When the little ones make of me their body,
16. The gods of the waters shall make way for them also, as they travel the path of life.
17. Behold the left side of the river.
18. The left side of the river
19. I have made to be the left side of my own body.
20. When the little ones also make of it the left side of their body,
21. That side of their body shall be free from all causes of death.
22. Behold the strong current of the river.
23. The strong current also
24. I have made to be the cavity of my body.
25. When the little ones also make it to be the cavity of their own body,
26. The cavity of their body shall be free from all causes of death.
27. Verily, at that time and place, it has been said, in this house,
28. He came to a bend of the river.

29. Close to the bend he lay outstretched,
30. The soft earth along the edges of the water he gathered together,
31. Into a pile and daubed it over the walls of his house,
32. And thus he became possessed of a dwelling.
33. The beaver spake, saying: "When the little ones also cause themselves to become possessed of dwellings,
34. They shall make themselves to be free from all causes of death," it has been said, in this house.

35. Verily, at that time and place, it has been said, in this house,
36. The beaver came to a bend of the river.
37. Close to the bend he lay outstretched.
38. Upon the bank stood a willow sapling.
39. He cut the willow to the ground,
40. And spake, saying: "There are peoples who dwell toward the setting of the sun,
41. It is upon those peoples I have made this tree to fall."
42. To the right side of the door of his house,
43. He dragged the willow sapling,
44. And spake, saying: "This willow sapling,
45. I have not brought to the door of my house without a purpose.
46. When the little ones go against their enemies, toward the setting of the sun,
47. They shall use this sapling to count those they slay.
48. Then shall the little ones count with accuracy their o-do^{n'}, as they travel the path of life," it has been said, in this house.

49. Verily, at that time and place, it has been said, in this house,
50. The beaver came to the seventh bend of the river.
51. Close to the bend he lay outstretched.
52. Upon the bank stood the seventh willow sapling.
53. He cut the sapling to the ground,
54. And spake, saying: "This sapling also,
55. I have not cut down without a purpose.
56. There are peoples who dwell toward the setting of the sun.
57. It is upon those peoples I make this tree to fall.
58. To the right side of the door of his house
59. He dragged the willow sapling,
60. And spake, saying: "This willow sapling,
61. I have not brought to the door of my house without a purpose.
62. The warriors of the Tsi'-zhu,
63. And those of the Ho^{n'}-ga,
64. Shall use these willow saplings for counting their o-do^{n'},
65. When they use these saplings for counting their o-do^{n'}, as they
travel the path of life,
66. The little ones shall always count with accuracy their o-do^{n'},"
it has been said, in this house.

67. Verily, at that time and place, it has been said, in this house,
68. The beaver came to a bend of the river.
69. Close to the bend he lay outstretched.
70. Upon the bank stood a willow sapling.
71. He cut the sapling to the ground,
72. And spake, saying: "There are peoples who dwell toward the
setting of the sun.
73. It is upon those peoples I have made this tree to fall."
74. To the left side of the door of his house,
75. He dragged the sapling,
76. And spake, saying: "This willow sapling,
77. I have not brought to the door of my house without a purpose.
78. When the little ones go toward the setting of the sun against their
enemies,
79. They shall use this sapling to count those they slay,
80. Then shall the little ones count with accuracy their o-do^{n'}, as
they travel the path of life," it has been said, in this house.

81. Verily, at that time and place, it has been said, in this house,
82. He came to the sixth bend of the river.
83. Close to the bend he lay outstretched.
84. Upon the bank stood the sixth willow sapling.
85. He cut the sapling to the ground,

86. And spake, saying: "This sapling
 87. I have not cut down without a purpose.
 88. There are peoples who dwell toward the setting of the sun.
 89. It is upon those peoples I have made this tree to fall."
 90. To the left side of the door of his house
 91. He dragged the willow sapling,
 92. And spake, saying: "This sapling also
 93. I have not brought to the door of my house without a purpose.
 94. The warriors of the Tsi'-zhu,
 95. And those of the Ho^{n'}-ga,
 96. Shall use these saplings for counting their o-do^{n'}.
 97. When they use these saplings for counting their o-do^{n'},
 98. They shall count with accuracy their o-do^{n'}, as they travel the
 path of life," it has been said, in this house.

The wi'-gi-e relating to the military honor symbols, namely, the seven and six imprints of the Black Bear's feet, belongs to the Wa-ca'-be (Black Bear) gens. The members of this gens alone can recite it without modification. The other gentes belonging to the Ho^{n'}-ga subdivision of the Ho^{n'}-ga great division are privileged to recite the wi'-gi-e, but in modified form. The preceding wi'-gi-e recited by Wa-xthi'-zhi is the modified form used by his gens, the In-gtho^{n'}-ga (Puma). Wa-xthi'-zhi was taught this wi'-gi-e by his father, Wa-thu'-ts'a-ga-zhi. With some hesitation Wa-xthi'-zhi also gave the Beaver and the Willow Wi'-gi-e of the Wa-zha'-zhe Wa-noⁿ gens. The members of the Wa-zha'-zhe Wa-noⁿ gens alone could recite the wi'-gi-e in full. Those of the other gentes composing the Wa-zha'-zhe subdivision of the Ho^{n'}-ga great division are privileged to recite it, but in modified form.

Wa-tse'-moⁿ-iⁿ, of the Black Bear gens (Pl. 7, A), who received his instructions from an older relative of the same name who was also a member of the Black Bear gens, said that the wi'-gi-e of the Black Bear and that of the Wa-zha'-zhe Wa-noⁿ gentes should both be recited as one wi'-gi-e; therefore Wa-tse'-moⁿ-iⁿ gave them both as one continuous wi'-gi-e.

The Black Bear and the Wa-zha'-zhe Wa-noⁿ are the principal war gentes of the Ho^{n'}-ga tribal division.

WI'-GI-E OF THE BLACK BEAR AND WA-ZHA'-ZHE WA-NO^N GENTES.

BY WA-TSE'-MO^N-I^N.

(Osage version, p. 426; literal translation, p. 562.)

1. They said, it has been said, in this house,
2. The male black bear, he that is without blemish,
3. Fell to meditating upon himself.

4. Verily, when the moon of the rutting of the deer was waning,
5. He fell to meditating upon himself.
6. Verily, it was at the time of the year when the earth was great
in the ripeness of her fruits,
7. He fell to meditating upon himself.
8. To the four winds,
9. Even to each one of the winds,
10. He rushed and stood perplexed, with paws uplifted and claws
outspread.
11. Moved suddenly by the desire to rest his haunches,
12. He stood perplexed, it has been said, in this house.
13. They said, it has been said, in this house,
14. The black bear went on with quickened footsteps,
15. To a patch of bunch grass,
16. Where he paused and stood,
17. Then suddenly he plucked and gathered the bunches of grass
into a pile,
18. Nevertheless he did not put down his haunches to rest.
19. Even as he moved about,
20. He spake, saying: "I have not gathered these grasses together
without a purpose.
21. When the little ones go toward the setting of the sun against
their enemies,
22. They shall make use of this act when they go forth to make
their enemies to fall.
23. When they use this act as they go forth to make their enemies
to fall,
24. It shall be easy for them to make their enemies to fall.
25. When they use this act in their supplications for success,
26. They shall never fail to win success, as they travel the path of
life," it has been said, in this house.
27. They said, it has been said, in this house.
28. The black bear went on with quickened footsteps,
29. Verily, to the edge of a forest within the bend of a river where
he paused and stood,
30. In silent meditation upon himself.
31. To this time he had not rested his haunches.
32. Seven moons he must sit and rest, he knew,
33. But stood perplexed, bewildered.
34. Near by there stood a bush, of redbud trees.
35. He tore down the bush and crushed to pieces the trees,
36. The pieces he gathered into a pile.
37. That he might rest his haunches thereon,

38. He gathered the pieces into a pile.
39. Nevertheless he rested not his haunches,
40. And he spake, saying: "I have not performed this act without a purpose.
41. When the little ones go toward the setting of the sun against their enemies,
42. They shall use this act in their appeals for aid to overcome their enemies.
43. When they use this act in their appeals for aid to overcome their enemies,
44. They shall enable themselves to win with ease the divine favor, as they travel the path of life.
45. When they use this act in their supplications for aid to overcome their enemies,
46. They shall enable themselves to win with ease the divine favor, as they travel the path of life."

47. They said, it has been said, in this house,
48. The bear went on with quickened footsteps
49. To the opposite edge of the forest,
50. Where he paused and stood.
51. Close to a gray arrow-shaft tree,
52. He paused and stood.
53. Verily, in silent meditation upon himself,
54. Upon the resting of his haunches,
55. He contemplated as he moved about,
56. And upon the period of seven moons in which he must rest.
57. He tore down the arrow-shaft tree, broke trunk and limbs to pieces,
58. And gathered the pieces together into a pile.
59. Nevertheless he rested not his haunches.
60. Even as he went about,
61. He spake, saying: "I have not performed this act without a purpose.
62. When the little ones go toward the setting of the sun against their enemies,
63. They shall use this act in their appeals for aid to overcome their enemies.
64. When they use this act in their appeals for aid to overcome their enemies,
65. They shall enable themselves to win with ease the divine favor, as they travel the path of life.
66. When they use this act in their supplications for aid to overcome their enemies.

67. They shall enable themselves to overcome their enemies with ease, as they travel the path of life," it has been said, in this house.
68. They said, it has been said, in this house,
69. The bear went on with quickened footsteps,
70. To a brook, the banks of which were bare of trees,
71. Where stood a single never-dying willow.
72. Close to the willow he paused and stood,
73. Even as the male black bear,
74. Paused to meditate upon himself,
75. Upon the period of seven moons in which he must sit,
76. And quietly rest his haunches.
77. Verily, he gave much thought to himself.
78. Then he suddenly seized the never-dying willow,
79. And broke into pieces its trunk and limbs,
80. Gathered the pieces into a pile.
81. That he might rest his haunches thereon,
82. He gathered the pieces together and arranged them in a pile.
83. Nevertheless he rested not his haunches.
84. Then, even as he moved away,
85. He spake, saying: "This act also,
86. I have not performed without a purpose.
87. When the little ones go toward the setting sun against their enemies,
88. They shall use this act in their appeals for aid to overcome their enemies.
89. When they use this act in their appeals for aid to overcome their enemies,
90. They shall enable themselves to win with ease the divine favor, as they travel the path of life.
91. They shall also use this act in their supplications to overcome their enemies with ease.
92. When they use this act in their supplications to overcome their enemies with ease,
93. They shall enable themselves to overcome their enemies with ease, as they travel the path of life," it has been said, in this house.
94. They said, it has been said, in this house,
95. The bear moved on with quickened footsteps,
96. To a hummock,
97. Where he paused and stood.
98. Verily, in meditation upon himself,
99. He looked about him over the land,
100. In search for a place wherein to rest his haunches,

101. And stood perplexed and bewildered.
 102. For a period of seven moons he must rest, he knew,
 103. But he stood perplexed and bewildered.
 104. He quickly tore open the hummock
 105. To rest his haunches therein.
 106. Nevertheless he rested not his haunches.
 107. Then he spake, saying: "This act also,
 108. I have not performed without a purpose.
 109. When the little ones go toward the setting sun against their enemies,
 110. They shall use this act in their appeals for aid to overcome their enemies.
 111. When they use this act in their appeals for aid to overcome their enemies,
 112. They shall enable themselves to win with ease the divine favor, as they travel the path of life.
 113. They shall also use this act in their supplications for aid to overcome their enemies with ease.
 114. When they use this act in their supplications for aid to overcome their enemies with ease,
 115. They shall enable themselves to overcome their enemies with ease, as they travel the path of life," it has been said, in this house.
-
116. They said, it has been said, in this house,
 117. The bear moved on with quickened footsteps,
 118. To a valley where he paused and stood.
 119. To this time he had not found a place wherein to rest his haunches.
 120. He longed to sit down to rest,
 121. But moved about perplexed and bewildered.
 122. He knew he must rest for a period of seven moons,
 123. But knew not where or how and was perplexed.
-
124. Verily, at that time and place, it has been said, in this house,
 125. He gathered together some small stones,
 126. And arranged them in a pile.
 127. Seven in number were the stones,
 128. He had gathered together,
 129. And arranged in a pile,
 130. Whereon to rest.
 131. Nevertheless he rested not his haunches.
 132. Then, even as he moved away,
 133. He spake, saying: "This act also,
 134. I have not performed without a purpose.



STONES FOR VAPOR BATH AND FRAME FOR THE HOUSE



4, NI'-KA-WA-ZHI'N, TO'-GA (PO'-KA WA-SHTA'-GE GENS)



5, SHO'-GE-MO'-IN

135. When the little ones go toward the setting sun against their enemies,
136. They shall make use of these stones, as they travel the path of life.
137. The little ones of the T̄si'-zhu,
138. And the little ones of the Wa-zha'-zhe,
139. Shall use these stones to purify their bodies by heating them (the ceremonial vapor bath) (Pl. 8).
140. When they use these stones for purifying their bodies,
141. They shall be free from all causes of death, as they travel the path of life.
142. When they use them in their supplications for aid to overcome their enemies,
143. They shall enable themselves to overcome their enemies with ease, as they travel the path of life," it has been said, in this house.

144. They said, it has been said, in this house,
145. The bear moved on with quickened footsteps,
146. To the top of a rocky cliff,
147. To the entrance of a cave where he paused and stood.
148. To this time he had not found a place wherein to rest.
149. He knew that he must rest his haunches,
150. But he moved about in perplexity.
151. For a period of seven moons he must rest,
152. But was perplexed, for he knew not where or how.
153. Verily, at that time and place, it has been said, in this house,
154. He moved close to the house (the cave) and paused.
155. Then, into the door, at the right side,
156. He partly entered and paused.
157. Verily, at that time and place, it has been said, in this house,
158. He beheld the interior of a house, mysterious in all its aspects.
159. He moved farther into the house and sat down.
160. When he had entered the house and sat down,
161. He became conscious of having found for himself a house with a room most pleasing and satisfying,
162. Of having come to a house that was mysterious in all its aspects,
163. Verily, a house that excluded the light of day, he had found.
164. He thought: "Lo, even the door of my dwelling
165. Is mysterious.
166. No one can look in and intrude upon me."
167. Verily, at that time and place, it has been said, in this house,
168. He put down his haunches,
169. To rest for a period of seven moons.
170. He put down his haunches,

171. And sat undisturbed,
172. Until six moons had passed,
173. Then, following this lapse of time,
174. He made a close examination of his body,
175. Looking carefully over all its parts.
176. Verily, at that time and place, it has been said, in this house,
177. He thought: "Lo, my flesh has shrunken to nothing, in the time I have here sat."
178. Verily, at that time and place, it has been said, in this house,
179. He thought: "Verily, I am a person of whom the little ones should make their bodies,
180. They should make of me an emblem of old age," it has been said, in this house.

181. They said, it has been said, in this house,
182. While he was yet in this contemplative mood,
183. He thought: "The little ones shall make of me their bodies.
184. When the little ones make of me their bodies,
185. These my toes that are folded together,
186. I have made to be the sign of old age.
187. When the little ones make of me their bodies,
188. They shall live to see their toes folded together with age, as they travel the path of life.
189. When the little ones make of me their bodies,
190. They shall be free from all causes of death, as they travel the path of life.
191. When the little ones make of me their bodies,
192. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.

193. They said, it has been said, in this house,
194. That he spake again, saying: "These words shall forever stand,
195. Behold the wrinkles of my ankles,
196. I have made them to be the sign of old age.
197. When the little ones reach old age,
198. They shall see their ankles wrinkled with age, as they travel the path of life,
199. When the little ones make of me their bodies," it has been said, in this house.

200. They said, it has been said, in this house,
201. That he spake again, saying: "Behold the muscles of my thigh, loosened with age.
202. Those loosened muscles also,
203. I have made to be the sign of old age.
204. When the little ones make of me their bodies,

205. They shall live to see the muscles of their thighs become loosened with age.
206. When the little ones make of me their bodies,
207. They shall be free from all causes of death, as they travel the path of life.
208. When the little ones make of me their bodies,
209. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.
210. They said, it has been said, in this house.
211. That he spake again, saying: "Behold the muscles of my abdomen, loosened with age.
212. Those loosened muscles also,
213. I have made to be the sign of old age.
214. When the little ones make of me their bodies,
215. They shall live to see the muscles of their abdomen become loosened with age, as they travel the path of life.
216. When the little ones make of me their bodies,
217. They shall be free from all causes of death, as they travel the path of life.
218. When the little ones make of me their bodies,
219. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.
220. They said, it has been said, in this house,
221. "Behold my ribs that lie in ridges along my side.
222. The ridges of my ribs also,
223. I have made to be the signs of old age.
224. When the little ones make of me their bodies,
225. They shall live to see the ridges of their ribs on their bodies, as they travel the path of life.
226. When the little ones make of me their bodies,
227. They shall be free from all causes of death, as they travel the path of life.
228. When the little ones make of me their bodies,
229. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.
230. They said, it has been said, in this house,
231. "Behold the loosened muscles of my arms.
232. I have made them also to be the signs of old age.
233. When the little ones make of me their bodies,
234. They shall live to see the muscles of their arms become loosened with age, as they travel the path of life.
235. When the little ones make of me their bodies,

236. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.
237. They said, it has been said, in this house,
238. "Behold the loosened muscles of my chin.
239. Those loosened muscles also,
240. I have made to be the sign of old age.
241. When the little ones make of me their bodies,
242. They shall live to see the muscles of their chins become loosened with age, as they travel the path of life.
243. When the little ones make of me their bodies,
244. They shall be free from all causes of death, as they travel the path of life.
245. When the little ones make of me their bodies,
246. They shall cause themselves to be difficult to overcome by death," it has been said, in this house.
247. They said, it has been said, in this house,
248. That he spake again, saying: "Behold the wrinkles in the corners of my mouth.
249. Those wrinkles also,
250. I have made to be the sign of old age.
251. When the little ones reach old age,
252. They shall see the corners of their mouths wrinkled with age, as they travel the path of life," it has been said, in this house.
253. They said, it has been said, in this house,
254. "Behold the wrinkles in the corners of my eyelids.
255. Those wrinkles also,
256. I have made to be the signs of old age.
257. When the little ones reach old age,
258. They shall see the corners of their eyelids wrinkled with age, as they travel the path of life," it has been said, in this house.
259. "Behold the bareness of my forehead.
260. Also,
261. When the little ones reach old age,
262. They shall see their foreheads grown bare with age," it has been said, in this house.
263. "Behold the hair on the crown of my head grown scant with age.
264. The scantiness of my hair also,
265. I have made to be the sign of old age.
266. When the little ones make of me their bodies,
267. They shall live to see the hair on the crown of their heads grown scant with age.
268. When the little ones make of me their bodies,

269. They shall be free from all causes of death, as they travel the path of life, it has been said, in this house.
270. When the little ones make of me their bodies,
271. They shall cause themselves to be difficult to overcome by death, as they travel the path of life, it has been said, in this house.
272. When the little ones make of me their bodies,
273. When they reach old age,
274. They shall see the hairs of their heads whitened with age," it has been said, in this house.
275. They said, it has been said, in this house,
276. That he spake again, saying: "The little ones shall reach old age.
277. The days that are calm and peaceful,
278. And the four successive seasons of life,
279. The little ones shall bring themselves to see, as they travel the path of life," it has been said, in this house.
280. They said, it has been said, in this house,
281. Again the bear examined himself.
282. Then to the right side of the door of his house,
283. He moved and he paused.
284. He stood gazing upon the land before him.
285. Verily, he saw the land overspread with a smoke-like mist.
286. He heard the sighing of the winds among the tops of the trees.
287. He moved farther out, where he paused and stood,
288. And the birds
289. All around him sang,
290. And he stood listening to the noise of their songs.
291. Verily, at that time and place, it has been said, in this house,
292. The bear moved forward and placed upon the ground six imprints of his feet,
293. As symbols of certain deeds most difficult to accomplish.
294. He did not place the six footprints upon the ground without a purpose.
295. He spake, saying: "Behold I have placed upon the ground six footprints.
296. Toward the setting of the sun,
297. The little ones shall win o-doⁿ' (military honors).
298. Verily, I have made these footprints to represent those deeds."
299. Verily, at that time and place, it has been said, in this house,
300. He took one step forward,
301. Then from there he placed seven footprints upon the ground,
302. And he spoke, saying: "These footprints also,
303. I have not placed upon the ground without a purpose.
304. They are the footprints spoken of as the Seven Footprints.

305. Verily, I have placed them here to remain for all time to come.
 306. They are the valorous deeds spoken of as o-do^{n'}.
 307. Verily, I have placed them here to remain for all time to come,
 308. The valorous deeds spoken of as the Seven O-do^{n'},
 309. I have verily placed here to remain for all time," it has been
 said, in this house.
310. They said, it has been said, in this house,
 311. The bear went forth with quickened footsteps,
 312. And came to a land upon which the air quivered with the warmth
 of the sun.
 313. The grass rustled to the tread of his feet as he paused and stood.
 314. He went forth with quickened footsteps,
 315. And came to a little house (the beaver's house), where he paused
 and stood.
 316. He went forth with quickened footsteps,
 317. And came to the edge of a river where he paused and stood.

THE PART BELONGING TO THE WA-ZHA'-ZHE WA-NO^N GENS.

318. Verily, at that time and place, it has been said, in this house,
 319. There stood the male beaver,
 320. Gathering with his tail the soft mud,
 321. Which he placed in a pile,
 322. And spake, saying: "I have gathered this pile of mud not with-
 out a purpose.
 323. When the little ones go toward the setting sun against their
 enemies,
 324. They shall use the soft earth ⁵ in their appeals for aid to over-
 come their enemies with ease.
 325. When they use the soft earth in their appeals for aid to over-
 come their enemies with ease,
 326. They shall enable themselves to overcome their enemies with
 ease, as they travel the path of life," it has been said, in this
 house.
327. They said, it has been said, in this house,
 328. The beaver moved to the strong current of the stream,
 329. Slapping the water with his tail.
 330. Verily, he went up the river against its current,

⁵ The mud of the bottom of the lakes or running streams is the supplicatory symbol of the gentes of the Wa-zha'-zhe subdivision that represents the water portion of the earth in the tribal organization. The members of this subdivision may use the soil of the dry land in their supplicatory rites, but such soil represents the original type, i. e., the soft mud of the lakes or running waters. In lines 319 to 326 of this *wi'-gi-e*, the ancient Noe'-ho'-zhi'-ga have expressed, in mythic form, their conception that the great life-giving power resides within the waters as well as in the sky and the dry land. In accordance with this conception the supplications of the people are directed to the waters as well as to the sky and to the dry land.

331. Rippling the surface as he pushed forward,
332. To the first bend of the river.
333. Upon the water's edge stood a young willow,
334. Which he quickly cut to the ground,
335. And hastily dragged it toward his home.
336. Within the right side of the door of his house
337. He dragged the young willow, then laid it down,
338. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
339. When the little ones go toward the setting sun against their
enemies,
340. They shall use this young willow for counting their o-do^{n'}
(military honors).
341. When the little ones use the young willow for counting their
o-do^{n'}, as they travel the path of life,
342. Then shall they count their o-do^{n'} with ease (accuracy)," it has
been said, in this house.
343. They said, it has been said, in this house,
344. The male beaver,
345. Moved to the strong current of the stream,
346. Verily, against its current,
347. Rippling the surface of the water as he pushed forward,
348. To the second bend of the river,
349. Close to which he paused and stood.
350. Upon the water's edge stood a young willow,
351. Which he quickly cut to the ground,
352. And hastily dragged it toward his home.
353. Within the right side of the door of his house,
354. He dragged the young willow, then laid it down,
355. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
356. I have brought it home for the little ones to use in counting
their o-do^{n'}.
357. When the little ones use the young willow for counting their
o-do^{n'}, as they travel the path of life,
358. They shall be free from all cause of death, as they travel the
path of life," it has been said, in this house.
359. They said, it has been said, in this house,
360. The male beaver
361. Moved to the strong current of the stream.
362. Verily, he went up the river against its current,
363. Rippling the surface of the water as he pushed forward,
364. To the third bend of the river.

365. Upon the water's edge stood a young willow,
366. Which he quickly cut to the ground,
367. And hastily dragged toward his home.
368. Within the right side of the door of his house
369. He dragged the young willow, then laid it down,
370. And he spake, saying: "It is not without a purpose that I have
brought home this young willow,
371. I have brought it home for the little ones to use in counting
their o-do^{n'}, as they travel the path of life," it has been said,
in this house.
372. They said, it has been said, in this house,
373. The male beaver
374. Moved up the strong current of the stream,
375. To the fourth bend of the river,
376. Where, by the water's edge, stood a young willow,
377. Which he quickly cut to the ground,
378. And hastily dragged it toward his home.
379. Within the right side of the door of his house
380. He dragged the young willow, then laid it down,
381. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
382. When the little ones go toward the setting sun against their
enemies,
383. They shall use the young willow to count their o-do^{n'}, as they
travel the path of life," it has been said, in this house.
384. They said, it has been said, in this house,
385. The male beaver
386. Moved to the strong current of the stream.
387. Verily, he went up the river against its current,
388. Rippling the surface of the water as he pushed forward,
389. To the fifth bend of the river,
390. Where he lay close to the edge of the water.
391. Upon the water's edge stood a young willow,
392. Which he quickly cut to the ground,
393. And hastily dragged it toward his home.
394. Within the right side of the door of his house
395. He dragged the young willow, then laid it down,
396. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
397. I have brought it home for the little ones to use in counting
their o-do^{n'}, as they travel the path of life," it has been said,
in this house.

398. They said, it has been said, in this house,
399. The male beaver
400. Moved to the strong current of the stream.
401. Verily, he went up the river against its current,
402. Rippling the surface of the water as he pushed forward,
403. To the sixth bend of the river,
404. Where, by the water's edge stood a young willow,
405. Which he quickly cut to the ground,
406. And hastily dragged toward his home.
407. Within the right side of the door of his house
408. He dragged the young willow, then laid it down,
409. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
410. I have brought it home for the little ones to use in counting their
o-do^{n'}, as they travel the path of life," it has been said, in this
house.
411. They said, it has been said, in this house,
412. The male beaver
413. Moved up the strong current of the stream,
414. To the seventh bend of the river,
415. Where he lay close to the edge of the water.
416. Upon the water's edge stood a young willow,
417. Which he quickly cut to the ground,
418. And hastily dragged toward his home.
419. Within the right side of the door of his house
420. He dragged the young willow, then laid it down,
421. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
422. I have brought it home for the little ones to use in counting
their o-do^{n'}, as they travel the path of life," it has been said,
in this house.
423. They said, it has been said, in this house,
424. The beaver moved to the strong current of the stream.
425. Slapping the water with his tail.
426. Verily, he went up the river against its current,
427. Rippling the surface of the water as he pushed forward,
428. To the first bend of the river,
429. Where, by the water's edge stood a young willow,
430. Which he quickly cut to the ground,
431. And hastily dragged it toward his home.
432. Within the left side of the door of his house
433. He dragged the young willow, then laid it down,
434. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.

435. When the little ones go toward the setting sun against their enemies,
436. They shall use this young willow for counting their o-do^{n'}.
437. When they use the young willow for counting their o-do^{n'}, as they travel the path of life,
438. Then shall they count their o-do^{n'} with ease (accuracy)," it has been said, in this house.
439. They said, it has been said, in this house,
440. The male beaver
441. Moved to the strong current of the stream.
442. Verily, he went up the river against its current,
443. Rippling the surface of the water as he pushed forward,
444. To the second bend of the river,
445. Where he paused and stood.
446. By the water's edge there stood a young willow,
447. Which he quickly cut to the ground,
448. And hastily dragged it toward his home.
449. Within the left side of the door of his house
450. He dragged the young willow, then laid it down,
451. And he spake, saying: "It is not without a purpose that I have brought home this young willow.
452. I have brought it home for the little ones to use in counting their o-do^{n'}.
453. When the little ones use the young willow for counting their o-do^{n'}, as they travel the path of life,
454. They shall be free from all causes of death," it has been said, in this house.
455. They said, it has been said, in this house,
456. The male beaver
457. Moved to the strong current of the stream.
458. Verily, he went up the river against its current,
459. Rippling the surface of the water as he pushed forward,
460. To the third bend of the river,
461. Where, by the water's edge stood a young willow,
462. Which he quickly cut to the ground,
463. And hastily dragged it toward his home.
464. Within the left side of the door of his house
465. He dragged the young willow, then laid it down,
466. And he spake, saying: "It is not without a purpose that I have brought home this young willow.
467. I have brought it home for the little ones to use in counting their o-do^{n'}, as they travel the path of life," it has been said, in this house.

468. They said, it has been said, in this house,
469. The male beaver
470. Moved up the strong current of the stream,
471. To the fourth bend of the river,
472. Where, by the water's edge stood a young willow,
473. Which he quickly cut to the ground,
474. And hastily dragged it toward his home.
475. Within the left side of the door of his house
476. He dragged the young willow, then laid it down,
477. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
478. When the little ones go toward the setting sun against their
enemies,
479. They shall use the young willow to count their o-doⁿ", as they
travel the path of life," it has been said, in this house.
480. They said, it has been said, in this house,
481. The male beaver
482. Moved to the strong current of the stream.
483. Verily, he went up the river against the current,
484. Rippling the surface of the water as he pushed forward,
485. To the fifth bend of the river,
486. Where he lay close to the edge of the water.
487. Upon the water's edge there stood a young willow,
488. Which he quickly cut to the ground,
489. And hastily dragged it toward his home.
490. Within the left side of the door of his house
491. He dragged the young willow, then laid it down,
492. And he spake, saying: "It is not without a purpose that I have
brought home this young willow.
493. I have brought it home for the little ones to use in counting
their o-doⁿ", as they travel the path of life," it has been said,
in this house.
494. They said, it has been said, in this house,
495. The male beaver
496. Moved to the strong current of the stream.
497. Verily, he went up the river against the current,
498. Rippling the surface of the water as he pushed forward,
499. To the sixth bend of the river,
500. Where, by the water's edge stood a young willow,
501. Which he quickly cut to the ground,
502. And hastily dragged it toward his home.
503. Within the left side of the door of his house
504. He dragged the young willow,

505. And he spake, saying: "It is not without a purpose that I have brought home this young willow.
506. I have brought it home for the little ones to use in counting their o-do^{n'}, as they travel the path of life," it has been said, in this house.

Xu-tha'-wa- $\text{t}\text{o}^{\text{n-i}^{\text{n}}}$, from whom a number of the Tsi'-zhu Wa-noⁿ wi'-gi-es were obtained, died before he could be questioned concerning the sun-ray (crepuscular rays) count-symbols, and upon his death it became doubtful as to whether any of the wi'-gi-es of his gens could be secured from another member. A member of his gens, in speaking of the death of Xu-tha'-wa- $\text{t}\text{o}^{\text{n-i}^{\text{n}}}$, said: "All our rituals are now lost; this man was the only one who knew them." It would have been preferable to secure from a member of the Tsi'-zhu Wa-noⁿ himself the wi'-gi-e of the sun-ray count symbols, but the death of Xu-tha'-wa- $\text{t}\text{o}^{\text{n-i}^{\text{n}}}$ made its possibility questionable.

In May, 1918, since the death of Xu-tha'-wa- $\text{t}\text{o}^{\text{n-i}^{\text{n}}}$, Wa-xthi'-zhi, who is versed in the rites, gave with some reluctance the wi'-gi-es of the sun-ray count symbols of both the Tsi'-zhu Wa-noⁿ and the Mi-k'i^{n'} Wa-noⁿ gentes. These two wi'-gi-es, as given by Wa-xthi'-zhi, are substantially the same. A paraphrase of the Tsi'-zhu Wa-noⁿ wi'-gi-e is here given. At the ceremony of the counting of o-do^{n'} the members of these two Tsi'-zhu gentes recite, simultaneously, the wi'-gi-es of their gentes relating to the sun-ray count symbols.

SUN-RAY WI'-GI-E OF THE TSI'-ZHU WA-NO^N.

1. Verily, at that time and place, it has been said, in this house,
2. The god that never fails to appear at the beginning of day
3. Has upon its left side
4. Six rays that are like stripes in appearance.
5. These six rays
6. I have made to be symbols,
7. Symbols of the valorous deeds spoken of as o-do^{n'}.
8. When the little ones make of these six rays the symbols of their o-do^{n'},
9. They shall enable themselves to count with accuracy their o-do^{n'}.
10. Upon the right side of that god there are seven rays that are in appearance like stripes.
11. These seven rays also,
12. I have made to be symbols,
13. Symbols of the valorous deeds spoken of as o-do^{n'}.
14. I have made all of these six and seven rays to be symbols of the valorous deeds spoken of as o-do^{n'}.

15. When the little ones use these rays for counting their o-do^{n'}, as they travel the path of life,
16. They shall enable themselves to count with accuracy their o-do^{n'}.
17. Verily, at that time and place, it has been said, in this house,
18. The people asked: "Of what shall the little ones make their bodies?"
19. Verily, at that time and place, it has been said, in this house,
20. The Tsi'-zhu Wa-noⁿ
21. Spake, saying: "There is in existence a long-billed bird (pileated woodpecker).
22. Of that bird also,
23. I have verily made my body.
24. The god of day that sitteth in the heavens,
25. I have verily employed this bird to bring hither (symbolize),
26. The god of night that sitteth in the heavens,
27. I have verily employed this bird to bring hither.
28. The male star (morning star) that sitteth in the heavens,
29. I have verily employed this bird to bring hither.
30. When the little ones make of that star their bodies,
31. They shall enable themselves to find spoils in profusion, as they travel the path of life.
32. When they go toward the setting sun against their enemies,
33. And use this bird in their appeals for aid,
34. They shall never fail to succeed in their undertakings, as they travel the path of life.
35. The female star (evening star) that sitteth in the heavens,
36. I have verily employed this bird to bring hither.
37. When the little ones go toward the setting sun against their enemies,
38. And use this bird in their appeals for aid,
39. They shall never fail to succeed in their undertakings, as they travel the path of life.
40. Verily, they shall enable themselves to find spoils in profusion.
41. When the little ones make of that star their bodies,
42. They shall always live to see old age.
43. The four successive days (four stages of life),
44. They shall enable themselves to reach with success.
45. When the people of the Wa-zha'-zhe,
46. And those of the Ho^{n'}-ga,
47. Make of me their symbol, as they travel the path of life,
48. They shall never fail to succeed in their undertakings, as they travel the path of life."

SONGS OF COUNTING THE O-DO^{N'} BY THE WA'-DON-BE.

The first of this group of songs refers to the act of the Singer who conducts to his seat the Wa'-doⁿ-be, the valiant man, who is to recount his o-do^{n'} (valorous deeds), seven for the Ho^{n'}-ga tribal division and six for the T̄si'-zhu. The number of o-do^{n'} to be counted by the Wa'-doⁿ-be is definitely fixed by the preceding three wi'-gi-es, namely, the wi'-gi-e referring to the thirteen footprints of the black bear; the wi'-gi-e referring to the young willows cut by the beaver; and the wi'-gi-e referring to the thirteen sun-rays. A free translation is given in full of the three stanzas which the song contains.

SONG I.

(Osage version, p. 439; literal translation, p. 571.)

M. M. ♩ = 168 Transcribed by Alice C. Fletcher

Time beats

Ni-ka wiⁿ e-'thiⁿ a-gi bi noⁿ, —'Thiⁿ a-gi bi noⁿ,

'thiⁿ a-gi bi noⁿ ho, Wa-ho-shi-ge doⁿ

'thiⁿ a-gi bi noⁿ, 'Thiⁿ a-gi bi noⁿ, 'thiⁿ a-gi bi noⁿ,

Ni-ka wiⁿ e 'thiⁿ a-gi bi noⁿ.

FREE TRANSLATION.

1.

A man he is bringing,
 He is bringing, he is bringing,
 A valorous man he is bringing,
 He is bringing, he is bringing,
 A man he is bringing.

2.

A man he is bringing,
 He is bringing, he is bringing,
 A man who will speak he is bringing,
 He is bringing, he is bringing,
 A man he is bringing.

3.

A man he is bringing,
 He is bringing, he is bringing,
 One who is to speak great words,
 He is bringing, he is bringing,
 A man he is bringing.

The second song of this group refers to the Wa'-doⁿ-be as being a gift of the Noⁿ'-hoⁿ-zhiⁿ-ga order to the people, as a man whose valorous deeds are worthy of emulation. All of the lines excepting the sixth are the same, therefore a free translation of the fifth and sixth lines of the two stanzas will suffice to give the meaning of the song.

SONG 2.

(Osage version, p. 440; literal translation, p. 572.)

M. M. ♩ = 176 Transcribed by Alice C. Fletcher

Time beats

The thiⁿ-kshe i-ṭa wi kshi - the,

The thiⁿ-kshe i-ṭa wi-kshi the, Thethiⁿ-kshe i-ṭa wi-kshi the,

The thiⁿ.kshe i-ṭa wi-kshi the, The thiⁿ.kshe i-ṭa wi kshi the

the the he the, Wa-ho - shi-ge doⁿ i-ṭa wi-kshi-the,

The thiⁿ.kshe i-ṭa wi kshi-the, The thiⁿ.kshe i-ṭa wi kshi-the,

The thiⁿ.kshe i-ṭa wi kshi the, The thiⁿ.kshe i-ṭa wi kshi-the.

FREE TRANSLATION.

1.

The man who sits here I give to you,
A valorous man I give to you.

2.

The man who sits here I give to you,
A man who can speak great words I give to you.

The third song refers to two scenes that are enacted in the ceremony of the leading of the Wa'-doⁿ-be to the seat prepared for him at the west end of the lodge, one of which is the instructions received by the Singer to lead the Wa'-doⁿ-be to his seat and to his carrying out those instructions; the other is the remarks made by individuals of the assembly to one another that the warrior who is to count his o-doⁿ' is being led to his ceremonial seat. A free translation of two of the lines in each stanza descriptive of these two scenes will suffice to give the meaning of the song, as all the other lines are iterative of one or the other of the two lines.

SONG 3.

(Osage version, p. 440; literal translation, p. 572.)

M. M. $\text{♩} = 168$ Transcribed by Alice C. Fletcher

Time beats

Dsi tsi-tha thiⁿ, dsi tsi-tha thiⁿ he, I-e doⁿ a-thiⁿ she-thu

a-thiⁿ a-gi bi noⁿ, Dsi tsi-tha thiⁿ, dsi tsi-tha thiⁿ,

Dsi tsi-tha thiⁿ, dsi tsi-tha thiⁿ, Dsi tsi-tha thiⁿ he,

I-e doⁿ a-thiⁿ she-thu a-thiⁿ a-gi bi noⁿ, Dsi tsi-tha thiⁿ.

FREE TRANSLATION.

1.

Go and lead him thither, lead him thither.
Look you, he who has good words is being led to his seat.

2.

Go and lead him thither, lead him thither.
 Look you, he who is to speak is being led to his seat.

The fourth song belongs to the final act of the great war ceremony called Wa-sha'-be A-thiⁿ, performed when a war party is being ceremonially organized. It is here used in this group of the Noⁿ'-zhiⁿ-zhoⁿ songs for the purpose of teaching that all the men of a war party thus ceremonially organized, including the privates, the commanders, and the Do-doⁿ'-hoⁿ-ga, have an equal chance to win o-doⁿ' and be chosen to act as Wa'-doⁿ-be in the initiatory rites. The final act of the Wa-sha'-be A-thiⁿ from which this song is borrowed was performed on the open prairie, a mile or so outside of the village. At this ceremony of the final act which is entitled T̄siu'-i-btho-thi-shoⁿ, Procession Around the Village, the warriors sit in two great divisions facing the west, those of the Hoⁿ'-ga at the right and those of the T̄si'-zhu at the left. A space running from east to west forms the dividing line. The Noⁿ'-hoⁿ-zhiⁿ-ga stand around the two divisions of sitting warriors in two great semicircles, those of the Hoⁿ'-ga at the right and those of the T̄si'-zhu at the left. At the close of a certain ceremony the Xo'-ka sings this borrowed song that belongs to the final act of the Wa-sha'-be A-thiⁿ when the Noⁿ'-hoⁿ-zhiⁿ-ga march in solemn procession around the warriors, the Hoⁿ'-ga making a sinistral circuit and the T̄si'-zhu a dextral circuit.

There are sixteen stanzas to this song, fifteen of which are in three groups. The first group of stanzas refers to the simultaneous and collective movements of both the Hoⁿ'-ga and the T̄si'-zhu Noⁿ'-hoⁿ-zhiⁿ-ga in a procession around the two divisions of the sitting warriors. The second group of stanzas refer to the simultaneous processional movement of the Hoⁿ'-ga and the T̄si'-zhu severally, the Hoⁿ'-ga passing from their side to the T̄si'-zhu side as they march and the T̄si'-zhu passing from their side to the Hoⁿ'-ga side as they march. The third group of stanzas refers to the conclusion of the ceremony and to the readiness of the warriors to go forth and strike the enemy. The sixteenth stanza relates to the actual departure of the war party.

In the first two lines of all the sixteen stanzas is mentioned the mystic clay used as a symbol by the Do-doⁿ'-hoⁿ-ga in his vigils. In the closing lines of the stanzas composing the three groups, the five symbolic articles used in the war ceremony are mentioned in the following order: The pipe, the knife, the club, the charcoal, and the standards. In the last line of the sixteenth stanza is mentioned "the moccasins." These refer to the four ceremonial steps each warrior is required to take as he goes forth. These steps refer to the readiness of the symbolic man (typical of the unity of the tribe) to strike the enemy.

SONG 4.

(Osage version, p. 441; literal translation, p. 572.)

Transcribed by Alice C. Fletcher.

M. M. ♩ = 84

Time beats

Mon-thiⁿ - ka u-thi - shoⁿ a-gtha-bthiⁿ e he,

Mon-thiⁿ-ka u-thi - shoⁿ a-gtha-bthiⁿ e he, a he,

I - ba thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do, a he he.

FREE TRANSLATION.

1.

Lo, around them I tread, bearing the mystic clay,
 Around them I tread, bearing the mystic clay,
 Around them I tread, bearing the mystic pipe.

2.

Around them I tread, bearing the sacred knife.

3.

Around them I tread, bearing the sacred club.

4.

Around them I tread, bearing the sacred paint.

5.

Around them I tread, bearing the sacred standard.

6.

Lo, I pass from group to group, bearing the mystic clay,
 I pass from group to group, bearing the mystic clay,
 I pass from group to group, bearing the mystic pipe.

7.

I pass from group to group, bearing the sacred knife.

8.

I pass from group to group, bearing the sacred club.

9.

I pass from group to group, bearing the sacred paint. .

10.

I pass from group to group, bearing the sacred standard.

11.

Lo, I go to strike, bearing the mystic clay,
I go to strike, bearing the mystic clay,
I go to strike, bearing the mystic pipe.

12.

I go to strike, bearing the sacred knife.

13.

I go to strike, bearing the sacred club.

14.

I go to strike, bearing the sacred paint.

15.

I go to strike, bearing the sacred standard.

16.

Lo, I go to strike, bearing the mystic clay,
I go to strike, bearing the mystic clay,
I go to strike, bearing the moccasins.

The fifth song is a call to the Wa'-doⁿ-be to begin to count hiso-doⁿ'. The seven stanzas of the song as here given are intended to include both the seven and six o-doⁿ', the prescribed number that must have been won by a warrior in order to entitle him to be chosen to act as Wa'-doⁿ-be. The seven is for the Hoⁿ'-ga great tribal division and the six for the T̄si'-zhu tribal division.

In former times when an initiation ceremony was given by a gens of the Hoⁿ'-ga subdivision the Singer (initiate) chose his Wa'-doⁿ-be from the Mi-ḱ'iⁿ' (Sun-carrier) gens of the T̄si'-zhu great tribal division, but since the death of all the warriors eligible for this office in both the Mi-ḱ'iⁿ' and the T̄si'-zhu Wa-noⁿ gentes there remained only one man in all the T̄si'-zhu division who could count the full thirteen o-doⁿ'. Shoⁿ'-ge-moⁿ-iⁿ (Pl. 9, B), although the office of his gens (Peace-maker) would, in the ancient days, have precluded his appointment, yet at the present time he was called upon by both the Hoⁿ'-ga and the Wa-zha'-zhe subdivisions to act as Wa'-doⁿ-be when an initiation took place in either of these subdivisions. Shoⁿ'-ge-moⁿ-iⁿ died in 1919.

There now remain living in the entire tribe only two old warriors, Ni'-ḱa-wa-zhiⁿ-ṭoⁿ-ga (Pl. 9, A) and Ku'-zhi-wa-tse (Pl. 7, B), both over

90 years old, who can count the full thirteen o-do^{n'}. Both of these men belong to the Po^{n'}-ka Wa-shta'-ge gens of the Wa-zha'-zhe subdivision.

The narrator, Wa-xthi'-zhi, when singing the fifth song used the name of the Mi-k'i^{n'} gens from which the Ho^{n'}-ga subdivision was accustomed to choose the Wa'-do^{n'}-be. instead of the gens of Sho^{n'}-ge-mo^{n'}-in, who actually did the counting.

In the song the word "o-do^{n'}" does not occur. The word "wa'-tse" (a stroke) is used, which is another form for indicating a military honor.

SONG 5.

(Osage version, p. 442; literal translation, p. 574.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats
Tha-wa tse the he, tha-wa tse the he,
Tha-wa tse the he, tha-wa tse the he, Wa - tse the he
Mi-k'i wi-xtsi tha-wa tse the he, Tha-wa tse the he,
tha-wa tse the he, Wa - tse the he tha.

FREE TRANSLATION.

1.

Now let him count, let him count,
Now let him count, let him count,
Let the Mi-k'i^{n'} count the first wa'-tse,
Now let him count, let him count,
The wa'-tse.

2.

Let the Mi-k'i^{n'} count the second wa'-tse.

3.

Let the Mi-k'i^{n'} count the third wa'-tse.



Mullett

SHO'-GE-MO'-I" COUNTING HIS WAR HONORS



XO-KA WITH WAR CLUB AND HAWK

4.

Let the Mi-ḱ'i^{n'} count the fourth wa'-ṭse.

5.

Let the Mi-ḱ'i^{n'} count the fifth wa'-ṭse.

6.

Let the Mi-ḱ'i^{n'} count the sixth wa'-ṭse.

7.

Let the Mi-ḱ'i^{n'} count the final wa'-ṭse.

When the A'-ḱi-hoⁿ Xo'-ḱa begins to sing the song calling for the counting of the o-do^{n'} the Wa'-doⁿ-be promptly rises, puts upon his left arm the bunch of seven willow saplings and, taking one from the bunch, he proceeds to count, his voice mingling with those of the No^{n'}-hoⁿ-zhiⁿ-ga as they recite their wi'-gi-es, and the voices of the singers as they sing the seven stanzas of the song. The Wa'-doⁿ-be, as he holds aloft the willow sapling, gives a brief account of his winning the o-do^{n'} which it represents. When he closes he drops the sapling to the ground, saying he places it upon the Wa-xo'-be, although that sacred object lies in its place at the eastern end of the lodge. He then takes another sapling from his left arm and gives a brief account of the second o-do^{n'} and in like manner he continues counting until he has counted the seven o-do^{n'} for the Ho^{n'}-ga great tribal division.

The Wa'-doⁿ-be then proceeds to count the six o-do^{n'} for the Ṭsi'-zhu great tribal division, using the second bunch containing six saplings which he picks up from the ground and holds upon his left arm.

THE O-DO^{N'} COUNT OF SHO^{N'}-GE-MO^N-I^N.

In May, 1916, Sho^{n'}-ge-moⁿ-iⁿ (Pl. 10) very obligingly consented to count into the dictaphone his o-do^{n'} in the same manner as when he counted them at an initiatory ceremony. The translation is here given.

"I rise to count my o-do^{n'}. It is at your request, O, Wa-zha'-zhe, Ho^{n'}-ga, and Ni'-ḱa Wa-ḱoⁿ-da-gi, that I rise to recount my o-do^{n'}. You well know that the o-do^{n'} that have been awarded me are not altogether clear of doubt [a conventional plea of modesty], but it is your wish that I recount them on this occasion, and I cannot but give consent to your request."

THE SEVEN O-DO^{N'}.

(1) "This (willow sapling) represents the o-do^{n'} known as O-ḱko^{n'}-ḱka dsi Ga-ḱa-gi, Striking the Enemy within the Camp Limits. A Pawnee warrior was slain within the camp limits on Salt Creek.

Do-do^{n'}-i-no^{n'}-hi^{n'} was first to strike the warrior, and being next to him in the attack I gave the enemy the second stroke, which entitles me to a like o-do^{n'}. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(2) "This (willow sapling) represents the o-do^{n'} called Wa'-thu-xpe.⁶ I won it in a fight by a great war party, composed of both the great divisions of the tribe. The sacred chareoal was still upon my body and face when I performed this act and there exists no doubt of my title to count this o-do^{n'}. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(3) "This (willow sapling) represents the o-do^{n'} known as Do-do^{n'}-hi^{n'}-to^{n'}-ga Wa-tse'-gthi, Triumph of a Do-do^{n'}-ho^{n'}-ga of a Great War Party. Ni'-ka-ga-xthi came to me in his bereavement and, weeping, asked me to go forth to slay an enemy because of his loss. I went forth and came back in triumph. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(4) "This (willow sapling) represents the o-do^{n'} called Wa-tse', Victory. I won the o-do^{n'} when, as the officer carrying one of the standards of a war party, I struck an enemy. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(5) "This (willow sapling) represents the o-do^{n'} called Do-do^{n'}-hi^{n'}-to^{n'}-ga Wa-ga'-xthi, Striking of an Enemy in an Attack by a Great War Party. I won this o-do^{n'} when, under the leadership of Mi-ka'-zhi^{n'}-ga, a war party attacked and slew a number of the enemy. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(6) "This (willow sapling) represents the o-do^{n'} called Mo^{n'}-zho^{n'}-dsi Ga-xthi, The Striking of an Enemy in the Open Country. I won this o-do^{n'} by striking a single enemy attacked at break of day by a war party of which I was a member. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(7) "This (willow sapling) represents the o-do^{n'} called Tsi'-ga-xa-to^{n'}-ga Pa' Wa-thu-çe, Taking a Head in an Attack by a War Party Composed of Warriors of Only One of the Two Great Divisions. I won this o-do^{n'} in an attack made by a war party led by Wa-ko^{n'}-da-u-ki-e. O, thou Wa-xo'-be that lies before me, I place this upon thee."

⁶ The term "wa'-thu-xpe" remains unexplained, although diligent inquiry has been made concerning its meaning. The word analytically translated is: Wa, an act and upon; thu-xpe, from the word u-thi-xpa-the, to drop. It is probable that the word refers to the custom of the warriors of dropping upon the body of a slain enemy the sacred captive thong which each warrior is given to carry for the purpose of tying a captive should one be taken. As there is no use for the thong, no captive having been taken, the thong is left upon the body of the slain man. The warrior who has thus dropped his thong upon the dead body of an enemy is permitted to count the act as "o-do^{n'}."

THE SIX O-DO^{N'}.

(1) "This (willow sapling) represents the o-do^{n'} called Wa-xo'-be U-koⁿ-dsi Wa-thu-xpe, The Wa'-thu-xpe O-do^{n'} Awarded to a Member of a War Party Carrying Only One Wa-xo'-be. I won this o-do^{n'} in an attack made upon the enemy by a war party led by Ku'-zhi-wa-tse. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(2) "This (willow sapling) represents the o-do^{n'} called Wa-xo'-be U-koⁿ-dsi Wa-tse'-gthi, O-do^{n'} Awarded to a Successful Leader of a War Party Carrying Only One Wa-xo'-be. I won this o-do^{n'} as leader of a war party carrying a single Wa-xo'-be. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(3) "This (willow sapling) represents the o-do^{n'} called Wa-xo'-be U-koⁿ-dsi Wa-ga'-xthi, Striking of an Enemy in an Attack made by a War Party Carrying Only One Wa-xo'-be. I won this o-do^{n'} in an attack made by a war party led by Gthe-mo^{n'}-zhiⁿ-ga. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(4) "This (willow sapling) represents the o-do^{n'} called Moⁿ-zho^{n'}-dsi U-tsiⁿ, Striking of an Enemy in an Attack in the Open Country. I won this o-do^{n'} in an attack made by a war party led by Tse-do'-a-moⁿ-iⁿ. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(5) "This (willow sapling) represents the o-do^{n'} called Tsi'-ga-xa Wa-tse'-gthi, O-do^{n'} Awarded to a Successful Do-do^{n'}-hoⁿ-ga of a War Party Composed of Warriors of Only One of the Two Great Divisions. I won this o-do^{n'} as the successful Do-do^{n'}-hoⁿ-ga of a war party. O, thou Wa-xo'-be that lies before me, I place this upon thee."

(6) "This (willow sapling) represents the o-do^{n'} called Wa-xo'-be U-koⁿ-dsi Pa' Wa-thu-çe, Taking the Head of an Enemy in an Attack made by a War Party Carrying a Single Wa-xo'-be. I won this o-do^{n'} in an attack made by a war party carrying but one Wa-xo'-be. O, thou Wa-xo'-be that lies before me, I place this upon thee."

FEES GIVEN THE WA'-DO^N-BE.

At the close of the song calling for the counting of the o-do^{n'}, the A'-ki-hoⁿ Xo'-ka lays down his gourd rattle and fills his own pipe to enjoy a smoke before proceeding with the final song of this group. The Wa'-doⁿ-be returns to his seat among the members of his own gens and the No^{n'}-hoⁿ-zhiⁿ-ga seek relaxation from their mental strain in social conversation. Meanwhile the Sho'-ka and two assistants busy themselves with apportioning, by families, the meat and other provisions supplied by the Singer for the entertainment of his numerous guests. When this task is finished the Sho'-ka calls the Wa'-doⁿ-be's wife, who promptly comes forward with her daughters.

The Sho'-ka places before her a portion of the choicest parts of the meat and a liberal allowance of the other supplies. The wife of the Wa'-doⁿ-be and her assistants carry away these provisions, taking with them also the horse, robes, and other fees earned by the Wa'-doⁿ-be for his services. It was a marked honor for the Wa'-doⁿ-be to be thus served first, as it was not only a recognition of the services he had just given at the ceremony but also for the part he had taken in the past to insure the protection of the people and their homes.

While the wife of the Wa'-doⁿ-be and her assistants are carrying away their portion of the supplies the A'-ki-hoⁿ Xo'-ka takes up his rattle and sings the final song of the Wa-thu'-ce Wa-thoⁿ, which has only one stanza, but that is repeated four times. A free translation of the first line will suffice to give the meaning of the song.

SONG 6.

(Osage version, p. 443; literal translation, p. 575.)

M. M. ♩ = 176 Transcribed by Alice C. Fletcher

Time beats

E he ha he - be niⁿ ha - thiⁿ a-gtha-gtha be, He -

be niⁿ ha-thiⁿ a-gtha-gtha-be, E he ha he - be niⁿ

ha - thiⁿ a-gtha-gtha be, E he ha he - be niⁿ

ha - thiⁿ a-gtha-gtha be, He - be niⁿ ha-thiⁿ a-gtha-gtha be.

FREE TRANSLATION.

1.

Lo, they carry homeward a great portion!

CROW SONGS.

The crow is a bird that figures prominently in rites not only of the Osage but also in those of the Omaha and other Siouan tribes. The men of ancient days who formulated the tribal rites observed that nature had endowed this bird with faculties that served him well. His strong sense of sight enabled him to follow the movements of a war party and when foe met foe and the hills were strewn with the

slain the bird feasted upon the remains of the fallen warriors. Should it happen that he was not present to witness the deadly strife the winds carried to him the message that a feast awaited him beyond the hills—a message received through his keen sense of smell. The *wi'-gi-es* of the *Wa-thu'-çe Wa-thoⁿ* (Seizing the *Wa'-doⁿ-be*), the ceremonial movements, and the Crow Songs all dramatize the rallyings of the people to go and chastise their foes. The warriors who march to the country of their enemies leave the hills strewn with the dead, upon which the black birds of mystery feast. Thus the warriors return triumphant to their village, where the *o-doⁿ'* won by them are ceremonially confirmed.

In the Omaha tribal buffalo hunt the runners who are sent out to seek for a large herd are often guided by the actions of this black bird of mystery, for when the runner sees flocks of crows hovering over a certain spot, or soaring widely, he knows that a herd is to be found at that place. This characteristic action of the crow prompted the priests to give this bird a place in the buffalo hunting rite. The Omaha Crow Song occurs in the group of songs relating to the runner (27th Ann. Rept. B. A. E., pp. 300, 303). The words of the song, freely translated, are:

Yonder soars the black bird in wide circles,
Soars widely upon his wings as he makes search.

When the *A'-ki-hoⁿ Xo'-қа* is about to sing the Crow Songs he addresses the *Noⁿ'-hoⁿ-zhiⁿ-ga* in a voice that all can hear: "O, *Noⁿ'-hoⁿ-zhiⁿ-ga*, I have now come to the Crow Songs. It is the custom of the Men of Mystery at this stage of the ceremony to refresh themselves with water."

The *A'-ki-hoⁿ Xo'-қа* and his assistants begin to sing the songs while women bring water for their husbands and brothers to drink and to wash from their faces the sign of vigil. The *Sho'-қа* and his assistants at this time give to each matron of a family her portion of the provisions bountifully supplied by the Singer.

The *Noⁿ'-hoⁿ-zhiⁿ-ga* of all the gentes, excepting those of the initiating gens, adjourn for a recess and go to their homes to enjoy the meals prepared for them, leaving the presiding gens to continue the ceremony.

The two songs composing this group are addressed to the crows by the symbolic man who symbolically acts as the protector of the tribal life.

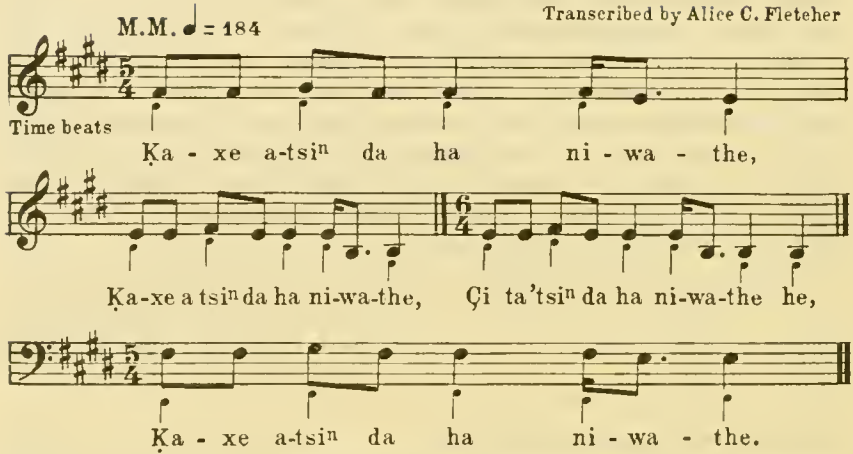
It was explained by *Wa'-thu-xa-ge*, a member of the *Ṭsi'-zhu Wa-shta'-ge* gens (see 36th Ann. Rept. B. A. E., p. 300), that when one of this class of songs occurs in a ceremony it is called "*I'-ki Wa-thoⁿ*," Singing of Himself, that is, the symbolic man sings of himself.

SONG 1.

(Osage version, p. 443; literal translation, p. 575.)

Transcribed by Alice C. Fletcher

M.M. ♩ = 184



Time beats

Ka - xe a-tsiⁿ da ha ni - wa - the,

Ka-xe a tsiⁿ da ha ni-wa-the, Çi ta'tsiⁿ da ha ni-wa-the he,

Ka - xe a-tsiⁿ da ha ni - wa - the.

FREE TRANSLATION.

1.

O, ye crows, I, the protector of life, have come.
 O, ye crows, I, the protector of life, have come.
 Upon my feet, I, the protector of life, have come.
 O, ye crows, I, the protector of life, have come.

2.

Upon my legs, I, the protector of life, have come.

3.

In my body, I, the protector of life, have come.

4.

With my arms, I, the protector of life, have come.

5.

With my head, I, the protector of life, have come.

6.

With my mouth, I, the protector of life, have come.

SONG 2.

The translation of the first two lines and the third line of each stanza of this song will suffice. In this, as in the preceding song, the same order is observed in mentioning the parts of the body of the crow.

(Osage version, p. 44; literal translation, p. 576.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher.

Time beats

Ka-xe-a-tsiⁿ da ha shoⁿ ni da we, Ci-a hi wa ta ha shoⁿ ni da we,

Ka-xe-a-tsiⁿ da ha shoⁿ ni da we, Ci-a hi wa ta ha shoⁿ ni da we,

Ka - xe a-tsiⁿ da ha shoⁿ ni da we.

FREE TRANSLATION.

1.

I have come, O, ye crows, it is well.
Upon my feet I have come, it is well.

2.

I have come, O, ye crows, it is well.
Upon my legs I have come, it is well.

3.

I have come, O, ye crows, it is well.
In my body I have come, it is well.

4.

I have come, O, ye crows, it is well.
With my arms I have come, it is well.

5.

I have come, O, ye crows, it is well.
With my head I have come, it is well.

6.

I have come, O, ye crows, it is well.
With my mouth I have come, it is well.

BLACK BEAR SONGS.

The next group of four songs is called Wa-ça'-be Wa-thoⁿ, Black Bear Songs. The songs relate to the soil of the earth given by the black bear to the people to be used by them as a sign of vigil when they

appeal to the divine power for aid in overcoming their enemies. This purpose is clearly set forth in lines 94 to 115 in the Black Bear *Wi'-gi-e* given by *Wa-tse'-moⁿ-iⁿ* (pp. 157-158). Lines 107 to 115 refer particularly to the symbol and its significance. As described in the *wi'-gi-e*, the bear tore open with his claws a hummock and disclosed the sacred soil of the earth that is to be used as a sign of vigil. This act of the bear in disclosing the sacred soil is a sacred and mysterious act, therefore he who is to open the earth in order to take from it with his hands the soil to be used in his vigil must simulate in detail the actions of the bear.

In the first song of this group occurs the word "*ta-ko*," a word that has become archaic, having long been out of use in the language as commonly spoken. It is never heard except in this and in other ancient songs of the rites where it has remained fixed and is still carried along by the sacred rites. The people of this generation do not understand the word and it is doubtful if there remain any of the older people who can explain its meaning.

The word "*ta-ko*" is not used by the Omaha and the Ponca, who are closely related, linguistically, to the Osage, but it is found in the dialects of the Dakota group that departed from the original tribe at a remote period. Dr. Stephen R. Riggs, a well-known authority on the Santee dialect of the Dakota, says, on page 56 of his book, entitled "*Tah'-koo Wah-kan*," or *Gospel Among the Dakotas*: "The great object of all their worship, whatever its chosen medium, is the *Ta-koo Wa-kan'*, which is the *supernatural* and *mysterious*. No one term can express the full meaning of the Dakota's *wakan'*. It comprehends all mystery, secret power, and divinity. Awe and reverence are its due. And it is as unlimited in manifestation as it is in idea. All life is *wakan'*. So also is everything which exhibits power, whether in action, as the winds and drifting clouds, or in passive endurance, as the boulder by the wayside. For even the commonest sticks and stones have a spiritual essence which must be revered as a manifestation of the all-pervading mysterious power that fills the universe."

The word *ta-koo* is compounded with the word *wa-kan*, which is akin to the term *Wa-koⁿ-da* used by the Osage. Doctor Riggs also gives *ta-koo* in another compound form, on page 64 of the same volume, "*Ta'-koo-shkan-shkan'*," which he translates as "*the moving god*," adding: "This god is too subtle in essence to be perceived by the senses, and is as subtle in disposition." The Dakota word *ta-koo*, which is unquestionably the same as the word *ta-ko* used in the Osage Ritual, Doctor Riggs interprets as "god;" and the last part of the compound word "*shkan-shkan*" he interprets as "moving." The word "*shkan-shkan*" is used by the Osage, the Omaha, and the Ponca tribes for expressing the same idea, that is, a continuous

moving, like that of the waters and the clouds, which are never still but continually move, as do all other living things.

The archaic Osage word "ṭa-ḵo," which appears in this group of songs, having thus been found in use in the dialects of the Dakotas and with a definite meaning, there should be no hesitancy in translating the word "ṭa-ḵo" in the Osage Ritual as "divine;" as all the symbols, the songs, and the wi'-gi-es used in the rites are regarded as of a mysterious, divine nature, and are revered as such.

Other words of the songs and the wi'-gi-es that have become obscure to the Osage are to be found in the Omaha and Ponca dialects with a definite meaning. "Wa-ṭsi'-shka," an archaic word used in the Osage Ni'-ḵi Wi'-gi-e of the In-gthoⁿ'-ga gens, is found in daily use among the Omaha as meaning a small creek. An Osage of to-day if spoken to of a "wa-ṭsi'-shka" would not understand the word, for his ancestors had long ago abandoned it, using in its stead the word "ga-xa," branch, for creek. In the Hawk Songs of the Tho'-xe gens, given by Ṭse-zhiⁿ'-ga-wa-da-in-ga, appears the archaic word "pa-he'," which conveys no meaning to the modern Osage, for they have been using for an indefinite time the word "pa-ḵi," a peak, for hill. Whereas among the Omaha, and also the Ponca, the word used for hill is "pa-he'," a word given in the Hawk Song, two lines of which are here given:

Over the earth I spread my wings,
Lo, the hills (pa-he') over which I am ever flying.

SONG 1.

(Osage version, p. 445; literal translation, p. 577.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats Mon - thi - toⁿ ge he ta - ko iⁿ da ha - we,

Mon - thi - toⁿ ge he ta - ko iⁿ da ha - wa he,

Mon^h thi-toⁿ ge he ta-ko iⁿ da ha-we, Wi a-tsi iⁿ da ha-we he,

Mon - thi - toⁿ ge he ta - ko iⁿ da ha - we.

FREE TRANSLATION.

1.

The touching of the earth is an act divine—Greetings,
 The touching of the earth is an act divine—Greetings,
 The touching of the earth is an act divine—Greetings,
 I have come—Greetings,
 The touching of the earth is an act divine—Greetings.

2.

The digging into the earth is an act divine—Greetings,
 The digging into the earth is an act divine—Greetings,
 The digging into the earth is an act divine—Greetings,
 I have come—Greetings,
 The digging into the earth is an act divine—Greetings.

The burden of song 2 of this group is the sanctity of the act by which a person taking the rite of vigil puts upon his face the sacred soil of the earth as a supplicatory symbol. It also refers to the act as being a part of the daily life of the people, for they never let a day pass without coming close to Wa-ko^{n'}-da with their prayers. The song is also used in the group entitled No^{n'}-zhiⁿ-zhoⁿ Wa-thoⁿ, Songs of the Vigils (p. 110).

The translation of two lines of each stanza will suffice to give the meaning, as the other lines are repetitions.

SONG 2.

(Osage version, p. 445; literal translation, p. 577.)

M. M. ♩ = 412

Transcribed by Alice C. Fletcher.

Time beats

Noⁿ - be oⁿ-xo-dse u-wa-ni - ke noⁿ ta - ko iⁿ da ha,

Noⁿ - be oⁿ-xo-dse u-wa-ni - ke noⁿ ta - ko iⁿ da ha,

E tho wa - da da e tho wa na,

E tho wa - da da e tho wa na the,

Noⁿ - be oⁿ-xo-dse u-wa - ni - ke noⁿ ta - ko iⁿ da ha.

FREE TRANSLATION.

1.

Sacred is the act by which my hands are browned,
It is the act by which I offer my prayer.

2.

Sacred is the act by which my hands are blackened,
It is the act by which I offer my prayer.

3.

Sacred is the act by which my face is browned,
It is the act by which I offer my prayer.

4.

Sacred is the act by which my face is blackened,
It is the act by which I offer my prayer.

5.

Sacred is the light of day that falls upon my face,
The day on which my prayers are finished.

The third song relates to the Do-do^{n'}-ho^{n'}-ga, who goes to a place not frequented by men, where he can perform the rite of vigil undisturbed by human activities. In digging into the earth with his bare hands to take from it the sacred soil to put upon his face as the sign of his vigil, his actions are like those of the black bear who seeks for food within the recesses of the earth. The cry of the Do-do^{n'}-ho^{n'}-ga, while in his vigils, is to the unseen Power which gave to both the black bear and to man life and form. Both are dependent upon that Power for their continued existence, and so the man, in the moment of stress, utters a cry of appeal to that Power.

The sequential arrangement of the first three stanzas implies that in the cry of the Do-do^{n'}-ho^{n'}-ga is included the cry of the fathers, the mothers and the little ones of the people.

SONG 3.

(Osage version, p. 446; literal translation, p. 578.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Tsi-go moⁿ-thi - k'o goⁿ-tha bthe he,

Tsi-go moⁿ-thi - k'o goⁿ-tha bthe he, a he,

Do-ga moⁿ-thi - k'o goⁿ-tha ha bthe hiⁿ do ho.

FREE TRANSLATION.

1.

O, grandfather, I go forth longing to dig into the earth,
 O, grandfather, I go forth longing to dig into the earth,
 I, the male, go forth longing to dig into the earth.

2.

O, grandfather, I go forth longing to dig into the earth,
 O, grandfather, I go forth longing to dig into the earth,
 I, the female, go forth longing to dig into the earth.

3.

O, grandfather, I go forth longing to dig into the earth,
 O, grandfather, I go forth longing to dig into the earth,
 I, the little one, go forth longing to dig into the earth.

4.

O, grandfather, I go forth longing to dig into the earth,
 O, grandfather, I go forth longing to dig into the earth,
 Longing for the final day of my digging into the earth.

In the fourth song the singer in his vigil recalls the former successes of those Do-doⁿ-hoⁿ-gas who had faithfully performed all the acts required by the Rite of Vigil. The song represents him as forecasting his own acts.

A free translation of the first three lines of each stanza will suffice to give the meaning, as all the other lines are repetitions.

SONG 4.

(Osage version, p. 447; literal translation, p. 578.)

M.M. ♩ = 92 Transcribed by Alice C. Fletcher

Time beats

Ṭsi - go, ṭsi-go ho, Ṭsi - go wiⁿ'tha-the don,

Da - çe a-the a-thiⁿ he noⁿ, Ṭsi - go, ṭsi-go, ṭsi-go

ho, Ṭsi - go wiⁿ'tha-the don, Da - çe a-the a-thiⁿ he noⁿ, Ṭsi-

go, ṭsi-go, ṭsi-go ho.

FREE TRANSLATION.

1.

Grandfather, O, grandfather,
 When I find the enemy,
 I fall upon him unawares.

2.

Grandfather, O, grandfather,
 When I find the enemy,
 I make him fall to the earth in death.

3.

Grandfather, O, grandfather,
When I find the enemy,
I reduce his houses to white smoke.

4.

Grandfather, O, grandfather,
When I find the enemy,
I reduce his houses to gray ashes.

5.

Grandfather, O, grandfather,
When I find the enemy,
His bones lie whitened and scattered.

BUFFALO SONGS.

When the A'-ki-hoⁿ Xo'-ka reaches the Tse Wa-thoⁿ, Buffalo Songs, he raises his voice and speaks to the Noⁿ'-hoⁿ-zhiⁿ-ga, saying: "Ha! Noⁿ'-hoⁿ-zhiⁿ-ga, Tse Wa-thoⁿ a-tsi'ⁿ do. The ga Ki'-noⁿ tsi ga-xa bi a, Noⁿ-hoⁿ-zhiⁿ-e.'" a free translation of which is; "Ho! Noⁿ'-hoⁿ-zhiⁿ-ga, I have now come to the Buffalo Songs. It is the custom, at this point, to bring in those who are to be instructed in the use and meaning of the symbolic face paintings."

The Sho'-ka then goes out and in a short time returns, followed by the wife of the Singer and a number of her female relatives and immediate friends, all of whom must belong to the wife's gens. These women, dressed in their gayest attire, arrange themselves in a row in front of the A'-ki-hoⁿ Xo'-ka, the Xo'-ka and the Singer who sit just back of the Wa-xo'-be (Fig. 2). When the women have taken their places, the A'-ki-hoⁿ Xo'-ka begins his instructions, a free translation of which is given. He begins by addressing the wife of the Singer by the term of relationship that he is accustomed to use when speaking to her.

INSTRUCTIONS TO THE WIFE OF THE SINGER.

PAINTING TO SEND COURAGE.

"My granddaughter, this Wa-xo'-be is now yours, to take care of until there comes a time when it will be passed on to some one else. There may come a time when a warrior will wish to use this particular Wa-xo'-be in a war expedition. If ever that happens the warrior will come to your house in an appeal to you, not only for its use but also for your good wishes for success during the time that he is gone on the expedition. When you hear that a warrior is about to come to you, then you shall prepare yourself to receive him ceremonially. Should you happen to have a robe of black bear-

skin you will be fortunate, for the black bear is a symbol of strength and courage. This robe you will spread upon the ground at your accustomed place in the house ready for you to sit upon while you wait for the coming of the warrior. Dress yourself in any garment that you think will be most becoming to you, but do not fail to remember to paint the parting of your hair red. The red line symbolizes the path of the god of day and also represents the path of life. When you have put upon your head this symbol then you will take your seat upon the bearskin robe and put this Wa-xo'-be in your lap. When the warrior enters the house and approaches you, do not touch the Wa-xo'-be, but let him take it himself from your lap. Upon the departure of the warrior from the house with the Wa-xo'-be you will remove the symbol from your head and say, while doing so: "My grandfather bade me to say, when I do this act, 'I remove this symbol from my head and wipe my hands upon the bodies of the enemy.'

"In time you will hear that the warrior has started on his journey. Then you are to remember him. On the following morning, as the sun begins to rise, paint the parting of your hair red, put a narrow blue line upright on your right cheek, one horizontally on your forehead, and one on your left cheek like that on the right. This is the Wa-zhi^{n'} The-the Ķi'-noⁿ, the symbolic painting by which you send to the warrior sympathy and courage, and your wish for his success. You must remove these symbols from your head and face before the sun reaches the zenith and say, while you do so: 'My grandfather bade me to say, when I do this, "I remove these symbols from my head and face and wipe my hands upon the body of the chief of the enemy."' On the next day, as the sun rises, you will again paint yourself in the same manner, but add a red line to each of the blue ones on your face. Before the sun reaches the zenith you must remove the symbols, and as you do so repeat the words I have just given you. On the third morning you will repeat this ceremony, this time adding a blue line to the red and blue lines, and later remove them as you did the others. On the fourth morning you must perform the same ceremony, adding to the three lines on your face a red line, and later remove them in the same manner as before."

The A'-Ķi-hoⁿ Xo'-Ķa continues his instructions as to the woman's next act.

VIGIL TO SEND COURAGE.

"Before the sun rises on the fifth morning you must arise and go out of your house and take from the earth a bit of soil and put it on your head. This is the Rite of the Wa-zhi^{n'} The-the No^{n'}-zhi^{n'}-zhoⁿ (the Rite of Vigil and the Sending of Courage). You must give all

your thoughts to the warrior who has gone against the enemy carrying your Wa-xo'-be. In this way you will give him aid. Refrain from sleeping, eating, or drinking water through the day. When the shadow of evening comes, making indistinguishable the faces of men, then remove from your head the soil of the earth. In doing so remember to repeat these words: 'My grandfather bade me to say, when doing this, "I remove from my head the soil of the earth and wipe my hands upon the body of the chief of our enemies, that he may come to his death at the hands of our warriors."' You will repeat this rite for a period of four days, when your duty to your Wa-xo'-be and to the warrior will be fulfilled."

The A'-ki-hoⁿ Xo'-ka next proceeds to instruct the woman as to her duties as a mother.

SYMBOLIC PAINTING OF ROBE.

"You have a child. Other children are yet to be born to you. There is in you the same desire that there is in all good mothers to bring your children successfully to maturity. In this you need the aid of a power that is greater than that of the human being. There is a rite by which an appeal can be made to this power. It is this: Let the father of your child secure the skin of an old male buffalo. You will dress and soften the skin with your own hands. When you have made it soft and pliable take some red paint and with it draw a straight, narrow line from the head, through the length of the body of the skin, to the tip of the tail. This straight line represents the path of the god of day that liveth forever. You will paint all four legs of the robe red, to represent the dawn, the coming of the god of day and of life. Let each child to whom you have given birth sleep in the consecrated robe and you will have aid in bringing to maturity your children."

The A'-ki-hoⁿ Xo'-ka continues his instructions to the woman as to the ceremonial planting of the corn.

SYMBOLIC PLANTING OF THE FIELD.

"The planting of the field is also a responsibility that has been bestowed upon you and has to do with the feeding of your children. In this duty also you need aid such as no human effort can give you. There is a way by which you can appeal for aid in performing this duty and reach the power that controls all things. When the time for planting has come, aim to rise with the sun so that your task will begin at the same time the sun begins to take its course. The parting of your hair must be painted red for this work. The red line will represent the path of the god of day and will make the paths of all the animals converge toward you, for upon them you and your children

must depend for food. When you reach your field you must, first of all, prepare seven hills which you shall regard as the Mo^{n'}-gtho^{n'}-ge Wa-ko^{n'}-da-gi, the Mysterious Hills. Open the first hill with your planting pole and put into it one grain of corn, after which you will cover up the opening and tamp it with your foot; in the second hill you will put two grains in the same manner; three in the third hill; four in the fourth; five in the fifth; six in the sixth; and seven in the seventh. This ceremony is a supplication for three things: First, the growing of the corn to maturity; second, the success of the hunter; third, the success of the warrior who protects the home and the field. When you have finished planting the seven sacred hills you may proceed to plant the rest of your field without further ceremony."⁷

The woman is next instructed how to gather ceremonially the roots of the water chinquapin (*Nelumbo lutea*) for food for her little ones.

CEREMONIAL GATHERING OF FOOD.

"The Tse'-wa-the (water chinquapin) with which you feed your children is also a sacred food and should be gathered with proper ceremony. It is a symbol of life. When you set a day to go and gather this food aim to rise with the sun and paint the parting of your hair red. The red line represents the path of the god of day and the paths of all living things which converge toward you and give to you and your children both food and clothing. When you come to the lake where you are to gather the tse'-wa-the cut a willow pole. The willow is a tree that never dies and is a symbol of life. When you have cut the pole remember to say: 'My grandfather bade me to say: "This is to be my staff."' Upon entering the water to begin your work take from the bottom of the lake a bit of the mud and touch your head and body with it. This act is your prayer to the earth. Then proceed to dig. When you have secured the first root rub your arms and body with it, that you may receive the blessing of life, and then throw it back into the water and remember to say: 'My grandfather bade me to do this act.' This is all of my instructions, my granddaughter."

If the singer has no children the instructions relating to the rites of the buffalo robe and to the gathering of the water chinquapin roots may be omitted.

⁷ Both Tse-zhi^{o'}-ga-wa-da-i^{o'}-ga and Wa'-thu-xa-ge, in speaking of this ceremony, said that with the first grain of corn is planted a bit of scalp of the enemy. Also that when the corn ripened, the woman who had ceremonially planted her field gathered the corn from the seven sacred hills, pulling the stalks from these hills and carrying them home. Then she prepares a feast for the No^{o'}-ho^{o'}-zhi^{o'}-ga who had instructed her in the rite and ceremonially presents the sacred corn to him. The No^{o'}-ho^{o'}-zhi^{o'}-ga invites other members of the organization to the feast and shares with them the sacred corn. This ceremony is never again performed by the same woman as it is believed to be efficacious for all her future pl. ings.

At the conclusion of these instructions the wife of the Singer and her companions take off their gala dresses, having put them on over other garments before entering, and leave them as they go out. The various articles of clothing worn by the wife of the Singer are intended as a part of the fee given to the A'-k̄i-hoⁿ Xo'-ka. A horse is the usual fee to which the clothing is added. The garments left by the other women are offered piece by piece by the Sho'-ka for competition among the women who are honorary members of the organization, in the following manner: The Sho'-ka holds up the first article on which he lays his hands and says: "If any woman ever came four times to the ceremony of instructions, bringing at each time an article of value like this, she may take this garment." The women then begin to count and the one who can count four is given the article. Each article is disposed of in like manner. In former times the clothing consisted of deerskin dresses, leggings, moccasins, and buffalo robes. In recent times the dresses are made of broad-cloth, silk jackets, short leggings embroidered with ribbon, woven belts, moccasins and blankets.

CORN-PLANTING SONGS.

The songs of this group belong to the gens called Tho'-xe, the archaic name for buffalo bull, and are distributed among the rites of the various gentes. Some of the rites are said to include as many as thirteen or more of these songs, while others have only from six to twelve. Many of the songs of this group are corn-planting songs. These are classed as buffalo songs because the buffalo is said to have given corn to the people. The Tho'-xe gens can use all or only a part of these songs in their ceremonies, while each of the other gentes can use only those songs that have been given to them to include in their rites.

In the lists of the groups of songs belonging to the Black Bear and the Puma related gentes, which were given separately by Wa-tse'-moⁿ-iⁿ and Wa-xthi'-zhi, both men gave six as the number of buffalo songs given to those two gentes in common. Wa-xthi'-zhi of the Puma gens, who sang these songs, gave but five, four being corn-planting songs and one buffalo.

The word "footprints" that occurs with insistent frequency in the corn-planting songs refers to the imprint of the foot of the planter on the prepared hill as she tamps down the earth after planting the grains and covering the opening. This act of the woman who plants the corn is regarded as sacred and mysterious, for through her footprints the plants rise and flourish in abundance.

The first song of this group relates to the planting, the growth of the corn, and the joy resulting from the harvesting. A free trans-

lation of only one line of each stanza will suffice to give the meaning, as all the other lines are repetitions and vocables.


SONG 1.

(Osage version, p. 448; literal translation, p. 579.)

Transcribed by Alice C. Fletcher

M. M. ♩ = 92

Time beats .



A - çi-gthe noⁿ wa - k'oⁿ noⁿ, A - çi-gthe noⁿ
 wa - k'oⁿ noⁿ, A - ci-gthe noⁿ wa - k'oⁿ noⁿ,
 wa - k'oⁿ noⁿ, A-çi-gthe noⁿ wa - k'oⁿ noⁿ a he he.

FREE TRANSLATION.

1.

Footprints I have made; a sacred act.

2.

Footprints I have made; to lie in even lines.

3.

Footprints I have made; they are broken.

4.

Footprints I have made; in which stand leafy stalks.

5.

Footprints I have made; the leaves wave in the wind.

6.

Footprints I have made; the ears cross each other in profusion.

7.

Footprints I have made; I pluck the ears.

8.

Footprints I have made; I break down the stalks.

9.

Footprints I have made; gray blossoms cover the field.

10.

Footprints I have made; smoke arises from my house.

11.

Footprints I have made; there is joy in my house.

12.

Footprints I have made; the day (life) has come.

The second song of this group relates to the completion of the ceremonial planting of the corn. A free translation of only one line of each stanza will suffice to give the meaning, as all the other lines are repetitions.

SONG 2.

(Osage version, p. 449; literal translation, p. 580.)

M.M. $\text{♩} = 104$ Transcribed by Alice C. Fletcher

Time beats

Çi-gthe wi-ṭa wa-k'oⁿ noⁿ hoⁿ, Çi-gthe wi-ṭa wa-k'oⁿ noⁿ

Çi-gthe wi-ṭa wa-k'oⁿ noⁿ, Çi-gthe wi-ṭa wa-k'oⁿ noⁿ,

Çi-gthe wi-ṭa wa-k'oⁿ noⁿ hoⁿ, Çi-gthe wi-ṭa wa-k'oⁿ noⁿ hoⁿ.

FREE TRANSLATION.

1.

My footprints! they are sacred and mysterious.

2.

My footprints! they lie in even lines.

3.

My footprints! they are broken.

4.

My footprints! therein stand leafy stalks.

5.

My footprints! the leaves wave in the wind.

6.

My footprints! the ears cross each other in profusion.

7.

My footprints! I pluck the ears.

8.

My footprints! I break down the stalks.

9.

My footprints! gray blossoms cover the field.

10.

My footprints! smoke arises from my house.

11.

My footprints! there is joy in my house.

12.

My footprints! the day (life) has come.

The third song bears the subtitle U'-we Gi-doⁿ-be Wa-thoⁿ, Song of Viewing the Field. In the title is implied the arrival of the time when the grains of corn ceremonially planted by the woman should be matured. The woman is represented as getting ready to go and see the field whereon she had made the mysterious footprints that in time were broken through by the growing plants which now cover the field with their gray blossoms. She stands looking forward with faith and hope toward the day of the fulfillment of her duty, the day of fruition, and the day of harvest.

A free translation of two lines of each stanza will suffice to give the meaning of the song.

SONG 3.

(Osage version, p. 451; literal translation, p. 581.)

M. M. ♩ = 96 Transcribed by Alice C. Fletcher

Time beats Doⁿ-be the-ṭse the he, doⁿ-be the ṭse the,

A-ṭi-gthe noⁿ hoⁿ doⁿ-be the ṭse the he, Doⁿ-be the ṭse the he,

doⁿ-be the ṭse the the the he the, A-ci-gthe noⁿ hoⁿ

doⁿ-be the ṭse the he, Doⁿ-be the ṭse the he,

doⁿ-be the ṭse the he, Doⁿ-be the ṭse the he,

doⁿ-be the ṭse the, A-ṭi-gthe noⁿ hoⁿ doⁿ-be the ṭse the.

FREE TRANSLATION.

1.

I shall go to see, I shall go to see,
The footprints I have made I shall go to see.

2.

I shall go to see, I shall go to see,
The footprints that lie in even rows.

3.

I shall go to see, I shall go to see,
The soil broken through the footprints.

4.

I shall go to see, I shall go to see,
The stalks that stand with spreading leaves.

5.

I shall go to see, I shall go to see,
The broad leaves waving in the winds.

6.

I shall go to see, I shall go to see,
The ears that overhang and cross each other.

7.

I shall go to see, I shall go to see,
The ears that are ripe and ready to pluck.

8.

I shall go to see, I shall go to see,
The tall stalks to be broken to reach the ears.

9.

I shall go to see, I shall go to see,
The blossoms that make gray the field.

10.

I shall go to see, I shall go to see,
The ears that will cause smoke to rise from my house.

11.

I shall go to see, I shall go to see,
The ears that will bring joy to my house.

12.

I shall go to see, I shall go to see,
The day of fruition, the day of harvest.

The fourth and last of the corn songs given in this group represents the woman as hastening to the field, at the border of which she pauses and views the ground where she made footprints, sacred and mysterious, then being seized with joy as she beholds the result of her labor and sees the ears of ripening corn that cross each other in profusion, promising a rich harvest for her people. She is also represented as delighting in the beauty of the broad field, gray with blossoms that lie before her.

A free translation of two lines from each stanza will suffice to give the meaning, as all the other lines are repetitions and vocables.

SONG 4.

(Osage version, p. 453; literal translation, p. 582.)

M.M. ♩ = 69

Transcribed by Alice C. Fletcher

Time beats

A - noⁿ - zhiⁿ - e the he, a - noⁿ - zhiⁿ - e the,

Gthe - ce ge noⁿ hoⁿ a - noⁿ - zhiⁿ - e the he, A - noⁿ - zhiⁿ - e the

he, a - noⁿ - zhiⁿ - e the the the he the,

Gthe - ce ge noⁿ hoⁿ, a - noⁿ - zhiⁿ - e the he, A - noⁿ - zhiⁿ - e the

he, a - noⁿ zhiⁿ - e the the the he the, Gthe - ce ge noⁿ hoⁿ, a - noⁿ - zhiⁿ - e

the he, A - noⁿ - zhiⁿ - e the he, a - noⁿ - zhiⁿ - e the the the he.

FREE TRANSLATION.

1.

Here I pause and stand, here I pause and stand,
And view the footprints I had made to lie in even lines.

2.

Here I pause and stand, here I pause and stand,
And view the soil broken through my footprints.

3.

Here I pause and stand, here I pause and stand,
And view the stalks that stand with spreading leaves.

4.

Here I pause and stand, here I pause and stand,
And view the broad leaves that wave in the wind.

5.

Here I pause and stand, here I pause and stand,
And view the ears that cross each other in profusion.

6.

Here I pause and stand, here I pause and stand,
And view the ears now ready to be plucked.

7.

Here I pause and stand, here I pause and stand,
And view the tall stalks waiting to be broken down.

8.

Here I pause and stand, here I pause and stand,
And view the blossoms that color the broad field with gray.

9.

Here I pause and stand, here I pause and stand,
And view the ears soon to cause smoke to rise from my house.

10.

Here I pause and stand, here I pause and stand,
And view the corn that will fill my house with joy.

11.

Here I pause and stand, here I pause and stand,
And view the day of fulfillment, the day of harvest and happiness.

The fifth song of this group, a buffalo song, could not be recalled to memory by Wa-xthi'-zhi and had, therefore, to be omitted.

The sixth song refers to the hunters who hasten homeward from the chase in order to be among the first to reach their houses. As they come within sight of the camp they see that other hunters have outstripped them and are nearing their homes, laden with the products of the chase, and point to them with exclamations of surprise. The following is a free translation.

SONG 6.

(Osage version, p. 455; literal translation, p. 584.)

M. M. ♩ = 160

Transcribed by Alice C. Fletcher

Time beats

Tsi go - da ba don - ba on - ga tha be,

Tsi go - da ba don - ba on - ga - tha be, E - dsi

she a - ba wa - k' in a - kshi bi no^n, E - dsi

she a - ba wa - k' in a - kshi bi no^n, a a ho.

FREE TRANSLATION.

1.

Look you, to yonder houses we are going,
 Look you, to yonder houses we are going,
 Already some are home with their burdens,
 Already some are home with their burdens.

Second stanza.

M. M. ♩ = 160

Transcribed by Alice C. Fletcher

Time beats

Tsi go - da ba don - ba on - ga tha be,

Tsi go - da ba don - ba on - ga - tha be, E - dsi

ga - tho she a - ba wa - k' in a - kshi bi no^n, E - dsi

ga - tho she a - ba wa - k' in a - kshi bi no^n, a a ho.

2.

Look you, to yonder houses we are going,
 Look you, to yonder houses we are going,
 At yonder place some are home with their loads,
 At yonder place some are home with their loads.

The Tse Wa-thoⁿ, or Buffalo Songs, that include the Corn Songs given in the preceding pages, mark the close of that part of the Noⁿ'-zhiⁿ-zhoⁿ Ritual (Hearing the Songs of the Rite of Vigil) belonging to the Hoⁿ'-ga great tribal division. This part of the ritual is called Wa-thoⁿ' Pe-thoⁿ-ba Tse, The Seven Songs.

THE SIX SONGS.

Wa-thoⁿ' Sha-pe Tse, The Six Songs, is the title of that part of the tribal war rite that belongs to the Tsi'-zhu great tribal division. The origin of this second part of the tribal war rite is accredited jointly to the Ni'-ka Wa-koⁿ-da-gi (Men of Mystery) gens and the Tho'-xe (Buffalo Bull) gens. (See 36th Ann. Rept. B. A. E., pp. 64-65.)

The mythical story of the origin of this part of the tribal war rite, briefly told, is as follows:

The first war organization of the tribe was composed of four tribal divisions, bearing the names: the Wa-ça'-be, the Wa-zha'-zhe, the Tsi'-zhu, and the Hoⁿ'-ga U-ṭa-noⁿ-dsi. The war emblems of these four divisions were four golden eagles, varying in plumage according to the different stages of the bird's maturity. For purposes of initiation into the mysteries of this organization the Noⁿ'-hoⁿ-zhiⁿ-ga formulated a ritual which they called "Wa-thoⁿ Pe-thoⁿ-ba Tse," The Seven Songs. The rites by which this organization was governed permitted but one kind of ceremonially organized war party, which bore the name Do-doⁿ'-hiⁿ-ṭoⁿ-ga, Great War Party. Consequently one division could not act independently of the other three and muster warriors to go on the warpath, since all of the four divisions must act as one body in order to make a war movement authoritative. This arrangement served, in a way, the military activities of the people, but because of its intricate ceremonials that took several days to perform during the assembling of the warriors it lacked mobility and so did not admit of prompt action in an emergency.

After a long period of varied experiences the Noⁿ'-hoⁿ-zhiⁿ-ga at last determined not to upset the old organization but to supply its defect by formulating a supplementary rite which permitted: (1) the assembling of a war party composed of the warriors from the gentes of one of the two great tribal divisions; (2) a war party made up of two or more of the gentes of one of the two great divisions; (3) a war

party organized by one gens that belonged to only one of either of the two great divisions. These three classes of war parties could be organized, under the new arrangement, independently of the four divisions and regardless of ceremonies. These classes of war party were called Ṭsi'-ga-xa Do-doⁿ, which probably means war party organized outside of the House of Mystery. In formulating this supplementary rite the Noⁿ'-hoⁿ-zhiⁿ-ga, in order to give their action a mystic effect, resorted to a mythical story in which the Ni'-ka Wa-koⁿ-da-gi, Men of Mystery, and the Tho'-xe, Buffalo Bull, gentes figured prominently as the givers of a hawk as a war emblem to each of the Seven Fireplaces of the Hoⁿ'-ga subdivision; to each of the Seven Fireplaces of the Wa-zha'-zhe subdivision; and to each of the Seven Fireplaces of the Ṭsi'-zhu great tribal division. These hawks were called Wa-xo'-be zhiⁿ-ga, Little Wa-xo'-be, and symbolized the courage of the warrior. There seems to be no tradition as to whether the four eagles above mentioned were enshrined or not, but if they were they appear to have been supplanted by the sacred hawks that were enshrined (figuratively) in the space between the arch of the sky and the earth beneath which are symbolically represented by the woven rush case within which lies the hawk. The hawk symbols were used in two ways: (1) when a war party is about to attack the enemy the commander of a group is ceremonially given the hawk belonging to his gens to carry so that his men may charge upon the enemy as swiftly and as courageously as the hawk that falls upon its prey; (2) at an initiation by a gens of one of its members into the mysteries of the tribal war rites the hawk occupies a sacred place and becomes the central figure in the initiatory ceremonies. To the Ni'-ka Wa-koⁿ-da-gi gens was given the office of reconsecrating the symbolic hawk at an initiation, an office that ranks high in honor. To the Tho'-xe, the companion gens of the Ni'-ka Wa-koⁿ-da-gi, was given the office of awarding to the warriors the prescribed military honors won by them, honors which are termed o-doⁿ', acts for which one is honored. To this supplementary rite the Noⁿ'-hoⁿ-zhiⁿ-ga gave the title Wa-thoⁿ Sha-pe Tse, The Six Songs, and dedicated it to the gentes of the Ṭsi'-zhu great tribal division. When a Noⁿ'-hoⁿ-zhiⁿ-ga speaks of this dual war rite as a whole he says: Wa-thoⁿ Pe-thoⁿ-ba Sha'-pe Zhu-gthe Tse, The Seven and Six Songs.

SONGS OF THE RISING OF THE BUFFALO BULL MEN.

The "Six Songs" begins with a group of four songs that bear the title Ṭse-do'-a Ni-ka I-noⁿ-zhiⁿ Wa-thoⁿ, Songs of the Rising of the Buffalo Bull Men.

When the man acting as A'-ki-hoⁿ Xo'-ka at this initiation by the Puma gens reaches this point of the ritual he makes the following

announcement to the Holy Men before he proceeds to sing: "Ho, No^{n'}-ho^{n'}-zhi^{n'}-ga, I have now come to the Six Songs." This brief form of the notice is used by most of the gentes. But Tse-zhi^{n'}-ga-wa-da-i^{n'}-ga of the Tho'-xe gens when acting as A'-ki-ho^{n'} Xo'-ka at an initiation by his own gens used the following, which is probably the original form: "Ho, No^{n'}-ho^{n'}-zhi^{n'}-ga, these are all of the buffalo songs that belong to and close the Seven Songs. I have now come to the Six Songs. From now on there will be dramatic acts to which I ask you to give particular attention." The dramatic acts to which the A'-ki-ho^{n'} Xo'-ka asks attention are called "We'-ga-xe," a term which may be freely translated as meaning acts performed for the purpose of making clear certain thoughts which words can not adequately express, as, for example, at the singing of the Songs of the Symbolic Arrows, the Xo'-ka who dances to the music sets in flight (figuratively) two arrows toward the setting of the sun. One of these arrows is painted red to represent day and the other black to represent night. The acts of setting the arrows in flight denote Time, measured by the ever-recurrent day and night (see p. 233). The bow used for sending forth the arrows is also a symbol of day and night, its breast being painted red and its back black.

These two groups of buffalo songs, one of which closes the first part of the ritual and the other which opens the second part, are regarded as one group and as supplicatory in character. They relate to the buffalo, a food animal, and to the corn, a food plant. Both of these forms of life are held sacred because they are believed to be direct gifts to the people from the Mysterious Power, whence comes life in all its multifarious forms, the ability to move, to reproduce its kind, in order that each one may bear its particular part in the great drama of life.

The No^{n'}-ho^{n'}-zhi^{n'}-ga who arranged the songs and the wi'-gi-es to be used in the tribal rites as expressions of the desire for divine aid did not employ terms that could be taken as direct appeals to the Mysterious Power, but cryptic forms were used, the real meaning of which could be understood only by the initiated. For instance, the ancient men did not say in these songs and wi'-gi-es: "O, Wa-ko^{n'}-da, give us continually the buffalo in order that we may live:" nor did they ask, "Wa-ko^{n'}-da, give us ever the harvests of corn that we may continue to have food." These supplications are implied by the language used in the songs and wi'-gi-es as well as by the general acceptance of the tribal rites as expressive of appeals for divine aid.

The buffalo and corn songs in their entirety belong to the Tho'-xe gens who gave permission to each of the other gentes to use a designated number in their versions of the tribal rites.

The buffalo and corn songs here given by Wa-xthi'-zhi of the Puma gens, and by Sho^{n'}-ge-mo^{n'}-i^{n'} of the Tsi'-zhu Wa-shta'-ge gens are

therefore fragmentary. In a later volume the complete number of these songs will be given as a part of the ritual of the Tho'-xe gens when their supplicatory significance will become clear.

Personal names were taken from the first song of this group as follows:

1. Moⁿ-no^{n'}-ti-de, He-whose-tread-makes-the-earth-rumble, a name descriptive of the noise made by a running herd of bulls.

2. Hiu'-gthe-toⁿ-ga, Great-thighs, a name referring to the great strength in the thighs of a bull.

3. Ci^{n'}-dse-xa-tha, Tail-curved-back, the name indicates the manner in which an angry bull holds his tail over his back.

4. A'-ba-t'n-xa, Humped-shoulder, a name depicting the shape of the bull's shoulder which gives the animal a formidable aspect.

5. Pa-hi'-ga-zhoⁿ, Shakes-his-mane, the name refers to a wounded bull that shakes his mane in rage when brought to bay.

6. He-thi'-sdu-zha, Curved-horns, a name referring to the hook-shaped horns of the young bull and to its power to inflict wounds upon his enemy like knife-cuts. The right horn of the young bull symbolizes the knife of the Ho^{n'}-ga warrior, and the left the knife of the Tsi'-zhu warrior, when used as a weapon against the foe (see pp. 64-249).

The A'-ki-boⁿ Xo'-ka, his assistant singers, and the Xo'-ka, with his initiate, rise when the buffalo bull songs are about to be sung, and remain standing throughout the singing of this group.

A free translation of the first two lines of each stanza will suffice to give its meaning, the other two lines being repetitions.

SONG 1.

(Osage version, p. 455; literal translation, p. 584.)

Transcribed by Alice C. Fletcher

M.M. ♩ = 72

Time beats

Wi - tha - noⁿ-zhiⁿ non, wi - tha - noⁿ-zhiⁿ, Wi -

tha - noⁿ-zhiⁿ-e, Moⁿ non-ti - de, Wi - tha - noⁿ-zhiⁿ non wi -

tha - noⁿ-zhiⁿ Wi - tha - noⁿ-zhiⁿ-e, wi - - tha - noⁿ-zhiⁿ non.

FREE TRANSLATION.

1.

I rise, I rise,
I, whose tread makes the earth to rumble.

2.

I rise, I rise,
I, in whose thighs there is strength.

3.

I rise, I rise,
I, who whips his back with his tail when in rage.

4.

I rise, I rise,
I, in whose humped shoulder there is power.

5.

I rise, I rise,
I, who shakes his mane when angered.

6.

I rise, I rise,
I, whose horns are sharp and curved.

In the second song of this group the six bulls are represented as speaking to one another of a mysterious command directing them to proceed from the unseen to the visible world. The Noⁿ'-hoⁿ-zhiⁿ-ga, by these songs, made known their desire for the continuity of the life of the animal that afforded the people food by which to live, but these ancient men also sought to express, in the songs, their recognition that the command given to the bulls was from the Mysterious Power whence proceeds all life and movement.

SONG 2.

(Osage version, p. 456; literal translation, p. 555.)

M. M. ♩ = 184

Transcribed by Alice C. Fletcher

Time beats

E - thoⁿ-be on-ga-the tse he thoⁿ-ka-e non hon, E -

thoⁿ-be on-ga-the tse he thoⁿ-ka-e non hon E -

thoⁿ-be on-ga-the tse he thoⁿ-ka e non hon, Mon-

non-ti-de on-ga-the tse he thoⁿ-ka-e non hon, E -

thoⁿ-be on-ga-the tse he thoⁿ-ka-e non hon, E -

thoⁿ-be on-ga-the tse he thoⁿ-ka-e non hon.

FREE TRANSLATION.

1.

We are commanded to go into the visible world,
 Moⁿ-noⁿ'-ti-de, we are bidden to go forth.

2.

We are commanded to go into the visible world,
 Hiu'-gthe-toⁿ-ga, we are bidden to go forth.

3.

We are commanded to go into the visible world,
 Ciⁿ'-dse-xa-tha, we are bidden to go forth.

4.

We are commanded to go into the visible world,
 A'-ba-t'u-xa, we are commanded to go forth.

5.

We are commanded to go into the visible world,
He-thi'-sdu-zha, we are commanded to go forth.

The theme of the third song is the abiding faith of the Noⁿ'-hoⁿ-zhiⁿ-ga that the Mysterious Power will for all time continue the gift of the buffalo which supplied the people plentifully with food, shelter, and clothing. "Wi-ṭsi-go," my grandfather, is repeatedly used in this song, not as a term of relationship, but as an expression of reverence and wonder at the mystery that involved the coming of this form of life from the unseen to the visible world.

The arrangement of the words and the stanzas implies an order in which this animal proceeds from its mystic source: First, the male; second, the female; third, the little one; then the beginning of their increase in number; and, finally, their spreading over the earth in seven directions.

This song corresponds in meaning to the second, the third, and the fourth of the Omaha buffalo songs (27th Ann. Rept. B. A. E., pp. 291-295).

Only two lines of each stanza are translated.

SONG 3.

(Osage version, p. 457; literal translation, p. 586.)

M. M. ♩ = 168 Transcribed by Alice C. Fletcher

Time beats

Wi - ṭsi-go a-gi biⁿ da, wi - ṭsi-go a-gi biⁿ da, Wi -

ṭsi-go a-gi biⁿ da, wi - ṭsi-go a-gi biⁿ da,

A ha do-ga non a-gi biⁿ da, Do-ga non a -

gi biⁿ da, Wi - ṭsi-go a-gi biⁿ da ha.

FREE TRANSLATION.

1.

My grandfather is coming,
Behold, the male is coming.

2.

My grandfather is coming,
Behold, the female is coming.

3.

My grandfather is coming,
Behold, the little one is coming.

4.

My grandfather is coming,
Behold, a part of the herds have come.

5.

My grandfather is coming,
Behold, the herds come in seven directions.

The fourth song is descriptive of the actions of the young bull when attacking his enemy. He first goes forward in bounding leaps, then turns from side to side, and at last rushes forth in a straight line. As the bull is a symbol of courage the song refers to the valor of the warriors when defending their fields and their homes.

When this song is about to be sung the wife of the Singer and her companions enter the house, having in their hands their planting and loom poles and their carrying bags. The women stand in a row in front of the Xo'-қа, the A'-қи-һоⁿ Xo'-қа, and their assistants, and there dance to the rhythm of the song, beating time by thrusting the earth with their poles. At the close of the song the women push their poles down westward, an act expressive of the wish that the warriors who go to attack their enemies toward the setting sun shall always return victorious.

A free translation of one line of each stanza will suffice to give the meaning, as the other lines are repetitions.

SONG 4.

(Osage version, p. 458; literal translation, p. 586.)

Transcribed by Alice C. Fletcher

M. M. ♩ = 176

Time beats

E the he ki-a-hi tha tha, bthe da hiⁿ da,

Ki-a-hi tha tha, bthe da hiⁿ da, Ki-a-hi tha tha, bthe da hiⁿ da,

E the he ki-a-hi tha tha, bthe da hiⁿ da.

FREE TRANSLATION.

1.

Behold, I go forth with bounding leaps.

2.

Behold, I go forth, turning from side to side.

3.

Behold, I rush forth in a straight line.

SONGS OF THE FIGHT FOR THE CHARCOAL.

The group following the Buffalo Bull Songs is called Noⁿ-xthe' I-kiⁿ-dse Wa-thoⁿ, freely translated, Songs of the Fight for the Charcoal. A wi'-gi-e precedes the song. Wa-xthi'-zhi gave only one song to this group, while Wa-tse'-moⁿ-iⁿ, in a list of the songs belonging to this ritual, made some time before this work was begun, mentioned seven songs as belonging to this ceremony. The two gentes to which these men belong, the Iⁿ-gthoⁿ'-ga and the Wa-ça'-be, are related and said to use the same rituals in common. No explanation was offered by Wa-xthi'-zhi as to why he gave but one song to this ceremony, although he was aware that Wa-tse'-moⁿ-iⁿ had given seven in his list. Both of these men, as well as Tse-zhiⁿ'-ga-wa-da-iⁿ-ga and Pe'-dse-moⁿ-iⁿ, stated that the Iⁿ-gthoⁿ'-ga is subordinate to the Wa-ça'-be gens and it may be that the Iⁿ-gthoⁿ'-ga gens is not privileged to use all of the songs.

The wi'-gi-e and song here given by Wa-xthi'-zhi are used by his gens at the ceremonial fight by the warriors for brands of the sacred fires kindled at one of the ceremonies of the Wa-sha'-be A-thiⁿ, a rite

performed during the organization of a war party. A detailed description of the Wa-sha'-be A-thiⁿ will be given in a later volume.

The wi'-gi-e serves to direct attention to three animals and two birds that were chosen by the ancient Noⁿ'-hoⁿ-zhiⁿ-ga to be used in the war rites as symbols of fire and charcoal, namely, the puma, black bear, white swan, golden eagle, and the young deer. The sections relating to the puma, the black bear, and the swan are paraphrases of lines 984 to 1062 of the Ni'-ki Wi'-gi-e of the Puma gens, which relate to those two animals and the swan. (See 36th Ann. Rept. B. A. E., pp. 389-391.) The section relating to the golden eagle (lines 28 to 40) is a paraphrase from the Ni'-ki Wi'-gi-e of the Hoⁿ'-ga A-hiu- τ ⁿ gens. The section relating to the young deer is a paraphrase from the Ni'-ki Wi'-gi-e of the τ a' I-ni-ka-shi-ga (Deer) gens.

From the burning brand snatched out of the symbolic fire the warrior scrapes off the charcoal and puts it into a small deerskin pouch which he carries upon some part of his clothing as he marches against the enemy. When the foe is discovered and an attack is to be made, the warrior paints his face with this charcoal, an act by which he expresses his determination to show no mercy to the enemy and to expect none toward himself.

When the two sacred fires are kindled and are burning, at the Wa-sha'-be A-thiⁿ ceremony, one on the Hoⁿ'-ga side and one on the τ si'-zhu side, the warriors gather around their fires stripped of nearly all clothing and wait for the fray. The officer belonging to the Hoⁿ'-ga side stands by the fire holding in his hand one of the standards, while the officer on the τ si'-zhu side stands before his fire also holding in his hand one of the standards (Pl. 14). Both officers begin at the same time to recite the fire wi'-gi-e, each using his own version.

WI'-GI-E OF THE RUSH FOR THE CHARCOAL (HOⁿ'-GA).

(Osage version, p. 458; literal translation, p. 586.)

1. What shall they use for their charcoal symbol? it has been said, in this house.
2. The male puma that lies outstretched,
3. Shall be their charcoal symbol, as they travel the path of life, it has been said, in this house.
4. When they make the puma to be their charcoal symbol,
5. And when they go against their enemies toward the setting sun,
6. Black, indeed, shall be their charcoal.
7. When they make the puma to be their charcoal symbol,
8. They shall overcome their enemies with ease, O, younger brothers, they said to one another, it has been said, in this house.
9. What shall they use for their charcoal symbol? it has been said, in this house.

10. The bear that is without a blemish
11. Shall be their charcoal symbol, as they travel the path of life, it has been said, in this house.
12. When they make the black bear to be their charcoal symbol,
13. And when they go against their enemies toward the setting sun,
14. Black, indeed, shall be their charcoal,
15. And when they go against their enemies toward the setting sun,
16. They shall overcome their enemies with ease, O, younger brothers, they said to one another, it has been said, in this house.
17. What shall they use for their charcoal symbol? it has been said, in this house.
18. The great white swan
19. Shall be their charcoal symbol, as they travel the path of life, it has been said, in this house.
20. It was he who said: "Behold, the black skin of my feet,
21. The black tip of my nose,
22. Which I have made to be as my charcoal," it has been said, in this house.
23. When the little ones also make of these their charcoal,
24. Black, indeed, shall be their charcoal, O, younger brothers, they said to one another, it has been said, in this house.
25. When they go against their enemies toward the setting sun,
26. When they make of these their charcoal,
27. Black, indeed, shall be their charcoal, O, younger brothers, it has been said, in this house.
28. What shall they use for their charcoal symbol? it has been said, in this house.
29. The stainless bird (golden eagle), it has been said, in this house.
30. That bird also,
31. Has said: "Behold, the black skin of my feet,
32. Which I have made to be as my charcoal,
33. Behold, the black tips of my tail feathers,
34. The black tip of my nose,
35. Which I have made to be as my charcoal."
36. When the little ones also make these to be as their charcoal,
37. Black, indeed, shall be their charcoal, O, younger brothers, it has been said, in this house.
38. When they go against their enemies toward the setting sun,
39. When they make of these their charcoal,
40. Black, indeed, shall be their charcoal, O, younger brothers, they said to one another, it has been said, in this house.
41. What shall they use for their charcoal symbol? they said to one another, it has been said, in this house.

42. The young deer
43. Shall also
44. Be their charcoal symbol, it has been said, in this house.
45. It was he who said: "Behold, my black hoofs,
46. Which I have made to be as my charcoal,
47. The black tip of my nose also,
48. Which I have made to be as my charcoal."
49. When the little ones also make of these their charcoal symbol,
50. And when they go against their enemies toward the setting sun,
51. Black, indeed, shall be their charcoal.
52. It was he who said: "I escape many dangers,
53. Even when I make my flight in the very midst of my enemies,
54. And arrows aimed at me fly around me in forked lines,
55. I make my escape."
56. When the little ones make of the young deer their bodies,
57. They shall also have the power to escape dangers, as they travel
the path of life, O, younger brothers, they said to one another.

The song of this group relates to the gathering of the men of the tribe for the purpose of organizing a war party in the ceremonial order prescribed by the ancient No^{n'}-hoⁿ-zhiⁿ-ga and is in the nature of a challenge to those individuals who may be inclined to shirk their responsibility as warriors. The word ni'-ka, men, that frequently occurs in the song, is used in a figurative rather than in its ordinary sense and refers to the warlike spirit of the men who gather to prepare for a conflict with their enemies.

The song specifically refers to the warriors and to the gentes officiating throughout the ceremonies. Some of the words have been purposely corrupted to disguise their meaning, but from those that are clearly spoken a free translation is given.

Two lines of each stanza will suffice to give the meaning, the other lines being repetitions.

SONG 1.

(Osage version, p. 460; literal translation, p. 588.)

M. M. ♩ = 112

Transcribed by Alice C. Fletcher

Time beats

Ni - ƙa ƙto bi ni wa-tha ƙe ha tho,

ha tho, Ni-ƙa ni doⁿ e the he ha tho,

Ni-ƙa ni doⁿ ha-we ha tho, Ni-ka ni doⁿ e the he,

Ni - ƙa ƙto bi ni wa-tha ƙe ha tho.

FREE TRANSLATION.

1.

Men are gathering to sing the songs,
If thou art a man, go thither.

2.

The eagle men are gathering to sing,
If thou art a man, go thither.

3.

The standard men are gathering to sing,
If thou art a man, go thither.

4.

The eagle-feather men are gathering to sing,
If thou art a man, go thither.

5.

The deerskin men are gathering to sing,
If thou art a man, go thither.

6.

The men of the fires are gathering to sing,
If thou art a man, go thither.

7.

The men of the charcoal are gathering to sing,
If thou art a man, go thither.

SONGS OF THE CROSSING OF A RIVER.

The group of songs next in order is called Ni Thi'-tse Wa-thoⁿ, Songs of the Crossing of a River. These songs are of a supplicatory character and are sung when a war party is about to cross a dangerous river. Wa-xthi'-zhi could not remember the songs, therefore they had to be omitted.

SONGS OF THE MYSTIC HOUSE.

The next group of songs is called Tsi Gi'-ka-xe Wa-thoⁿ, Songs of Making the Mystic House. This house was symbolic in character and called Tsi Wa-koⁿ-da-gi, House Mysterious. The ancient Noⁿ-hoⁿ-zhiⁿ-ga placed this symbolic house in the keeping of the Wa-ça'-be gens. At a certain stage of the great war ceremony called Wa-sha'-be A-thiⁿ, this symbolic house was made and within it were performed ceremonial acts that were regarded as the Mystery of Mysteries. The Wa-sha'-be A-thiⁿ will be described in a later volume.

In this group of songs the Wa-ça'-be gens, the keepers of the house, are represented as speaking.

SONG 1.

(Osage version, p. 461; literal translation, p. 588.)

M. M. ♩ = 116 Transcribed by Alice C. Fletcher

Time beats

Wi-e tsi wiⁿ ga-xa thiⁿ-e e, Wi-e tsi wiⁿ ga-xa

thiⁿ-e e he the, Ga-xa thiⁿ-e e tsi wi-ta non ga-xa thiⁿ-e,

Wi-e tsi wiⁿ ga-xa thiⁿ-e e, Wi-e tsi wiⁿ ga-xa thiⁿ-e.

FREE TRANSLATION.

1.

Make ye the house for me,
 Make ye the house for me,
 Make ye the house that is mine,
 Make ye the house for me,
 Make ye the house for me.

2.

Make ye the house for me,
 Make ye the house for me,
 Make ye the Mystie House,
 Make ye the house for me,
 Make ye the house for me.

SONG 2.

(Osage version, p. 461; literal translation, p. 589.)

M.M. ♩ = 116 Transcribed by Alice C. Fletcher

Time beats

Tsi wiⁿ ga - xa thiⁿ, ga - xa thiⁿ-e he the, Tsi wiⁿ

ga - xa thiⁿ, ga - xa thiⁿ-e he the, Ga - xa thiⁿ, ga - xa

thiⁿ-e he the, Tsi-wi - ʔa noⁿ ga - xa thiⁿ, ga - xa

thiⁿ-e, Tsi wiⁿ ga - xa thiⁿ, ga - xa thiⁿ-e he the.

FREE TRANSLATION.

1.

Make ye the house, make ye,
 Make ye the house, make ye,
 Make ye, make ye,
 The house that is mine,
 Make ye the house, make ye.

2.

Make ye the house, make ye,
 Make ye the house, make ye,
 Make ye, make ye,
 The Mystic House,
 Make ye the house, make ye.

3.

Make ye the house, make ye,
 Make ye the house, make ye,
 Make ye, make ye,
 The frame of my house,
 Make ye the house, make ye.

BLUE JAY SONGS.

The group of songs next in order is called *Ķi-ṭa'-ni-ga Wa-thoⁿ*. An uncertainty exists as to the bird referred to, for the blue jay and the kingfisher are both known by the name *ṭi-ṭa'-ni-ga*. *Wa-xthi'-zhi* could not recall these songs at the time and they had, therefore, to be omitted.

SUPPLICATION OR LITTLE EVENING SONGS.

The next group of songs has two titles, *Wa-da' Wa-thoⁿ*, Supplication Songs, and *Pa'-ṣe Wa-thoⁿ Zhiⁿ-ga*, Little Evening Songs. These songs had escaped the memory of *Wa-xthi'-zhi*, so he could not give them.

SONGS OF GATHERING WOOD.

The next group, which is composed of two songs and a *wi'-gi-e*, bears the title *Zhoⁿ Thi'-xoⁿ Wa-thoⁿ*, Songs of Gathering Wood. The words of the two songs imply that the gatherers of the wood go to the forest for their material, but their going is figurative rather than a statement of fact. The songs really refer to a ceremonial act performed by four men chosen to collect four pieces of wood from the house of each head of four gentes of the tribe. These four pieces of wood are collected to be used for the ceremonial kindling of the sacred fire within the "Mystic House" when it has been set up at the great *Wa-sha'-be A-thiⁿ* ceremony.

A free translation of one line of each stanza will suffice to give the meaning as all the other lines are repetitions.

SONG 1.

(Osage version, p. 462; literal translation, p. 589.)

M. M. ♩ = 112 Transcribed by Alice C. Fletcher

Time beats

Çto the, çto the, çto the tha ni da, Çto

the, çto the, çto the tha ni da, Çto the, çto the, çto the tha

ni da, Çto the, çto the, çto the tha ni da, Çto

the, çto the, çto the tha ni da, Çto the, çto the, çto the tha

ni da, Çto the, çto the çto the tha ni da.

FREE TRANSLATION.

1.

Gathering, gathering, ye gathering, the wood, ye are,

2.

Noisily, noisily, noisily ye move about.

In the first stanza of the second song the wood gatherers are represented as still in the forest where they make a rattling noise as they tie in bundles the gathered firewood for convenience of carrying. In the second stanza they have brought the wood into the Mystic House and throw it down with a clattering noise.

SONG 2.

(Osage version, p. 462; literal translation, p. 589.)

M. M. ♩ = 184 Transcribed by Alice C. Fletcher

Time beats

To-xe the, to-xi ni da, to-xi ni da ha, To-xe the,
 to-xi ni da, to-xi ni da ha, To-xe the, to-xi ni da,
 to-xi ni da ha, To-xe the, to-xi ni da, to-xi ni
 da ha, To-xe the, to-xi ni da, to-xi ni
 da ha, To-xe the, to-xi ni da, to-xi ni da ha.

FREE TRANSLATION.

1.

Crashing, crashing you are, crashing you are.

2.

Down you throw them, with a crash, with a crash.

The wi'-gi-e which follows the second firewood song is explanatory of the symbolic significance of the first four pieces of wood gathered for the kindling of the sacred fire.

The wi'-gi-e is recited as a part of the ritual relating to the ceremonial acts performed in the Mystic House at the organization of a war party and is addressed to the warriors.

Each line of the wi'-gi-e ends with the refrain "ni-ka wa-ça-e," a term used by the officers of a war party when addressing their men. The term may be interpreted as follows: Ni'-ka, men; wa-ça-e, the original meaning of this word has become obscured but it is understood to signify valiant. The wi'-gi-e is recited for the Do-do^{n'}-ho^{n'}-ga by the man acting as his Xo'-ka throughout the Wa-sha'-be A-thi^{n'} ceremony.

WI'-GI-E OF THE SYMBOLIC FIREWOOD.

(Osage version, p. 462; literal translation, p. 590.)

1. Ho! my valiant men,
2. The first piece of wood that is thus brought home,
3. Is not brought home without some significance, my valiant men.
4. Toward the setting sun there dwell people (enemies).
5. It is one of those people this piece of wood represents.
6. When they (the little ones) bring home this piece of wood, as they travel the path of life,
7. They shall cause themselves to overcome their enemies with ease, as they travel the path of life, my valiant men.
8. The second piece of wood that is thus brought home, my valiant men,
9. Is not brought home without some significance.
10. This piece of wood means the bringing home of two of the people who dwell toward the setting sun, my valiant men.
11. When they (the little ones) bring home this piece of wood, as they travel the path of life,
12. They shall cause themselves to overcome their enemies with ease, as they travel the path of life, my valiant men.
13. The third piece of wood that is thus brought home, my valiant men,
14. Is not brought home without some significance.
15. Toward the setting sun there dwell people, my valiant men.
16. With this piece of wood are brought home three of those people.
17. When they (the little ones) thus bring home this piece of wood, as they travel the path of life,
18. It is said that verily I shall cause you to overcome your enemies with ease, my valiant men.
19. The fourth piece of wood that is thus brought home, my valiant men,
20. Is not brought home without some significance.
21. Toward the setting sun there dwell peoples.
22. With this piece of wood are brought home four of those people.
23. When they (the little ones) thus bring home this piece of wood, as they travel the path of life,
24. It is said that verily I shall cause you to overcome your enemies with ease, my valiant men.

THE FIRE DRILL SONG.

The song immediately following the Songs of Gathering Wood is called *Zhoⁿ Thi'-moⁿ Wa-thoⁿ*, Fire Drill Song. In kindling the sacred fire the Osage used the old method, that is, by the use of two slender sticks, one of which has two or three holes partly drilled through it in the middle. This stick is held firmly on the ground in a horizontal position and into one of its drill holes is inserted one end of the other stick which the firemaker twirls rapidly between the palms of his hands.

In the Fire Drill Song of the Osage the word "thi'-moⁿ" is used for the manipulating of the drill. In the Omaha buffalo hunting rite is a song descriptive of the kindling of fire by some belated hunters who were obliged to camp out. The word "bi-moⁿ" is used in the Omaha song for the manipulating of the fire drill. Both words have the same meaning, the first syllable "bi" of the Omaha word meaning action by pressure, and the first part of the Osage word, "thi," meaning action by grasping with the hands. (For the Omaha song see 27th Ann. Rept. B. A. E., pp. 308-309.)

SONG 1.

(Osage version, p. 463; literal translation, p. 590.)

M. M. ♩ = 192 Transcribed by Alice C. Fletcher

Time beats

Tse - the tse-the thi-hoⁿ thi - moⁿ tha, Tse -

the tse-the thi-hoⁿ thi - moⁿ tha, Zhoⁿ thi-moⁿ tha ha thi-hoⁿ -

hoⁿ i-noⁿ tha, Tse - the tse-the thi-hoⁿ-hoⁿ i-noⁿ tha, Tse -

the tse - the thi - hoⁿ - hoⁿ i-noⁿ tha.

FREE TRANSLATION.

1.

Kindle ye, kindle ye the fire, twirl and grind,
Twirl and twirl ye the fire drill.

2.

Kindle ye, kindle ye the fire, twirl and grind,
Twirl, twirl the fire sticks till they sing.

3.

Kindle ye, kindle ye the fire, twirl and grind,
Twirl the fire drill till the sparks appear.

4.

Kindle ye, kindle ye the fire, twirl and grind,
Twirl the fire drill till the smoke comes.

5.

Kindle ye, kindle ye the fire, twirl and grind,
Twirl the fire drill till the flames arise.

FIRE-MAKING SONG.

The last of the series of songs relating to the kindling of the sacred fire within the Mystic House is called Tse'-the Wa-thoⁿ, Fire-making Song. The song which precedes this one at its close refers to the flames produced from the friction of two pieces of wood, for the burden of the series of fire-making songs is the producing of the glow from which the flame is urged into life and the sacred fire kindled and held by the application of dry twigs until fire is secured and made ready for service.

The series of songs that are sung, the wi'-gi-es that are recited, the ceremonial acts that are performed within the Mystic House, all point clearly and logically to the duties that devolve upon the warrior who in order to keep the fire of his house continually burning, his home well supplied with the necessaries of life, must at all times be ready to meet and overcome those enemies who may threaten not only to extinguish the home fires but the very existence of the tribe itself. While the words of the song, the metaphors, and the figures of speech employed in the wi'-gi-es may be confusing and the ceremonial acts mystical, yet, as the warrior marches forth, when the songs have been sung, the words of the wi'-gi-es spoken and the mystical acts performed, he understands that he goes to risk his life in order that the fire of his home and those of his tribe may not be extinguished.

Two lines of each stanza freely translated will suffice to give the meaning, as the other lines are repetitions.

SONG 1.

(Osage version, p. 464; literal translation, p. 591.)

M. M. ♩ = 160 Transcribed by Alice C. Fletcher

Time beats

The he da - we - the, da - we - the tse he,

The he da - we - the tse he, Po - e da - we - the,

da - we - the tse he, The he da - we - the tse he,

The he da - we - the, da - we - the tse he.

FREE TRANSLATION.

1.

Look you, I make the fire, I make the fire,
I make the fire, the flame begins to rise.

2.

Look you, I make the fire, I make the fire,
I make the fire, the flame stands upright.

3.

Look you, I make the fire, I make the fire,
I make the fire, I drop upon it the sticks.

SONGS OF THE CEREMONIAL FEAST.

The songs next in order are called Wa-ba'-noⁿ Ba-çe Wa-thoⁿ, freely translated, Carving the Roast. These songs refer to a ceremonial feast at which the warriors of the two great tribal divisions are brought together in order that the traditions of the tribal unity may not be forgotten. This ceremonial feast was always held on the evening of the first day's journey of the war party. A detailed description given by Xu-tha'-wa-ṭoⁿ-iⁿ will appear in the Wa-sha'-be A-thiⁿ rite. Wa-xthi'-zhi could not recall these songs and they were therefore omitted.

SONGS OF THE GRAY OWL.

Wa-po'-ga Wa-thoⁿ, Songs of the Gray Owl, is the title of the next group of songs. These songs disclose to the minds of the Noⁿ'-hoⁿ-zhiⁿ-ga a scene having for its central figure the Do-doⁿ'-hoⁿ-ga of a war party who stands alone keeping his nightly vigil. Out of the darkness, out of the silence of the night, he may hear the mournful voice of the great gray owl, or the horned owl, or the splash of a snake in the water, or the cry of some nocturnal animal, any one of which comes to him first he may take as a favorable response to his supplications.

In the two stanzas of the first song Wa-po'-ga, the gray owl, and I'-toⁿ, the horned owl, are mentioned and personified.

A free translation of two lines from each stanza will suffice to give the meaning, as the other lines are repetitions.

SONG 1.

(Osage version, p. 465; literal translation, p. 592.)

M. M. $\text{♩} = 104$ Transcribed by Alice C. Fletcher

Time beats

Ni-ka wiⁿ hon da dsi i-e hi-the toⁿ-e,

Ni-ka wiⁿ hon da dsi i-e hi-the toⁿ-e the he the,

I-e hi-the toⁿ-e, Wa-po-ga wiⁿ hoⁿ-da dsi

i-e hi-the toⁿ-e, Ni-ka wiⁿ hon da dsi i-e hi-the toⁿ-e.

FREE TRANSLATION.

1.

Hark! out of the silence of the night there comes the voice of a man,
It is the voice of the Wa-po'-ga who speaks to me in the stillness of the night.

2.

Hark! out of the silence of the night there comes the voice of a man,
It is the voice of I'-toⁿ who speaks to me in the stillness of the night.

In the second song the No^{n'}-ho^{n'}-zhi^{n'}-ga picture the Do-do^{n'}-ho^{n'}-ga as pausing in his "evening" walk when he hears the voice of Wa-po'-ga, the great gray owl, and speaks in response to the mysterious voice that comes to him out of the darkness. In the first stanza the great gray owl is mentioned and in the second the I'-to^{n'}, the great horned owl.

A free translation of two lines from each of the stanzas will suffice to give the meaning, as all the other lines are repetitions.

SONG 2.

(Osage version, p. 465; literal translation, p. 592.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Pa-çe u-mo^{n'}-bthi^{n'} tha-tsi-e i^{n'} da, Pa-çe u-mo^{n'}-bthi^{n'} tha -

tsi-e i^{n'} do o ho, Wa-po - ga wi^{n'}

tha-tsi-e tho, Pa-çe u - mo^{n'}-bthi^{n'} tha - tsi-e i^{n'} do,

Pa - çe u - mo^{n'} bthi^{n'} tha tsi-e i^{n'} do.

FREE TRANSLATION.

1.

Lo, in my evening walk thou comest to me,
Thou, Wa-po'-ga, comest to me.

2.

Lo, in my evening walk thou comest to me,
Thou, I'-to^{n'}, comest to me.

In the third song the evening scene is continued. The Do-do^{n'}-ho^{n'}-ga is represented as standing and speaking to the beings who approach him. Three stanzas are given to this song. In the first the great gray owl, in the second the great horned owl, and in the third the We'-ts'a, the snake, are addressed.

A free translation of two lines from each stanza will suffice to give the meaning, as all the other lines are repetitions.

SONG 3.

(Osage version, p. 465; literal translation, p. 592.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Pa-çe the a-toⁿ dse hiⁿ do, Pa-çe the a-toⁿ

dse hiⁿ do ho, Wa-po-go wiⁿ tha-tsi-e tho, Pa-çe the a-toⁿ

dse hiⁿ do, Pa-çe the a-toⁿ dse hiⁿ do.

FREE TRANSLATION.

1.

As in the darkness of evening I stand thou comest to me,
Thou, Wa-po'-ga, comest to me.

2.

As in the darkness of evening I stand thou comest to me,
Thou, I'-toⁿ, comest to me.

3.

As in the darkness of evening I stand thou comest to me,
Thou, We'-ts'a, comest to me.

SONGS OF TRIUMPH.

The next group of songs bears the title Wa-ṭsi'-a-dsi Wa-tho^a. No direct information could be obtained as to the meaning of this title, which seems to have become obscure, but from an analysis of the compound word Wa-ṭsi', a corruption of the word wa-ṭse', triumph; a-dsi, there; and from the words used in the songs of other versions that will appear later, in this and other volumes, it would seem proper to interpret the name as Songs of Triumph. Wa-ṭse'-moⁿ-iⁿ and other men versed in the rites said that when these songs are sung at the ceremony the Singer's wife and her women companions dance before the Xo'-ka and his A'-ki-hoⁿ Xo'-ka, each woman carrying a burden strap, a digging pole, or a loom pole.

Wa-xthi'-zhi could not recall the songs of this group, which had, therefore, to be omitted.

SONGS OF THE SYMBOLS ON THE WAR CLUB.

The songs next in order are called I'-tsiⁿ Ba-xoⁿ Wa-thoⁿ, literally, War Club Waving Lines Songs. At the singing of these songs the Xo'-ka rises and dances, holding in his hands the symbolic war club used in the ceremony. (Pl. 15.) One of the songs refers directly to the symbolic marks on the four sides of the club, when the A'-ki-hoⁿ Xo'-ka comes to the line containing the word ba-xoⁿ, waving, the Xo'-ka draws with his index finger an imaginary waving line down the full length of the club to symbolize the north or the north winds; when the line is sung containing the word tho-toⁿ, straight, he draws a straight line down the full length of the club to symbolize the east winds or the straight westward path of the sun. The next waving line, the third to be drawn, is for the south, and the fourth or final straight line is to symbolize the west winds or the straight path of the sun from east to west.

Wa-xthi'-zhi could not recall the war-club songs of his gens, and they had, therefore, to be omitted.

RAIN SONGS.

The next group of songs is called Ni-zhiu' Wa-thoⁿ, Rain Songs. A wi'-gi-e precedes the rain songs, but as Wa-xthi'-zhi could not recall either the wi'-gi-e or the songs they both had to be omitted from his recital.

SONGS OF THE STRIKING OF THE EARTH.

The songs following the Rain Songs are called Songs of the Striking of the Earth. These songs are accompanied by certain ceremonial acts performed by the Xo'-ka and the Singer. Unfortunately Wa-xthi'-zhi could not recall these songs, and they had, therefore, to be omitted. However, similar groups of songs belonging to other gentes, together with a detailed description of the ceremonial acts, will be given later.

SONGS OF STRIKING ONE AGAINST THE OTHER.

The next group of songs that follow is called Ki-ka'-xe I-ki-tsiⁿ Wa-thoⁿ, freely translated, Songs of Striking One Against the Other.

When the A'-ki-hoⁿ Xo'-ka is about to sing this group of songs the Sho'-ka removes the scalp that is fastened to the hanging strap of the Wa-xo'-be and wraps the scalp around the middle of the war club which he puts into the left hand of the Xo'-ka. The Sho'-ka then takes up the Wa-xo'-be (sacred hawk) and puts it into the right hand of the Xo'-ka. (Pl. 11.) When that official has been thus equipped

for ceremonial acts that accompany the songs the A'-ki-hoⁿ Xo'-ka takes up his rattle and begins to sing and the Xo'-ka rises to dance. The Xo'-ka dances in one place until the A'-ki-hoⁿ Xo'-ka comes to the third line in each stanza, when the Xo'-ka takes two steps forward, holds the war club aloft, and strikes the scalp wound around the club with the Wa-xo'-be (sacred hawk), uttering as he does so the magic cry:

Magic Cry Transcribed by Alice C. Fletcher

He hi hi hi hi e e.

Then he steps back to his place where he continues to dance. This symbolic act repeated at each stanza forms a little drama of the warriors going forth to strike and overcome the enemy.

Wa-xthi'-zhi said this group was composed of three songs, but as he could recall only one the other two had to be omitted.

A free translation of two lines from each stanza of the song given will suffice to make known the meaning, as the other lines are repetitions.

SONG 1.

(Osage version, p. 466; literal translation, p. 593.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats Ṭsi-go a - he the ṭse the, the the, he the, Ṭsi-go

a - he the ṭse the Wa-zhiⁿ-ṭa-be a - he the ṭse

the, the the, he the, Ṭsi-go a - he the ṭse the, the the he.

FREE TRANSLATION.

1.

Let my grandfather go forth against the enemy,
Let the Black Bird go forth against the enemy.

2.

Let my grandfather go forth against the enemy,
Let the Gray Hawk go forth against the enemy.

3.

Let my grandfather go forth against the enemy,
Let the Little Hawk go forth against the enemy.

4.

Let my grandfather go forth against the enemy,
Let the Consecrated One go forth against the enemy.

SONGS OF TRIUMPH, OR THE RETURN OF THE BIRD.

The next group of three songs has two titles, Wa-tse' Wa-thoⁿ, Songs of Triumph, and Gthi' I-he-the Wa-thoⁿ, Songs of the Bringing Home and the Laying Down of the Bird.

The preceding song, with its accompanying ceremonial acts, presents a dramatization of the going forth of the warriors against the enemy. In the following Song of Triumph or the Return of the Bird, three kinds of hawk, each one a symbol of the courage of the warriors, are mentioned, also the Do-doⁿ'-hoⁿ-ga who is called "The Consecrated One," and the entire war party are spoken of as going home in triumph to the tribe when the sacred birds are returned to their respective places among the various gentes.

After a short pause the Sho'-ka rises, takes the sacred hawk from its place to which it had been returned after the ceremonial acts, and places it in the hands of the Xo'-ka. The A'-ki-hoⁿ Xo'-ka takes up his rattle and begins to sing the Song of Triumph. At once the Xo'-ka rises and holding the sacred bird in the hollowed palms of his hands dances to the rhythm of the song, facing the Singer as he does so (Pl. 17). At the close of the fourth stanza the Xo'-ka, with a flourish of his arms, lets the hawk drop to the ground and takes his seat.

The Noⁿ'-hoⁿ-zhiⁿ-ga who sits toward the other end of the lodge and can not see the bird ask, "In what position does it lie?" The Sho'-ka examines the position of the hawk. If he reports that it lies breast upward, the position of a man who dies a natural death, having had his full length of life, all present cry: "Ho! it is well." This position of the bird is taken as an omen that the Singer will be successful as a warrior. If the Sho'-ka reports that the bird lies breast downward, the position of a man suddenly slain in battle, the report is received by the assembly in silence.

A free translation of two lines from each stanza will suffice to give the meaning of the song, as the other lines are repetitious,

SONG 1.

(Osage version, p. 446; literal translation, p. 593.)

M. M. ♩ = 176 Transcribed by Alice C. Fletcher

Time beats

Wa-zhiⁿ ça - be wa tha tse noⁿ e - e the he,

Wa-tha-tse noⁿ, wa tha tse noⁿ e - e the he tho,

Wa-zhiⁿ ça - be wa tha tse noⁿ e - e the he,

Wa-tha-tse noⁿ, wa tha tse noⁿ e - e the he tho.

FREE TRANSLATION.

1.

O, Black Bird, thou hast triumphed,
Hast triumphed, hast triumphed.

2.

O, Gray Bird, thou hast triumphed,
Hast triumphed, hast triumphed.

3.

O, Little Hawk, thou hast triumphed,
Hast triumphed, hast triumphed.

4.

O, Consecrated One, thou hast triumphed,
Hast triumphed, hast triumphed.

The next two songs of this group bear in common a subtitle, Mo^{n'}-gthu-stse-dse Wa-thoⁿ, freely translated, Songs of Drawing His Arrows. These songs are supplicatory in character, as are, indeed, all the songs, wi'-gi-es, and ceremonial acts of the tribal rites. There are none that have not some recognition of the power that abides within and controls all living forms. The Songs of Drawing His Arrows and the ceremonial acts accompanying them express a desire that the initiate shall not only have a successful military career but

that he shall also have an endless line of descendants, a lineage that shall continue as long as day and night continue.

The little bow and the two arrows used in the acts accompanying the songs are made in accordance with a ritual formulated by the ancient Noⁿ'-hoⁿ-zhiⁿ-ga and presented for an initiation ceremony by the gens called Sole Owners of the Bow who hold the office of making these ceremonial articles. The breast of the bow is painted red as a symbol of the recurrent day and the back is painted black, a symbol of the night that ever follows the day. One of the arrows is painted red and the other black, so that both together symbolize day and night.

When the Songs of the Arrows are about to be sung the people whose houses happen to be in the line over which the arrows are to be set in flight move out, even the horses that happen to stand in the way are driven aside, for there are many persons who believe that any man or beast over which the magic arrows make their flight will die within the year.

While the people are scurrying out of the way the Sho'-ka picks up the sacred hawk and places it upon the back of the Xo'-ka, where it hangs suspended from a cord that goes around his neck. The Sho'-ka then puts in the hands of the Xo'-ka the symbolic bow and the two arrows. (Pl. 16.) The A'-ki-hoⁿ Xo'-ka takes up his rattle and begins to sing the second song. The Xo'-ka quickly rises and dances to the rhythm of the music. When the third line of the first stanza is reached the Xo'-ka takes two or three steps forward, fits the black arrow to the cord of the bow, and as he pulls the cord he utters the magic cry:

Magic Cry Transcribed by Alice C. Fletcher

He hi hi hi hi e e.

But he does not release the arrow. Before turning around to come back to his place the Xo'-ka takes pains to remove from the cord the arrow, in order to avoid bringing its point into line with the Noⁿ'-hoⁿ-zhiⁿ-ga sitting on both sides of the lodge. At the third line of the second stanza the Xo'-ka repeats the magic cry and simulates the act of releasing the red arrow. At the third line of the third stanza the same magic cry and the same act of simulation is repeated, but the black arrow is now drawn. When the A'-ki-hoⁿ Xo'-ka sings the third line of the fourth stanza the Xo'-ka again gives the magic cry as he goes through the act of drawing and releasing the red arrow.

By these symbolic acts the initiate is not only assured that he will be protected by the Black Hawk, the Gray Hawk, the Little Hawk, and the Consecrated One, as all of these represent the warriors of the tribe, but that he will have a line of descendants that will continue through all time.

A free translation of two lines from each stanza will suffice to give the meaning, as the other lines are repetitions.

SONG 2.

(Osage version, p. 467; literal translation, p. 594.)

M. M. ♩ = 168 Transcribed by Alice C. Fletcher

Time beata

Tsi-go moⁿ-thi-doⁿ a-doⁿ-e, Tsi-go moⁿ-thi - doⁿ a-doⁿ-e, moⁿ -

thi - doⁿ a-doⁿ-e, Wa - zhiⁿ ça - be moⁿ -

thi - doⁿ a-doⁿ-e, Tsi - go moⁿ - thi - doⁿ a-doⁿ-e,

Tsi - go moⁿ - thi - doⁿ a-doⁿ-e, moⁿ - thi - doⁿ a-doⁿ-e.

FREE TRANSLATION.

1.

Look you, my grandfather draws the arrow,
The Black Hawk draws the arrow.

2.

Look you, my grandfather draws the arrow,
The Gray Hawk draws the arrow.

3.

Look you, my grandfather draws the arrow,
The Little Hawk draws the arrow.

4.

Look you, my grandfather draws the arrow,
The Consecrated One draws the arrow.

Without a moment's pause the A'-ki-hoⁿ Xo'-ka goes on to the next song and the Xo'-ka dances to the rhythm of the music with the hawk still on his back and the bow and arrows in his hands.

SONG 3.

(Osage version, p. 467; literal translation, p. 594.)

M. M. $\bullet = 165$ Transcribed by Alice C. Fletcher

Time beats

Tsi-go mon-thi-doⁿ a-gthi noⁿ-zhiⁿ-e, Tsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e, Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e, Wa-zhiⁿ ça-be mon-thi-doⁿ a-gthi noⁿ-zhiⁿ-e, Tsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e, Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.

FREE TRANSLATION.

1.

My grandfather returns, he who has drawn the arrows,
The Black Hawk returns, he who has drawn the arrows.

2.

My grandfather returns, he who has drawn the arrows,
The Gray Hawk returns, he who has drawn the arrows.

3.

My grandfather returns, he who has drawn the arrows,
The Little Hawk returns, he who has drawn the arrows.

4.

My grandfather returns, he who has drawn the arrows,
The Consecrated One returns, he who has drawn the arrows.

SONG OF THE RISING TO DEPART.

The final song of the Noⁿ'-zhiⁿ-zhoⁿ Ritual of the Iⁿ-gthoⁿ'-ga and the Wa-ça'-be gentes is called U'-thu-dse I-noⁿ-zhiⁿ Wa-thoⁿ, freely translated, Song of the Rising of Those Who Participate, meaning

that the No^{n'}-ho^{n'}-zhi^{n'}-ga arise to depart, having performed the duties required of them.

When the Xo'-ka has taken his seat at the close of the Songs of Triumph, the A'-ki-ho^{n'} Xo'-ka begins to sing the Song of the Rising to Depart. The No^{n'}-ho^{n'}-zhi^{n'}-ga promptly rise, those of the Ho^{n'}-ga division passing in single file between the fireplace and the Xo'-ka, the initiate, and the A'-ki-ho^{n'} Xo'-ka and go out of the lodge on the Tsi'-zhu side. Those of the Tsi'-zhu division march in the same manner and go out on the Ho^{n'}-ga side of the lodge. Each head of the various gentes on both sides of the two great tribal divisions greets the initiate with the words, "Many animals shall appear for you," meaning, abundant shall be your food and many shall be your descendants. Some whose relationship to the initiate permits of it make a jesting remark to which the initiate responds seriously, without the slightest sign of a smile, with the greeting, "How!"

A free translation of one line from each stanza will suffice to give the meaning of the song, as the other lines are repetitions.

SONG 1.

(Osage version, p. 468; literal translation, p. 595.)

M. M. ♩ = 78 Transcribed by Alice C. Fletcher

Time beats

A - ki - pa wiⁿ da do ho pe - dse toⁿ tha,

A - ki - pa wiⁿ da do ho pe - dse toⁿ tha,

A - ki - pa wiⁿ da do ho pe - dse toⁿ tha,

A - ki - pa wiⁿ da do ho pe - dse toⁿ tha.

FREE TRANSLATION.

1.

Meet ye all as one, at the fireplace.

2.

Meet ye all as one, with friendly touch.

WI'-GI-E USED AT THE INSTALLATION OF A WIDOW.

When the widow of a No^{n'}-hoⁿ-zhiⁿ-ga wishes to take her husband's place in the organization she makes to the leading member of her husband's gens a formal application for installment into his vacant place, accompanying her request with a suitable fee. At an initiation ceremony, following her application, the man to whom the request has been made by the widow waits for a pause in the ceremonies, when, in a formal address, he presents to the No^{n'}-hoⁿ-zhiⁿ-ga the request of the widow. If the No^{n'}-hoⁿ-zhiⁿ-ga express their approval of the application the man who represents the widow then recites the wi'-gi-e used by her husband's gens at the installation of a widow into the place made vacant by her husband's death.

The following is the wi'-gi-e recited by a member of the Wa-ça'-be or the Iⁿ-gtho^{n'}-ga gens when installing a widow into her husband's place in the organization. This wi'-gi-e is divided into three sections. In the first section the black bear is represented as speaking, offering long life to the "little ones" who make of him "their bodies," that is to those who accept and make of him their life symbol. In the second section the cedar is represented as speaking and offering to the little ones long life and medicines to cure them of the diseases that may attack them. The cedar is used by many of the Siouan tribes as a symbol of long life. In the third section the water of a river is represented as speaking and offering long life to the little ones. Water is of universal use and a symbol of health as well as long life. The first section of the wi'-gi-e belongs to the Iⁿ-gtho^{n'}-ga and Wa-ça'-be gentes of the Ho^{n'}-ga subdivision; the second to the Wa'-tse-tsi gens of the Wa-zha'-zhe subdivision; the third to the E-no^{n'} Miⁿ-dse-ṭoⁿ gens of the Wa-zha'-zhe subdivision.

In this wi'-gi-e all references to the destruction of life are carefully avoided, because the woman is the channel through whom all human life must proceed and continue. She it is who prepares food for the "little ones" to strengthen them for their life's journey; she it is who seeks for them the remedies for the restoration of their health when they sicken; and she it is who brings water for them when they are thirsty.

THE WI'-GI-E.

(Osage version, p. 468; literal translation, p. 595.)

1. They said, it has been said, in this house,
2. The black bear that is without a blemish, that lies outstretched,
3. Spake, saying: The little ones shall make of me their bodies.
4. Behold my toes that are gathered together in folds,
5. Which I have made to be the signs of my old age.
6. When the little ones come to old age,

7. They shall see their toes gathered together in folds with age, as they travel the path of life.
8. When the little ones make of me their bodies,
9. They shall live to see old age, as they travel the path of life.

10. Behold the wrinkles upon my ankles,
11. Which I have made to be the signs of my old age.
12. When the little ones make of me their bodies,
13. They shall live to see their ankles wrinkled with age, as they travel the path of life.
14. When the little ones make of me their bodies,
15. They shall be free from all causes of death, as they travel the path of life.

16. Behold the inner muscles of my thighs, loosened with age,
17. Which I have made to be the signs of my old age.
18. When the little ones make of me their bodies,
19. They shall live to see the inner muscles of their thighs loosened with age.
20. When the little ones make of me their bodies,
21. They shall cause themselves to be difficult to overcome by death, as they travel the path of life.

22. Behold the outlines of my ribs that show through my skin.
23. Those also are the signs of my old age.
24. When the little ones make of me their bodies,
25. They shall live to see the outlines of their ribs showing through their skin.
26. When the little ones make of me their bodies,
27. They shall be free from all causes of death,
28. The little ones shall live to see old age, as they travel the path of life.

29. Behold the muscles of my arms, loosened with age,
30. Which I have made to be the signs of my old age.
31. When the little ones make of me their bodies,
32. They shall live to see the muscles of their arms loosened with age.
33. The little ones shall live to see old age, as they travel the path of life.

34. Behold the muscles of my throat, loosened with age,
35. Which I have made to be the signs of my old age.
36. When the little ones make of me their bodies,
37. They shall live to see the muscles of their throats loosened with age.

38. The little ones shall cause themselves to be difficult to overcome by death,
39. They shall live to see old age, as they travel the path of life.
40. Behold the muscles of my chin, loosened with age,
41. Which I have made to be signs of my old age.
42. When the little ones make of me their bodies,
43. They shall live to see the muscles of their chins loosened with age,
44. They shall cause themselves to be difficult to overcome by death.
45. When the little ones make of me their bodies,
46. They shall live to see old age, as they travel the path of life.
47. Behold my overhanging cheeks,
48. Which I have made to be the signs of my old age.
49. When the little ones make of me their bodies,
50. They shall live to see in their overhanging cheeks the signs of old age, as they travel the path of life.
51. Behold the folds in the corners of my mouth,
52. Which I have made to be the signs of my old age.
53. When the little ones make of me their bodies,
54. They shall live to see in the folds of the corners of their mouths the signs of old age, as they travel the path of life.
55. Behold the folds in the corners of my eyes,
56. Which I have made to be the signs of my old age.
57. When the little ones make of me their bodies,
58. They shall live to see in the folds of the corners of their eyes the signs of old age, as they travel the path of life.
59. Behold the wrinkles upon my forehead,
60. Which I have made to be the signs of my old age.
61. When the little ones make of me their bodies,
62. They shall live to see upon their foreheads the wrinkles of old age.
63. Behold the hair upon the crown of my head, thinned with age,
64. Which I have made to be the sign of my old age.
65. When the little ones make of me their bodies,
66. They shall live to see the hair upon the crown of their heads thinned with age.
67. Behold the hairs of my head, whitened with age.
68. When the little ones make of me their bodies,
69. They shall live to see the hairs of their heads whitened with age.
70. When the little ones make of me their bodies,
71. The little ones shall live to see old age, as they travel the path of life.

72. Verily, the days that are calm and peaceful,
73. The little ones shall finally reach, as they travel the path of life.
74. The words here spoken shall stand for all time, it has been said,
 in this house.
75. The little ones have nothing to use for medicine, they said to
 one another, it has been said, in this house.
76. They said, it has been said, in this house,
77. That, verily, on the brink of a precipice,
78. There stood the cedar,
79. Sighing where he stands in his chosen place,
80. He spake, saying: Here, upon the brink of this precipice, I
 stand, in order that the little ones may make of me their
 medicine.
81. He stood sighing in his chosen place,
82. In the midst of all the four winds.
83. Whichever way the winds blew,
84. He sent forth with them a pleasing fragrance.
85. He spake, it has been said, in this house.
86. Saying: Behold the base of my trunk (the roots),
87. Which I have made to be the sign of my old age.
88. When the little ones make of me their bodies,
89. They shall live to see the toes of their feet gnarled with age, as
 they travel the path of life.
90. Behold the wrinkles of my ankle,
91. Which I have made to be the sign of my old age.
92. When the little ones make of me their bodies,
93. They shall live to see the wrinkles of old age upon their ankles,
 as they travel the path of life.
94. Behold my outspreading branches,
95. Which I have made to be the signs of my old age.
96. When the little ones make of me their bodies,
97. In the limbs of the little ones there shall be no causes of death,
 as they travel the path of life.
98. Behold the downward bend of the tops of my branches,
99. Which I have made to be the sign of my old age.
100. When the little ones make of me their bodies,
101. They shall live to see their shoulders bent with age, as they
 travel the path of life.
102. Behold the feathery tops of my branches,
103. Which I have made to be the sign of my old age.
104. When the little ones make of me their bodies,

105. They shall live to see their hair whitened and feathery with age,
as they travel the path of life.
106. So stands the cedar to be used as medicine by the little ones.
107. They (the little ones) took footsteps and moved on, it has been
said, in this house.
108. Verily, to the edge of a river where they paused and stood,
109. And the river spake, saying: Behold the right side of my body,
110. Which I have made to be the sign of my old age.
111. When the little ones make of me their bodies,
112. There shall be no causes of death on the right side of their
bodies.
113. Behold the current and bed of my waters,
114. Within the hollow of my body.
115. When the little ones make of me their bodies,
116. Within the hollow of their bodies there shall be no causes of
death, as they travel the path of life.
117. The wavelets upon my surface
118. I have made to be the sign of my old age.
119. When the little ones make of me their bodies,
120. They shall not fail to live to see old age, as they travel the path
of life.
121. The strong current that lies here,
122. Is the windpipe through which I breathe.
123. When the little ones make of me their bodies,
124. Within their windpipes there shall be no causes of death, as
they travel the path of life.

ṬSI'-ZHU WA-SHTA'-GE VERSION OF THE NO^{n'}-ZHI^{n'}-ZHO^{n'}
RITE.

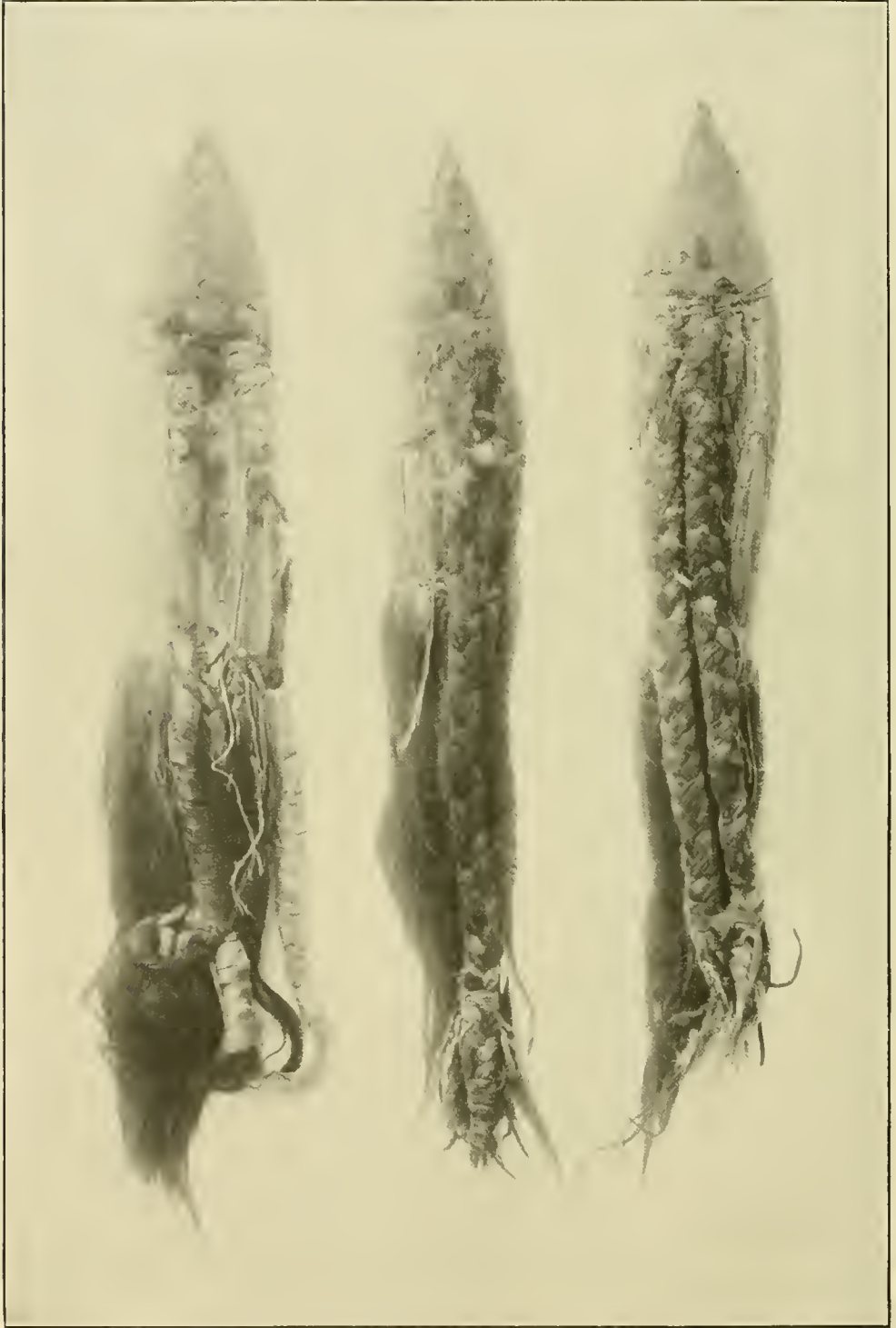
THE SEVEN SONGS.

By SHO^{n'}-GE-MO^{n'}-I^{n'}.

During the month of May, 1916, Sho^{n'}-ge-mo^{n'}-i^{n'} (Pl. 9, *B*) gave the Ṭsi'-zhu Wa-shta'-ge version of the No^{n'}-zhi^{n'}-zho^{n'} ritual. This old man, who died in October, 1919, belonged to the Ba'-po subgens of the Ṭsi'-zhu Wa-shta'-ge (Peace) gens of the Ṭsi'-zhu tribal division. When this aged member of the No^{n'}-ho^{n'}-zhi^{n'}-ga order made up his mind to recite the ritual he asked for a week's time to refresh his memory and to put into their established sequence the six wi'-gi-es and 96 songs of which the ritual is composed. When the old man had thus recalled to mind the ritual he recited the wi'-gi-es and sang the songs without any hesitancy.



METHOD OF PAINTING FACE



SACRED HAWKS BELTED WITH SCALP LOCKS

OPENING CEREMONY—SMOKE OFFERING TO THE SACRED ANIMAL SKINS.

The ceremony of sending the Sho'-ka to summon the No^{n'}-ho^{n'}-zhi^{n'}-ga whose duty it is to take part in the No^{n'}-ni' A-tha-shu-dse ceremony, the blowing of smoke on the skins of animals that symbolize courage and strength, occurs in the evening. The Tsi'-zhu ceremony is about the same as that described by Wa-xthi'-zhi when giving the No^{n'}-zhi^{n'}-zho^{n'} ritual of his own gens (see pp. 53-58). To the ceremony are summoned only the No^{n'}-ho^{n'}-zhi^{n'}-ga belonging to the gentes having the title of Wa-no^{n'}, Elders, all of which are war gentes, and are: the Wa-zha'-zhe Wa-no^{n'} belonging to the Ho^{n'}-ga tribal division, the Tsi'-zhu Wa-no^{n'} and the Mi-k'i^{n'} Wa-no^{n'} of the Tsi'-zhu division.

About sunrise the next morning the members summoned prepare themselves to go to the house of the candidate, the place of meeting, by putting upon themselves the signs of the earth and of the sky. For the sign of the earth they blacken the upper portion of the face with moistened black soil, and for the sign of the sky they spread the white down of the eagle upon the crown of the head. At the outer corner of one eye a figure is drawn resembling an ovate leaf, from the pointed end of which a short line is drawn running slantwise toward the ear. No satisfactory explanation could be obtained as to the signification of this figure, but it is said to belong to the Men of Mystery. From the inner corner of the eye a line is drawn toward the corner of the mouth. The meaning of this line is explained as representing the tears shed during the rite of vigil. These figures are made by removing from the skin, with the nail of the index finger, the moistened black soil. The men belonging to the Ho^{n'}-ga tribal division put these figures on the right side of the face and those belonging to the Tsi'-zhu division on the left side. The men of both divisions paint upon the middle of the forehead a round red spot to represent the sun which travels over the earth and across the sky (Pl. 12). Each member wears his buffalo robe with the hair outside and that, with the symbolic painting and decoration, completes his sacerdotal attire. In recent times, owing to the extinction of the buffalo herds, the woolen blanket which had no symbolic significance supplanted the ancient buffalo robe.

When the No^{n'}-ho^{n'}-zhi^{n'}-ga have finished painting and dressing they form a procession and solemnly march to the house of the candidate and enter. Those coming from the Ho^{n'}-ga division take their places at the south side of the house and those from the Tsi'-zhu division at the north side. The candidate, his Xo'-ka, and the A'-ki-ho^{n'} Xo'-ka, with the members of their own gens, occupy the east end of the house.

THE WAILING CEREMONY.

When all the No^{n'}-ho^{n'}-zhi^{n'}-ga have taken their places the Sho'-ka, in obedience to the instructions from the A'-ki-ho^{n'} Xo'-ka, places in the hands of the candidate a pipe, at the same time giving him directions as to the ceremony he is to perform. This done, the candidate goes to the eastern end of the line of No^{n'}-ho^{n'}-zhi^{n'}-ga on the Ho^{n'}-ga side and, placing the sacred pipe upon the head of the first man, begins to wail at the top of his voice, and every No^{n'}-ho^{n'}-zhi^{n'}-ga on both sides of the house begins to recite the wi'-gi-e of his gens relating to the animal skins that symbolize courage and strength. The candidate passes from one member to the other placing the pipe upon the head of each one, while the women members of the order join him in the wailing. When the candidate reaches the western end of the line he crosses over to the north side and continues his wailing and the placing of the pipe on the head of each member on that side. If he reaches the end of the line before the closing of the recitation of the wi'-gi-e he must continue to wail as he stands there until the last man has finished his recital. This act of the candidate is an appeal to the No^{n'}-ho^{n'}-zhi^{n'}-ga for sympathy and for the faithful performance of their part of the ceremony in order that he may become possessed of the same courage and strength bestowed upon the animals, sacred to the ceremony.

The No^{n'}-ni' A-tha-shu-dse ceremony of the Tsi'-zhu Wa-shta'-ge gens differs from that of the In-gtho^{n'}-ga and the Tho'-xe gentes in the number of the animals used as symbols of courage and strength. The I^{n'}-gtho^{n'}-ga and the Tho'-xe use seven (see p. 46):

1. I^{n'}-gtho^{n'}-gthe-zhe, the mottled lynx.
2. Sho^{n'}-ge hi^{n'} to, the gray wolf.
3. I^{n'}-gtho^{n'}-ga do-ga, the male puma.
4. Wa-ça'-be do-ga, the male black bear.
5. Wa-dsu'-ta to^{n'}-ga, the buffalo bull.
6. Wa-dsu'-ta stse-dse, the elk.
7. Wa-dsu'-ta zhi^{n'}-ga, the deer.

The Tsi'-zhu Wa-shta'-ge gens use but four of the above, namely:

1. I^{n'}-gtho^{n'}-gthe-zhe, the mottled lynx.
2. Sho^{n'}-ge hi^{n'} to, the gray wolf.
3. Wa-ça'-be do-ga, the male black bear.
4. I^{n'}-gtho^{n'}-ga do-ga, the male puma.

No explanation could be obtained as to why the Tsi'-zhu Wa-shta'-ge omit from their ritual the last three of the group of seven animals used to symbolize courage. Sho^{n'}-ge-mo^{n'}-i^{n'} and other members of the gens, when questioned about this omission, gave the vague and unsatisfactory reply that their gens had no war ritual, but it used that belonging to the other gentes in a modified form.

In the Noⁿ-ni' A-tha-shu-dse wi'-gi-e used by the Iⁿ-gthoⁿ'-ga and the Tho'-xe gentes the buffalo bull is called Wa-dsu'-ta toⁿ-ga, great animal; the elk, Wa-dsu'-ta stse-dse, tall animal; and the deer, Wa-dsu'-ta zhiⁿ-ga, small animal. None of the men who are versed in the rites could tell whether these are archaic names of the animals, but it is evident that they are ceremonial names, as the names commonly used for these animals are: tse-do'-a, for the buffalo bull; o'-pxoⁿ, for the elk; and ta or ta-ciⁿ'-dse-cka, for the deer.

WI'-GI-E OF THE FOUR SYMBOLIC ANIMALS.

(Osage version, p. 473; literal translation, p. 600.)

1. Ho! What shall they use as a symbol of their courage, it has been said, in this house.
2. The little mottled lynx,
3. Which they knew to be great in courage they chose to use as a symbol,
4. Saying that if they use the lynx as a symbol of courage,
5. They shall become known for their valor, as they travel the path of life.
6. Then the lynx spake, saying: "Behold my hands in which there is strength.
7. When they use these hands as symbols of strength,
8. Their hands shall ever be upon the foe."
9. At break of day, it has been said, in this house,
10. Within the bend of a river,
11. The lynx suddenly rushed forth to an attack,
12. Upon a young deer,
13. Which he threw to the ground, where it lay lifeless and bent,
14. Whereupon he uttered a cry of triumph,
15. And spake, saying: "Thus shall the little ones utter a cry of triumph over the fallen foe, as they travel the path of life."
16. Thus he made four cuts to stand for all time.
17. Ho! What shall they use as a symbol of their courage, it has been said, in this house.
18. The gray wolf,
19. Which they knew to be great in courage, they chose to use as a symbol, it has been said, in this house,
20. Saying that if they use the gray wolf as a symbol of courage,
21. They shall become known for their valor, as they travel the path of life.
22. Then the gray wolf spake, saying: "Behold my hands in which there is strength.
23. When they use these hands as symbols of strength,

24. Their hands shall ever be upon the foe."
25. At break of day, it has been said, in this house,
26. Within the bend of a river,
27. The gray wolf suddenly rushed forth to an attack,
28. Upon a deer with spiked horns,
29. Which he threw to the ground, where it lay bent and lifeless,
30. Whereupon he uttered a cry of triumph,
31. And spake, saying: "Thus shall the little ones utter a cry of triumph over the fallen foe, as they travel the path of life."
32. Thus he made four cuts to stand for all time to come.

33. Ho! What shall they use as a symbol of their courage, it has been said, in this house.
34. The male puma,
35. Which they knew to be great in courage, they chose to use as a symbol,
36. Saying that if they use the puma as a symbol of courage,
37. They shall become known for their valor, as they travel the path of life.
38. Then the puma spake, saying: "Behold these hands in which there is strength.
39. When they use these hands as symbols of strength,
40. Their hands shall ever be upon the foe."
41. At break of day, it has been said, in this house,
42. The puma rushed forth to an attack,
43. Within the bend of a river,
44. Upon a deer with dark horns,
45. Which he threw to the ground, where it lay bent and lifeless,
46. Whereupon he uttered a cry of triumph,
47. And spake, saying: "Thus shall the little ones utter a cry of triumph over the fallen foe, as they travel the path of life."
48. Thus he made four cuts to stand for all time.

49. What shall they use as a symbol of their courage, they said, it has been said, in this house.
50. The male black bear that is without a blemish,
51. Which they knew to be great in courage, they chose to use as a symbol,
52. Saying that if they use the black bear as a symbol of courage,
53. They shall become known for their valor, as they travel the path of life.
54. The black bear spake, saying: "Behold my hands in which there is strength.
55. When they use these hands as symbols of strength,
56. Their hands shall ever be upon the foe."
57. The black bear rushed to the forest,

58. Where stood a hummock of some size,
59. Which he tore apart,
60. And all the insects dwelling therein
61. He crushed between his teeth,
62. Whereupon he uttered a cry of triumph,
63. And spake, saying: "Thus shall the little ones utter a cry of triumph over the fallen foe, as they travel the path of life."
64. Thus he made four cuts to stand for all time.

Although no positive information could be obtained as to the meaning of the closing line of each section of this *wi'-gi-e*, it is probable that lines Nos. 16, 32, 48, and 64 refer to the four initial cuts made on a scalp secured by a war party from a slain enemy, before the scalp was cut into smaller pieces for distribution among the various *gentes* to be used in decorating the symbolic hawks (see note, p. 55). A detailed description of the ceremonies connected with the cutting of a scalp in small pieces will be given in a later volume under a ritual entitled *Wa-do'-ka We-ko*, or scalp ceremony.

It would seem, from the form used in this *wi'-gi-e* as well as the similar *wi'-gi-e* given by *Wa-xthi'-zhi*, that the ancient *No^{n'}-ho^{n'}-zhi^{n'}-ga* who formulated the Osage war rites designed the rites to be both dramatic and responsive in character. It is to be observed that the people speak among themselves asking questions that are answered by the four symbolic animals which, being personified, hold converse with the people. These four animals are regarded as sacred by certain *gentes* which belong to the *Ho^{n'}-ga* and to the *Tsi'-zhu* great tribal divisions, so that these animals may be said to symbolically preside over and to lend their courage and strength to the warriors of the entire tribe.

At the close of the recital of the *wi'-gi-e* the candidate ceases his wailing and resumes his seat. The *Sho'-ka* goes to him and takes from him the ceremonial pipe. The *A'-ki-ho^{n'} Xo'ka* then hands the *Sho'-ka* the lynx skin. The *Sho'-ka* fills the ceremonial pipe with tobacco and takes it, together with the lynx skin, to the man sitting at the eastern end of the line of *No^{n'}-ho^{n'}-zhi^{n'}-ga* on the *Ho^{n'}-ga* side. The *Sho'-ka* then spreads before this man the skin and offers him the pipe. As the man puts the stem of the pipe to his lips the *Sho'-ka* touches the tobacco in the bowl with a live brand taken from the fireplace. When the pipe is lit the man blows four whiffs of smoke upon the lynx skin. The *Sho'-ka* then passes both the pipe and the skin to the next man, who repeats the act, blowing four whiffs of smoke on the skin, until all the *No^{n'}-ho^{n'}-zhi^{n'}-ga* on both sides of the lodge have blown smoke on the skin. In like manner the *Sho'-ka* passes on the pipe, and the skin of each of the other animals is smoked in like manner by all the *No^{n'}-ho^{n'}-zhi^{n'}-ga*.

This "smoking" ceremony takes the greater part of the day. At its conclusion provisions are distributed among the assembly, after which the No^{n'}-ho^{n'}-zhi^{n'}-ga disperse to their homes.

THE MOCCASIN CEREMONY.

In the afternoon of the following day all the No^{n'}-ho^{n'}-zhi^{n'}-ga again assemble at the house of the candidate to perform a ceremony called Ho^{n'}-be'-çu; ho^{n'}-be, moccasins; çu, to cut. At this ceremony four square pieces are ceremonially cut from the buffalo skin (Fig. 1) furnished by the Buffalo-bull-face gens of the Tsi'-zhu great tribal division to be used for making two pairs of moccasins, one to be worn by the Xo'-ka and the other by the Sho'-ka during all of the ceremonies to follow. Sho'-ge-mo^{n'}-i^{n'}, in his account, mentions only two pairs of moccasins while Wa-xthi'-zhi in his description of the moccasin ceremony speaks of three pairs, two to be used by the Xo'-ka and one pair by the Sho'-ka.

On pages 62-63 Wa-xthi'-zhi gave full details of the ceremonial movements of the cutting of the buffalo skin and the sewing of the symbolic moccasins.

THE MOCCASIN WI'-GI-E.

(Osage version, p. 474; literal translation, p. 601.)

1. What shall the little ones make to be their foot, they said, it has been said, in this house.
2. The turtle having a tail with seven serratures,
3. They shall always make to be their foot.
4. When they make this turtle to be their foot,
5. They shall always be free from all causes of death, they said, it has been said, in this house.
6. What shall the little ones make to be their moccasin string, they said, it has been said, in this house.
7. The garter snake
8. They shall always make to be the moccasin string.
9. When they make the garter snake to be the moccasin string,
10. They shall always be free from all causes of death, they said, it has been said, in this house.
11. What shall the little ones make to be their foot, they said, it has been said, in this house.
12. The turtle having a tail with six serratures,
13. They shall always make to be their foot.
14. When they make this turtle to be their foot.
15. They shall always be free from all causes of death, they said, it has been said, in this house.

16. What shall the little ones make to be the moccasin string, they said, it has been said, in this house.
17. The snake with a red and yellow breast, .
18. They shall always make to be the moccasin string.
19. When they make this snake to be the moccasin string,
20. They shall always be free from all causes of death, they said, it has been said, in this house.

21. What shall the little ones make to be their foot, they said, it has been said, in this house.
22. The turtle with a red breast
23. They shall always make to be their foot.
24. When they make this turtle to be their foot,
25. They shall always be free from all causes of death, they said, it has been said, in this house.

26. What shall the little ones make to be the moccasin string, they said, it has been said, in this house.
27. The snake with spotted breast
28. They shall always make to be the moccasin string.
29. When they make this snake to be the moccasin string,
30. They shall always be free from all causes of death, they said, it has been said, in this house.

31. What shall the little ones make to be their foot, they said, it has been said, in this house.
32. The turtle with red and white breast
33. They shall always make to be their foot.
34. When they make this turtle to be their foot,
35. They shall always be free from all causes of death, they said, it has been said, in this house.

36. What shall the little ones make to be the moccasin string, they said, it has been said, in this house.
37. The blacksnake with white breast
38. They shall always make to be the moccasin string.
39. When they make this snake to be the moccasin string,
40. They shall always be free from all causes of death, they said, it has been said, in this house.

41. What shall the little ones use for their knife, they said, it has been said, in this house.
42. The young buffalo bull,
43. His sharp left horn,
44. They shall always use for a knife.

45. When they use that horn for their knife,
46. They shall have a knife that will always be sharp, they said, it has been said, in this house.
47. Upon what shall the little ones cut and shape their moccasin, they said, it has been said, in this house.
48. Toward the setting of the sun there are peoples,
49. Among whom there is a youth in his adolescence.
50. It is upon that youth the moccasin shall always be cut and shaped.
51. When they cut and shape the moccasin upon that youth,
52. They shall always cut and shape their moccasin with ease, they said, it has been said, in this house.
53. Upon what shall the little ones cut and shape their moccasin, they said, it has been said, in this house.
54. Toward the setting of the sun there are peoples,
55. Among whom there is a maiden in her adolescence.
56. It is upon that maiden the moccasin shall always be cut and shaped.
57. When they cut and shape the moccasin upon that maiden,
58. They shall always cut and shape their moccasin with ease, they said, it has been said, in this house.
59. Upon what shall the little ones cut and shape their moccasin, they said, it has been said, in this house.
60. Toward the setting of the sun there are peoples,
61. Among whom there is a man who is honored for his valor.
62. It is upon that valorous man that the moccasin shall always be cut and shaped.
63. When they cut and shape the moccasin upon that man of valor,
64. They shall always cut and shape the moccasin with ease, they said, it has been said, in this house.
65. Upon what shall the little ones cut and shape their moccasin, they said, it has been said, in this house.
66. Toward the setting of the sun there are peoples,
67. Among whom there is a woman who has given birth to her first child.
68. It is upon that woman the moccasin shall always be cut and shaped.
69. When they cut and shape the moccasin upon that woman,
70. They shall always cut and shape their moccasin with ease, they said, it has been said, in this house.

At the close of the moccasin-cutting ceremony a distribution of provisions is made to the No^{n'}-hoⁿ-zhiⁿ-ga, after which they adjourn

to meet again in the evening at the house of the candidate for the Night Singing.

CEREMONY OF PAINTING AND DECORATING THE Xo'-ka.

Before sunrise on the morning of the following day the candidate, the A'-ki-hoⁿ Xo'-ka, and the Sho'-ka go to the house of the Xo'-ka. The Sho'-ka carries the following articles which comprise the ceremonial attire of the Xo'-ka: Red paint, a downy feather taken from the undertail covert of the eagle, a gorget made from the shell of the fresh-water mussel and attached to a woven neckband with fringes, a pair of woven wristlets with fringes, a woven girdle, a puma skin, and one pair of the symbolic moccasins.

In this version of the wi'-gi-e which belongs to the Tsi'-zhu great tribal division the left side is always the side mentioned, as will be noted in line 4, while in the version that belongs to the Hoⁿ-ga great tribal division the right side is the side always indicated. It will be recalled that the left and the right side both refer to the symbolic man, who in turn symbolizes the unity of the tribe and also the blending of the dual forces throughout all nature.

When the three men have entered the house of the Xo'-ka and taken their appointed places, the Xo'-ka, preparatory for the ceremony which is to follow, removes and lays aside his moccasins, leggings, and jacket. The candidate puts some of the red paint upon the palms of his hands and holds them outspread toward the rising sun while the A'-ki-hoⁿ Xo'-ka begins to recite the Ki'-noⁿ Wi'-gi-e. At the sixth line the candidate makes a pass over the face and nude body of the Xo'-ka without touching him; at the seventh and eighth lines the candidate paints the face and body of the Xo'-ka red, a symbol of the fiery glow, as a sign of the never-ending life of the sun.

The candidate next takes up the downy eagle feather while the A'-ki-hoⁿ Xo'-ka continues to recite the wi'-gi-e. At the fourteenth line the candidate makes a movement with the downy feather toward the head of the Xo'-ka. At the fifteenth and sixteenth lines the candidate ties to the scalp lock of the Xo'-ka the downy eagle feather so that it shall stand upright and firmly. This downy feather represents the left shaft of light, for two shafts of light are sometimes seen, one on either side of the rising sun, and are regarded as significant of never-ending life.

The shell gorget is then taken up by the candidate and held in readiness as the A'-ki-hoⁿ Xo'-ka continues to recite the wi'-gi-e. The shell gorget in this wi'-gi-e has a dual symbolism: (1) the never-ending life of the sun (see section 3 of the Ki'-noⁿ Wi'-gi-e recited by Wa-xthi'-zhi, p. 75); (2) the life of the mussel itself, which, though well protected by a hard shell, reaches its destination at the seventh

bend of the river of life. At the last line of the wi'-gi-e the candidate puts around the neck of the Xo'-ka the woven band so that the gorget hangs on the Xo'-ka's breast just under his throat, the fringes of the band appearing below the shell gorget.

WI'-GI-E OF THE MUSSEL.

(Osage version, p. 476; literal translation, p. 603.)

1. Ho! With what shall they (the little ones) adorn their bodies, as they travel the path of life, it has been said, in this house.
2. The god of day who sitteth in the heavens,
3. Who never fails to appear at the beginning of day,
4. Puts forth from the left side of his body
5. A fiery, crimson glow.
6. That fiery glow they chose for a symbol, it has been said, in this house.
7. When they make of this fiery glow their life symbol,
8. They shall be free from all causes of death, as they travel the path of life, it has been said, in this house.
9. What shall they use for a plume, as they travel the path of life, it has been said, in this house.
10. The god of day who sitteth in the heavens,
11. Who never fails to appear at the beginning of day,
12. Hath at his left side
13. A shaft of light resembling a plume.
14. That shaft of light they chose to be their plume.
15. When they make that shaft of light to be their plume,
16. They shall be free from all causes of death, as they travel the path of life, it has been said, in this house.
17. To the mussel from whom they made their gorget, it has been said, in this house,
18. They spake, saying: "O, my grandfather,
19. The little ones have nothing, my grandfather, of which to make their bodies," they said to him.
20. The mussel replied: "I am a person of whom the little ones may well make their bodies.
21. I am a god who is difficult to overcome by death.
22. When the little ones make of me their bodies,
23. They also shall become difficult to overcome by death, as they travel the path of life.
24. Even the gods themselves
25. Have not the power to see the path I make.
26. When the little ones make of me their bodies,

27. The gods themselves
28. Shall not be able to see the path the little ones make, as they travel the path of life.
29. Of all the mysterious creatures,
30. I alone possess a skin that is hard and impenetrable.
31. When the little ones make of me their bodies,
32. They also shall be protected as am I,
33. They shall be free from all causes of death, as they travel the path of life."

34. The mussel went forth to the first bend of the river. it has been said, in this house,
35. And spake, saying: "Even the gods themselves
36. Have not the power to see the path I make.
37. When the little ones make of me their bodies.
38. Even the gods themselves
39. Shall not be able to see the path the little ones make, as they travel the path of life.
40. Verily, all the mysterious creatures
41. Flee in masses at my approach.
42. When the little ones make of me their bodies,
43. Verily, all the mysterious creatures
44. Shall flee in masses at the approach of the little ones, as they travel the path of life.
45. Even the gods themselves
46. Make way for me as I approach.
47. When the little ones make of me their bodies,
48. Even the gods themselves
49. Shall make way for the little ones, as they travel the path of life.
50. I am able to reach the days that are calm and peaceful.
51. When the little ones make of me their bodies,
52. They also shall be able to reach the days that are calm and peaceful, as they travel the path of life."

53. The mussel went forth to the second bend of the river, it has been said, in this house,
54. And spake, saying: "Even the gods themselves
55. Have not the power to see the path I make.
56. When the little ones make of me their bodies,
57. Even the gods themselves
58. Shall not be able to see the path the little ones make, as they travel the path of life.
59. Verily, all the mysterious creatures
60. Flee in masses at my approach.
61. When the little ones make of me their bodies,
62. Verily, all the mysterious creatures

63. Shall flee in masses at the approach of the little ones, as they travel the path of life.
64. Even the gods themselves
65. Make way for me as I approach.
66. When the little ones make of me their bodies,
67. Even the gods themselves
68. Shall make way for the little ones, as they travel the path of life.
69. I am able to reach the days that are calm and peaceful.
70. When the little ones make of me their bodies,
71. They also shall be able to reach the days that are calm and peaceful, as they travel the path of life."

72. The mussel went forth to the third bend of the river, it has been said, in this house,
73. And spake, saying: "Even the gods themselves
74. Have not the power to see the path I make.
75. When the little ones make of me their bodies,
76. Even the gods themselves
77. Shall not be able to see the path the little ones make, as they travel the path of life.
78. Verily, all the mysterious creatures
79. Flee in masses at my approach.
80. When the little ones make of me their bodies,
81. Verily, all the mysterious creatures
82. Shall flee in masses at the approach of the little ones, as they travel the path of life.
83. Even the gods themselves
84. Make way for me as I approach.
85. When the little ones make of me their bodies,
86. Even the gods themselves
87. Shall make way for the little ones, as they travel the path of life.
88. I am able to reach the days that are calm and peaceful.
89. When the little ones make of me their bodies,
90. They also shall be able to reach the days that are calm and peaceful, as they travel the path of life."

91. The mussel went forth to the fourth bend of the river, it has been said, in this house,
92. And spake, saying: "Even the gods themselves
93. Have not the power to see the path I make.
94. When the little ones make of me their bodies,
95. Even the gods themselves
96. Shall not be able to see the path the little ones make, as they travel the path of life.
97. Verily, all the mysterious creatures
98. Flee in masses at my approach.

99. When the little ones make of me their bodies,
100. Verily, all the mysterious creatures
101. Shall flee in masses at the approach of the little ones, as they
travel the path of life.
102. Even the gods themselves
103. Make way for me as I approach.
104. When the little ones make of me their bodies,
105. Even the gods themselves
106. Shall make way for the little ones, as they travel the path of life.
107. I am able to reach the days that are calm and peaceful.
108. When the little ones make of me their bodies,
109. They also shall be able to reach the days that are calm and peace-
ful, as they travel the path of life.”
110. The mussel went forth to the fifth bend of the river, it has been
said, in this house,
111. And spake, saying: “Even the gods themselves
112. Have not the power to see the path I make.
113. When the little ones make of me their bodies,
114. Even the gods themselves
115. Shall not be able to see the path the little ones make, as they
travel the path of life.
116. Verily, all the mysterious creatures
117. Flee in masses at my approach.
118. When the little ones make of me their bodies,
119. Verily, all the mysterious creatures
120. Shall flee in masses at the approach of the little ones, as they
travel the path of life.
121. Even the gods themselves
122. Make way for me as I approach.
123. When the little ones make of me their bodies,
124. Even the gods themselves
125. Shall make way for the little ones, as they travel the path of life.
126. I am able to reach the days that are calm and peaceful.
127. When the little ones make of me their bodies,
128. They also shall be able to reach the days that are calm and
peaceful, as they travel the path of life.”
129. The gorgot mussel who sitteth in the water, it has been said, in
this house,
130. Went forth to the sixth bend of the river,
131. And spake, saying: “Even the gods themselves
132. Have not the power to see the path I make.
133. When the little ones make of me their bodies
134. Even the gods themselves

135. Shall not be able to see the path the little ones make, as they travel the path of life.
136. Verily, all the mysterious creatures
137. Flee in masses at my approach.
138. When the little ones make of me their bodies,
139. Verily, all the mysterious creatures
140. Shall flee in masses at the approach of the little ones, as they travel the path of life.
141. Even the gods themselves
142. Make way for me as I approach.
143. When the little ones make of me their bodies,
144. Even the gods themselves
145. Shall make way for the little ones, as they travel the path of life.
146. I am able to reach the days that are calm and peaceful.
147. When the little ones make of me their bodies,
148. They also shall be able to reach the days that are calm and peaceful, as they travel the path of life."
149. The gorget mussel who sitteth in the water, it has been said, in this house,
150. Went forth to the seventh bend of the river,
151. And spake, saying: "Even the gods themselves
152. Have not the power to see the path I make.
153. When the little ones make of me their bodies,
154. Even the gods themselves
155. Shall not be able to see the path the little ones make, as they travel the path of life.
156. Verily, all the mysterious creatures
157. Flee in masses at my approach.
158. When the little ones make of me their bodies,
159. Verily, all the mysterious creatures
160. Shall flee in masses at the approach of the little ones, as they travel the path of life.
161. Even the gods themselves
162. Make way for me as I approach.
163. When the little ones make of me their bodies,
164. Even the gods themselves
165. Shall make way for the little ones, as they travel the path of life.
166. I am able to reach the days that are calm and peaceful.
167. When the little ones make of me their bodies,
168. They also shall be able to reach the days that are calm and peaceful, as they travel the path of life."

Down to line 168 the *Ḳi'-noⁿ Wi'-gi-e* is rhythmically intoned. The remaining sections are given colloquially with the following ceremonial acts. When asked for the reason of this change *Shoⁿ'-*

ge-moⁿ-iⁿ replied that no explanation was ever given as to why it is done but the Tsi'-zhu Wa-shta'-ge always gave the wi'-gi-e in this manner.

When the shell gorget had been put upon the Xo'-ka the candidate takes up the wristbands and holds them in readiness. Then the A'-ki-hoⁿ Xo'-ka says: "Here sits a captive upon whom are to be put these bonds, it has been said." The candidate then ties each wrist of the Xo'-ka with one of the woven bands.

The candidate takes up the woven girdle and holds that in readiness and the A'-ki-hoⁿ Xo'-ka says: "Here sits a captive upon whom is to be put this girdle. It is a captive's girdle that they shall put upon him, it has been said."

The candidate then puts the puma skin around the body of the Xo'-ka so that the head is at his shoulder and the tail at his ankles as the girdle is put over the puma skin and tied around his waist.

The symbolic moccasins (Fig. 1) are then taken up by the candidate and held in readiness and the A'-ki-hoⁿ Xo'-ka says: "Here sits a captive upon whose feet shall be put the moccasins, it has been said." (For explanation as to the meaning of the term captive see pages 74-75 given by Wa-xthi'-zhi in his description of the Hoⁿ'-ga version of this ceremony.)

CEREMONIAL APPROACH TO THE HOUSE OF MYSTERY.

When the Xo'-ka has been thus decorated (Pl. 4) with the life symbols and clothed in his sacerdotal attire the Sho'-ka places in the left hand of the Xo'-ka the ceremonial pipe filled with tobacco, then, grasping him by the arm, helps him to rise and conducts him out of the house, the candidate walking by the side of the Xo'-ka. When the three men, the candidate, the Xo'-ka, and the Sho'-ka, have gone several paces from the door they stop and the Sho'-ka passes on to a short distance ahead, where he stops. The A'-ki-hoⁿ Xo'-ka advances, carrying the Wa-xo'-be and a gourd rattle and takes his place at the side of the Xo'-ka. This is the first of four stops that are to be made when approaching the place chosen for the final ceremonies which represent the House of Mystery. At each one of the stops the Xo'-ka sings the following song and recites that section of the wi'-gi-e which tells of the House of Mystery which is being approached. The song with the section of the wi'-gi-e are called "Tsi Ta'-pe Wa-thoⁿ," Song of Approach to the House. After each song and recital the Xo'-ka takes from the bowl of the ceremonial pipe a pinch of tobacco and drops it upon his feet, he then takes a second pinch which he throws backward over his right shoulder, after which he takes a third pinch and throws it backward over his

left shoulder. After these ceremonial acts the four men move forward. A free translation of one line of the song will suffice to give its meaning.

SONG OF APPROACH TO THE HOUSE.

SONG 1.

(Osage version, p. 481; literal translation, p. 605.)

M. M. ♩ - 126 Transcribed by Alice C. Fletcher

Time beats

Ga-goⁿ ha moⁿ-bthiⁿ-e, Ga-goⁿ ha moⁿ-bthiⁿ-e

the he the, Ga-goⁿ ha moⁿ-bthiⁿ-e the he the,

Ga-goⁿ ha moⁿ-bthiⁿ-e, Ga-goⁿ ha moⁿ-bthiⁿ-e

the he the, Ga-goⁿ ha moⁿ-bthiⁿ-e the he.

FREE TRANSLATION.

Thus do I go upon my journey, etc.

WI'-GI-E.

(Osage version, p. 481; literal translation, p. 605.)

1. Ho! Toward what shall they (the little ones) direct their footsteps, it has been said, in this house.
2. It is toward a little valley they shall direct their footsteps.
3. Verily, it is not a little valley that is spoken of,
4. It is toward the bend of a river they shall direct their footsteps.
5. Verily, it is not the bend of a river that is spoken of,
6. It is toward a little House that they shall direct their footsteps.
7. Toward a House you shall ever be traveling with your little wa-xo'-be.

(Song repeated.)

8. Ho! Toward what shall they (the little ones) direct their footsteps, it has been said, in this house.
9. It is toward a second valley they shall direct their footsteps.
10. Verily, it is not a little valley that is spoken of,
11. It is toward the second bend of a river they shall direct their footsteps.
12. Verily, it is not the bend of a river that is spoken of,
13. It is toward a little House that they shall direct their footsteps.
14. Toward a House you shall ever be traveling with your little wa-xo'-be.

(Song repeated.)

15. Ho! Toward what shall they (the little ones) direct their footsteps, it has been said, in this house.
16. It is toward a third valley they shall direct their footsteps.
17. Verily, it is not a little valley that is spoken of,
18. It is toward the third bend of a river they shall direct their footsteps.
19. Verily, it is not the bend of a river that is spoken of.
20. It is toward a little House that they shall direct their footsteps.
21. Toward a House you shall ever be traveling with your little wa-xo'-be.

(Song repeated.)

22. Ho! Toward what shall they (the little ones) direct their footsteps, it has been said, in this house.
23. It is toward a fourth valley they shall direct their footsteps.
24. Verily, it is not a little valley that is spoken of,
25. It is toward the fourth bend of a river they shall direct their footsteps.
26. Verily, it is not the bend of a river that is spoken of,
27. It is toward a little House that they shall direct their footsteps.
28. Toward a House you shall ever be traveling with your little wa-xo'-be.

The path of life, in the Osage rituals, is pictured as crossing four valleys or as following the course of a river having four bends. In the Omaha rituals the path of life is represented as stretching over four hills. (See 27th Ann. Rept. B. A. E., p. 116.)

In the Ho^{n'}-ga version of the Ceremonial Approach to the House of Mystery the Xo'-ka, when about to enter, removes from his feet the first pair of symbolic moccasins and puts on the second pair that awaits him at the entrance. The acts of slipping off the first pair and slipping on the second pair are accompanied by a wi'-gi-e which sets forth, in cryptic form, the obligation of the warrior to spare neither the adolescent youth, the adolescent maiden, the valorous man, nor the woman who has given birth to her first child, when battling with

the enemy in order that his tribe may travel the path of life unimpeded (see p. 84). The manner in which the Xo'-ka and his candidate move toward their seats at the east end of the House points to the triumphant return and entrance of the warriors into their village, having valiantly fulfilled their obligations as defenders of the tribe. These two concluding movements of the Ceremony of Approach to the House of Mystery have to do with deeds of violence and with the destruction of life. The Tsi'-zhu Wa-shta'-ge omit from their version of this ritual these two movements for the reason that the teachings they embrace are repugnant to the duties imposed upon that gens as peacemaker and conservator of the life, not only of the member of the tribe but that of the stranger who may seek refuge in the house of a member of the gens.

Both Shoⁿ-ge-moⁿ-iⁿ and Wa'-thu-xa-ge emphasized the fact that their gens, the Tsi'-zhu Wa-shta'-ge, has no proprietary right in any of the war rituals, to initiate any war movement or to teach any of the rites pertaining to war, but the use of the war rituals is permitted in order to show the inherent right of the gens to participate in the government of the tribe as a whole. The office of their gens, they said, was to initiate the infant into life and to ceremonially bestow the gentile name.

After the singing of the song and the recital of the wi'-gi-e, at the fourth stop in the ceremonial approach to the lodge, the Xo'-ka, his candidate, the A'-ki-hoⁿ Xo'-ka, and the Sho'-ka enter the lodge and take their places at the eastern end (Fig. 2). The ceremonial putting down of the shrine and of opening it begins.

SONGS OF OPENING THE SHRINE.

The songs accompanied by the ceremonial movements of opening the shrine are called Wa-xo'-be Thu-shke Wa-thoⁿ, Songs of Untying the Wa-xo'-be. There are four of these songs, the first three of which have but one stanza each and the fourth has four stanzas.

(1) The first song is sung three times. The first singing is accompanied by the laying down of the shrine so that the head of the sacred hawk is pointed toward the Tsi'-zhu side of the house.

(2) At the second singing of the song the Xo'-ka turns the shrine end to end so that the head of the bird points toward the Hoⁿ-ga side of the house.

(3) At the third singing the shrine is again turned and the head of the bird is pointed toward the Tsi'-zhu side.

All the lines of this song are the same and all the words but one are either corrupted or are archaic, therefore they are unintelligible. The exception is the first word, Kia'-ha, which means downward.

SONG 1.

(Osage version, p. 482; literal translation, p. 606.)

M. M. ♩ = 104 Transcribed by Alice C. Fletcher

Time beats

Kia ha noⁿ ni wa - ta ha,

Kia ha ha noⁿ ni wa ha, Kia ha noⁿ ni wa-ta ha,

Kia ha noⁿ ni wa ha, Kia ha noⁿ ni wa-ta.

The second song is also sung three times. At each singing ceremonial acts are performed as follows:

(1) The untying and the removing of the symbolic strap tied around the middle of the shrine and by which it is hung in its prescribed place in the house of the last initiate.

(2) The untying and the removing of the thongs tied around each end of the shrine.

(3) The removal of the deerskin bag with its contents from the woven buffalo hair bag which forms the outer covering of the shrine.

The words of the song are sufficiently clear in meaning to admit of the following free translation:

SONG 2.

(Osage version, p. 482; literal translation, p. 606.)

M. M. ♩ = 112 Transcribed by Alice C. Fletcher

Time beats

Kia ha tha wi-tha tse Kia ha tha wi-tha ha,

Kia ha tha wi-tha ha shke he the, Kia ha tha wi-tha tse.

FREE TRANSLATION.

Downward I shall send you,
 Downward I send you,
 Downward, to be untied, I send you,
 Downward I shall send you.

The third song is sung three times, each singing accompanied by certain ceremonial acts:

(1) The untying of the thongs tied around the middle and ends of the deerskin bag and removing therefrom the woven rush case.

(2) The untying and removing of the symbolic rope wound around the woven rush case.

(3) The unfolding of the woven rush case and removing therefrom the deerskin pouch containing the sacred hawk.

The simple designs woven into the rush case represent night and day. The flap and upper side of the woven rush case symbolizes the sky, the under side the earth, and the inner part the space between the earth and sky into which all living things come and make their home.

The first word in each line, Shoⁿ-ni-pa, is archaic and has lost its meaning. It is probably the old ceremonial name of the woven rush case. The third line refers to the unfolding of the symbolic case and the removing therefrom of the hawk enshrined therein.

SONG 3.

(Osage version, p. 482; literal translation, p. 607.)

M. M. ♩ = 112 Transcribed by Alice C. Fletcher

Time beats

Shoⁿ ni pa wiⁿ tha wi - tha tse, Shoⁿ ni pa wiⁿ

tha wi - tha ha, Shoⁿ ni pa wiⁿ tha wi - tha ha

shke he the, Shoⁿ ni pa wiⁿ tha wi - tha tse.

The fourth song is for the drawing out of its deerskin pouch the sacred hawk, the central figure of the ceremony. The song has four stanzas, one for each of the ceremonial movements, which are as follows:

(1) The untying of the carrying strap tied around the middle of the pouch and the thong that draws and holds together the mouth of the pouch in which is kept the sacred hawk.

(2) The unfolding of the mouth of the pouch in readiness for the next movement.

(3) The stretching of the mouth of the pouch to its full width so that the bird may pass readily through it.

(4) The drawing of the sacred hawk from the pouch. This is done by grasping the pouch with the left hand and with the right gently drawing out the bird from the mouth of the pouch. In performing this act the bird must be drawn away from the body of the Xo'-ka.

The ceremonial acts are performed by the Xo'-ka while the A'-ki-hoⁿ Xo'-ka does the singing. All of these movements are symbolic of the birth of a child. When the bird is taken out of the pouch the Xo'-ka passes it over his head, arms, and body, because the birth represents life and the ceremony of which it is the central figure is a supplication for a full, unobstructed life.

The first of lines 1, 2, and 5 of each stanza is archaic and its meaning lost, but the other words are intelligible and make possible a free translation.

SONG 4.

(Osage version, p. 482; literal translation, p. 607.)

M. M. ♩ = 138 Transcribed by Alice C. Fletcher

Time beats

Iⁿ-da - ko a - ha shka hoⁿ dse, Iⁿ-da - ko

a - ha shka hoⁿ dse Sho-the he shka hoⁿ dse, Sho-the the the

e - he shka hoⁿ dse, Iⁿ-da - ko a - ha shka hoⁿ dse.

FREE TRANSLATION.

1.

Let the knot become untied,
 Let the cords become loosened,
 Then shall the bird come,
 Then shall the bird come forth,
 Let the cords become loosened.

2.

Let the mouth of the pouch unfold,
 Let the mouth of the pouch unfold,
 Then shall the bird come,
 Then shall the bird come forth,
 Let the mouth of the pouch unfold.

3.

Let the mouth of the pouch widen,
 Let the mouth of the pouch widen,
 Then shall the bird come,
 Then shall the bird come forth,
 Let the mouth of the pouch widen.

4.

By this way he shall go forth,
 By this way he shall go forth,
 The bird shall go forth,
 The bird shall go forth by this way,
 By this way he shall go forth.

SONGS OF TAKING UP THE RATTLE.

The *Pe'-xe Thu-çe Wa-thoⁿ*, Songs of Taking up the Rattle, follow those of the ceremonial opening of the shrine. Up to this time the songs have been sung without the accompaniment of the rattle.

A *wi'-gi-e* precedes the four songs of this group. In giving the *wi'-gi-e* the *Noⁿ'-hoⁿ-zhiⁿ-ga* of the *Ṭsi'-zhu Wa-shta'-ge* gens make the following changes in the manner of reciting it:

(1) The *wi'-gi-e* is not intoned but is spoken and in a tone so low that only the *Xo'-қа*, his candidate, and the *A'-қи-hoⁿ Xo'-қа* can hear it. The reciting of the *wi'-gi-e* in this manner is regarded as less formal and authoritative than when intoned. The other gentes must intone the *wi'-gi-e* because it refers to the authority given to them to initiate war movements. The *Ṭsi'-zhu Wa-shta'-ge*, as a gens, has no authority to start a war movement, as its office is solely to maintain peace within the tribe, to take part in the conduct of the tribal hunt, and to preside at the ceremonies relating to the naming of newly born children. The use of the war rituals by the *Ṭsi'-zhu Wa-shta'-ge* gens is purely a matter of form.

(2) When the *Noⁿ'-hoⁿ-zhiⁿ-ga* of the other gentes recite this *wi'-gi-e* they must use the refrain, *A bi da, ṭsi ga*, It has been said, in this house, because it was in the war house that the war rituals and ceremonies were originated. Members of the *Ṭsi'-zhu Wa-shta'-ge* gens, when reciting this *wi'-gi-e*, omit the refrain and substitute in its place the words, *A bi a*, They have said, referring to the other gentes who have the full authority to organize war parties. In the sacred house of the *Ṭsi'-zhu Wa-shta'-ge* gens the

mysteries of the war rites are not taught but its aim is to lead the people in the paths of peace.

This wi'-gi-e expresses the purpose of the war gentes to destroy the tribal organizations of their enemies and all possible means by which they could perpetuate their tribal existence. It means the taking of human life, which the Tsi'-zhu Wa-shta'-ge gens is bound by its sacred rites to protect and to preserve. The recital of this wi'-gi-e by members of the Tsi'-zhu Wa-shta'-ge gens in the manner above described is an implied disavowal of the teachings which it sets forth.

At lines 25, 32, 41, and 50 the A'-ki-boⁿ Xo'-ka, when reciting the wi'-gi-e, gives a stroke of the rattle toward the "setting sun."

THE WI'-GI-E.

(Osage version, p. 483; literal translation, p. 607.)

1. What shall they (the little ones) use for a rattle, they said.
2. Toward the setting of the sun there are seven villages.
3. The head of the seventh village, the odd one in number,
4. They shall use for a rattle, as they travel the path of life.
5. When they use the head of the seventh village for a rattle,
6. By means of that rattle they shall be free from all causes of death, they said.
7. When they take up this rattle against their enemies,
8. They shall make it possible, at all times, to overcome them with ease, they said.

9. What shall they use for the handle of their rattle.
10. Toward the setting of the sun there are seven villages, they said.
11. The left forearm of the seventh village, the odd one in number,
12. They shall use for the handle of the rattle, as they travel the path of life.
13. When they use the left forearm of the seventh village for the handle of the rattle,
14. By means of that handle they shall be free from all causes of death.
15. When they use the handle against their enemies,
16. They shall make it possible, at all times, to overcome them with ease, they said.

17. What shall they use for seeds (rattlers) for their rattle.
18. Toward the setting of the sun there are seven villages.
19. The teeth of the left jaw of the seventh village, the odd one in number,
20. They shall use for seeds for the rattle, as they travel the path of life.

21. When they use the teeth of the left jaw of the seventh village,
22. By means of those seeds they shall be free from all causes of death, they said.
23. When they take up the rattle against their enemies,
24. They shall make it possible, at all times, to overcome them with ease, they said.
25. Behold the first stroke of the rattle.
26. Toward the setting of the sun there dwell many peoples.
27. It is at the ruler of these villages that the stroke is aimed, they said.
28. When they aim their stroke at this ruler,
29. Their strokes shall always be effective, they said.
30. When they take up the rattle against those peoples,
31. They shall make it possible, at all times, to overcome them with ease, they said.
32. Behold the second stroke of the rattle,
33. Which is not given without a purpose, they said.
34. Toward the setting of the sun
35. There dwell many peoples among whom there is a maiden in her adolescence.
36. It is at that maiden this stroke is aimed, they said.
37. When they aim the stroke of the rattle at this maiden, they said,
38. Their strokes shall always be effective.
39. When they take up the rattle against those peoples,
40. They shall make it possible, at all times, to overcome them with ease, they said.
41. Behold, also, the third stroke of the rattle,
42. Which is not given without a purpose, they said.
43. There are peoples who dwell toward the setting of the sun,
44. Among whom there is a man who is honored for his valor.
45. It is at the man of valor the stroke is aimed, they said.
46. When they aim the stroke at the valorous man,
47. Their strokes shall always be effective.
48. When they take up the rattle against those peoples,
49. They shall make it possible, at all times, to overcome them with ease, they said.
50. Behold the fourth stroke of the rattle,
51. Which is not given without a purpose, they said.
52. Toward the setting sun there dwell many peoples,
53. Among whom there is a woman who has given birth to her first child.

54. It is at that woman the stroke is aimed, they said.
 55. When they aim their strokes at that woman,
 56. Their strokes shall always be effective.
 57. When they take up the rattle against those peoples,
 58. They shall make it possible, at all times, to overcome them with ease, they said.

SONGS OF THE SYMBOLIC MAN.

Four songs follow the *wi'-gi-c*. The first three are said to belong to the symbolic man, in which he extols the perfection of his physical structure. In other words, these three songs are expressive of the satisfaction felt by the ancient *No^{n'}-hoⁿ-zhiⁿ-ga* at the completeness of their war organization, which they likened to a man whose body is perfect in all its parts and is able to respond to his courage by the performance of valorous deeds.

The theme of the first, second, and third song of this group relates to the power of the war organization symbolized by a man. The various parts of the body of the ideal or symbolic man are mentioned in the following order: (1) *Çi*, his feet, by which he is able to move from place to place; (2) *Hi*, his legs, which give speed to his movements; (3) *Zho*, his body, which maintains his life; (4) *A*, his arms, the means by which he supplies himself with food; (5) *Pa*, his head, in which he formulates his thought and directs his action; (6) *I*, his mouth, by which he gives utterance or expression to his thoughts.

The fourth song refers to the tribes hostile to the Osage. The same power is attributed to the enemy which the Osage assume for themselves and the same sequence is observed in mentioning the various parts of the body of the ideal or symbolic man that gives to the enemy tribes the power of action, thought, and expression. In the song, however, the hope is expressed that when the Osage attacks the enemy tribe its personified power will be so stricken with fear that the various parts of his body will become cramped and made to be incapable of action.

A free translation of one line of each stanza of the first song will suffice to give the meaning of the song, as all the other lines in each stanza are repetitions.

SONG 1.

(Osage version, p. 484; literal translation, p. 609.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Çi noⁿ doⁿ wa - k'oⁿ ha, Çi noⁿ doⁿ wa ha k'oⁿ ha,

Çi noⁿ doⁿ wa - k'oⁿ ha, Çi noⁿ doⁿ wa ha k'oⁿ ha,

Çi noⁿ doⁿ wa - k'oⁿ ha, Çi noⁿ doⁿ wa ha k'oⁿ ha,

Çi noⁿ doⁿ wa - k'oⁿ ha, Çi noⁿ doⁿ wa ha k'oⁿ ha, Çi noⁿ doⁿ.

FREE TRANSLATION.

1.

Verily, by his feet he has the power of action.

2.

Verily, by his legs he has the power of action.

3.

Verily, by his body he has the power of action.

4.

Verily, by his arms he has the power of action.

5.

Verily, by his head he has the power of action.

6.

Verily, by his mouth he has the power of action.

The use of an archaic word in the first and the sixth lines of the second song makes translation difficult. However, it is clear that the song has reference to the power of the tribe and its perfection as an organized body.

SONG 2.

(Osage version, p. 485; literal translation, p. 609.)

Transcribed by Alice C. Fletcher

M. M. ♩ = 84

Time beats

Wa-k'oⁿ wi tse shoⁿ ni-pa - dse noⁿ doⁿ, Wa ha

k'oⁿ ha çi noⁿ doⁿ, Wa-k'oⁿ çi noⁿ doⁿ, Wa-ha k'oⁿ ha

çi noⁿ doⁿ, Wa - k'oⁿ ha çi noⁿ doⁿ, Wa ha

k'oⁿ ha çi noⁿ doⁿ, Wa - k'oⁿ ha çi noⁿ doⁿ,

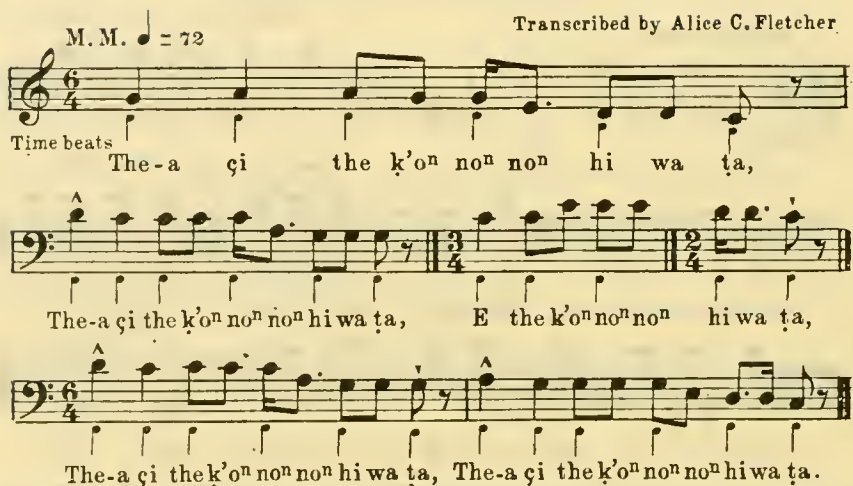
Wa - ha k'oⁿ ha, Wa-k'oⁿ wi tse shoⁿ ni-pa-dse.

The same difficulty of translation is met with in the third song, but it also refers to the power acquired by the tribe through the completeness of its organization.

SONG 3.

(Osage version, p. 485; literal translation, p. 609.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher.



Time beats

The-a çi the k'oⁿ noⁿ noⁿ hi wa ta,

The-a çi the k'oⁿ noⁿ noⁿ hi wa ta, E the k'oⁿ noⁿ noⁿ hi wa ta,

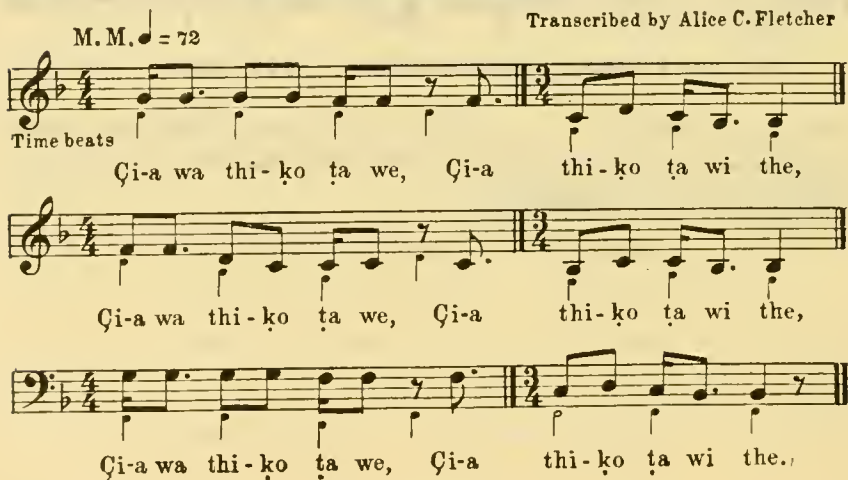
The-a çi the k'oⁿ noⁿ noⁿ hi wa ta, The-a çi the k'oⁿ noⁿ noⁿ hi wa ta.

A free translation of the first line of each stanza of the fourth song will suffice to give the meaning.

SONG 4.

(Osage version, p. 485; literal translation, p. 610.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher



Time beats

Çi-a wa thi-ko ta we, Çi-a thi-ko ta wi the,

Çi-a wa thi-ko ta we, Çi-a thi-ko ta wi the,

Çi-a wa thi-ko ta we, Çi-a thi-ko ta wi the.

FREE TRANSLATION.

1.

The feet of the enemy shall become cramped.

2.

The legs of the enemy shall become cramped.

3.

The body of the enemy shall become cramped.

4.

The arms of the enemy shall become cramped.

5.

The head of the enemy shall become cramped.

6.

The mouth of the enemy shall become cramped.

These songs can not be translated because of the incomplete sentences used in them, but the words suggest the meaning above given.

BOW-MAKING SONGS.

The songs next in order are those entitled *Miⁿ-dse Ga-xe Wa-thoⁿ*, Bow-making Songs. In none of the five songs that compose this group are found words that suggest the making of a bow. (In the three Bow-making Songs of the *Tho'-xe gens*, which will appear in a later volume, the bow and the arrow are mentioned.)

Each of the three stanzas of the first song has five lines, all of which are alike, excepting the first word in the third line. The words of each line are: *Tsi-go*, my grandfather; *wa-çiⁿ-da*, a word of uncertain meaning; *koⁿ-toⁿ*, to tie; *ga-xa*, make ye. The last two words are the only ones that might suggest the making of a bow. The first word in the third line of the first stanza is *Mi*, sun; in that of the second, *Gthe-doⁿ*, hawk; in that of the third, *Ķa-xe*, crow. What these objects have to do with the bow is not clear.

SONG 1.

(Osage version, p. 486; literal translation, p. 610.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Ṭsi-go wa-çinⁿ - da ɤoⁿ-toⁿ ga-xa, Ṭsi-go wa-çinⁿ-
 da ɤoⁿ-toⁿ ga-xa, Mi wa-çinⁿ - da ɤoⁿ-toⁿ the the
 he the the, Ṭsi-go wa-çinⁿ - da ɤoⁿ-toⁿ ga-xa,
 Ṭsi-go wa-ciⁿ - da ɤoⁿ-toⁿ the the he the he.

The words of the second song are unintelligible. They were evidently given by the ancient Noⁿ'-hoⁿ-zhiⁿ-ga in a manner to obscure their meaning from the uninitiated. Such treatment of the words of the songs is frequent among both the Osage and the Omaha. Wa'-waⁿ songs of the Omaha are examples. It is probable that in this way the meaning of some of the songs of these tribes has become lost.

SONG 2.

(Osage version, p. 486; literal translation, p. 610.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Hi-a wi tha tha ɤa-wa ha noⁿ noⁿ thi ɤi-ɤoⁿ-ça,
 E the ɤoⁿ-ça ha da ha, Hi-a wi tha tha ɤa-wa ha
 noⁿ noⁿ tse he the, Hi-a wi tha tha ɤa-wa ha noⁿ noⁿ thi ɤi-ɤoⁿ-ça.

The words of the third song are, in general, treated in the same manner. Those of the first line, Hi-a wi tha dse, I go forth; wa-do ha tha, to offer supplications; and those of the second line, Mi wa-da hiⁿ-da, supplications to the sun, make it clear that the song refers to the vigils of the leader of a war party.

SONG 3.

(Osage version, p. 486; literal translation, p. 610.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Hi-a wi-tha dse wa do ha tha, E tha he

he ha-tho ha mi wa - da hiⁿ da, E the

tha wi tha dse wa-do ha tha, E tha he

he ha-tho ha mi wa-da hiⁿ da, E tha he hi-a withadse.

The meaning of the fourth song is suggested by the word *kiⁿ-da*, to fight. When the leader of a war party has taken the rite of vigil he goes forth with his men and when he finds the enemy a fight takes place. It is these circumstances to which the song refers.

SONG 4.

(Osage version, p. 487; literal translation, p. 610.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

E the *kiⁿ-da* hi tha, E the *kiⁿ-da* hiⁿ da ha,

E the he the *kiⁿ-da* hiⁿ da, E the *kiⁿ-da* hiⁿ da.

The fifth song is also clear as to its meaning. It is the same as that of the fourth song, with the addition of the word meaning victory, *ḵiⁿ-da*, to fight; *wa-tse*, victory. This song refers to the return of a war party in triumph, having defeated the enemy.

SONG 5.

(Osage version, p. 487; literal translation, p. 610.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ḵiⁿ - da hiⁿ da, ḵiⁿ - da hiⁿ da ha, Hi-a ḵo - tha

wa-tse the the ḵiⁿ da hiⁿ - da, Ḵiⁿ - da hiⁿ da ha,

Hi-a ḵo - tha wa-tse the the ḵiⁿ - da hiⁿ da.

During the singing of the songs of Taking up the Symbolic Rattle the candidate, following the instructions of the *A'-ḵi-hoⁿ Xo'-ḵa*, goes to the man of the *Ni'-ḵa Wa-ḵoⁿ-da-gi* gens who holds the office of ceremonially painting the sacred hawk and conducts him to a place in front of the *Xo'-ḵa*. The *Sho'-ḵa* then sets before the man a brass kettle in which are placed the bird-hawk and a blanket. By this act the *Ni'-ḵa Wa-ḵoⁿ-da-gi* man understands that he is required to perform a ceremonial duty, that of reconsecrating the symbolic bird. The kettle is to hold the water to be used in moistening the blue clay when painting the bird. The man also understands that the valuable vessel and the blanket are offered to him as fees for his official services. When the *Sho'-ḵa* places the kettle before the man of mystery he says: "Have compassion upon us;" whereupon the official rises and returns to his seat, taking with him the kettle and its contents.

The candidate then goes to the *Hoⁿ'-ga* side of the lodge to the warrior whom he has chosen to act as *Wa'-doⁿ-be*, to recount the thirteen military honors that made him eligible for the office. The candidate grasps the *Wa'-doⁿ-be* by the arm and conducts him to a seat prepared for him at the west end of the lodge (Fig. 2). The *Wa'-doⁿ-be* is then given a new blanket to wear, a shield to hang upon his back, and a deer's tail headdress to fasten upon his head.

All of these articles, together with a valuable horse, were fees for the chosen Wa'-doⁿ-be.

The Wa'-doⁿ-be having been ceremonially dressed and taken his seat, the A'-ki-hoⁿ Xo'-ka proceeds to sing the songs next in order called:

SONGS OF THE RITE OF VIGIL.

The Noⁿ'-zhiⁿ-zhoⁿ Wa-thoⁿ, or the Songs of the Rite of Vigil, relate to the acts of the man who is chosen by the people to take the rite of vigil and to carry their supplications to Wa-koⁿ'-da in which they appeal to that power, in this vicarious manner, to give success to the warriors who are to go against the troublesome enemies of the tribe.

The first song expresses the wailing cry of the supplicant who by tears and bodily suffering seeks to arouse the compassion and help of Wa-koⁿ'-da. There are no words to the song; vocables only are used. During the singing of this song the candidate performs the ceremony called Wa'-iⁿ Xa-ge. This he does by touching the head of each Noⁿ'-hoⁿ-zhiⁿ-ga with the sacred pipe and the sacred hawk, wailing as he passes from one to the other.

The ritual here described being that of a gens on the Tsi'-zhu side, the candidate begins this ceremony at the east on the Hoⁿ'-ga side of the line of Noⁿ'-hoⁿ-zhiⁿ-ga. The women members of the order join in the wailing of the candidate while male members recite the Wa-thu'-çe and the A'-hoⁿ-btha-bi wi'-gi-es (see pp. 139, 148). The song is sung four times.

SONG 1.

(Osage version, p. 487; literal translation, p. 610.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

E tha ha ha he he tha, E tha ha ha

he he tha ha E tha ha, E tha ha ha he he tha.

The second song relates to the manner in which the supplicant puts upon himself the sign of Noⁿ'-zhiⁿ-zhoⁿ. The first stanza depicts him as gathering into his hands loose soil of the earth; the second stanza as rubbing the soil in the palms of his hands to make it finer; the third as moistening it in the palm of his hand; the fourth as putting the moistened symbol of the earth upon his face; the fifth as brushing

back his hair with the palms of his hands to which still cling particles of the moistened soil.

Each line of the stanzas begins with the word *Ṭsi-go*, grandfather. The word as here used is not a kinship term but is employed to express reverence. The moistened soil is thus reverently addressed as it symbolizes the earth, one of *Wa-koⁿ'-da*'s abiding places, and is therefore regarded as sacred.

At the singing of this song the *Wa'-doⁿ-be* rises and begins to recount his *o-doⁿ'*, using thirteen of the rods permanently kept for ceremonial counting purposes. The candidate had presented these rods to the *Wa'-doⁿ-be* immediately after he had conducted him to his place, after first dividing the rods into two bundles, one containing seven and the other six.

The other gentes of the tribe when performing this ceremony use thirteen fresh willow saplings for recounting *o-doⁿ'*, but the *Ṭsi'-zhu Wa-shta'-ge* avoid the use of these because they were originally dedicated to represent acts of violence and the destruction of human life (see *Wa-thu'-çe Wi'-gi-e*, p. 148). *Shoⁿ'-ge-moⁿ-iⁿ*, who is a member of the *Ṭsi'-zhu Wa-shta'-ge* gens, explained that when he was chosen to act as *Wa'-doⁿ-be* by any of the gentes on the *Hoⁿ'-ga* side he was obliged to use the willow saplings to recount his *o-doⁿ'* because the rituals of all the gentes except the two Peacemaker gentes require the use of the willow sapling in this part of the ceremony.

The counting of the *o-doⁿ'*, the reciting of the *wi'-gi-es*, the wailing during the singing of the song, are all going on at the same time. When the candidate, having passed along the *Hoⁿ'-ga* side, arrives at the end of the line of *Noⁿ'-hoⁿ-zhiⁿ-ga*, on the *Ṭsi'-zhu* side, he stops and remains standing but continues his wailing until the reciting of the *wi'-gi-es* comes to a close, when he takes his seat at the side of the *Xo'-ka*.

The words of the five lines of the five stanzas of this song are practically the same. They refer to the act of gathering of the clay, moistening it, and putting it upon the face and head during the rite of vigil.

SONG 2.

(Osage version, p. 487; literal translation, p. 610.)

M.M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Tsi-go-e hu-thi-ḵ'u moᵐ a, Tsi-go-e hu-thi-ḵ'u moᵐ a, Tsi-

go-e hu-thi-ḵ'u moᵐ a, Tsi-go-e hu-thi-

ḵ'u moᵐ ge he the, Tsi-go-e hu-thi-ḵ'u moᵐ a.

FREE TRANSLATION.

1.

My grandfather, I draw thee into my hand.

2.

My grandfather, I crumble thee in my hand.

3.

My grandfather, I moisten thy body in my hand.

4.

My grandfather, I color my face blue with thy body.

5.

My grandfather, I touch my head with thy body.

The third song is a greeting to the Noⁿ'-hoⁿ-zhiⁿ-ga by the gens giving the ceremony. The word of greeting is Ha-we', but in the song it is pronounced Ha-wi'. The words of the first stanza may be freely translated as Ha-we', ye who are to act; the second, Ha-we', ye men of mystery; the third, Enter, ye men of mystery, with swinging motion. The word "swinging" refers to the rhythmic motion of the men as they enter in single file to take their seats in the lodge.

The purport of the six lines is the same in each of the three stanzas of the third song, which is sung as the men of mystery enter the lodge, therefore a free translation of one line from each stanza will suffice to give the burden of the song.

SONG 3.

(Osage version, p. 488; literal translation, p. 611.)

M. M. ♩ = 76 Transcribed by Alice C. Fletcher

Time beats

Wa-k'oⁿta bi Ha-wi tha ha, Wa-k'oⁿta bi Ha-wi tha ha,

Ha-ni da ha, Ha-wi tha ha, Ha-ni da ha, Ha-wi tha ha,

Ha-ni da ha, Ha-wi tha ha, Wa-k'oⁿta bi, Ha-wi tha ha.

FREE TRANSLATION.

1.

Greetings to you, ye who are to act.

2.

Greetings to you, ye men of mystery.

3.

Enter ye with rhythmic steps.

No satisfactory information could be drawn from Shoⁿ-ge-moⁿ-iⁿ as to the full meaning of the fourth song of this group, aside from the statement that it had a subtitle or titles, namely: U-dse'-the Wa-thoⁿ, Fireplace Song, or U-dse'-the U-gi-noⁿ-zhiⁿ Wa-thoⁿ, Song of Standing Before the Fireplace. These titles, he said, refer to the trail of camp fires left by the warriors as they march toward the land of the enemy. While these subtitles may indicate scenes and movements, the real meaning of the song may be gathered from two of the preceding songs: (1) Which pertains to the supplicatory cry of the man to whom has been assigned the duty of acting as intermediary between the people and Wa-koⁿ-da; (2) the symbol he puts upon his face when observing the rite of vigil, the moistened soil that represents the earth, one of the permanent abodes of Wa-koⁿ-da, the power to whom he offers the supplications of the people; and also from the incomplete sentences and fragmentary words employed in the fourth song itself. These latter may be interpreted as follows:

The words of lines 1, 3, and 5 of all the five stanzas of the song are: She, those, the things in thy possession, the clay and the little pipe in which are placed the prayers of the people for the success of their warriors; wi-ta ha, are mine; She, those; wi-ta, are mine.

The words of lines 2 and 4 of the first stanza are unintelligible.

The words of lines 2 and 4 of the second stanza are: Things of value; spoils to be taken from the enemy; to seek; go thou.

The words of lines 2 and 4 of the third stanza are: Ever ready to do thy sacred duty; thou shalt stand; go thou.

The words of lines 2 and 4 of the fourth stanza are: Traveling with an up-and-down motion of the body, referring to the manner of walking; carrying the sacred articles, the clay and the pipe; go thou.

The words of lines 2 and 4 of the fifth stanza are: The final day, the day of fulfillment; thou shalt have; go thou.

From the words of the song it may be understood that its theme is the supplicatory duty imposed upon the Do-do^{n'}-ho^{n'}-ga, the man chosen to act as the head of the forces sent against the enemies of the tribe. His sacred duty continues from the time he goes out from the House of Mystery to take his seven days' vigil, even to the end of the war expedition. Upon this officer is conferred the highest of the honors attending the success of the enterprise. His authority is greater than that of the actual commanders, for at the close of the conflict there are placed before him all the spoils to be divided among the warriors, and the captives to be presented to the tribal authorities.

This song is also used in the Ho^{n'}-ga version of the No^{n'}-zhi^{n'}-zho^{n'} ritual and entitled Wa'-i^{n'} Xa-ge Wa-tho^{n'}, or The Act of Weeping (see p. 145). One stanza only is there used and the words are different, but the burden of the song is the same as that given above. Both songs, that used by the Tsi'-zhu and that used by the Ho^{n'}-ga, dwell with insistence upon the importance of invoking aid from the divine power that is recognized as being far greater than any force that man could put forth.

SONG 4.

(Osage version, p. 488; literal translation, p. 611.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher

Time beats

She wi-ta ha, she wi-ta, Go-da ha ha wi -
 ni-tse tha thi^n, E he she wi - ta ha, she
 wi-ta, Go-da ha ha wi - ni-tse tha thi^n,
 E he she wi - ta ha, she wi-ta.

LITTLE SONGS OF THE SUN.

The next group of three songs is called *Mi Wa'-oⁿ Zhiⁿ-ga*, Little Songs of the Sun, and are appeals for aid from that heavenly body for success in defeating the enemies of the tribe.

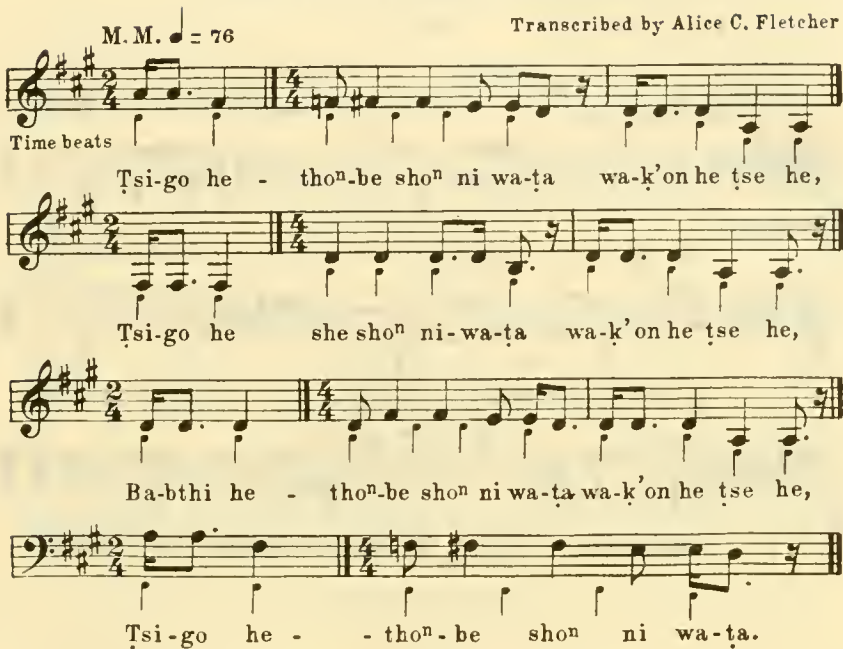
The first song has four stanzas, in each of which the sun is spoken of as *T̄si-go*, Grandfather. Four degrees of the sun's rising are mentioned as marking a time when supplications shall be offered: First, when outspreading rays shoot upward above the horizon; second, when the sun itself becomes visible; third, when the plumelike shafts which at times come with it appear at its sides; and fourth, when the sun has fully risen and it is eagerly scanned for some sign that may mark its approval.

Lines 1, 2, and 4 in all the four stanzas are the same in meaning, therefore one line only is translated; the third line in each stanza, being different from the others, is translated in its sequence.

SONG 1.

(Osage version, p. 488; literal translation, p. 611.)

M. M. ♩ = 76 Transcribed by Alice C. Fletcher



Time beats

Tsi-go he - thoⁿ-be shoⁿ ni wa-ta wa-k'on he tse he,

Tsi-go he she shoⁿ ni-wa-ta wa-k'on he tse he,

Ba-bthi he - thoⁿ-be shoⁿ ni wa-ta wa-k'on he tse he,

Tsi-go he - - thoⁿ-be shoⁿ ni wa-ta.

FREE TRANSLATION.

1.

As my grandfather comes we shall offer to him our prayers,
As his outspreading rays appear we shall offer our prayers.

2.

As the sun himself appears we shall offer our prayers.

3.

As the plumelike shafts of light appear we shall offer our prayers.

4.

As he is fully risen we shall offer to him our prayers.

The theme of the second song, which has only one stanza, is the mysterious nature of the act of looking to the sun for supernatural aid. It also refers to all the established ceremonial forms and acts by which the people express their craving for divine aid and guidance in times of general distress. These appeals are directed not only to the sun but also to the sky with its celestial bodies, to the four winds, to the night and day, to all the places wherein Wa-koⁿ-da is believed to make his abode. The cry of appeal is regarded as equal in its myste-

rious character to the mystery within these places addressed which ever excites the wonder and reverence of the people.

SONG 2.

(Osage version, p. 489; literal translation, p. 612.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher.

Time beats

Wa-ḵ'oⁿ wi-tse shoⁿ, wa-ḵ'oⁿ wi-tse shoⁿ,

E-noⁿ he-noⁿ, wa-ḵ'oⁿ-da-gi-e tho, wa-ḵ'oⁿ

wi-tse shoⁿ. Wa-ḵ'oⁿ wi-tse shoⁿ, wa-ḵ'oⁿ wi-tse shoⁿ.

FREE TRANSLATION.

1.

All my ceremonial acts, all my ceremonial acts,
They alone, they alone, are sacred and mysterious.

The theme of the third song is the same as that of the second. In each of the four stanzas is extolled the sanctity of the established tribal ceremonials by which the people invoke the aid of Wa-ḵ'oⁿ-da.

A free translation of the first two lines of each stanza will suffice to give the meaning of the song.

SONG 3.

(Osage version, p. 489; literal translation, p. 612.)

M. M. ♩ = 76 Transcribed by Alice C. Fletcher

Time beats

E-noⁿ he tha ha wa - k'oⁿ wi - tse E - noⁿ

he tha ha wa - k'oⁿ wi - tse shoⁿ, E - noⁿ

he tha ha wa - k'oⁿ wi - tse E - noⁿ he tha ha wa -

k'oⁿ wi - tse shoⁿ. E - noⁿ he tha ha wa - k'oⁿ wi - tse.

FREE TRANSLATION.

1.

My ceremonial acts, they alone are holy,
All my ceremonial acts, they alone are holy.

2.

My ceremonial acts, they alone are mysterious,
All my ceremonial acts, they alone are mysterious.

3.

My ceremonial acts, they alone I hold as sacred,
All my ceremonial acts, they alone I hold as sacred.

4.

My ceremonial acts, they alone I hold as of value,
All my ceremonial acts, they alone I hold as of value.

BUFFALO SONGS.

The group of songs next in order is called Ṭse Wa-thoⁿ, Buffalo Songs. Before the singing begins the wife of the initiate and other women desiring to do so come in and sit before the Xo'-ka and the A'-ki-hoⁿ Xo'-ka to be instructed as to the ceremonies to be performed by them on certain occasions. These instructions given by

the A'-ki-hoⁿ Xo'-ka are called K̄i'-noⁿ U-tha-ge, Telling of the Symbolic Face Painting. Shoⁿ'-ge-moⁿ-iⁿ was able to recall fragments only of two sections of these instructions because he had forgotten most of the fixed form in which they are usually recited. The sections given by Shoⁿ'-ge-moⁿ-iⁿ are as follows:

1. WA-THI'-XA K̄I'-NO^N.

The first section is called Wa-thi'-xa K̄i'-noⁿ, Symbolic Painting for the Raking, literally, Wa-thi'-xa, Raking; K̄i'-noⁿ, Painting. The term Wa-thi'-xa, as used here, means the raking up of the dead weeds and grasses from the cornfield in preparing for the work of putting the ground in readiness for planting. The ceremony bearing this title is supplicatory. It is an appeal for supernatural aid for success in the struggles of the woman to procure food for the maintenance of those dependent upon her for support. By performing this ceremony, the woman also asks for strength and health to do her part toward the maintenance of the tribal life by natural increase.

The A'-ki-hoⁿ Xo'-ka says:

"Before the rising of the sun, on the day you have appointed to go to your field to prepare the ground for planting, you shall paint red the parting of your hair, and while doing so you shall repeat these words: 'My grandfather tells me that this is the path of the god of day, that if I also travel this path, said my grandfather, in the course of my life I shall be difficult to be overcome by death.' You shall repeat this ceremony for four successive days, and when night comes be sure to remove the symbol you have put upon yourself."

2. WA-ZHI^N' THE-THE K̄I'-NO^N.

The second section of the instructions given to the women relates to war and is called Wa-zhiⁿ' The-the K̄i'-noⁿ, Symbol of the Sending of the Will, literally, Wa-zhiⁿ', Will; The-the, Sending of; K̄i'-noⁿ, Painting. This ceremony of the sending of the will is to be performed when the brothers of the woman have gone to war, in order to insure to them that her courage shall be added to that of the warriors when they battle with the enemy. This ceremony also is supplicatory. By its performance the woman invokes supernatural aid that success may attend the warriors, as upon their courage and valor depends the safety of the women and their little ones during their journey upon life's pathway.

The A'-ki-hoⁿ Xo'-ka directs the women as follows:

"Before the rising of the sun, following the day of the departure of the warriors, you shall paint red the parting of your hair. It is the path of the god of day. While performing this act you shall repeat these words: 'My grandfather tells me that this is the path

of the god of day. If I also make it to be my path I shall cause myself to be difficult to be overcome by death, for even the other gods shall fear to stand in that path and to obstruct my way, in the course of my life.' You shall also paint a short blue upright line upon your cheek. Then you shall put the interior of your house in order, so that it may be pleasing to look upon, and as the sun rises and reaches a point midway between the horizon and midheaven you shall remove from your head and face these signs, saying, as you do so: 'My grandfather bids me to say that the act I now perform is not without a purpose, that it means the destruction of the young man who dwells toward the setting sun, the youth whose voice has become broken.'

"On the following morning you shall repeat the ceremony and shall paint beside the blue upright line a red line. Then as the sun again reaches a point midway between the horizon and midheaven you shall remove these mystic symbols and say, as you do so: 'My grandfather bids me say that the act I now perform is not without a purpose, that it means the destruction of the maiden who dwells toward the setting sun, the maiden whose voice has become broken.'

"Four successive days you shall repeat this ceremony until there shall appear on your left cheek four short upright lines, two blue and two red, and you shall have performed your ceremonial duty of helping the warriors."

Shoⁿ'-ge-moⁿ-iⁿ was inclined to avoid the mention of this part of the Tse Wa-thoⁿ for the reason, perhaps, that there is in it too direct a reference to the destruction of human life, as the office of his gens is that of the protection of life and the maintenance of peace with all peoples.

Wa-xthi'-zhi gives in full the form used by his gens, the Puma of the Hoⁿ'-ga division, when instructing the initiate's wife as to her ceremonial duties in the Noⁿ'-zhiⁿ-zhoⁿ degree. The form given by him contains five sections, namely: (1) Painting for the Sending of Courage; (2) The Vigil by which the Woman Sends Courage; (3) Symbolic Face Painting, and the Robe; (4) Symbolic Painting, and the Field; (5) Ceremonial Face Painting, and the Water Chinquapin (see pp. 192-195).

Xu-tha-wa-ṭoⁿ-iⁿ gave in detail the form used by his gens, the Tsi'-zhu Wa-noⁿ, in the Ni'-ki degree of the seven tribal rites. (See 36th Ann. Rept. B. A. E., pp. 270-272.)

Tse-zhiⁿ-ga-wa-da-iⁿ-ga, of the Tho'-xe gens, who was recognized as one of the men well versed in the tribal rites, said that the buffalo songs are calls to the animals which are still in the unseen world and are yet to appear on the earth in visible, bodily form. Indeed, some of the buffalo songs given by this man in the Shrine Degree of the tribal

rites (to be published in a later volume) are entitled Wa-dsu'-ta Gi-boⁿ Wa-thoⁿ, Songs of Calling the Animals.

The words of the first of the two buffalo songs given by Shoⁿ-ge-moⁿ-iⁿ imply a response to the call of the people to the animals to come forth from the unseen to the visible world, in bodily form. In the first and second stanzas the female and the male who possess the power of reproduction are first made to speak. All the animals mentioned in the four stanzas are personified and they speak for themselves. In the third stanza the little one to be born of the female and the male gives promise to come forth. In the fourth stanza the male who is to live to a great age is made to speak.

A free translation of the first two lines of each stanza will suffice to give the meaning.

SONG 1.

(Osage version, p. 489; literal translation, p. 612.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Mi - ga doⁿ hoⁿ moⁿ-hoⁿ-bthiⁿ da he,

E he moⁿ hoⁿ-bthiⁿ da he the he-thoⁿ-be the, Moⁿ-

hoⁿ-bthiⁿ da he he-thoⁿ-be the, Moⁿ-hoⁿ-bthiⁿ da a he the he.

FREE TRANSLATION.

1.

I, being the female, now go forth,
Lo, I go forth to appear in bodily form.

2.

I, being the male, now go forth,
Lo, I go forth to appear in bodily form.

3.

I, being the little one, now go forth,
Lo, I go forth to appear in bodily form.

4.

I, being the aged one, now go forth,
Lo, I go forth to appear in bodily form.

In the second song the people are represented as speaking. They exclaim joyfully at the response of the buffalo to their call; to the coming of the female and the male upon whom depend the increase of their kind; to the coming of the little one who stands as a representative of the reproduction; to the coming of the aged one who is made to prefigure the existence of his kind through the future ages.

These two buffalo songs are expressions of the abiding faith of the people in the benevolence of the divine power to whom they cry continually for aid in their struggles for existence.

A free translation of two lines from each of the four stanzas will suffice to give the meaning.

SONG 2.

(Osage version, p. 490; literal translation, p. 613.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Mi-ga tha ha moⁿ-hoⁿ-thiⁿ be, E he the

he mi-ga tha ha moⁿ hoⁿ thiⁿ be Mi-

ga a ha moⁿ-hoⁿ-thiⁿ be, E he the he mi-ga tha

ha moⁿ hoⁿ thiⁿ be, A he the the the he.

FREE TRANSLATION.

1.

The female is coming to us,
Lo, the female is coming to us.

2.

The male is coming to us,
Lo, the male is coming to us.

3.

The little one is coming to us,
Lo, the little one is coming to us.

4.

The aged one is coming to us,
Lo, the aged one is coming to us.

The third song relates to the corn, which, with the buffalo, was given an important place in the ancient tribal rites. How long ago the buffalo and the corn became a necessary part of the life of the Osage people may never be known, but the origin of the two was placed, mythically, by the ancient No^{n'}-hoⁿ-zhiⁿ-ga, at the beginning of the earthly career of the tribe. (See Ni'-ki Wi'-gi-e of the Tsi'-zhu Wa-shta-ge gens, 36th Ann. Rept. B. A. E., p. 279, lines 54 to 110.) The two, the animal and the plant, thus became objects of the continual supplications of the people to that mysterious power whence flows life into all material forms.

The duty of procuring the buffalo for food, shelter, and clothing devolved upon the man, while that of planting, cultivating, and harvesting the corn fell to the woman. She religiously performed this duty, always being mindful of its mysterious character and of its mysterious source. The ancient No^{n'}-hoⁿ-zhiⁿ-ga dwelt reverently upon the duty of the woman when they performed the tribal rites, giving emphasis to the mystic powers bestowed upon her as representative of life in the human form, and the corn as typifying in plant form that same mystic gift of life. Every act of the woman performed with reference to her duty of cultivating the corn is given a sacred and mysterious significance, from the time of her going forth from her house to the field to clear the ground for her sacred "footprint," to the making of the little hills, in which the grains are to be planted, with their flattened faces turned expectantly toward the sun. The men of the ancient days gave thought even to the strivings of the mysterious little seed when it awakens to active life, forces its way upward through the sacred "footprint" on the soil, into the life-giving sunlight, where it sends forth its stalk and the broad leaves that play in the wind. Then follow the blossoms and the ears, each in season, to the time when the woman hastens to the field, pausing at its edge to take a broad view of its beauty while her heart is gladdened at the thought of a rich harvest that will bring joy in her house.

A translation of one line only of each stanza will suffice to give the meaning.

SONG 3.

(Osage version, p. 490; literal translation, p. 613.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

A - çi-gthe noⁿ doⁿ hoⁿ noⁿ, A - çi-gthe noⁿ

doⁿ hoⁿ noⁿ, A - çi-gthe noⁿ doⁿ hoⁿ, A - çi-gthe noⁿ

doⁿ hoⁿ noⁿ, A - çi-gthe noⁿ doⁿ hoⁿ noⁿ, A - çi-gthe noⁿ

doⁿ hoⁿ noⁿ, A he the the the he.

FREE TRANSLATION.

1.

Footprints I shall make; good and mysterious.

2.

Footprints I shall make; I clear the ground.

3.

Footprints I shall make; to lie in even rows.

4.

Footprints I shall make; that are sacred.

5.

Footprints I shall make; the seed pushes open the earth.

6.

Footprints I shall make; the leaves wave in the wind.

7.

Footprints I shall make; the stalks stand firm.

8.

Footprints I shall make; the sacred act is done.

9.

Footprints I shall make; I pluck the ripened ears.

10.

Footprints I shall make; the blossoms fall.

11.

Footprints I shall make; the ears cross each other in profusion.

12.

Footprints I shall make: I break down the stalks.

13.

Footprints I shall make; there's joy in my house.

WOLF SONGS.

The remarks concerning the Wolf Songs of the Puma gens of the Hoⁿ'-ga division (p. 124) apply also to the following Wolf Songs of the T̄si'-zhu Wa-shta'-ge gens of the T̄si'-zhu division.

The Wolf Songs of the various gentes of both the T̄si'-zhu and Hoⁿ'-ga divisions are dedicated to the eight commanders chosen from the two great tribal divisions, four from one and four from the other, for a great war party. The Wolf Songs of the Puma gens and also those of the Tho'-xe gens (to be published later) dwell upon the authority of the eight commanders and upon the mystic traits of the wolf, such as watchfulness, physical endurance, and the ability to resist the longing for home, traits necessary to the officers responsible for the lives of their men. The Wolf Songs belonging to the T̄si'-zhu Wa-shta'-ge are supplicatory in character—an appeal to the supernatural to grant to the commanders the same powers bestowed upon the wolf to aid them in overcoming their enemies.

Songs 1 and 2 are nearly alike. One stanza from each of these songs will suffice to give their meaning.

SONG I.

(Osage version, p. 491: literal translation, p. 614.)

M. M. ♩ = 84

Transcribed by Alice C. Fletcher

Time beats

Çi-a wa-thi-ko - ge he, çi-a wa-thi-ko - ge he,
 Çi-a wa-thi-ko - ge he, Ni-wa -
 ta ha, thi-ko-ge he, çi-a wa-thi-ko -
 ge he, çi-a wa-thi-ko - ge he, Çi-a wa-thi-ko -
 ge, ni wa ta ha, çi-a wa-thi-ko - ge he.

FREE TRANSLATION.

1.

May their feet be cramped, may their feet be cramped,
 We ask, may they be cramped.

2.

May their legs be cramped, may their legs be cramped.

3.

May their bodies be cramped, may their bodies be cramped.

4.

May their arms be cramped, may their arms be cramped.

5.

May their heads be cramped, may their heads be cramped.

6.

May their mouths be cramped, may their mouths be cramped.

SONG 2.

(Osage version, p. 491; literal translation, p. 614.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Çi-a wa - thi-ko - ge he, ka-wa hoⁿ - da ha we,

Çi-a wa - thi-ko - ge, hoⁿ - wonⁿ - da ha we, Çi-a wa - thi-ko -

ge, hoⁿ - wonⁿ - da ha we, Çi-a wa - thi-ko - ge, hoⁿ - wonⁿ - da ha we,

Çi-a wa - thi-ko - ge he, ka-wa hoⁿ - da ha we.

FREE TRANSLATION.

1.

May their feet be cramped, is what we ask.

2.

May their legs be cramped, is what we ask.

3.

May their bodies be cramped, is what we ask.

4.

May their arms be cramped, is what we ask.

5.

May their heads be cramped, is what we ask.

6.

May their mouths be cramped, is what we ask.

The third song, as the words imply, and as explained by the Singer is an appeal of the warriors for success. In the first stanza the supplication as made to the supernatural is for success in the war enterprise; in the second stanza the warriors ask for aid in taking a village.

A translation of two lines from each stanza will suffice to give the meaning.

SONG 3.

(Osage version, p. 492; literal translation, p. 615.)

M.M. $\text{♩} = 80$ Transcribed by Alice C. Fletcher

Time beats

Hoⁿ-woⁿ - da ha we, hoⁿ-woⁿ - da ha we, Hoⁿ-woⁿ -
 da ha we, hoⁿ-woⁿ - da ha thi he noⁿ, Hoⁿ-woⁿ
 da ha we, hoⁿ - woⁿ - - da ha. we,

FREE TRANSLATION.

1.

We make our appeal, we make our appeal,
 We make our appeal, we make our appeal as we go forth.

2.

We ask for a village, we ask for a village,
 We ask for a village, we ask for a village, as we go forth.

The fourth song is a special appeal to the god of night and an appeal to the god of day. In the song the supplicants are made to refer to the night and to the day as being the only supernatural powers who could give to the warriors effective aid. The first stanza refers to the god of night and the second stanza to the god of day.

A translation of two lines from each stanza will suffice.

SONG 4.

(Osage version, p. 492; literal translation, p. 615.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher.

Time beats

Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ, Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ,

Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ, He the the the,

Hoⁿ doⁿ gthi noⁿ he noⁿ noⁿ noⁿ, Hoⁿ doⁿ gthi noⁿ he noⁿ noⁿ noⁿ,

He the the the, Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ.

FREE TRANSLATION.

1.

My grandfather, he who never fails to return, is all in all,
He who never fails to return as night, is all in all.

2.

My grandfather, he who never fails to return, is all in all,
He who never fails to return as day, is all in all.

SONGS PERTAINING TO THE ATTACK.

The group of songs next in order bears the title Wa-no^{n'}-çe A-ba-çu Wa-thoⁿ, Songs Pertaining to the Attack; literally, Wa-no^{n'}-çe, Attack; A-ba-çu, Pointing out the direction for the; Wa-thoⁿ, Songs. This name took its origin from the final ceremonial act of the Do-do^{n'}-hoⁿ-ga (Chief Commander) of a war party composed of men from the two great tribal divisions, the Ho^{n'}-ga and the Tsi'-zhu. Such a war party was organized with elaborate ceremonies (to be described in a later volume) in which the people of both the great tribal divisions participate. The rite occupied a period of four days for its completion.

On the morning of the fourth day the No^{n'}-hoⁿ-zhiⁿ-ga, the Do-do^{n'}-hoⁿ-ga, and the warriors depart from the village, going in a westerly direction. When they have gone beyond the places frequented by

the inhabitants of the village they halt in order to perform the final ceremonies.

The warriors sit on the ground, facing westward, those of the Ho^{n'}-ga division at the right and those of the Tsi'-zhu at the left. The sacred pipe is smoked by the leading No^{n'}-ho^{n'}-zhi^{n'}-ga of the two great divisions, an act by which these divisions pledge loyalty to one another. At the close of the smoking ceremony the Do-do^{n'}-ho^{n'}-ga picks up a handful of grass from a pile placed before him, lifts it toward the setting sun, or in a line of the Ho^{n'}-ga warriors, and, without turning, tells his men that by this act he asks the mysterious power that success be granted the warriors of the Ho^{n'}-ga division. Then he drops the handful of grass to the ground. He picks up a second handful and holds it up toward the setting sun on the Tsi'-zhu side. By this act he asks for the success of the Tsi'-zhu warriors and drops the bunch of grass beyond the first bunch. He picks up a third bunch of grass and holds it high in a direct line from himself. By this act he appeals for his own success and then drops this third bunch beyond the first two. Holding the remainder of the grass aloft toward the sky, he says that he asks the mysterious power that all the warriors be given success, that they shall capture spoils as numerous as the blades of grass which he drops at his feet. These acts are given the common title of Wa-no^{n'}-çe A-ba-çu and form the title of the songs of this group.

During this final supplicatory ceremony, which is performed by the Do-do^{n'}-ho^{n'}-ga himself, he recites four wi'-gi-es, including the one by which he points out the direction of the attack.

The first two songs of this group refer to two birds possessing mystic powers, mentioned in the third wi'-gi-e, and to whom the Do-do^{n'}-ho^{n'}-ga appeals for supernatural aid in making the arrows of his warriors effective.

The following is a paraphrase of the two sections of the wi'-gi-e wherein these two birds, the hawk and the crow, are spoken of:

1.

O, ye valiant men.

There is a person whom they made to be their weapon.

He is the great hawk, they said, O, ye valiant men.

My grandfather (the hawk) is a fear inspiring weapon, they said.

Even with a slight stroke of his wing he will disable his prey,

So that it can not escape beyond the brow of the nearest hill.

4.

There is another person whom they made to be their weapon.

He is the great crow.

My grandfather (the crow), O, ye valiant men,

Is a person to whom nothing is beyond understanding.
 He flies swiftly through and through the dense forests,
 And as swiftly he makes his way through the carrion upon which
 he feeds.

When, before the break of day, O, ye valiant men,
 I make him to be a weapon for you,
 Your weapons shall not be ineffective.
 Or, when in the evening of the day,
 I make him to be a weapon for you,
 Your weapons shall not be ineffective, O, ye valiant men.

The hawk is given a prominent place in the tribal war rites as a symbol of courage and aggressiveness. He is gifted with swiftness of wing and makes his attack with unerring precision, striking his prey so that it is unable to flee "beyond the brow of the nearest hill." The hawk is spoken of in the *wi'-gi-e* as "My grandfather," a term by which the *Noⁿ'-hoⁿ-zhiⁿ-ga* expressed their reverence for the power of undaunted courage which has been bestowed upon the bird. By the recitation of the *wi'-gi-e* the *Do-doⁿ'-hoⁿ-ga* asks that the arrows of his warriors be given the same accuracy and precision that has been bestowed upon the hawk when he attacks his enemy.

The crow figures prominently in the ancient rites, not because the bird is gifted with a warlike nature, but because of its divining instincts. When a host of men go forth that mystic bird knows that a feast will be provided for him between foe and foe. It is that instinct of the crow to which the *Noⁿ'-hoⁿ-zhiⁿ-ga* refer when they say, "My grandfather is a person to whom nothing is beyond understanding," meaning that to him nothing is hidden. The term "My grandfather" used in speaking of the crow refers to the gift from the mysterious power bestowed upon the hawk, a warlike spirit, and upon the crow, a mystic instinct that directs it to the fields of combat or the chase.

The meaning of the word *wa-ciⁿ-da*, used in both stanzas of Song 1, could not be explained, but it is thought to be the archaic name for bird.

The translation of a line or two from each stanza of the first two songs will explain their meaning.

SONG 1.

(Osage version, p. 492; literal translation, p. 615.)

M.M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Tsi-go wa-çiⁿ - da ha ni-wa - ʔa, Tsi-go wa-çiⁿ -
 da ha ni-wa - ʔa, Ka-xe moⁿ the tha ha
 ni-wa - ʔa, Ka-xe moⁿ the tha ha ni-wa - ʔa,
 Tsi-go wa-ciⁿ - da ha ni-wa - ʔa.

FREE TRANSLATION.

1.

To my grandfather, the bird, ask ye for aid, ask for aid,
 To the crow, the arrow, ask ye for aid, ask for aid.

2.

To my grandfather, the bird, ask ye for aid, ask for aid,
 To the hawk, the arrow, ask ye for aid, ask for aid.

SONG 2.

(Osage version, p. 493; literal translation, p. 615.)

M. M. $\text{♩} = 76$ Transcribed by Alice C. Fletcher

Time beats

Ho ni wa - ta, ho ni wa - ta-e, Ka-xe moⁿ the tha

ha ni wa - ta ha ni wa - ta, Ka-xe moⁿ the tha

ha ni wa - ta, ha ni wa - ta.

FREE TRANSLATION.

1.

Ho! ask ye for aid, ask for aid,
To the crow, the arrow, ask ye for aid, ask for aid.

2.

To the hawk, the arrow, ask ye for aid, ask for aid.

3.

To the arrow itself ask ye for aid, ask for aid.

4.

To the arrow I send forth ask ye for aid, ask for aid,

5.

To my grandfather, the mysterious, ask ye for aid, ask for aid.

In Songs 3 and 4 there is not a single word that suggests its meaning, but the old men versed in the rite say that these songs refer to the close of the ceremonial acts performed by the Do-doⁿ'-hoⁿ-ga when the warriors of the two great tribal divisions are required, as a last act, to walk, one by one, upon the four bunches of grass he had arranged in a line toward the setting sun.

SONG 3.

(Osage version, p. 493; literal translation, p. 616.)

M.M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ḳia ha ni da ha, ḳia ha ni da ha,

Ḳia ha ni da ha, ḳia ha ni da ha, Ḳia ha ni da ha,

ḳia ha ni da we tha ḳia he, Ḳia ha ni da ha.

SONG 4.

(Osage version, p. 493; literal translation, p. 616.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ḳia ha - we tha ho shoⁿ ni da,

Ḳia ha-we tha ho shoⁿ ni da, Ḳia ha-we tha shoⁿ ni da

Ḳia ha-we tha shoⁿ ni da, Ḳia ha-we tha ha shoⁿ ni da.

Song 5 refers to the act of the warriors in marching one by one over the four bunches of grass which the Do-doⁿ-hoⁿ-ga used as symbols when making his appeal for divine aid. If the warriors of the Tsi'-zhu great division are the first to pass over the symbolic bunches of grass, each man, as he advances, uses his left foot first; but if the warriors of the Hoⁿ-ga great division are the first to move, each man begins by putting forth his right foot first. By this symbolic act the warriors themselves ask for supernatural aid; they ask

that the enemy be struck with fear so that their feet, legs, bodies, arms, heads, or mouths will be seized with cramps and may become incapable of fighting.

SONG 5.

(Osage version, p. 493; literal translation, p. 616.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Kia ha - we tha ho shoⁿ, Cia thi -

ko - ge noⁿ ha-we tha ho, Cia thi-ko - ge tha,

Kia we tha ho shoⁿ, Cia thi - ko - ge noⁿ ha-we tha ho,

Cia thi-ko-ge kia ha we tha ho shoⁿ.

The music of Songs 5 and 6 is the same but the words are different in meaning. In Song 6 the act of the warriors of stepping upon or marching over the four bunches of grass is again referred to. The act, however, is not individual but representative of unity in thought, purpose, and action by the people in all tribal military affairs; it is the act of the symbolic man who ever personates the organic principle of the tribe. In other words, the warriors of the two great tribal divisions, as they take the four sacred steps, acknowledge their obligation to act as one man—one in thought, one in purpose, and one in action. In accordance with tribal symbolic conception of unity they take thus the four steps and go forth to engage in conflict with the enemy.

The use of archaic words in Songs 5 and 6 makes it difficult to give a full and free translation in a few words.

SONG 6.

(Osage version, p. 494; literal translation, p. 616.)

(For music see Song 5.)

In Song 7 the use of archaic words makes it difficult to give a full translation, but the song refers to the final appeal by the Do-doⁿ-hoⁿ-ga for supernatural aid.

SONG 7.

(Osage version, p. 494; literal translation, p. 616.)

M. M. ♩ = 76

Transcribed by Alice C. Fletcher

Time beats

Tsi - go ha - we tha ʔo ki ni da,

ʔo ki ni da ha, ʔsi-go ha-we tha ʔo ki ni da,

ʔo ki ni da ha, ʔsi-go ha-we tha ʔo ki ni da.

ʔo ki ni da ha, ʔsi-go ha-we tha ʔo ki ni da,

ʔo ki ni da ha, ʔsi-go ha-we tha ʔo ki ni da.

SONGS OF TRIUMPH.

Wa-ʔsi'-a-dsi Wa-thoⁿ is the title of the ten Songs of Triumph. Literally translated the words are as follows: Wa-ʔsi, Triumph; a-dsi, at the; Wa-thoⁿ, Songs.

As the first song of this group is about to be sung the wife of the Initiate, followed by several of her female relatives and friends, enter the lodge and stand abreast facing the Xo'-ka, the A'-ki-hoⁿ Xo'-ka, and the Initiate, before whom lie scattered the various articles that compose the shrine. When the singing is about to begin the wife of the Initiate picks up the sacred hawk and hangs it upon her back as it is worn by the commander of a group of warriors about to attack the enemy. The other women distribute among themselves the various sacred articles: the buffalo hair bag; the deerskin bag, and the inner case woven of a particular rush (*Eleocharis interstincta*) (Pl. 5, D).

This woven rush case, the shrine proper, which is ceremonially made, symbolizes the sky, the earth, and the space between. The space between is where life is said to be conceived through the com-

bined influences of the sky and the earth, whence it descends to take material form. The dual function that lies within and back of all the manifestation of life was recognized by the ancient No^{n'}-ho^{n'}-zhi^{n'}-ga who formulated the tribal rites. The part they gave the woman to perform at this particular stage of the ceremony has reference, not only to her sacerdotal office as weaver of the shrine proper that symbolizes life in all its forms; celestial and terrestrial, but to the reverent care she bestows upon the shrine when it passes into her keeping because of the initiation of her husband into the mysteries of the tribal war rites. The part also has reference to woman's position as representative of the potential power of the tribe through its warriors who are born of woman, therefore, in the warlike achievements of the tribe her part is regarded as no less important than that of the men who face death upon the fields of conflict.

While the first song is being sung the women stand motionless in their places. The translation of a single line will make clear the meaning of the song.

SONG 1.

(Osage version, p. 495; literal translation, p. 616.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

He-wa-to, he-wa-to he tha, He-wa-to, he-wa-to he tha,

He-wa-to, he-wa-to he tha, He-wa-to, he-wa-to a,

He - wa - to, he - wa - to .he tha.

FREE TRANSLATION.

1.

A triumph I have won, a triumph I have won.

At the singing of the second song the women dance, and those who brought with them their loom poles strike the ground with the blunt end of the poles when beating time to the rhythm of the music.

The song has two stanzas. In the first stanza are recounted the praises of the Sho'-ka, the ceremonial messenger employed in the organization of a war party. To him is due the gratitude of the people

because of his efforts in assembling the No^{n'}-ho^{n'}-zhi^{n'}-ga and the warriors that they may unite in performing the ceremonies required for the authoritative organization of a war party that has come home triumphant from the land of the enemy.

In the second stanza the Xo'-ka is given praise. He it was who, as Master of Ceremonies, conducted the rites for the Do-do^{n'}-ho^{n'}-ga so that all the forms were observed in their proper sequence exactly as arranged by the ancient No^{n'}-ho^{n'}-zhi^{n'}-ga. The successful issue of the war party was due not only to the efforts of these two officers in getting the people to work together in rallying the warriors, but they were regarded as specially favored by the Mysterious Power to whom all the people appealed for sympathy for the Do-do^{n'}-ho^{n'}-ga and his men.

At the close of the singing of this song, as the women start to leave the lodge, they push to the ground their loom poles so that they lay pointing to the setting sun. This act is in itself an appeal for the destruction of all the enemies of the tribe in order that the tribal life might peacefully proceed upon the path of life.

The translation of the words of one line from each stanza will make clear the meaning of the song.

SONG 2.

(Osage version, p. 495; literal translation, p. 616.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

He-wa-to, he-wa-to a ha, Sho-ka he-wa he

the, He-wa-to, he-wa-to a ha, Sho-ka he-wa he

the, He-wa-to, he-wa-to a ha, Sho-ka he-wa he the.

FREE TRANSLATION.

1.

A triumph I have won, I have won, by my Sho'-ka.

2.

A triumph I have won, I have won, by my Xo'-ka.

In the third song the war organization of the tribe is extolled. The ancient No^{n'}-ho^{n'}-zhi^{n'}-ga made the organization to be composed of all the warriors of the two great tribal divisions, the Ho^{n'}-ga and the Tsi[']-zhu, and the unity to be typified by the Symbolic Man, who represented the tribe as a vital being, having in charge the protection and the welfare of the people.

The war organization as typified by the Symbolic Man is looked upon by the No^{n'}-ho^{n'}-zhi^{n'}-ga as having feet and legs by which he can move from place to place; arms to serve his body so that he can maintain life and protect it against all dangers; a head in which he can formulate his actions; and a mouth through which he can express his thoughts. All these specified parts of the body necessary to the vital activity of a natural man are attributed to the personified principle of unity, that is, unity of thought and action that gives effective force to an organized body. In a number of the songs belonging to the war rites these parts that are essential to the activities of a body are mentioned in sequence, beginning with the feet. Thus the peculiar war organization that has served the Osage people for a long period of time has been personified, symbolized, and preserved.

The songs which refer to the Symbolic Man are sometimes spoken of as "I'-ki Wa-tho^{n'}." The words, literally translated, are: Of Himself He Sings.

In the first two songs of this group the word "wa-to" is used for triumph. Wa-to is archaic and probably a modification of wa-tse', the word commonly used for triumph. In the third song the word "wa-k'o^{n'}" is employed, which has a broader significance than wa-tse', inasmuch as it was through the active power of the person spoken of that the triumph was achieved.

In the third song the word "Wa-ci^{n'}-da," an archaic and untranslatable word, occupies a prominent place. The word is said to refer directly to the Symbolic Man.

A free translation of one line from each stanza will reveal the meaning.

SONG 3.

(Osage version, p. 495; literal translation, p. 616.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

A ha wa-çiⁿ-da ha wa-k'^on e-tha, e the çiⁿ-da ha we,

A ha wa-çiⁿ-da ha wa-k'^on e-tha, e the çiⁿ-da ha we,

A ha wa-çiⁿ-da ha wa-k'^on e-tha, e the çiⁿ-da ha we,

A ha wa-çiⁿ-da ha wa-k'^on e-tha, e the çiⁿ-da ha we,

A ha wa - çiⁿ - da ha wa k'^on e-tha.

FREE TRANSLATION.

1.

A ha! Wa-çiⁿ'-da has triumphed, because he has feet.

2.

A ha! Wa-çiⁿ'-da has triumphed, because he has legs.

3.

A ha! Wa-çiⁿ'-da has triumphed, because he has a body.

4.

A ha! Wa-çiⁿ'-da has triumphed, because he has arms.

5.

A ha! Wa-çiⁿ'-da has triumphed, because he has a head.

6.

A ha! Wa-çiⁿ'-da has triumphed, because he has a mouth.

Upon the triumphant return of a war party ceremonially organized, the Noⁿ'-hoⁿ-zhiⁿ-ga assemble for the purpose of performing the cere-

monies pertaining to the cutting into small strips the scalps brought home by the Do-do^{n'}-ho^{n'}-ga for distribution as trophies among the sacred hawks belonging to the warriors of the various gentes who took part in the fight. The bits of scalp are cut with solemn ceremonies, during which is used a peculiar and typical knife that has been consecrated for this purpose. The strips of scalp are added to the fringe-like belt of the sacred hawks that symbolize the courage of the warriors of the tribe (Pl. 13).

The fourth song of this group refers to this ceremony, the details of which will be given in a later volume, together with a ritual called Wa-do'-ka We-ko. In this fourth song the scalp to be cut into strips and distributed is spoken of as Tsi-go, my grandfather, for the reason that it is to become attached to the sacred bird. The name Wa-ko^{n'}-da occurs in this song in connection with four different colored clays which the ancient No^{n'}-ho^{n'}-zhi^{n'}-ga consecrated to represent the earth. The song refers to the first act of this peculiar rite when the scalp is spread and bits of it are offered to the four sacred and symbolic clays, in gratitude for the victory Wa-ko^{n'}-da granted the warriors of the tribe.

A free translation of the first line of the one stanza, together with the above explanation, will give the meaning of the song.

SONG 4.

(Osage version, p. 495; literal translation, p. 617.)

M. M. ♩ = 92 Transcribed by Alice C. Fletcher

Time beats

Tsi-go wa-koⁿ da ta ha we ha thi-o ka

we tse iⁿ da, Ha thi-o-ka we tse iⁿ do, tha-ho - ka -

we tse iⁿ do, Tha-ho - ka - we tse iⁿ do ha thi-o-ka -

we tse iⁿ da, Tsi-go wa - koⁿ da ta ha we.

FREE TRANSLATION.

1.

Toward the Wa-koⁿ'-da let my grandfather be spread.

The fifth song adverts to the actual cutting of the scalp for distribution and its significance. The sacred war trophy to be distributed and attached to the sacred hawk is spoken of as wa-noⁿ'-xe, meaning a spirit, and is also characterized as wa-koⁿ'-da, mysterious. In this song the Symbolic Man is again brought forward and represented as asking that the ceremony of distributing the spirit of the slain man be performed. In the third line the Symbolic Man speaks of his going forth to secure the mysterious spirit, and in the fourth line of his going to the Noⁿ'-hoⁿ-zhiⁿ-ga and asking that the ceremony of distribution be performed. In the song the physical structure of the Symbolic Man is again emphasized. He is made to speak as going forth, being possessed of feet, legs, body, arms, head, and mouth.

SONG 5.

(Osage version, p. 496; literal translation, p. 617.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

E noⁿ wa-noⁿ-xe he wa-koⁿ-da wa-ha çu wi-shi,

E noⁿ wa-noⁿ-xe he wa-koⁿ-da wa-ha çu wi-shi,

Ci bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi,

Sho-bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

FREE TRANSLATION.

1.

Lo, it is a spirit, mysterious, I ask you to distribute,
 Lo, it is a spirit, mysterious, I ask you to distribute,
 On my feet I set forth; this mystic spirit I ask you to distribute,
 I come desiring you to distribute this mystic spirit.

2.

On my legs I set forth; this mystic spirit I ask you to distribute.

3.

In my body I set forth; this mystic spirit I ask you to distribute.

4.

With my arms I set forth; this mystic spirit I ask you to distribute.

5.

With my head I set forth; this mystic spirit I ask you to distribute.

6.

With my mouth I set forth; this mystic spirit I ask you to distribute.

The theme of the sixth song is the acts by which the spirit symbol, the scalp taken from the enemy, is prepared for distribution.

In the series of ceremonial acts to which this song adverts the persons officiating simulate the acts of the hunter who performs these in a regular and established order when making the incisions to remove the skin from a deer he has killed. This particular ceremony, referred to in the sixth song, may have a cryptic reference to a deer ceremony. Be that as it may, it is clear that the two ceremonies have a common purpose. The deer was slain in order that the slayer might live, and the enemy was slain in order that the slayer might live; thus the two ceremonies are brought into close association with each other in the tribal rites that have for their theme throughout the preservation of the life of the people.

According to this song the order observed by the hunter in making the incisions to remove the skin of a slain animal is as follows: (1) the cut is first made down the length of the breast; (2) down the inner sides of the hind legs; (3) down the inner sides of the "arms" or front legs; (4) the under part of the head; (5) around the mouth. In two songs used in this ceremony by the Puma gens the sequence of the incisions is slightly different.

A free translation of the first line of each stanza will give the meaning of the song.

SONG 6.

(Osage version, p. 496; literal translation, p. 617.)

(The music of this song is the same as that of Song 4.)

FREE TRANSLATION.

1.

Unfold ye, my grandfather; let the breast be cut.

2.

Unfold ye, my grandfather; let the hind legs be cut.

3.

Unfold ye, my grandfather; let the front legs be cut.

4.

Unfold ye, my grandfather; let the head be cut.

5.

Unfold ye, my grandfather; let the mouth be cut.

The only intelligible words in the two stanzas of Song 7 are "Hi-tho- to^n no n ." These words mean the straight or the straight line. The words refer to the acts of the two men officiating in the ceremony of the Wa-do'-ka We-ko who are required to cut the skin with the Mystic Knife, placing the tip of the knife at a given point and drawing therefrom four straight lines. These indicate the four winds, or the four cardinal points, a symbol that figures prominently in the religious rites of many of the Siouan tribes.

The words of the two stanzas are the same with the exception of one word in the third line of the second stanza, "ni-ku," which is archaic and has lost its meaning.

SONG 7.

(Osage version, p. 496; literal translation, p. 617.)

M. M. $\text{♩} = 88$ Transcribed by Alice C. Fletcher

Time beats

Hi tho- to^n no n no n , hi tho- to^n no n no n ,

Hi tho- to^n no n no n , hi tho- to^n no n no n , Hi tho- to^n no n no n ,

hi tho- to^n no n no n , Hi tho- to^n no n no n .

The eighth song also refers to the movements of the two officiating men. The sentences are broken and the words fragmentary, but from two words in the second line of the first stanza, "wa-ha ko^n -ha," edges of the skin, the two stanzas may be understood to mean the trimming of the edges to straighten them.

The ceremonial acts referred to by Songs 4, 5, 6, 7, and 8 are elaborate and complex in meaning. These will be described in detail in the Wa-do'-ka We-ko ritual to be published in a later volume.

SONG 8.

(Osage version, p. 497; literal translation, p. 617.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

I - tho-toⁿ hoⁿ thi hi hi tha noⁿ, Shoⁿ-toⁿ wa-ha koⁿ-ha

thi hi hi tha noⁿ, I - tho-toⁿ hoⁿ thi hi hi tha noⁿ,

I - tho - toⁿ hoⁿ thi hi hi tha noⁿ.

The words of Song 9 are not translatable; they were purposely disguised by the ancient Noⁿ'-hoⁿ-zhiⁿ-ga in order that their meaning might not be profaned by common use. As explained by old Shoⁿ'-ge-moⁿ-iⁿ, the song points to that part of the Wa-do'-ka We-ko ceremony where bits of the flesh of the slain enemy were offered to the four winds, the four clays which symbolize abiding places of the Mysterious Being known to the Osage and other Siouan tribes as Wa-koⁿ'-da, a Power that controls the destiny of all living things.

The offerings made in the Wa-do'-ka We-ko ceremony, to which the song points, are in recognition of the response given to the appeals of the people and of the aid granted to the attacking warriors. By this act also the spirit of the slain enemy is released, which, it is believed, will at once take the path that leads to the Osage spirit land.

As the A'-ki-hoⁿ Xo'-ka comes to the third line of the song he pauses at the fifth syllable, when the Xo'-ka, the initiator, gives a series of mystic eries that are supposed to be potent in urging onward the departing spirit of the slain enemy.

SONG 9.

(Osage version, p. 497; literal translation, p. 617.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Sho-ne the da we ni sho-the the da we ni da ha,

Sho-ne the da we ni sho-the the da we ni da ha,

Magic cry given by the Xo-ka

He the da we ni, He, hi hi, hi hi, e, e,

Sho-ne the da we ni sho-the the da we ni da ha,

Sho-ne the da we ni sho-the the da we ni da ha,

Sho-ne the da we ni sho - the the.

The words of Song 10, which closes this group, are also unintelligible, but the song refers to the successes achieved by the warriors through the Symbolic Man. In this song the Symbolic Man himself speaks of his feet, legs, body, arms, head, and mouth. These words are spoken clearly and are understood to mean the strength of the people as attained by the tribal organization which at all times is represented by the Symbolic Man.

SONG 10.

(Osage version, p. 497; literal translation, p. 617.)

M. M. ♩ = 92 Transcribed by Alice C. Fletcher

Time beats

Ha-ge ke-noⁿ ke-noⁿ çi wi-ta ha ka wa ha,

Ha-ge ke-noⁿ ke-noⁿ çi wi-ta ha ka wa

Çi wi-ta ha ka wa ha, Ha-ge ke-noⁿ ke-noⁿ çi wi-ta.

SONGS OF THE WATER.

The next in order is the group of songs called Ni'-dsi Wa-thoⁿ Songs of the Water. By some Noⁿ'-hoⁿ-zhiⁿ-ga this group is spoken of as the Ni-thi'-tse Wa-thoⁿ, Songs of Crossing a River, for the reason that when the men of a war party must cross a large river they sing these songs as an appeal to the Supernatural for aid that they may reach the other side in safety.

During the initiatory ceremony, while this group is being sung, the Sho'-ka brings water for the Noⁿ'-hoⁿ-zhiⁿ-ga to use when washing from their faces the symbol of Noⁿ'-zhiⁿ-zhoⁿ, Vigil, because before going to the House of Mystery they had put moistened earth upon their foreheads as the sign of vigil.

The words of Songs 1, 2, 3, 4, and 5 of this group can not be translated for the reason that the meaning is obscured by the use of archaic terms and corrupted words. The only word, frequently used in these songs, that is intelligible is, çi'-noⁿ, which means the symbolic painting of the face or body by the Noⁿ'-hoⁿ-zhiⁿ-ga when attending ceremonies of the tribal rites.

SONG 1.

(Osage version, p. 498; literal translation, p. 617.)

(Sung twice)

M. M. ♩ = 92

Transcribed by Alice C. Fletcher

Time beats

Ha ki-noⁿ tsi - go ni da ha he tha ha,
 Ga wa - toⁿ the the e tha ha e tha ha,
 Ga wa - toⁿ the he tha he tha ha.

SONG 2.

(Osage version, p. 498; literal translation, p. 617.)

(Sung twice)

Transcribed by Alice C. Fletcher

M. M. ♩ = 84

Time beats

Ha ki-noⁿ to to ni da, To-mon ka she
 hi - noⁿ - the tha, To - mon ka she
 hi - noⁿ - the tha, Ha ki-noⁿ to to ni da.

SONG 3.

(Osage version, p. 498; literal translation, p. 617.)

*(Sung twice)*M. M. $\text{♩} = 80$

Transcribed by Alice C. Fletcher

Time beats

To mon-kshon - dse he, To
 mon-kshon-dse hi-noⁿ-the tha, To mon-kshon-dse hi-noⁿ-the tha,
 Ha ki - noⁿ to mon-kshon - dse.

SONG 4.

(Osage version, p. 498; literal translation, p. 617.)

M. M. $\text{♩} = 92$

Transcribed by Alice C. Fletcher

Time beats

Ha ki - noⁿ wa - toⁿ the e, Hi
 tha ha wa - toⁿ the he tha, Ni-oⁿ shoⁿ shki wa -
 toⁿ the he tha, Ni-oⁿ shoⁿ shki wa - toⁿ the he tha,
 E hi tha hi tha, Ha ki - noⁿ wa - toⁿ the.

SONG 5.

(Osage version, p. 498; literal translation, p. 617.)

(The music of this song is the same as that of Song 2.)

In Song 6 the black bear, the otter, the puma, and the beaver are appealed to for supernatural aid for the reason that the Mysterious Power had made it possible for these animals to be equally at home in the water or on land. It is said that when the warriors are about to cross a stream that is too deep or too wide to be forded they ceremonially make out of the skins of these mystic animals little boats in which to carry over the portable shrines and other ceremonial articles to be used during the journey. On such occasions the skins of these animals were brought forth with songs and ceremony from the cases in which they were carried.

The words of this song are intelligible and clearly expressed, therefore they can be given a free translation. Two lines of each stanza will suffice to give the meaning of the song. In stanzas 1 and 3 Wa-ça'-be, the name of the black bear, and Iⁿ-gtho^{n'}-to^a-ga, the name of the puma, are abbreviated in order that the syllables of the words may conform to the rhythm of the music.

SONG 6.

(Osage version, p. 499; literal translation, p. 618.)

M.M. ♩ = 88

Transcribed by Alice C. Fletcher

Time beats

He-thoⁿ-be tho ha he-thoⁿ-be tha,

He-thoⁿ-be tho ha he-thoⁿ-be tha,

Ça-be he thoⁿ be the noⁿ hoⁿ he-thoⁿ-be,

Ça-be he-thoⁿ-be the noⁿ hoⁿ he-thoⁿ-be,

Ça-be he-thoⁿ-be the noⁿ hoⁿ he-thoⁿ-be,

Ça-be he-thoⁿ-be the noⁿ hoⁿ he-thoⁿ-be.

FREE TRANSLATION.

1.

Lo, he appears, he appears,
The black bear appears, he appears.

2.

Lo, he appears, he appears,
The otter appears, he appears.

3.

Lo, he appears, he appears,
The puma appears, he appears.

4.

Lo, he appears, he appears,
The beaver appears, he appears.

CROW SONGS.

The next group of songs is the *Ḳa-xe Wa-thoⁿ*, Crow Songs. At the singing of these songs the *Sho'-ḳa*, assisted by some of the younger members of the *No^{n'}-hoⁿ-zhiⁿ-ga*, proceeds to distribute the provisions furnished by the candidate for the use of the Order during the initiation ceremonies. Water is also brought by the servers that the members may refresh themselves.

It is said that all the various gentes of the tribe use the Crow Songs in the initiatory rituals. In the ceremonies belonging to the Puma and the Black Bear gentes are two groups of Crow Songs. It is only at the singing of the last group (see p. 183) that the *No^{n'}-hoⁿ-zhiⁿ-ga* are permitted to refresh themselves with water.

In the sacred order of the ritual songs of the Black Bear gens, given by *Wa-ṭse'-moⁿ-iⁿ*, this group of Crow Songs bears two titles. The first is called *Ni'-ḳa Xo-be Ni' Tha-ṭoⁿ bi Wa-thoⁿ*, Songs of the Drinking of Water by the Holy Men; and the second is named *Ḳa'-xe Wa-thoⁿ Toⁿ-ga*, Great Crow Songs.

The *Tho'-xe* gens of the *Ṭsi'-zhu* great division has but one group composed of two Crow Songs. When speaking of this group of songs, *Ṭse-zhiⁿ-ga-wa-da-iⁿ-ga* said that when he was acting as *A'-ḳi-hoⁿ Xo'-ḳa*, he gave notice to the *No^{n'}-hoⁿ-zhiⁿ-ga* as follows: "O, *No^{n'}-hoⁿ-zhiⁿ-ga*, I have now come to the Crow Songs. It is the custom of the Holy Men at this point to refresh themselves with water." A detailed account of the *Wa-xo'-be* degree of the *Tho'-xe* gens will be given in a later volume.

At the close of the Crow Songs all the *No^{n'}-hoⁿ-zhiⁿ-ga*, excepting those belonging to the gens that is conducting the initiation, go out for a recess, during which they give themselves up to social pleasures and enjoy the food furnished by the candidate. After a rest of about

two hours the No^{n'}-ho^{n'}-zhi^{n'}-ga return to the lodge and take their places without formality.

Archaic words are employed in the first song and they are, therefore, untranslatable.

SONG 1.

(Osage version, p. 499; literal translation, p. 618.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

He ke da we the he da we ni da ha,
 He ke da we the e he da we ni da ha,
 He ke da we the he da we ni da ha.

(Sung twice.)

Most of the words of Song 2 are not translatable, as only two complete and intelligible sentences occur in the two stanzas of the song: Ka-xe a-tsi iⁿ da, The crows have come; and Tsi-go tsi iⁿ da, My grandfathers have come.

SONG 2.

(Osage version, p. 499; literal translation, p. 618.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ka-xe a-tsi iⁿ da ha he ko-wi-tha, Thi-a hi wa ka-xe he ko-wi-tha,
 Ka-xe a-tsi iⁿ da ha he ko-wi-tha, Thi-a hi wa ka-xe he ko-wi-tha,
 Ka - xe a-tsi iⁿ da ha he ko - wi - tha.

Song 3 is an old song and it has lost its meaning, the words being untranslatable.

SONG 3.

(Osage version, p. 499; literal translation, p. 618.)

M. M. $\text{♩} = 80$ Transcribed by Alice C. Fletcher

Time beats

Hi-a wi - tha noⁿ zhiⁿ çoⁿ da hi tha,

Hi-a wi-tha noⁿ-zhiⁿ çoⁿ da hiⁿ da, She xa-tha noⁿ-zhiⁿ çoⁿ da hiⁿ da,

She xa-tha noⁿ-zhiⁿ çoⁿ da hiⁿ da, She xa-tha noⁿ-zhiⁿ çoⁿ da hiⁿ da.

(Sung twice.)

MID-DAY SONGS.

The title of the next group of songs is Mi Tho'-tōⁿ Wa-thoⁿ, which, freely translated, means Mid-day Songs.

Long before any contact occurred with the white race it was the custom of the Osage people to offer their daily supplications at dawn, mid-day, and sunset, for the sun and its pathway were regarded as one of the abiding places of Wa-koⁿ'-da; therefore, in accordance with this belief, the people offered their prayers at these three periods of the day. The title of this group of songs and the words of the first song imply that at a mid-day cry the sun held out to the people as gifts the red eagle, the white eagle, and the bald eagle. Old Shoⁿ'-ge-moⁿ-iⁿ was not explicit as to the purpose of these gifts, but left it to be inferred that the three birds specified in the song were given to the people to use as symbols of the three periods of the day mentioned above. The red eagle is held by the Osage as the most sacred and it was from the Red Eagle gens that the principal hereditary chief was chosen. It was the office of this gens to exert its influence for the preservation of peace, not only within the tribe but also with all other outside tribes.

A free translation is given of the words of Song 1.

SONG 1.

(Osage version, p. 500; literal translation, p. 618.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Mi shoⁿ she the on-ba-he the, Mi shoⁿ she the

on-ba-he the, Xi-tha sha hoⁿ - k'i-e tha

on-ba-he the, Xi-tha sha hoⁿ - k'i-e tha

on-ba-he non, Mi shoⁿ she the on-ba-he the.

FREE TRANSLATION.

1.

Yonder moving sun offers to me a gift,
 Yonder moving sun offers to me a gift,
 The red eagle he holds out as a gift to me,
 The red eagle he holds out as a gift to me.
 Yonder moving sun offers to me a gift.

2.

Yonder moving sun offers to me a gift,
 Yonder moving sun offers to me a gift,
 The white eagle he holds out as a gift to me,
 The white eagle he holds out as a gift to me.
 Yonder moving sun offers to me a gift.

3.

Yonder moving sun offers to me a gift,
 Yonder moving sun offers to me a gift,
 The bald eagle he holds out as a gift to me,
 The bald eagle he holds out as a gift to me.
 Yonder moving sun offers to me a gift.

A free translation of the first three lines of the one stanza of Song 2 will suffice to give the meaning of the song. In line 3 the sentence is not complete. The words that are lacking are left to be implied. The song itself relates to the sun, who is spoken of as Father.

SONG 2.

(Osage version, p. 500; literal translation, p. 619.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Hiⁿ-da-dsi he-thoⁿ-thoⁿ-be, I-a be tho-toⁿ ga-xa,

Ka-wa noⁿ da ha we the the, Hiⁿ-da-dsi he-thoⁿ-thoⁿ-be,

I-a be tho-toⁿ ga-xa, Ka-wa noⁿ da ha we,

Hiⁿ - da - dsi he thoⁿ thoⁿ be.

(Sung twice.)

FREE TRANSLATION.

1.

My father will appear,
 When he comes to the point straight above,
 Then and there (shall we offer our prayers to him).

The words of Song 3 and Song 4 are not clear in their meaning.

SONG 3.

(Osage version, p. 500; literal translation, p. 619.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Ka - wa noⁿ da ha, noⁿ da, He
 ka - wa noⁿ hon çi, ka - wa noⁿ da he, He
 ka - wa noⁿ ha ka - wa noⁿ, Ka - wa noⁿ da ha.

(Sung twice.)

SONG 4.

(Osage version, p. 500; literal translation, p. 619.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

He noⁿ çi-a wa - thi-koⁿ da we e he, Çi-a
 wa - thi-koⁿ da we the, He noⁿ çi-a wa - thi-koⁿ
 da we e, Çi-a wa - thi-koⁿ da we,
 He noⁿ çi-a wa - - thi - koⁿ da.

DEER SONGS.

Two titles were given by the No^{n'}-ho^{n'}-zhi^{n'}-ga to the next group of songs: Ța Wa-tho^{n'}, Deer Songs, and Ța Gi'-bo^{n'} Wa-tho^{n'}, Songs for Calling the Deer. These titles indicate the significance of this little animal to the Osage, for it gave them food and clothing and the sinew which the women used for sewing and the men for fastening the feathers to their arrows. The deer occupies an important place in the tribal industries as well as in the sacred rites that deal with the mysteries of life. The season for hunting the deer was opened with solemn ceremonies, supplicatory in character, by which the No^{n'}-ho^{n'}-zhi^{n'}-ga call the deer that have already come into bodily existence, as well as those that are yet to be born. It is this sacred rite to which the Deer Songs refer particularly.

A free translation of one line only of each stanza of Song 1 will suffice to give its meaning.

SONG 1.

(Osage version, p. 500; literal translation, p. 619.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Hoⁿ-da ha miⁿ-dse he, Hoⁿ-da ha miⁿ-dse he, Hoⁿ-da ha miⁿ-dse he,

Hoⁿ-da ha miⁿ-dse he. Hoⁿ-da ha miⁿ-dse he.

FREE TRANSLATION.

1.

We ask for a bow. We ask for a bow, etc.

2.

We ask for an arrow. We ask for an arrow, etc.

3.

We ask for it (the deer) to come. We ask for it to come, etc.

4.

Then we ask to go forth. Then we ask to go forth, etc.

In Song 2 the word Ha-we frequently occurs. It is an exclamation, an expression of grateful pleasure, for which no English equivalent

lent can be found. Therefore in the free translation the native word will be used where the expression occurs.

A translation of three lines from each stanza will serve to make clear the meaning of the song.

SONG 2.

(Osage version, p. 501; literal translation, p. 619.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Ha - we tha - we tha - we tha - ke he the,

Ha - we tha - we tha - we tha - ke he,

Min - dse he, ha - we min - dse he,

A ha min - dse he, ha - we min - dse he,

Ha - we tha - we, tha - we tha - ke he

FREE TRANSLATION.

1.

Ha-we, tha-we, tha-we, it's given me,
The bow, Ha-we, the bow, the bow,
A ha, the bow, Ha-we, the bow, etc.

2.

Ha-we tha-we, tha-we, it's given me,
The arrow, Ha-we, the arrow, the arrow,
A ha, the arrow, Ha-we, the arrow, etc.

3.

Ha-we tha-we, tha-we, it's given me,
The coming (of the deer), Ha-we, it's given me,
A ha, the coming, Ha-we, the coming, etc.

4.

Ha-we, tha-we, tha-we, it's given me,
That I shall go, Ha-we, that I shall go,
A ha, that I shall go, Ha-we, that I shall go, etc.

Song 3 has a similar meaning to that of Song 2. *Ḳia*, an archaic word, is frequently used in this song, followed by *Ha-we*. The words *Ḳia* and *Ha-we* are practically untranslatable. The two words will be used in the free translation wherever they occur in the original.

A translation of two lines from each stanza will suffice to give the meaning of the song.

SONG 3.

(Osage version, p. 501; literal translation, p. 620.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ki-a ha-we miⁿ-dse he tha, Ha-we miⁿ dse he,

A ha miⁿ-dse he tha, Ha-we miⁿ dse he tha,

Ha-we miⁿ dse he, A ha miⁿ-dse he

Ki-a ha-we miⁿ-dse he tha.

FREE TRANSLATION.

1.

Ḳia, *Ha-we*, it is the bow,
Ha-we, the bow, *A ha*, the bow, etc.

2.

Ḳia, *Ha-we*, it is the arrow,
Ha-we, the arrow, *A-ha*, the arrow, etc.

3.

Ḳia, *Ha-we*, it (the deer) is coming,
Ha-we, it is coming, *A ha*, it is coming.

4.

Ḳia, *Ha-we*, then shall I go forth,
Ha-we, then shall I go forth, *A ha*, I shall go forth, etc.

Songs 4, 5, 6, and 7 are not translatable on account of the employment of archaic and corrupted words.

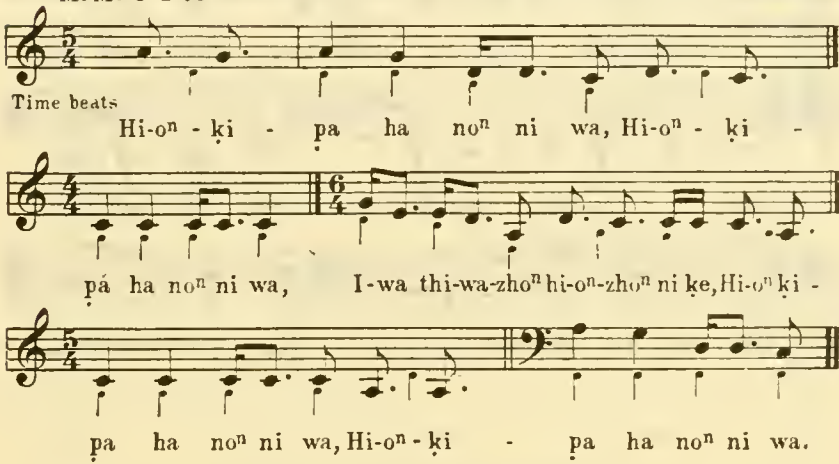
SONG 4.

(Osage version, p. 501; literal translation, p. 620.)

M. M. ♩ = 76

Transcribed by Alice C. Fletcher

Time beats



Hi-oⁿ - ki - pa ha noⁿ ni wa, Hi-oⁿ - ki -
 pa ha noⁿ ni wa, I-wa thi-wa-zhoⁿ hi-oⁿ-zhoⁿ ni ke, Hi-oⁿ ki -
 pa ha noⁿ ni wa, Hi-oⁿ - ki - pa ha noⁿ ni wa.

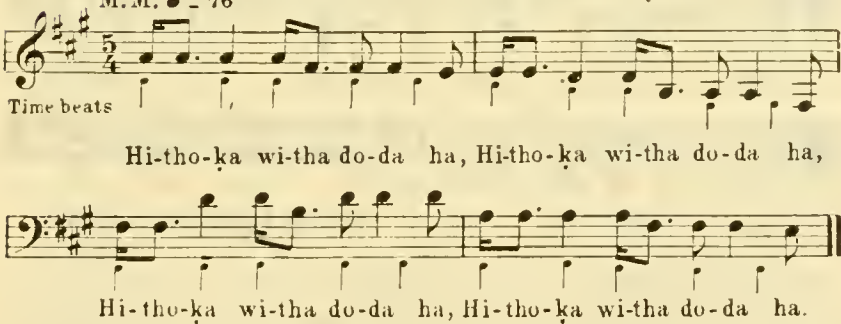
SONG 5.

(Osage version, p. 502; literal translation, p. 620.)

M. M. ♩ = 76

Transcribed by Alice C. Fletcher

Time beats



Hi-tho-ka wi-tha do-da ha, Hi-tho-ka wi-tha do-da ha,
 Hi-tho-ka wi-tha do-da ha, Hi-tho-ka wi-tha do-da ha.

SONG 6.

(Osage version, p. 502; literal translation, p. 620.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Ha - ki - noⁿ tse çi noⁿ noⁿ-e, Kō-e noⁿ noⁿ

tse he da da, Ha - ki - noⁿ- tse çi noⁿ noⁿ-e,

Kō-e noⁿ noⁿ tse, Ha - ki - noⁿ tse çi noⁿ noⁿ-e.

SONG 7.

(Osage version, p. 502; literal translation, p. 620.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Kō - sha noⁿ kō-sha ni wa ta, Kō - sha noⁿ kō-sha ni wa,

Tse o - she the ho ho ni wa ta, O - she the

ho ho ni wa ta, Kō - sha noⁿ kō-sha ni wa ta.

The Tsi'-zhu Wa-shta'-ge gens brings the Seven Songs of their Noⁿ'-zhiⁿ-zhoⁿ Ritual to a close with the group of Deer Songs, whereas the Puma gens of the Hoⁿ'-ga great tribal division closed the Seven Songs of their Noⁿ'-zhiⁿ-zhoⁿ Ritual with the Buffalo Songs, a change which may have a historic significance.

THE SIX SONGS.

SONGS OF THE FIGHT FOR THE CHARCOAL.

The second part of this ritual is called Wa-thoⁿ Sha-pe Tse, The Six Songs, and belongs to the Tsi'-zhu great division of the tribe.

This part of the ritual begins with a group of songs having the title Noⁿ-xthe' I-kiⁿ-dse Wa-thoⁿ, Songs of the Fight for the Symbolic Charcoal. A wi'-gi-e is recited before the songs are sung and both the songs and the wi'-gi-e refer to a ceremony which has an important place in the Wa-sha'-be A-thiⁿ', an elaborate ritualistic ceremony used when a war party composed of men from the two great tribal divisions, the Hoⁿ'-ga and the Tsi'-zhu, is organized. The word Wa-sha'-be used in the title of the ritual may be freely translated as, a dark object, and refers to the sacred symbolic powdered charcoal prepared for the warriors; A-thiⁿ' means to have, or to carry about the person as a treasured object. In such an organized war party both the officers and their men when about to charge upon the enemy must blacken their faces with the "dark object," the charcoal, which is an emblem of fire, a merciless power when it goes forth upon its destructive course. The powdered charcoal is carried by a warrior in a small deerskin pouch, usually attached to his neck ornament or to his belt. The man who neglects to blacken his face with the sacred charcoal when an attack is to be made is not permitted to recount the acts he performs in the fight, acts that would otherwise entitle him to a war honor, nor is he permitted to share in any honors won by the war party as a whole.

The theme of the wi'-gi-e which precedes the songs is the courage of three animals designated by the ancient Noⁿ'-hoⁿ-zhiⁿ-ga and certain qualities of a given bird. All these are to be used as emblems and to typify the angry fire which destroys all things that happen to be in its pathway. The animals are the black bear, the puma, the white swan, and the deer with the spiked horns. All of these creatures are personified and made to speak as benefactors of the people. While the swan is not a warlike bird yet it is endowed with physical strength and power of endurance, qualities the Noⁿ'-hoⁿ-zhiⁿ-ga desired for the warrior. The deer is not, ordinarily speaking, a fighting animal, for it has no "liver-gall," which was commonly believed to be the place whence anger arises or is kindled; nevertheless the deer was chosen to be one of the animals to typify anger and courage in the tribal war rites. Its fleetness and quickness of movement, however, seem to have been the qualities the Noⁿ'-hoⁿ-zhiⁿ-ga desired to be bestowed upon the warrior.

The following is a free translation of the wi'-gi-e:

THE WI'-GI-E.

(Osage version, p. 502; literal translation, p. 620.)

1. Ho! What shall they make to be a symbol of their valor, as they travel the path of life? it has been said, in this house.
2. The black bear that is without a blemish, that lies outstretched,
3. That is of great courage, they shall make to be a symbol of their valor.
4. When they make the black bear to be a symbol of their valor,
5. They shall cause their fame for valor to roll onward, as they travel the path of life.
6. The black bear spake: Behold my hands;
7. When the little ones make my hands to be their hands,
8. Their hands shall never be absent where deeds of valor are performed, as they travel the path of life.

9. Behold the edges of my feet, that are black in color,
10. Which I have made to be as my charcoal.
11. When the little ones make of them the symbol of their charcoal,
12. Black indeed shall be their charcoal, as they travel the path of life.

13. Behold the tip of my tail, that is dark in color,
14. Which I have made to be as my charcoal.
15. When the little ones also make of it the symbol of their charcoal,
16. Black indeed shall be their charcoal, as they travel the path of life.

17. Behold the tips of my ears, that are black in color,
18. Which I have made to be as my charcoal.
19. When the little ones also make of them the symbol of their charcoal,
20. Black indeed shall be their charcoal, as they travel the path of life.

21. Behold my eyelids, that are dark in color,
22. Which I have made to be as my charcoal.
23. When the little ones also make of them the symbol of their charcoal,
24. Black indeed shall be their charcoal, as they travel the path of life.

25. Behold the tip of my nose, that is black in color,
26. Which I have made to be as my charcoal.
27. When the little ones also make of it the symbol of their charcoal,
28. Black indeed shall be their charcoal, as they travel the path of life.

29. What shall the little ones make to be a symbol of their valor, as they travel the path of life? it has been said, in this house.
30. The male puma, that lies outstretched,
31. That is great in courage, they shall make to be a symbol of their valor.
32. When the little ones make the male puma to be a symbol of their valor,
33. They shall cause their fame for valor to roll onward, as they travel the path of life.
34. The puma spake: Behold my hands,
35. When the little ones make my hands to be their hands,
36. Their hands shall never be absent where deeds of valor are performed, as they travel the path of life.

37. The great white swan that is without a stain,
38. That is great in courage, the little ones shall make to be a symbol of their valor.
39. When they make the white swan to be a symbol of their valor,
40. They shall cause their fame for valor to roll onward, as they travel the path of life.

41. The white swan spake: Behold my feet,
42. And the tip of my nose, that are black in color,
43. Which I have made to be as my charcoal.
44. When the little ones make my feet and the tip of my nose to be symbols of their charcoal,
45. Black indeed shall be their charcoal, as they travel the path of life.

46. The deer with spiked horns, that lies outstretched,
47. That is great in courage, the little ones shall make to be a symbol of their valor.
48. The deer has no liver-gall, nevertheless,
49. He shall be to them a symbol of their valor.
50. When they make this deer to be a symbol of their valor,
51. They shall cause their fame for valor to roll onward, as they travel the path of life.

52. The deer spake: Behold my feet,
53. And the tip of my nose, that are black in color,
54. I have made to be as my charcoal.
55. When the little ones make my feet and the tip of my nose to be symbols of their charcoal,
56. Black indeed shall be their charcoal, as they travel the path of life.

Song 1 of this group has four stanzas. The first refers to the calling of all the men to assemble for the ceremonies pertaining to the Wa-sha'-be A-thiⁿ; the second stanza, to the calling of those warriors belonging to the gentes having the black hawk as their sacred symbol; the third, to those warriors of the gens having for its sacred symbol the deerskin; the fourth, to the calling of those men of the gens having for its sacred symbol the mottled eagle.

A free translation of two lines from each stanza will suffice to make clear the meaning of the song.

SONG 1.

(Osage version, p. 504; literal translation, p. 622.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Ni - ƙa ƙto be he wa-thoⁿ ƙe he noⁿ,

Ha - ni da we he, ha-ni da ha we, ha - ni da,

Ha-ni da ha we, ha - ni da we he, ha-ni da ha

we, Ha - ni da ha-ni da ha we Ni - ƙa ƙto be he

wa-thoⁿ ƙe he noⁿ, Ha-ni da we he, ha-ni da ha we.

FREE TRANSLATION.

1.

Let all the men assemble, to sing the mystic songs,
They alone, they alone, Ha-we, they alone, etc.

2.

Men who have the black bird, to sing the mystic songs,
They alone, they alone, Ha-we, they alone, etc.

3.

Men who have the deerskin, to sing the mystic songs,
They alone, they alone, Ha-we, they alone, etc.

4.

Men who have the sacred eagle, to sing the mystic songs,
They alone, they alone, Ha-we, they alone, etc.

Song 2 has but one stanza, which refers to the prompt response of the men as individuals, who are called, not only to sing the mystic songs, but also to offer their services as warriors to march forth to defend the honor and dignity of the tribe.

SONG 2.

(Osage version, p. 504; literal translation, p. 622.)

M. M. $\text{♩} = 92$ Transcribed by Alice C. Fletcher

Time beats

Ni - ka çto be noⁿ dsi the tse,

Ni-ka çto be noⁿ dsi the tse, Ko-tha he noⁿ, ko-tha he,

Ko-tha he noⁿ, ko-tha he he, Ni-ka çto be noⁿ dsi the tse.

FREE TRANSLATION.

1.

Men are moving to assemble, there let me go,
Men are moving to assemble, there let me go,
All are my friends, All are my friends,
All are my friends, All are my friends.
Men are moving to assemble, there let me go.

Song 3 has four stanzas. The first refers to the part to be taken by the men of the gentes having the office of making the standards to be carried by the commanders of the war party; the second stanza speaks of the part to be taken by those of the gens whose office it is to furnish the deerskins that are to be attached to the standards; the third stanza refers to the part taken by those of the gens whose office it is to furnish the feathers of the mottled eagle which are to decorate the standards; the fourth stanza is addressed to all who are to take

part in the expedition and who successfully return from the darkness of uncertainty into the light of day. The word Ho^{n'}-ba (Day) is used in this stanza as a trope that implies the completion of all the war movement, from the beginning to the end.

SONG 3.

(Osage version, p. 504; literal translation, p. 622.)

M. M. ♩ = 88 Transcribed by Alice C. Fletcher

Time beats

Ha-ni da, ha - ni da he he the,

Ha-ni da, ha-ni da he he the, Wa-xtha ton bi the wa-thoⁿ

tse the he the, Wa-xtha ton bi the wa thoⁿ

tse the hi tha, Ha-ni da, ha - ni da he he the.

FREE TRANSLATION.

1.

They alone, they alone, he he the,
 They alone, they alone, he he the,
 Owners of the standards shall sing,
 Owners of the standards shall sing,
 They alone, they alone, he he the.

2.

Owners of the deerskin shall sing, etc.

3.

Owners of the sacred eagle shall sing, etc.

4.

Owners of the sacred day shall sing, etc.

Song 4 has five stanzas. The song is descriptive of the cries of the warriors who, at break of day, with bodies almost nude, plunge into the two great sacred fires and fight with one another for the

possession of the burning brand from which to procure the emblematic charcoal. In a cryptic fashion the song also indicates the significance of the charcoal thus dramatically procured by the men who are to go forth against the foe determined to be like the fire that knows no mercy when it breaks out.

The first stanza represents the warrior, declaring, as he seizes the burning brand as his to use as a *ki'-noⁿ*, an emblem, when the warriors gather to attack the foe; the second stanza makes known his purpose to take the sacred emblem to the gathering and to put it upon himself, thus accepting all that it implies; the third stanza makes claim to a share in the honors to be won by the warriors who wear the emblem when struggling with the foe; the fourth stanza speaks of the act of the warrior pouring into his hand the powdered charcoal for its sacred use; the fifth stanza indicates the warrior as rubbing into the skin of his face the black charcoal, an act by which he obligates himself not to yield to any feeling of mercy when he falls upon the enemy.

SONG 4.

(Osage version, p. 505; literal translation, p. 623.) -

M. M. ♩ = 96 Transcribed by Alice C. Fletcher

Time beats

Pe - dse, pe - dse hi - tha wi - ta-e tha,

Pe-dse, pe-dse hi-tha wi-ta-e tha ha, Wa-toⁿ tha ha ki-noⁿ

dsi a-thiⁿ tse, Wa-toⁿ tha ha ki-noⁿ dsi a-thiⁿ tse,

Pe - dse, pe - dse hi - tha wi - ta-e tha.

FREE TRANSLATION.

1.

Fire! fire! give it me, it is mine,
 Fire! fire! give it me, it is mine,
 Mine to use as an emblem at the gathering,
 Mine to use as an emblem at the gathering,
 Fire! fire! give it me, it is mine.

2.

Mine to bring as an emblem to the gathering, etc.

3.

Mine to share in what the emblem brings, etc.

4.

Mine to pour into my hands the sacred emblem, etc.

5.

Mine to put upon my face the emblem, at the gathering, etc.

Song 5 has five stanzas. The theme of the song is the unity of the two fires which, at a certain part of the Wa-sha'-be A-thiⁿ ceremony, are kindled at break of day. One fire is made on the south side of the avenue that runs east and west through the camp. This fire is for the Hoⁿ'-ga great tribal division. A fire is also built on the north side of the avenue which is for the Tsi'-zhu great tribal division. The warriors belonging to the gentes that compose the Hoⁿ'-ga great tribal division gather about the Hoⁿ'-ga fire as it is kindled and the warriors belonging to the gentes that compose the Tsi'-zhu great tribal division gather about the Tsi'-zhu fire, while an officer of the Noⁿ'-hoⁿ-zhiⁿ-ga stands at the east of each fire and then recites the wi'-gi-e and sings the songs belonging to this particular ceremony and at a certain stanza of one of the songs gives a signal with the feathered standard he holds in his hand, whereupon the warriors rush upon the fires, whose flames leap into the air with a roaring sound while each warrior, with loud cries, strives to seize a burning brand from which he can gather the Noⁿ-xthe' Wa-koⁿ-da-gi, mysterious charcoal.

The two fires, although built separately, are regarded as one fire, representing as they do the unity of the tribe and the determination of each man to accept the responsibility involved in the possession of the sacred emblem.

A free translation of a line from each stanza will suffice to convey the meaning of the song.

SONG 5.

(Osage version, p. 505; literal translation, p. 623.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha, Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha,

Dse wiⁿ-xtsi ha ha, Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha,

Dse wiⁿ-xtsi ha ha, Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha.

FREE TRANSLATION.

1.
As from a single fire, as from a single fire, etc.
2.
As from a single fire I take this to the gathering, etc.
3.
As from a single fire I share in the honors won, etc.
4.
As from a single fire I pour the charcoal into my hand, etc.
5.
As from a single fire I put on my face the sacred emblem, etc.

Song 6 has four stanzas and directs the attention of the Initiate to the four symbols mentioned in the stanzas: The deerskin, two standards, and the Day.

The first stanza speaks of the mystic character of the deerskin. A skin of the deer is attached to the lower part of each of the standards to be carried by the chosen commanders of a war party.

In the second stanza the standard spoken of is composed of parts of two birds, both representing fire, namely, the white swan and the adult golden eagle. The skin of the white swan is plucked of all coarse feathers, leaving only the down, and is then cut into strips which are pieced together to make one long strip. This strip is then wound

closely around a pole with a crook at the top. To this pole, encased in the swan skin, is attached, as pendants, the black-tipped tail feathers of the adult golden eagle. (See Pl. 14, *A*; also 36th Ann. Rept. B. A. E., pp. 230-231.)

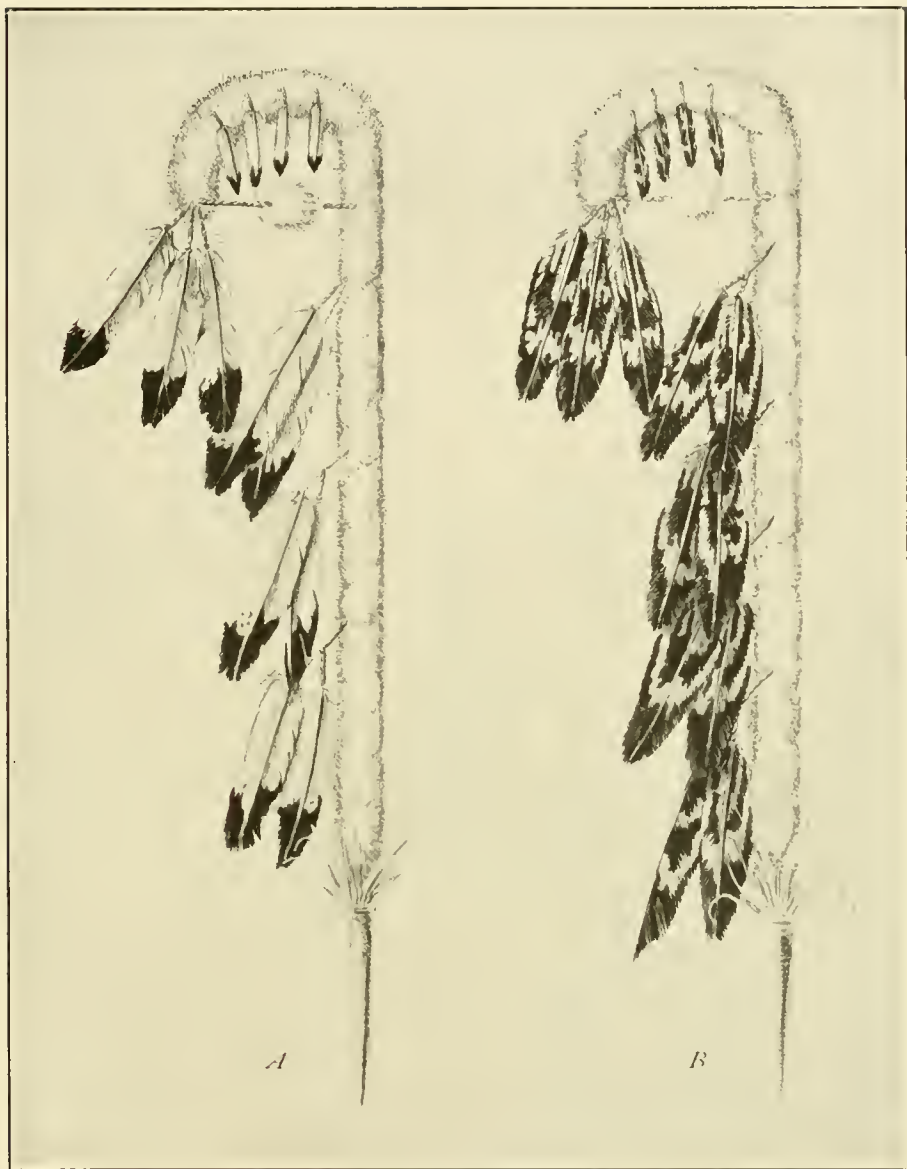
In the third stanza a standard is spoken of which is known as Hoⁿ'-ga (Pl. 14, *B*). This standard is similar to the one referred to in the second stanza, except that the feathers used as pendants for this standard are taken from the tail of the immature golden eagle, which are dark in color and mottled in appearance. The golden eagle at this stage of its growth is called by the Osage and other cognate tribes "Hoⁿ'-ga," a word meaning first, that is, first of all sacred things.

The fourth stanza has for its theme the Day, that is, the Day which marks the time when all the war movements and the ceremonials pertaining thereto are brought to a close.

This song is sung twice. The first singing is in slow time, and during this singing the Sho'-ka puts into the hands of the Xo'-ka a small standard made specially for this initiatory ceremony. When the song is about to be repeated in faster time the Xo'-ka rises with a spring and dances to the song. His face and body are painted red, symbolic of the dawn. The skin of a puma is fastened to his shoulders, while the feather pendants of the uplifted standard gaily flutter to the rhythm of the music, making a striking picture.

When the song and dance come to a close the Xo'-ka tosses the standard toward the members of the Deer gens, calling loudly as he does so, "Ho! ye Ta-tha'-xi of the Wa-zha'-zhe, why sit ye silent? Behold your standard." Quickly the principal officer of that gens catches the mystic standard, and accepting the challenge, at once begins the recitation of the wi'-gi-e relating to the deer. Those of that gens who have memorized the lines join in the intoning recital, which is never in unison.

A free translation of one line from each stanza will suffice to make clear the meaning of the song.



STANDARDS



SYMBOLIC CLUB

SONG 6.

(Osage version, p. 506; literal translation, p. 624.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

He ta-ha kshe shki he-ni da ha, Ta-ha

kshe shki he - ni da ha, Ta-ha kshe shki he - ni da

ha, Ta - ha kshe shki he - ni da ha,

Ta - ha kshe shki he - ni da ha.

FREE TRANSLATION.

1.

Ho! the deerskin that alone has mystic power, etc.

2.

Ho! the white standard that alone has mystic power, etc.

3.

Ho! the Ho^{n'}-ga standard that alone has mystic power, etc.

4.

Ho! the Day that alone has mystic power, etc.

Song 7 has one stanza that is sung four times. The words, being disguised, are not intelligible. However, it was explained that the song refers to the violence of the struggles of the warriors as they push and fight with one another in their efforts to secure a burning brand; also to the self-control exercised by the participants in the conflict, and to the good nature with which the accidents are endured that sometimes occur.

This ceremony will be given in full in the Wa-sha'-be A-thi^{n'}, to be published in a later volume.

SONG 7.

(Osage version, p. 506; literal translation, p. 624.)

M. M. $\text{♩} = 96$ Transcribed by Alice C. Fletcher

Time beats

He-tha wi-tha ha ha, he-tha wi-tha ha ha,

He-tha wi-tha ha ha, he-tha wi-tha ha ha,

He-tha wi-tha ha ha, he-tha wi-tha ha ha.

ELK SONGS.

The next group of six songs is called O'-pxoⁿ Wa-thoⁿ, Elk Songs, O'-pxoⁿ, Elk; Wa-thoⁿ, Songs.

The first song points back to the mythic story of the descent of all forms of life from the sky to the earth, which was found to be covered with water. The words of the song imply an expectation of the subsidence of the water and the earth to become beautified with an adornment of hair (verdure). (See Ni'-ki Wi'-gi-e, 36th Ann. Rept. B. A. E., pp. 165-169, lines 284 to 433.)

In Songs 1 and 2 the Elk is represented as speaking as though for the earth, which is uninhabitable as yet, being incomplete in form.

A free translation of two lines will make clear the meaning of the song.

SONG 1.

(Osage version, p. 506; literal translation, p. 624.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

Hiⁿ a-toⁿ noⁿ ki-noⁿ doⁿ wa ha, Ki-noⁿ doⁿ wa hiⁿ a -

toⁿ-a a, Hiⁿ a-toⁿ noⁿ ki-noⁿ doⁿ wa ha, Ki-noⁿ doⁿ wa hiⁿ a -

toⁿ-a, a Hiⁿ a-toⁿ noⁿ ki-noⁿ doⁿ wa ha,

Ki-noⁿ doⁿ wa hiⁿ a - toⁿ-a a, Hiⁿ a-toⁿ noⁿ ki-noⁿ doⁿ wa ha

FREE TRANSLATION.

1.

When I have hair, then shall I be adorned in beauty,
Adorned in beauty when I have hair.

The words of Song 2 imply a contemplation of the sending down to the earth of all forms of life when she becomes beautified with the adornment of hair (verdure).

A free translation of one line will suffice to give the meaning of the song.

SONG 2.

(Osage version, p. 506; literal translation, p. 625.)

M. M. $\text{♩} = 80$ Transcribed by Alice C. Fletcher

Time beats

E hiⁿ a-toⁿ-a tha ha ki-a ha tha wi-the, Ki-a ha tha wi-the,

E hiⁿ a-toⁿ-a tha ha ki-a ha tha wi-the, Ki-a ha tha wi-the,

E hiⁿ a-toⁿ-a tha ha ki-a ha tha wi-the.

FREE TRANSLATION.

1.

When she is adorned with hair, then downward I send you.

The theme of the third song is the gift made by the Elk of the brow-tines of his antlers, to be used ceremonially by the people when they bring together their warrior forces to go against their enemies. These ceremonial weapons, the brow-tines, are symbolized by the standards to be carried by each of the chosen commanders of a war party. (See Ni'-ki Wi'-gi-e, 36th Ann. Rept. B. A. E., p. 169, lines 427 to 433.)

The words of the song are disguised, therefore they can not be translated. Shoⁿ-ge-moⁿ-iⁿ was asked what was the subject of the song and he replied, "the Wa-xthe'," the standards.

SONO 3.

(Osage version, p. 507; literal translation, p. 625.)

M. M. ♩ = 80

Transcribed by Alice C. Fletcher

Time beats

He ka wa-xtha da wi-ni da, He ka wa-xtha da
 wi-ni da a, The e iⁿ da wi-ni da a da,
 wi-ni da, He'ka wa-xtha da wi-ni da.

The fourth song refers to the various symbolic articles and ceremonial forms given by the Elk to the people to be used when the earth has adorned herself with verdure.

Some of the words of this song are so disguised that a free translation can not be made.

SONG 4.

(Osage version, p. 507; literal translation, p. 625.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Wa k'oⁿ wi-tse she-tho ni wa-ta,

Wa-k'oⁿ wi-tse she-tho ni wa-ta, Wa-k'oⁿ wi-tse

she-tho ni wa-ta, E hiⁿ a-toⁿ-a tha ha she-tho ni wa-ta

Wa-k'oⁿ wi-tse she-tho ni wa-ta, Wa-k'oⁿ wi-tse

she-tho ni wa-ta, E hiⁿ a-toⁿ-a tha ha she-tho ni wa-ta.

Song 5 relates to the man who has won all of the thirteen prescribed war honors, seven of which are dedicated to the Ho^{n'}-ga great tribal division and six to the Tsi'-zhu great tribal division. Only the warrior who has succeeded in winning all of the thirteen honors can be chosen to take the principal part in the war ceremony that requires the recounting of these war honors.

A free translation of two lines from each of the two stanzas of the song is given.

SONG 5.

(Osage version, p. 507; literal translation, p. 625.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

E-noⁿ he ʔa tse iⁿ da ha do we, E ʔse he do
 wi-ni-da, E-noⁿ he ʔa tse iⁿ da ha do we,
 E ʔse he do wi-ni-da, E-noⁿ he ʔa tse iⁿ da
 ha do we, E ʔse he da wi-ni-da.

FREE TRANSLATION.

1.

He alone shall come to this place,
 It is he whom I have chosen for you.

2.

He shall come to this place to count,
 It is he whom I have chosen for you.

The words of Song 6 are so disguised that it is scarcely possible to make an intelligible translation. Shoⁿ'-ge-moⁿ-iⁿ made no reply to the question as to what the song refers to. However, some of the words that are clear indicate that the song is an expression of approval by the two great divisions of the recount made by the warrior.

SONG 6.

(Osage version, p. 507; literal translation, p. 625.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher

Time beats

Ki-tha we shoⁿ ni wa Ki-tha we shoⁿ ni wa,

Tha wi-tha tse shoⁿ ni wa, Ki-tha we shoⁿ ni wa,

Ki - tha we shoⁿ ni wa.

BLACK BEAR SONGS.

The next group of songs is entitled Wa-ça'-be Wa-thoⁿ, Black Bear Songs; Wa-ça'-be, Black Bear; Wa-thoⁿ, Songs.

The meaning of Song 1 of this group is obscure, the words being either archaic or purposely corrupted to disguise them. The Osage, like their cousins, the Omaha, treasure the mystic songs that have lost their meaning as well as those that are clear to the initiated, for all ritual songs that have been handed down from the ancient Non'-hoⁿ-zhiⁿ-ga are held sacred as being the utterances of holy men.

SONG 1.

(Osage version, p. 508; literal translation, p. 625.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

E - noⁿ ge ge ta ta tha noⁿ, E -

noⁿ ge ge ta ta tha E noⁿ, ge ge ta

ta tha noⁿ, E - - noⁿ ge ge ta ta tha noⁿ.

Song 2 clearly refers to the act of the Wa-zha'-zhe Wa-noⁿ gens of the Wa-zha'-zhe subdivision, in conferring upon the Hoⁿ'-ga gens of the Hoⁿ'-ga subdivision the power and authority to organize war parties. The story of the creation of this war office has been given (36th Ann. Rept. B. A. E., 218-219, Hi'-ça-da Wi'-gi-e, lines 227-257), wherein it is told that it was a subgens of the Hoⁿ'-ga gens that found the foe, when the tribe as a whole began its warlike career, and at that time the Wa-zha'-zhe Wa-noⁿ offered to the Hoⁿ'-ga gens the use of their seven mystic arrows with which to "lay low" the foe. These mystic arrows were pointed with the tips of the horns of seven deer. The language employed by the Wa-zha'-zhe Wa-noⁿ gens when making the offer is figurative and refers to the authority given the Hoⁿ'-ga gens to organize, when necessary, a force sufficient in strength to successfully combat the enemy, to make him "lie low." It is this incident that forms the theme of the song.

A free translation of one line of the song will suffice to make clear its meaning.

SONG 2.

(Osage version, p. 508; literal translation, p. 626.)

M. M. ♩ = 112

Transcribed by Alice C. Fletcher

Time beats

Wa - pa - hi u - ki - sha - noⁿ he shke wa - ni iⁿ do,

Wa - pa - hi u - ki - sha - noⁿ he shke wa - ni iⁿ do,

Wa - pa - hi u - ki - sha - noⁿ he shke wa - ni iⁿ do,

Wa - pa - hi u - ki - sha - noⁿ he shke wa - ni iⁿ do.

FREE TRANSLATION.

1.

Many are the mystic arrows you possess.

Song 3 refers to the office of the Black Bear gens as custodian of the four symbolic flint knives. The names of these symbolic knives are: Mo^{n'}-hi^{n'}-çi i-ba btho-ga, Round-handled knife; Mo^{n'}-hi^{n'}-ça-be, Black knife; Mo^{n'}-hi^{n'}-ho^{n'}-ga, Sacred knife; and Mo^{n'}-hi^{n'}-zhu-dse, Red knife.

The first two knives were reserved for the Ho^{n'}-ga subdivision. The other two knives were dedicated to the Wa-zha'-zhe subdivision and the Tsi'-zhu great tribal division, to be used by them in common. (For the mythic story of the finding of these knives see 36th Ann. Rept. B. A. E., pp. 206-208, Ni'-ki Wi'-gi-e of the Puma gens, lines 1391 to 1446.)

The knife used by a warrior who may succeed in beheading an enemy is considered as being mystically one of these symbolic knives, therefore the warrior is entitled to count the act as an o-do^{n'}, war honor.

In the song these knives are designated as Wa-pa'-hi, pointed or sharp weapons. A free translation of one line will suffice to give the meaning of the song.

SONG 3.

(Osage version, p. 508; literal translation, p. 626.)

M. M. ♩ = 92 Transcribed by Alice C. Fletcher

Time beats

Wa-pa - hi shki we-ni iⁿ da ha, Wa-pa - hi shki

we-ni iⁿ da ha, Wa-pa - hi shki we-ni iⁿ da ha, Wa-pa - hi shki

we-ni iⁿ da ha, Wa-pa - hi shki we-ni iⁿ da ha.

FREE TRANSLATION.

1.

Sharp weapons ye have for the foe.

Song 4 has only one stanza. The words of this stanza are clear but their purport is vague and uncertain, nor could any explanation of it be obtained. One line will serve for all the stanza freely translated.

SONG 4.

(Osage version, p. 508; literal translation, p. 626.)

M. M. ♩ = 92
D.C.

Transcribed by Alice C. Fletcher

Time beats

Ga - ʔa the shki tho - the tha, Ga - ʔa the shki tho - the tha,
Ga - ʔa the shki tho - the tha, Ga - ʔa the shki tho - the tha,
Ga - ʔa the shki tho - the tha, Ga - ʔa the shki tho - the tha. D.C.

FREE TRANSLATION.

1.

The yonder one, also, is ever present.

SONGS OF THE OSPREY.

The next group of three songs is called Sho'-sho-ka Wa-thoⁿ, Songs of the Osprey. The sentences employed in these songs are fragmentary and many of the words are archaic, so that little can be gathered from the words themselves as to the meaning of this group of songs. The group, however, refers to a part that the osprey, a mystic bird, plays when the warriors are hotly pursued by the enemy. At such a time, if it happens to be in the autumn, the warriors stop in their flight to set fire to the dead prairie grass. This act is done ceremonially and is an appeal to the rain to come and make their tracks invisible to the enemy. As the fire is kindled the flames leap upward and clouds of smoke rise heavenward while the mystic osprey would come and play amidst the flames and smoke with shrill cries. The Do-doⁿ'-hoⁿ-ga of the war party would regard this action of the bird as a sign that Wa-koⁿ'-da has heard their prayer and will send the rain to give the warriors the aid asked.

In the Wa-doⁿ'-ka We-ko ceremony, which is performed soon after the return of a successful war party, there is a group of songs called O-gtha'-ge Wa-thoⁿ, Fire Songs. The second song in this group

speaks of the osprey and of the bird's mysterious actions when the smoke of the fire started by the warriors carries heavenward their petition. (The Wa-do'-ka We-ko ceremony will form a part of a volume to be published later.)

SONG 1.

(Osage version, p. 509; literal translation, p. 626.)

M. M. $\text{♩} = 80$ Transcribed by Alice C. Fletcher

Time beats Ta ha tha noⁿ - ge he, Ta ha ha tha noⁿ -
 ge he the, Ta ha a ha tha noⁿ - ge he,
 Ta ha a ha tha noⁿ - ge he, Ta ha a ha tha noⁿ - ge he.

SONG 2.

(Osage version, p. 509; literal translation, p. 626.)

M. M. $\text{♩} = 80$ Transcribed by Alice C. Fletcher

D. C.

Time beats Ta - wa - tha - ke ke he noⁿ ha, Kiⁿ - da hiⁿ
 da ha he ni iⁿ da, Ta - ha wa tha - ke
 ke he noⁿ ha, Kiⁿ - da hiⁿ da ha he ni iⁿ da.

D. C.

SONG 3.

(Osage version, p. 509; literal translation, p. 626.)

M. M. ♩ = 80

Transcribed by Alice C. Fletcher

Time beats

Ta wa-tse-xi he he tha ha, He ha-ni-da,

he ni da, Ta-ha wa-tse-xi he he tha ha,

He ha-ni-da, he ni da, .. Ta-ha wa-tse-xi he he tha ha,

He ha-ni-da, he ni da.

SONGS OF THE HIGH HILLS.

The next group of songs bears the title *Pa-çi' Stse-dse Wa-thoⁿ*. *Pa-çi'*, Hills; *Stse-dse*, High; *Wa-thoⁿ*, Songs, Songs of the High Hills. It is not clear as to what particular part of the great war rite these songs refer to. "Tall Hills" have not been mentioned either in the *wi'-gi-es* or the songs of the rites thus far obtained.

The title of this group of songs is metaphorical and refers to the clouds that appear along the horizon like lofty hills. Metaphor is often employed, not only in rituals but also in the Indian ordinary speech.

The first song is a call to these hills to come and give aid, to advance abreast, as in a fixed order. In the second stanza the call is to the advancing clouds to come, but to move apart from each other as they come.

In the first stanza the phrase "*Ḳoⁿ'-ça-ha*" indicates the manner in which the objects called are asked to move. The phrase that follows, "*ḳo-i-tha*," is the direct appeal or call. All the other words in the stanza except these two phrases given are modified syllables of the final part of the call phrase. The music reveals the echoing quality of the call, as though the appeal was retreating farther and farther into the distance, to become indistinct and finally die away. The second stanza follows the same plan as the first stanza.

A free translation of two lines from each of the stanzas will make clear the meaning of the song.

SONG 1.

(Osage version, p. 509; literal translation, p. 626.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

Kōn-ça ha kō-i - tha - a, a - tha, a - tha
 A - tha ha, tha ha kō-i - tha - a, Kōn-ça ha kō-i -
 tha - a, a - tha, A - tha ha, tha ha kō-i -
 ha - a, Kōn-ça ha kō-i - tha tha, Tha ha kō-i -
 tha - a, Kōn-ça ha kō-i - tha - a, a - tha,
 A - tha ha, tha ha kō-i - tha - a.

FREE TRANSLATION.

1.

Side by side come ye, come ye, come ye,
 Come ye, come ye, come ye hither.

2.

In scattered groups come ye, come ye, come ye,
 Come ye, come ye, come ye hither.

The words of Song 2 are not clear, therefore they can not be translated. Shoⁿ-ge-moⁿ-iⁿ himself could not tell what the words signify.

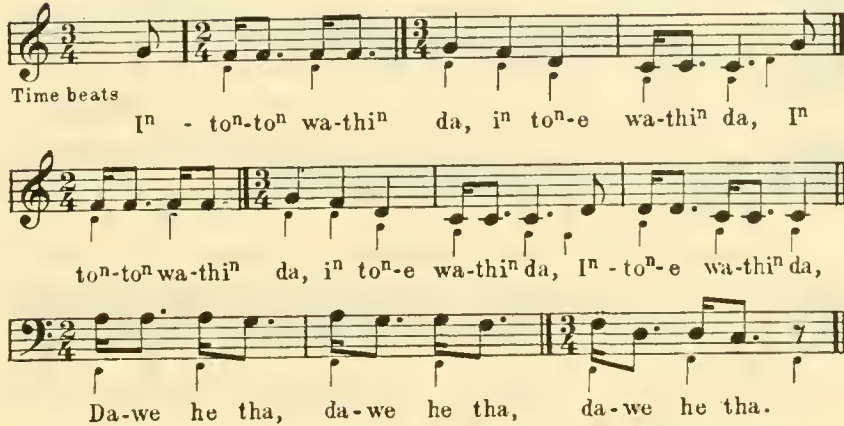
SONG 2.

(Osage version, p. 510; literal translation, p. 626.)

M. M. ♩ = 84

Transcribed by Alice C. Fletcher

Time beats



Iⁿ - toⁿ-toⁿ wa-thiⁿ da, iⁿ toⁿ-e wa-thiⁿ da, Iⁿ
toⁿ-toⁿ wa-thiⁿ da, iⁿ toⁿ-e wa-thiⁿ da, Iⁿ - toⁿ-e wa-thiⁿ da,
Da-we he tha, da-we he tha, da-we he tha.

SONGS OF THE CLOUDS.

The title of the next group of four songs is Ni-zhiu' Wa-thoⁿ. Ni-zhiu', Rain; Wa-thoⁿ, Songs, Rain Songs.

The theme of the first two songs is the mystery of the clouds that rise from the horizon and stand upright. Four of these standing clouds are spoken of as being the greatest in mystery. In these two songs the word for the standing position, "Moⁿ'-gthe," is used for the clouds rather than the ordinary name, "moⁿ-xpi'."

These two songs are identical in words and meaning, therefore a free translation of two lines of the first song will serve for the two.

SONG 1.

(Osage version, p. 510; literal translation, p. 627.)

M. M. ♩ = 66

Transcribed by Alice C. Fletcher

Time beats

Moⁿ-gthe hoⁿ-ge he ʔa - ʔo iⁿ da ha - we he,

ʔa-ʔo iⁿ da ha-we, Moⁿ-gthe hoⁿ-ge he ʔa -

ʔo iⁿ da ha-we, Moⁿ-gthe hoⁿ-ge he ʔa - ʔo iⁿ da ha -

we he, Moⁿ-gthe hoⁿ-ge he ʔa - ʔo iⁿ da ha - we he,

E da do - ba ha ʔa-ʔo iⁿ da ha we he, ʔa-ʔo iⁿ da

ha-we he, Moⁿ-gthe hoⁿ-ge he ʔa - ʔo iⁿ da ha - we he.

FREE TRANSLATION.

1.

Mysterious are those that stand upright,
 Four among them are greatest in mystery.

SONG 2.

(Osage version, p. 510; literal translation, p. 627.)

M. M. ♩ = 104

Transcribed by Alice C. Fletcher

Time beats

Moⁿ-gthe hoⁿ-ge, hoⁿ-ge ta-ko in da ha -

we the, Moⁿ-gthe hoⁿ-ge, hoⁿ-ge ta-ko in da ha -

we the, E-da do-ba ha ta-ko in da ha-we he,

Ta-ko in da ha-we the, Moⁿ-gthe

hoⁿ-ge, hoⁿ-ge ta-ko in da ha - we the he the.

The theme of Song 3 is the beauty of the clouds that vary in their color. The song is expressive of the exclamations of the people as they behold the colors of the approaching clouds. In this song the word "Moⁿ-xe," Sky, is used as a trope for clouds.

A free translation of one line from each stanza will give the meaning.

SONG 3.

(Osage version, p. 511; literal translation, p. 627.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

Moⁿ-xe she the doⁿ, moⁿ-xe ça-be, Moⁿ-xe

she the doⁿ, moⁿ-xe ça-be, Moⁿ-xe she the doⁿ, moⁿ-xe

ca-be, Moⁿ-xe she the doⁿ, moⁿ-xe ça-be.

FREE TRANSLATION.

1.

Behold the beauty of yonder moving black sky.

2.

Behold the beauty of yonder moving gray sky.

3.

Behold the beauty of yonder moving white sky.

4.

Behold the beauty of yonder moving blue sky.

Song 4 is expressive of the awe that arises in the mind of the warrior as these colored clouds gather together and in angry turmoil approach, sweeping through the sky in a swift, undulating movement.

A free translation of two lines from each of the four stanzas will give the meaning of the song.

SONG 4.

(Osage version, p. 511.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats Moⁿ-xe she the doⁿ moⁿ-xe, ça-be kia hi tha tha, Moⁿ-xe

she the doⁿ mon-xe ça-be kia hi tha tha,

She the doⁿ moⁿ-xe ça be kia hi tha tha,

She the doⁿ moⁿ-xe ça be kia hi tha tha.

FREE TRANSLATION.

1.

Behold the black clouds rolling through the sky,
The black clouds rolling through the sky.

2.

Behold the gray clouds rolling through the sky,
The gray clouds rolling through the sky.

3.

Behold the white clouds rolling through the sky,
The white clouds rolling through the sky.

4.

Behold the blue clouds rolling through the sky,
The blue clouds rolling through the sky.

SONGS OF DECORATING THE CLUB.

Immediately after the singing of the Rain Songs the A'-ki-hoⁿ Xo'-ka makes the following announcement:

"Ha! Ni-ka Xo-be, wa-ga-xe a-tsiⁿ do." "Ho! ye Holy Men, I have now come to the dramatic songs."

This statement is made to call attention to certain dramatic acts that are performed by the Xo'-ka and his initiate during the singing of the songs that follow.

The group of five songs which follow the Rain Songs bear in common the title I'-tsiⁿ Ki-noⁿ Kshi-the, which freely translated means The Decorating of the Club. To each wa-xo'-be (portable shrine) belonging to certain gentes is attached a symbolic club, typical of the one originally made by the people of the Tsi'-zhu Wa-noⁿ gens, to symbolize indestructible life, or the never-ending life craved by the people for their tribal existence (see 36th Ann. Rept. B. A. E., p. 261, lines 255-291) and which is the theme of these elaborate supplicatory rites. If the wa-xo'-be used at an initiation into the mysteries of the Noⁿ'-zhiⁿ-zhoⁿ degree happens to be one that has attached to it a symbolic club, the Xo'-ka will use the mystic club when performing the dramatic acts that accompany the songs. But should the wa-xo'-be have no club the Sho'-ka will provide a stick of some kind that will be used as a substitute.

The first two songs of this group have in common the subtitle I'-tsiⁿ Ki-k'oⁿ, The Act of Decorating the Club.

The first of the two songs has but one stanza, which is sung four times. As the A'-ki-hoⁿ Xo'-ka begins to sing this song the Xo'-ka rises and dances to the rhythm of the music while he lightly grasps in his right hand the symbolic weapon. At the close of the stanza he makes the hand that encircles the club pass along the entire length of the club from the lower end to the top. The rhythmic movements of the Xo'-ka's body and of his right hand are repeated with each singing of the song as acts which symbolize the mystic power come from the sky upon the weapon.

A free translation of only one line is given, as the others are repetitions.

SONG 1.

(Osage version, p. 511; literal translation, p. 628.)

M. M. ♩ = 72 Transcribed by Alice C. Fletcher

Time beats

We-tsiⁿ ki-k'oⁿ tse he tha, We-tsiⁿ ki-k'oⁿ tse he tha,

Ki-k'oⁿ tse he tha, We-tsiⁿ ki-k'oⁿ tse he tha,

We-tsiⁿ ki-k'oⁿ tse he tha, We-tsiⁿ ki-k'oⁿ tse he tha,

Ki-k'oⁿ tse he tha, We-tsiⁿ ki-k'oⁿ tse he tha.

FREE TRANSLATION.

1.

Now let the mystic club be decorated.

The theme of the second song, which has four stanzas, is the sacred emblems put upon the mystic weapon. While the A'-ki-hoⁿ Xo'-qa sings the first stanza, the Xo'-qa, without pausing in his dance, goes through the motion of describing with the tip of his index finger a waving line from the top of the club down its entire length (Pl. 15). This waving line typifies that the God of Day bestows touches upon that region of the earth that lies at the right of the path of the God of Day as it passes through the heavens on its westward journey. At the singing of the second stanza the Xo'-qa turns the club a little, and with his index finger draws a straight line. This straight line typifies that part of the path of the God of Day that extends from the eastern horizon to the zenith. At the third stanza the Xo'-qa again turns the club a little and makes a waving line from the top of the club down the entire length. This waving line typifies that part of the earth lying at the left of the path of the God of Day and the life-giving touches the God bestows upon that region while passing through the heavens on its westward journey. At the singing of the fourth stanza the Xo'-qa again turns the club and makes from the

top of the club a straight line down its entire length. This straight line typifies that part of the path of the God of Day that extends from the zenith to the western horizon (Pl. 15).

Thus in this dramatic and picturesque way the Xo'-ka directs the attention of his initiate to the fixed path of the God of Day that extends from the eastern horizon to a central point in the sky and from that point to the western horizon. He also designates those parts of the earth that lie to the right and to the left of the sun's mystic path and to the life-giving touches the God of Day bestows upon these lower regions as it daily takes its westward journey.

A free translation of two lines from the first and second stanzas will give the meaning of the words.

SONG 2.

(Osage version, p. 512; literal translation, p. 628.)

M. M. ♩ = 84 Transcribed by Alice C. Fletcher

Time beats

We - tsiⁿ ki - noⁿ wiⁿ toⁿ he tha, We - tsiⁿ

ki - noⁿ ba - xoⁿ he tha, Ki noⁿ ba - xoⁿ he tha,

We - tsiⁿ ki - noⁿ wiⁿ toⁿ he tha.

FREE TRANSLATION.

1.

Behold the weapon adorned with its mystic emblem,
Lo! the waving line is its mystic emblem.

2.

Behold the weapon adorned with its mystic emblem,
Lo! the straight line is its mystic emblem.

SONGS OF STRIKING THE EARTH.

Songs 3 and 4 have in common the subtitle Moⁿ-iⁿ'-ka I-ga-xthi Wa-thoⁿ, Songs of Striking the Earth. At the close of Song 2 the Sho'-ka conducts the initiate to a spot toward the north side of the fireplace and then puts into his hands the mystic weapon, at the

same time instructing him as to the details of the acts he is to perform. When this is done the A'-ki-hoⁿ Xo'-ka picks up the rattle and begins to sing the first of the Songs of Striking the Earth.

At the third line of the first stanza the initiate, as instructed, makes a motion with the weapon as if to give the earth a blow.

At the third line of the second stanza he makes a similar motion with the symbolic weapon.

On the repetition of the first stanza the initiate, at the third line, again makes a like motion.

On the repetition of the second stanza the initiate, at the third line, actually strikes the earth with the sacred weapon, making a small dent on the surface.

The mark made upon the ground by the initiate with the mystic weapon is, figuratively, that point of the earth which is directly underneath the zenith. The connecting line between these two points is spoken of in the song as "Moⁿ-gthe tse," the vertical. When the initiate has made this mark, which represents the center of the sky and the center of the earth, he drops the symbolic weapon upon the spot and returns to his seat.

A translation of two lines from the first and second stanzas will give the meaning of the words.

SONG 3.

(Osage version, p. 512; literal translation, p. 628.)

M. M. ♩ = 76 Transcribed by Alice C. Fletcher

Time beats

Wa-dsi monⁿ gthe tse ga - tho bthe da hiⁿ do ho, Wa-dsi

monⁿ gthe tse ga - tho bthe da hiⁿ do ho,

E tse he tsi - go ba-xoⁿ the a-the non, Wa-dsi

monⁿ gthe tse ga - tho bthe da hiⁿ do.

FREE TRANSLATION.

1.

At what place the Vertical may be, there I am going,
Thence to put upon my grandfather the waving line.

2.

At what place the Vertical may be, there I am going,
Thence to put upon my grandfather the straight line.

When the initiate has given the stroke that marks the center of the earth directly underneath the center of the sky, and has returned to his seat, the Xo'-ka rises, approaches the spot struck by the initiate, takes up the mystic weapon and stands in readiness to complete the symbolic figure.

The A'-ki-hoⁿ Xo'-ka sings the first stanza of the fourth song and as he reaches the third line the Xo'-ka lifts high above his head the symbolic weapon, then brings it down with a thud upon the earth at the spot struck by his initiate and, with a sweeping motion, describes from the zenith to the setting sun a straight line.

Without a pause the A'-ki-hoⁿ Xo'-ka continues to the second stanza and at the third line the Xo'-ka again strikes the earth on the central spot. This time he describes from the center of the earth, away from the path of the God of Day, a waving line to mark that part of the earth which lies to the right of that mystic path.

The A'-ki-hoⁿ Xo'-ka sings on and when he reaches the third line of the third stanza the Xo'-ka gives the central spot on the earth another vigorous stroke and describes a straight line from the zenith to the eastern horizon.

The singer continues to the fourth stanza and at the third line the Xo'-ka gives the final stroke upon the earth and from the central spot on the earth he describes a waving line to indicate that part of the earth which lies at the left of the path of the God of Day. Thus the Xo'-ka completes the symbolic figure that is not only emblematic of the path upon which the God of Day forever travels but of those parts of the earth to the right and to the left of the path to which is bestowed by that god while on its westward journey its life-giving touches. (See pp. 357-358.)

In this dramatic fashion the ancient No^{n'}-hoⁿ-zhiⁿ-ga have given expression to their conception of the inseparable unity of the Sky and the Earth out of whose combined mystic power the great pageant of life goes forth on its endless journey. This conception is the culmination of a long period of close religious study of nature by those men of the ancient days, and the echoes of the expression of this conception are still heard by the generation living to-day.

The conception of the unity of the Sky and the Earth is given prominence and iterative symbolic expression: In the dual organiza-

tion of the tribe, one part of which represents the Sky and the other the Earth; in the camp of the people when arranged in ceremonial order, at which time the dwellings of the T̄si'-zhu tribal division and those of the Ho^{n'}-ga are separated by an avenue extending from east to west which represents the division of the sky and the earth as made by the path of the God of Day (see 36th Ann. Rept. B. A. E., fig. 3, p. 69); in the sanctuary that is dedicated to the keeping of the T̄si'-zhu Wa-shta'-ge, the Peace gens, a dwelling that has two doors, one at the east and the other at the west, through which the God of Day travels on his westward life-giving journey (see 36th Ann. Rept. B. A. E., pp. 68-69); in the ceremony that follows the bringing forth of the Sacred Hawk from its shrine into the light of day at an initiation of a candidate into the mysteries of the war rites. During the singing of the songs that accompany this ceremony the officiating No^{n'}-ho^{n'}-zhi^{n'}-ga lifts high above his head the bird and then with its body makes a downward stroke, giving in pantomime the straight lines that symbolize the path of the God of Day, and the waving lines that are emblematic of those parts of the earth that lie to the right and to the left of the path of the God of Day but are touched by that god as he takes his daily westward journey (p. 98); in the straight and the waving lines put by the Xo'-ka upon the mystic weapon; in the lines roughly described upon the earth by the Xo'-ka at the singing of the fourth song of this group. (See Fig. 2, K.)

The use of archaic words has partly obscured the sense of the lines of Song 4. It is clear, however, that the intent and purpose of Songs 3 and 4, with the dramatic acts, is to unite the emblems put upon the mystic club and those to be put upon the earth, in connection with the position of the "Vertical" as indicated by the initiate, with the emblematic weapon, at the singing of the third song. In this complex symbolism the No^{n'}-ho^{n'}-zhi^{n'}-ga have endeavored to express three fundamental conceptions, namely: There resides within the sky a mysterious creative power; this mysterious power abides also within the earth, and by the mystic union of the sky and the earth, life is brought forth in all its variety of material forms.

From the words that are clear and intelligible a free translation of the first and second stanzas may be made. The other two stanzas are repetitions.

SONG 4.

(Osage version, p. 512; literal translation, p. 628.)

M. M. ♩ = 100 Transcribed by Alice C. Fletcher

Time beats

Wa-dsi moⁿ-gthe tse, wa-dsi moⁿ-gthe tse

hia wi-tha ho, Hia ko the noⁿ noⁿ ge we-tsiⁿ

wa-k'on tho-toⁿ zho-gthe, The he tse hia wi-tha ho,

Wa-dsi moⁿ-gthe tse, wa-dsi moⁿ-gthe tse hia wi-tha ho.

FREE TRANSLATION.

1.

Wheresoever the Vertical may be,
 Wheresoever the Vertical may be, there I go,
 The weapon with its straight line,
 To send forth, I go,
 Wheresoever the Vertical may be,
 Wheresoever the Vertical may be, there I go.

2.

Wheresoever the Vertical may be,
 Wheresoever the Vertical may be, there I go,
 The weapon with its waving line,
 To send forth, I go,
 Wheresoever the Vertical may be,
 Wheresoever the Vertical may be, there I go.

SONGS OF WALKING OVER THE EARTH.

The title of Song 5 of this group is Ho'-e-ga Gi'-pshe Wa-thoⁿ,
 Song of Walking Over the Earth.

Ho'-e-ga is the ceremonial name for the earth. It is explained that the word means a snare-like enclosure into which falls life in all its variety of forms never to depart therefrom except by death. Ho'-e-ga corresponds to the Omaha name Hu'-thu-ga (see 27th Ann.

Rept. B. A. E., pp. 139, 141, 196, 198) which is applied to the tribal camp when pitched for ceremonial purposes. Both terms refer to the primal ceremonial organization of the Osage and the Omaha, which is based upon the conception that all material forms of life proceed from the combined power of two cosmic forces, the sky and the earth. Gi'-pshc means the going forth as to travel over the earth as upon one's own property or possession. Wa-thoⁿ, a Song.

The words of the song imply that they proceeded from a person who had just accomplished a difficult task, and are addressed to one for whom the great act was performed.

A translation of two lines from the first stanza and one from each of the other five stanzas will make clear the meaning of the song.

SONG 5.

(Osage version, p. 513; literal translation, p. 629.)

M. M. ♩ = 92 Transcribed by Alice C. Fletcher

Time beats

Ha-zhoⁿ ni-ka-e, ha-zhoⁿ ni-ka-e, Çi the he he tha wi-tha,

Ha-zhoⁿ ni ka-e, ç i the he he tha wi - tha,

Ha-zhoⁿ ni-ka-e, ç i the he he tha wi-tha, Ha-zhoⁿ ni-ka-e,

ç i the he he tha wi - tha, Ha-zhoⁿ ni ka-e.

FREE TRANSLATION.

1.

It is done, thou man. It is done, thou man,
I send thee forth upon thy feet.

2.

I send thee forth upon thy legs.

3.

I send thee forth with thy body.

4.

I send thee forth with thy arms.

5.

I send thee forth with thy head.

6.

I send thee forth with thy mouth.

SONGS OF DRAWING THE ARROWS.

The next group of four songs is called Mo^{n'} Gthu-stse-dse Wa-thoⁿ, which, freely translated, is Songs of Drawing the Arrows.

A literal translation of the title reveals the complex meaning of this group of songs. Moⁿ, arrows; Gthu, a possessive pronoun. As there is no masculine or feminine gender in the language the English use of the comprehensive term "his" will not give the true meaning of "Gthu"; stse-dse, draw. In the preceding song the tribe is personified as a being, a man, who is bidden to go forth upon the earth as upon his own possession. It is he, the Symbolic Man, who represents the tribe as an organized body, who is inspired to draw the mystic arrows by the courage Wa-ko^{n'}-da has given to the hawk. Gthu, therefore, implies the complex symbolism involved in the act of drawing the arrows.

The songs of the preceding group imply that man was brought into existence, endowed with physical strength, power of reason and of speech, and, thus fitted to cope with the exigencies of life, he was sent forth to travel the earth as though it were his own to occupy.

But the bringing forth of man to earth did not complete the mystic act. It was necessary that the life put into his being should be given perpetuity by a never-ending line of descendants. This could not be attained except by divine favor, a favor to be sought by supplication in a ceremonial form, to consist in the sending forth of two mystic arrows (Fig. 4), one to overtake the Day and the other the Night, in both of which forever moves the power to be appealed to for the favor desired. The arrows to be sent forth are ceremonially made and consecrated by the priests of the gens called E-no^{n'} Miⁿ-dse toⁿ, Sole owners of the Bow. The breast of the bow (Fig. 4) is painted red for the Day and the back is painted black for the Night; one arrow is painted red to symbolize the Day and the other arrow is painted black to symbolize the Night, two mystic powers that forever follow each other.

In formulating this supplicatory ceremony the $No^{n'}-ho^{n'}-zhi^{n'}-ga$ became conscious of the part man himself must take toward the perpetuity of his progeny, so the ancient men gave him a place in this rite but not in his own person. The $No^{n'}-ho^{n'}-zhi^{n'}-ga$ realized that even in the duty of self-preservation which naturally fell to man he was dependent, for its effective performance, upon the mysterious power to whom he always looked for help. The quality most essential to the man, the warrior, for the performance of his duty was courage. For this gift he looked to $Wa-ko^{n'}-da$. The kind of courage that appealed the most to him was that with which the hawk was gifted, and so the $No^{n'}-ho^{n'}-zhi^{n'}-ga$ gave a place in the supplicatory rites to that bird, the symbol of courage. As the title of this group of songs sets forth, it was the spirit of this courageous bird that was made to pull the cord of the bow that sent forth the mystic arrows to overtake the Day and the Night.

In the version of this rite as practiced by the $Tsi'-zhu$ $Wa-shita'-ge$, in the songs of the Drawing of the Arrows, two hawks are mentioned.

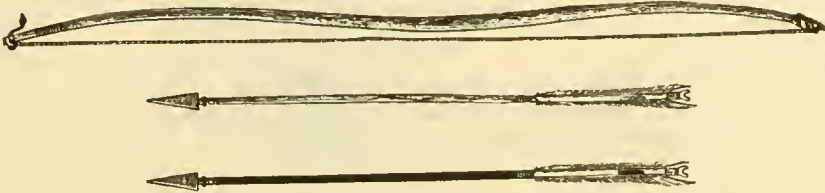


FIG. 4.—Bow and arrows.

The Black Bird (Black Hawk) sets in flight the black arrow to overtake the Night and the Little Hawk the red arrow to overtake the Day. In the version of this ceremony used by the $In-gtho^{n'}-ga$ gens mention is made of three hawks, and the $Do-do^{n'}-ho^{n'}-ga$, the man chosen by the people to act as their messenger to $Wa-ko^{n'}-da$ when they organize their warriors to go against the foe. The $Wa-zhi^{n'}-ga-be$, the Black Bird, draws the black arrow; $Gthe-do^{n'}-xo-dse$, Gray Hawk, draws the red arrow; $Gthe-do^{n'}-zhi^{n'}-ga$, Little Hawk, draws the black arrow; $Wa-k'o^{n'}-ho^{n'}-ga$, the Consecrated One, draws the red arrow (see pp. 233-235). The $Tho'-xe$ gens mention but two hawks, $Gthe-do^{n'}-zhu-dse$, Red Hawk, draws the red arrow; $Wa-zhi^{n'}-ga-be$, Black Hawk, draws the black arrow.

The first song of this group has two stanzas. Each stanza is sung twice and has three lines. The $Xo'-ka$, who during the singing of the song remains seated, at the third line of each utters a cry which denotes that he is in the presence of beings possessed with mystical powers. This song prefigures the acts which take place during the singing of the second song.

SONG 1.

(Osage version, p. 513; literal translation, p. 629.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats The-a ha tse tsi - go thi-thiⁿ-ge the a-the iⁿ da,

The-a ha dse, Wa-zhiⁿ ça-be thi-thiⁿ-ge the a-the iⁿ da, The-a ha,

Magic Cry

E, — hi hi, hi hi, e, e,

FREE TRANSLATION.

1 and 3.

Lo, I send one to overtake thy grandfather,
 I send the Black Bird to overtake thy grandfather,
 Lo — E —, hi-hi, hi-hi, e, e.

2 and 4.

Lo, I send one to overtake thy grandfather,
 I send the Little Hawk to overtake thy grandfather.

At the close of Song 1 the Sho'-ka goes to the place where lies the sacred Hawk, picks it up, puts around the neck of the Xo'-ka the carrying cord attached to the bird so that it hangs on the back of the man between his shoulders (Pl. 16), then places in his hands the symbolic bow (Fig. 4) and the two mystic arrows (Fig. 4) to be sent in flight toward the setting sun.

When the Xo'-ka has been thus prepared the A'-ki-hoⁿ Xo'-ka at once begins to sing the second song. The Xo'-ka immediately rises and dances to the rhythm of the music. When the fourth line is reached he takes two or three quick steps toward the fireplace, fixes the red arrow to the bow and cord and speeds (figuratively) the mystic arrow on its course to pursue forever the Day. With the release of the arrow the Xo'-ka utters the sacred cry, E —, hi-hi, hi-hi, e, e. He then returns to his starting point and continues to dance while the A'-ki-hoⁿ Xo'-ka, without pause, proceeds to the second stanza. When the fourth line is reached the Xo'-ka fixes the black arrow to the bow and cord and steps forward as he sets in flight the black arrow of the Night and utters the mystic cry, and for a moment, with his mind's vision, he follows the arrow in its flight.



XO'KA SETTING TO FLIGHT THE MAGIC ARROWS



XO'KA DROPPING HAWK

There is some ambiguity in the words of the lines of Song 2, "the blue-backed one sends forth the arrow." As the back of the sacred hawk is painted blue it may be that reference is here made to that fact and it is he who speeds the arrows. It is clear, however, that in both stanzas of the song the red and the black arrows are being sent in pursuit of the Day and the Night.

A translation of two lines from each of the two stanzas is given.

SONG 2.

(Osage version, p. 514; literal translation, p. 630.)

M. M. ♩ = 84

Transcribed by Alice C. Fletcher

Time beats Ha, moⁿ kshe the a-the tse noⁿ-ka to-ho the noⁿ

noⁿ, Ha, moⁿ kshe the a-the tse noⁿ-ka to-ho the noⁿ

noⁿ, Ho noⁿ noⁿ, ho noⁿ noⁿ, noⁿ-ka to-ho the noⁿ

noⁿ, Zhu-dse kshe the a-the tse, E — hi hi, hi hi, e, e,

Ha, moⁿ kshe the a-the tse noⁿ-ka to-ho the noⁿ.

noⁿ, Ho noⁿ noⁿ, ho noⁿ noⁿ, noⁿ-ka to-ho the noⁿ

noⁿ, Ha, moⁿ kshe the a-the tse noⁿ-ka to-ho the noⁿ noⁿ.

Magic Cry

FREE TRANSLATION.

1 and 3.

Ho! I send the arrow by the blue-backed one,
The red arrow I now send — E—, hi-hi, hi-hi, e, e.

2 and 4.

Ho! I send forth the arrow by the blue-backed one,
The black arrow I now send — E—, hi-hi, hi-hi, e, e.

Without pause the A'-ki-boⁿ Xo'-ka continues and sings Song 3, while the Xo'-ka, taking a position before him, dances to the rhythm of the music.

In this song, with its accompanying dance, the Xo'-ka impersonates the successful Do-doⁿ-hoⁿ-ga who comes home to his village in triumph with his commanders and warriors, having battled with the enemies of the tribe and overcome them.

Thus the Xo'-ka in this little drama directs the attention of his initiate to the pathway of the tribal life, which the warrior must at all times strive to protect, with his courage and valor, against all dangers.

A translation of two lines of each stanza of the song is given.

SONG 3.

(Osage version, p. 514; literal translation, p. 630.)

M. M. ♩ = 80 Transcribed by Alice C. Fletcher

Time beats

E he he, ts'e a-wa - the noⁿ gthiu-wa he he noⁿ,

E he he, zhu-dse a-wa-the gthiu-wa he he noⁿ, E he he, zhu-dse a-

wa-the gthiu-wa he he noⁿ, E he he, zhu-dse a-

wa-the gthiu-wa he he noⁿ, E he he, zhu-dse a -

wa-the gthiu-wa he he noⁿ, E he he he.

FREE TRANSLATION.

1.

Lo, I come home, having slain the enemy,
Causing their bodies to redden the earth.

2.

Lo, I come home, having slain the enemy,
Their bodies lie scattered and gray on the earth.

3.

Lo, I come home, having slain the enemy,
Their bodies turn yellow as they lie on the earth.

4.

Lo, I come home, having slain the enemy,
Their whitened bones lie scattered on the earth.

SONGS OF LAYING DOWN THE WA-XO'-BE.

The Ancient Noⁿ'-hoⁿ-zhiⁿ-ga gave to the fifth stanza of Song 3 a distinctive subtitle, and in the table of contents of the ritual, which they memorized with the aid of counting sticks, they fixed a place for it as a song separate from the Arrow Songs. The first word of the title, Gthi, means The Return, that is, the triumphant return of a successful Do-doⁿ'-hoⁿ-ga to his home. The second word, I-he-the, means The Putting Down, that is, the putting down of his Wa-xo'-be in its ceremonial place in the house; Wa-thoⁿ, Song. The added dignity of a song was thus given to the stanza because of the portentous significance of the dramatic movements that accompany it.

At the close of the fourth stanza of Song 3, the A'-ki-hoⁿ Xo'-ka pauses in his singing, during which the Sho'-ka takes the symbolic bow and the arrows from the Xo'-ka, removes from his back the Wa-xo'-be and places on the upturned palms of the Xo'-ka the sacred bird (Pl. 17). When the change in the attire of the Xo'-ka is completed the A'-ki-hoⁿ Xo'-ka begins to sing the song of the Laying Down of the Wa-xo'-be.

SONG.

Lo, I come home, having slain the enemy,
I have made them to fall, to lie low on the earth.

The Xo'-ka, still holding the bird, renews his dance, keeping step to the music as he rhythmically moves from side to side. At the final note of the song the Xo'-ka, with a dramatic movement of his arms, drops to earth the Wa-xo'-be, the tribal emblem of the courage of the warrior. At that instant the Sho'-ka hastens to the spot where the bird fell, while from every side of the lodge arises the

eager question, "How does it lie?" If the Sho'-ka answers, "With his breast upward," an exclamation of relief comes from all the Noⁿ'-hoⁿ-zhiⁿ-ga, for it is a sign that at the next conflict with the enemy the warriors of the tribe will triumph, and the initiate will prosper and enjoy the full length of his life. If, however, the Sho'-ka replies, "He lies face downward," the words are heard in silence, for they indicate death.

The Xo'-ka, who has remained standing, with hands uplifted, from which the bird was dropped, listens to the report of the Sho'-ka. When that is made the Xo'-ka returns to his seat beside the initiate.

The A'-ki-hoⁿ Xo'-ka now lifts high his gourd rattle, and with a whirling motion brings it slowly down to earth, where he places it to rest, an act which is a signal that the ceremony is ended.

The Noⁿ'-hoⁿ-zhiⁿ-ga of the Hoⁿ'-ga great division rise first, then those of the Tsi'-zhu division. Each group in leaving the lodge passes in ceremonial order in front of the initiating gens and the initiate, to whom they offer greetings, and then go out of the lodge at the opposite entrance.

PART II.—OSAGE VERSION

KEY TO PRONUNCIATION.

| | | |
|-----------------|-------|-------------------------------|
| a | ----- | as in father. |
| 'a | ----- | exploded a. |
| b | ----- | as in bad. |
| ç | ----- | as in thin, thong. |
| d | ----- | as in dog. |
| e | ----- | as in prey. |
| 'e | ----- | exploded e. |
| g | ----- | as in go. |
| h | ----- | as in he. |
| i | ----- | as in pierce. |
| 'i | ----- | exploded i. |
| i ⁿ | ----- | nasalized i. |
| 'i ⁿ | ----- | nasalized exploded i. |
| k | ----- | as in kin, kind. |
| ḳ | ----- | a medial k (between k and g). |
| m | ----- | as in man, mine. |
| n | ----- | as in no, nap. |
| n̄ | ----- | nasalized n. |
| o | ----- | as in note. |
| 'o | ----- | exploded o. |
| o ⁿ | ----- | nasalized o. |
| p | ----- | as in pipe. |
| r | ----- | as in road, rope. |
| s | ----- | as in sit, sing. |
| sh | ----- | as in shun. |
| t | ----- | as in ten. |
| th | ----- | as in then, thou. |
| u | ----- | as in rule. |
| 'u | ----- | exploded u. |
| w | ----- | as in wet, win. |
| x | ----- | rough German ch. |
| zh | ----- | as in azure. |

WA'-XPE-GTHE A-DO^N-BE WI'-GI-E.

(Free translation, p. 44; literal translation, p. 517.)

1. He'-dsi xtsi a', a biⁿ da, tsi ga,
2. Hoⁿ'-ga U-dse-the Pe-thoⁿ-ba ni-ka-shi-ga ba doⁿ a', a biⁿ da, tsi ga.
3. Xtha'-xtha thiⁿ-ge xtsi ni-ka-shi-ga bi a', a biⁿ da, tsi ga,
4. Noⁿ', wi-çoⁿ-ga, e-ki-a bi a', a biⁿ da, tsi ga,
5. Zhiⁿ'-ga wa-zhiⁿ gi-the ta bi a-tha', a biⁿ da, tsi ga,
6. Wa'-dsu-ta wiⁿ a', a biⁿ da, tsi ga.
7. Wa'-zhiⁿ gi-tha bi a', a biⁿ da, tsi ga,
8. Iⁿ'-gthoⁿ gthe-zhe zhiⁿ-ga e-de a', a biⁿ da, tsi ga,
9. Wa'-zhiⁿ gi-tha bi a', a biⁿ da, tsi ga,
10. Wa'-zhiⁿ gi-tha bi doⁿ a', a biⁿ da, tsi ga,
11. Zhiⁿ'-ga, a biⁿ da, tsi ga.
12. Wa'-xpe-gthe a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a', wi-çoⁿ-ga, a biⁿ da, tsi ga,
13. Tsi'-zhe-be the tse a', a biⁿ da, tsi ga,
14. Tsi'-zhe-be a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a', a biⁿ da, tsi ga,
15. U'-zhe-tsi the tse a', a biⁿ da, tsi ga,
16. U'-zhe-tsi a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a', wi-çoⁿ-ga, e'-ki-a bi a', a biⁿ da, tsi ga.
17. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.
18. Iⁿ'-gthoⁿ-ga do-ga kshe noⁿ a', a biⁿ da, tsi ga,
19. Wa'-zhiⁿ gi-tha bi a', a biⁿ da, tsi ga,
20. Wa'-zhiⁿ gi-tha bi doⁿ a', a biⁿ da, tsi ga,
21. Wa'-xpe-gthe a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a', wi-çoⁿ-ga, e'-ki-a bi a', a biⁿ da, tsi ga,
22. Tsi'-zhe-be the-tse a', a biⁿ da, tsi ga,
23. Tsi'-zhe-be a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a', wi-çoⁿ-ga, e'-ki-a bi a', a biⁿ da, tsi ga,
24. U'-zhe-tsi the tse a', a biⁿ da, tsi ga.
25. U'-zhe-tsi a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a, wi-çoⁿ-ga, e'-ki-a bi a', a biⁿ da, tsi ga.
26. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.
27. Wa'-ça-be u-ça-ka thiⁿ ge kshe noⁿ a', a biⁿ da, tsi ga,
28. E'shki doⁿ a', a biⁿ da, tsi ga,
29. Wa'-zhiⁿ oⁿ-gi-the ta bi a-tha', a biⁿ da, tsi ga,
30. Wa'-zhiⁿ oⁿ-gi-tha bi doⁿ a', a biⁿ da, tsi ga,
31. Wa'-xpe-gthe a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ta bi a' wi-çoⁿ-ga, e'-ki-a bi a', a biⁿ da, tsi ga,

32. ʦsi'-zhe-be the tse a', a biⁿ da, ʦsi ga,
 33. ʦsi'-zhe-be a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ʦa bi a', wi-ʦoⁿ-ga,
 e'-ki-a bi a', a biⁿ da, ʦsi ga,
 34. U'-zhe-ʦsi the tse a', a biⁿ da, ʦsi ga,
 35. U'-zhe-ʦsi a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ʦa bi a', wi-ʦoⁿ-ga,
 e'-ki-a bi a', a biⁿ da, ʦsi ga.
 36. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ʦsi ga.
 37. He'-dsi xtsi a', a biⁿ da, ʦsi ga,
 38. Wa'-dsu-ʦa stse-dse kshe noⁿ a', a biⁿ da, ʦsi ga,
 39. E'shki doⁿ a', a biⁿ da, ʦsi ga.
 40. Wa'-zhiⁿ oⁿ-gi-the ʦa bi a-tha', a biⁿ da, ʦsi ga,
 41. Wa'-zhiⁿ oⁿ-gi-tha bi doⁿ a', a biⁿ da, ʦsi ga,
 42. Wa'-xpe-gthe a', a biⁿ da, ʦsi ga,
 43. Wa'-xpe-gthe a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ʦa bi a', wi-ʦoⁿ-ga,
 e'-ki-a bi a', a biⁿ da, ʦsi ga,
 44. ʦsi'-zhe-be the tse a', a biⁿ da, ʦsi ga,
 45. ʦsi'-zhe-be a-doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ʦa bi a', wi-ʦoⁿ-ga,
 e'-ki-a bi a', a biⁿ da, ʦsi ga,
 46. U'-zhe-ʦsi the tse a', a biⁿ da, ʦsi ga.
 47. U'-zhe-ʦsi a doⁿ-be a-ki-gtha-thiⁿ moⁿ-thiⁿ ʦa bi a', wi-ʦoⁿ-ga,
 e'-ki-a bi a', a biⁿ da, ʦsi ga.
 48. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ʦsi ga.

WA'-XPE-GTHE A-DO^N-BE WI'-GI-E.

(USED BY ALL THE GENTES.)

(Free translation, p. 47; literal translation, p. 518.)

1. He'-dsi xtsi a', a biⁿ da, ʦsi ga,
2. ʦa'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, ʦsi ga,
3. Wa'-ʦa-ki-the zhiⁿ-ga i-ʦa wiⁿ u-moⁿ-thiⁿ thiⁿ a', a biⁿ da, ʦsi ga,
4. Wi'-ʦsi-go a', a biⁿ da, ʦsi ga.
5. Da'-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, ʦsi ga,
6. Dsiⁿ'-tha ʦoⁿ-ga doⁿ a', a biⁿ da, ʦsi ga,
7. ʦa'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, ʦsi ga,
8. Wi'-ʦsi-go a', a biⁿ da, ʦsi ga,
9. U'-moⁿ-thiⁿ thiⁿ a', a biⁿ da, ʦsi ga,
10. Da'-doⁿ noⁿ-thiⁿ a-zhi xtsi u-moⁿ-thiⁿ the noⁿ a', a biⁿ da, ʦsi ga,
11. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, ʦsi ga,
12. Wa'-xpe-gthe moⁿ-tse xtsi thiⁿ-kshe shki doⁿ a', a biⁿ da, ʦsi ga,
13. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, ʦsi ga,
14. Shoⁿ' tha i doⁿ a', a biⁿ da, ʦsi ga,
15. Wi'-ʦsi-go a', a biⁿ da, ʦsi ga,
16. Be'-ni-ha hi gthiⁿ thiⁿ-kshe wa-ga-xe noⁿ a', a biⁿ da, ʦsi ga,
17. ʦi'-hi xtsi hi noⁿ wa-the thiⁿ-kshe a', a biⁿ da, ʦsi ga,

18. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe thiⁿ-kshe noⁿ a', a biⁿ da, tsi ga,
19. Wi'-tsi-go a', a biⁿ da, tsi ga,
20. Hoⁿ'-ba u-ça-ki-ba do-ba shki u-hi-zhi wa-ga-xe the noⁿ a', a biⁿ da, tsi ga,
21. Wi'-tsi-go a', a biⁿ da, tsi ga,
22. Noⁿ'-xe gi-çoⁿ a-zhi xtsi wa-ga-xe the noⁿ a', a biⁿ da, tsi ga,
23. He'-dsi xtsi a', a biⁿ da, tsi ga,
24. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe tse a i thoⁿ shki e'-gi wa-oⁿ-the noⁿ a', a biⁿ da, tsi ga,
25. Wa'-ça-ki-the zhiⁿ-ga i-ťa ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.

26. Ki'-gthiu-ni-ka thiⁿ-kshe noⁿ a', a biⁿ da, tsi ga,
27. Ta'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
28. U'-moⁿ-thiⁿ the noⁿ a', a biⁿ da, tsi ga,
29. Da'-doⁿ noⁿ-thiⁿ a-zhi xtsi u-moⁿ-thiⁿ the noⁿ a', a biⁿ da, tsi ga,
30. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
31. Wi'-tsi-go a', a biⁿ da, tsi ga,
32. Ni'-ka-shi-ga', a biⁿ da, tsi ga,
33. Be'-ni-ha xtsi wa-thiⁿ hi-the noⁿ a', a biⁿ da, tsi ga,
34. Zhu'-i-ga gi-çoⁿ a-zhi xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, tsi ga,
35. In'-dse u-ga-çi-çi-hi the xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, tsi ga,
36. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe the noⁿ a', a biⁿ da, tsi ga,
37. Wi'-tsi-go a', a biⁿ da, tsi ga,
38. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe tse a i thoⁿ shki e'-gi wa-oⁿ the noⁿ a', a biⁿ da, tsi ga,
39. He'-dsi xtsi a', a biⁿ da, tsi ga,
40. Wa'-ça-ki-the zhiⁿ-ga i-ťa ga noⁿ-zhiⁿ-da', a biⁿ da, tsi ga.

41. A'-hiu-ťa-ťa doⁿ a', a biⁿ da, tsi ga,
42. Ta'-dse pa-hoⁿ-gthe thiⁿ dsi u-moⁿ-thiⁿ the noⁿ a', a biⁿ da, tsi ga,
43. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
44. Wi'-tsi-go a', a biⁿ da, tsi ga,
45. Ni'-ka-shi-ga', a biⁿ da, tsi ga,
46. Be'-ni-ha xtsi wa-ga-xe the noⁿ a', a biⁿ da, tsi ga,
47. Çi'-hi xtsi wa-ga-xe the noⁿ a', a biⁿ da, tsi ga,
48. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe thiⁿ a', a biⁿ da, tsiga,
49. Wi'-tsi-go a', a biⁿ da, tsi ga,
50. Noⁿ'-xe noⁿ shki wa-thu-çe tse a i thoⁿ shki e-gi wa-oⁿ-the noⁿ a', a biⁿ da, tsi ga,
51. Wa'-ça-ki-the zhiⁿ-ga i-ťa ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.

52. Noⁿ'-ni-ba zhiⁿ-ga doⁿ a', a biⁿ da, tsi ga,
53. Ta'-dse pa-hoⁿ-gthe thiⁿ dsi u-moⁿ-thiⁿ the thiⁿ a', a biⁿ da, tsi ga,
54. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,

55. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 56. Ći'-hi xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,
 57. Be'-ni-ha xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,
 58. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe the a', a biⁿ da, t̥si ga,
 59. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 60. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe t̥se a i thoⁿ shki e-gi wa-oⁿ-the a',
 a biⁿ da, t̥si ga.
61. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 62. T̥se'-shiⁿ-shiⁿ-e kshe noⁿ a', a biⁿ da, t̥si ga,
 63. Ța'-dse pa-hoⁿ-gthe gthi thiⁿ dsi u-moⁿ-thiⁿ thiⁿ a', a biⁿ da, t̥si ga,
 64. Wi'-t̥si-go da-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, t̥si ga,
 65. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 66. Be'-ni-ha xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,
 67. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 68. Ći'-hi xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,
 69. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe thiⁿ a', a biⁿ da, t̥si ga,
 70. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 71. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 72. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe t̥se a' i thoⁿ shki e'-gi wa-oⁿ the
 noⁿ a', a biⁿ da, t̥si ga.
73. Ța'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, t̥si ga,
 74. T̥se'-pi-tha-țoⁿ-ga doⁿ a', a biⁿ da, t̥si ga,
 75. U'-moⁿ-thiⁿ the noⁿ a', a biⁿ da, t̥si ga,
 76. Wi'-t̥si-go da-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, t̥si ga
 77. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, t̥si ga,
 78. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 79. Be'-ni-ha xtsi wa-ga-xe thiⁿ noⁿ a', a biⁿ da, t̥si ga,
 80. Ći'-hi xtsi wa-ga-xe thiⁿ a', a biⁿ da, t̥si ga,
 81. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ-the wa-ga-xe thiⁿ a', a biⁿ da, t̥si ga,
 82. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 83. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe t̥se a' i thoⁿ-shki e'-gi wa-oⁿ the
 noⁿ a', a biⁿ da, t̥si ga.
84. Hoⁿ-a'-doⁿ wa-ça-ķi-the zhiⁿ-ga i-ța ga noⁿ shki a, hiⁿ a', a biⁿ da,
 t̥si ga,
 85. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 86. Ni'-shku-shku kshe noⁿ a', a biⁿ da, t̥si ga,
 87. Ța'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, t̥si ga,
 88. U'-moⁿ-thiⁿ thiⁿ a', a biⁿ da, t̥si ga,
 89. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, t̥si ga,
 90. Wi'-t̥si-go a', a biⁿ da, t̥si ga,
 91. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 92. Be'-ni-ha xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,
 93. A'-da-țs'e-ga xtsi wa-thiⁿ hi the noⁿ a', a biⁿ da, t̥si ga,

94. Ha'-shki pa-gthe i-zhoⁿ-zhoⁿ the wa-ga-xe thiⁿ a', a biⁿ da, tsi ga,
 95. Wi'-tsi-go a', a biⁿ da, tsi ga,
 96. Noⁿ'-xe noⁿ shki doⁿ wa-thu-çe tse a' i thoⁿ shki e'-gi wa-oⁿ-the
 noⁿ a, a biⁿ da, tsi ga.

WA'-XPE-GTHE A-DOⁿ-BE, NI'-KA WA-KOⁿ-DA-GL.

(Free translation, p. 51; literal translation, p. 520.)

1. He'-dsi xtsi a', a biⁿ da, tsi ga,
2. Ta-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
3. Wa'-ça-qi-the zhiⁿ-ga i-ta wiⁿ u-moⁿ-thiⁿ thiⁿ a', a biⁿ da, tsi ga,
4. He'-dsi xtsi a', a biⁿ da, tsi ga,
5. Ni'-shku-shku moⁿ-ge zhu-dse kshe a', a biⁿ da, tsi ga,
6. Ta-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
7. U'-moⁿ-thiⁿ thiⁿ noⁿ a', a biⁿ da, tsi ga,
8. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
9. Wi'-tsi-go a', a biⁿ da, tsi ga,
10. Da'-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, tsi ga,
11. Hoⁿ'-ba u-ça-qi-ba ge' e-toⁿ xtsi a', a biⁿ da, tsi ga,
12. Wi'-tsi-go da-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, tsi ga,
13. Hoⁿ' a-doⁿ wa-ça-qi-the zhiⁿ-ga i-ta ga noⁿ shki a, hiⁿ a', a biⁿ da,
 tsi ga,
14. Ni'-shku-shku moⁿ-ge ça-be kshe a', a biⁿ da, tsi ga,
15. Wi'-tsi-go a', a biⁿ da, tsi ga,
16. Ta'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
17. U'-moⁿ-thiⁿ thiⁿ a', a biⁿ da, tsi ga,
18. Wi'-tsi-go a', a biⁿ da, tsi ga,
19. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
20. Wi'-tsi-go a', a biⁿ da, tsi ga,
21. Hoⁿ'-ba u-ça-qi-ba ge' e-toⁿ xtsi a', a biⁿ da, tsi ga,
22. Gi'-noⁿ-thiⁿ a-zhi xtsi ni-ka-shi-ga thiⁿ a', a biⁿ da, tsi ga,
23. Wi'-tsi-go da-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, tsi ga,
24. Hoⁿ' a-doⁿ wa-ça-qi-the zhiⁿ-ga i-ta ga noⁿ shki a, hiⁿ a', a biⁿ da,
 tsi ga,
25. Ni'-shku-shku moⁿ-ge ça kshe a', a biⁿ da, tsi ga,
26. Wi'-tsi-go a', a biⁿ da, tsi ga,
27. Ta'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
28. U'-moⁿ-thiⁿ thiⁿ a', a biⁿ da, tsi ga,
29. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
30. Wi'-tsi-go da-doⁿ noⁿ-thiⁿ a-zhi xtsi thiⁿ a', a biⁿ da, tsi ga,
31. Hoⁿ'-ba ge' e-toⁿ xtsi a', a biⁿ da, tsi ga,
32. Gi'-noⁿ-thiⁿ a-zhi xtsi ni-ka-shi-ga thiⁿ a', a biⁿ da, tsi ga.
33. Hoⁿ' a-doⁿ wa-ça-qi-the zhiⁿ-ga i-ta ga noⁿ-shki a, hiⁿ a, a biⁿ da,
 tsi ga,

34. Ni'-shku-shku moⁿ-ge çi kshe a', a biⁿ da, tsi ga,
35. Wi'-tsi-go a', a biⁿ da, tsi ga,
36. Ța'-dse pa-hoⁿ-gthe thiⁿ dsi a', a biⁿ da, tsi ga,
37. U'-moⁿ-thiⁿ thiⁿ a', a biⁿ da, tsi ga,
38. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga,
39. He'-dsi xtsi a', a biⁿ da, tsi ga,
40. Wi'-tsi-go a', a biⁿ da, tsi ga,
41. Hoⁿ'-ba u-ça-çi-ba ge' e-toⁿ xtsi a', a biⁿ da, tsi ga,
42. Gi'-noⁿ-thiⁿ a-zhi xtsi ni-ka-shi-ga thiⁿ a', a biⁿ da, tsi ga,
43. Da'-doⁿ noⁿ-thiⁿ a-zhi xtsi ni-ka-shi-ga thiⁿ a', a biⁿ da, tsi ga,
44. Wa'-xpe-gthe a-gi-doⁿ-be thiⁿ a', a biⁿ da, tsi ga.

NOⁿ-NI' A-THA-SHO-DSE WI'-GI-E.—I.

(Free translation, p. 54; literal translation, p. 521.)

1. Da'-doⁿ zhiⁿ-ga wa-zhiⁿ gi-the moⁿ-thiⁿ Ța ba doⁿ a', a biⁿ da, tsi ga,
2. Iⁿ'-gthoⁿ gthe-zhe zhiⁿ-ga kshe noⁿ a', a biⁿ da, tsi ga,
3. Wi'-tsi-go wa-zhiⁿ-Țoⁿ-ga doⁿ wa-zhiⁿ gi-the a-ka', a biⁿ da, tsi ga,
4. Hoⁿ'-ba i-Ța-xe thoⁿ dsi a', a biⁿ da, tsi ga,
5. Wi'-tsi-go wa-Țoⁿ-tha tsi the doⁿ a', a biⁿ da, tsi ga,
6. Ța' he ba-shi-zhe kshe noⁿ a', a biⁿ da, tsi ga,
7. Wi'-tsi-go ts'e the i-he-the toⁿ a', a biⁿ da, tsi ga,
8. Wi'-tsi-go e-dsi the a', a biⁿ da, tsi ga,
9. Wa'-Țoⁿ-tha tsi the doⁿ a', a biⁿ da, tsi ga
10. He'-dsi xtsi a', a biⁿ da, tsi ga,
11. Wa'-Țse boⁿ toⁿ a', a biⁿ da, tsi ga,
12. Zhiⁿ'-ga mi hi-e ge Ța', a biⁿ da, tsi ga,
13. Wa'-Țse tha bi thoⁿ shki a', a biⁿ da, tsi ga,
14. Ga'-xȚoⁿ moⁿ-thiⁿ Ța i tsiⁿ da', a biⁿ da, tsi ga,
15. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi Ți-the moⁿ-thiⁿ Ța i tsiⁿ da', a biⁿ da, tsi ga,
16. U'-ba-xoⁿ wiⁿ ga-xe noⁿ-zhiⁿ a', a biⁿ da, tsi ga.
17. Da'-doⁿ zhiⁿ-ga wa-zhiⁿ gi-tha bi goⁿ noⁿ shki a, hiⁿ a', a biⁿ da, tsi ga,
18. Shoⁿ'-ge hiⁿ Țu kshe noⁿ a', a biⁿ da, tsi ga,
19. Wi' tsi-go wa-zhiⁿ Țoⁿ-ga doⁿ wa-zhiⁿ gi-the a-ka', a biⁿ da, tsi ga,
20. On'-ba i-Ța-xe thoⁿ dsi a', a biⁿ da, tsi ga,
21. Wi'-tsi-go wa-Țoⁿ-tha tsi the doⁿ a', a biⁿ da, tsi ga,
22. Ța' Țse-he-xo-dse kshe noⁿ a', a biⁿ da, tsi ga,
23. Ni u'-ga-xthi xtsi ge dsi a', a biⁿ da, tsi ga.
24. Wi'-tsi-go ts'e the i-he-the toⁿ a', a biⁿ da, tsi ga
25. Wi'-tsi-go wa-Țse niu toⁿ a', a biⁿ da, tsi ga,
26. Zhiⁿ'-ga wa-Țse tha bi thoⁿ shki a', a biⁿ da, tsi ga,
27. Wa'-Țse ga-xtoⁿ moⁿ-thiⁿ Ța i tsiⁿ da', a biⁿ da, tsi ga,
28. Noⁿ'-be-hi wi-Ța noⁿ-be-hi tha bi thoⁿ shki a', a biⁿ da, tsi ga,

29. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʔi-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
ʔsi ga,
30. U'-ba-xoⁿ thoⁿ-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, ʔsi ga.
31. Da'-doⁿ zhiⁿ-ga wa-zhiⁿ gi-tha bi goⁿ noⁿ shki a, hiⁿ a', a biⁿ da,
ʔsi ga,
32. In'-gthoⁿ-ga do-ga kshe noⁿ a', a biⁿ da, ʔsi ga,
33. Wi'-ʔsi-go wa-zhiⁿ ʔoⁿ-ga doⁿ a', a biⁿ da, ʔsi ga,
34. Ga' wa-zhiⁿ gi-the ʔa a-ka', a biⁿ da, ʔsi ga,
35. Hoⁿ'-ba i-ʔa-xe thoⁿ dsi a', a biⁿ da, ʔsi ga,
36. Wi'-ʔsi-go wa-ʔoⁿ-tha tsi the toⁿ a', a biⁿ da, ʔsi ga,
37. ʔa' he sha-be kshe noⁿ a', a biⁿ da, ʔsi ga,
38. Ni u'-ga-xthi xtsi ge dsi a', a biⁿ da, ʔsi ga,
39. Wi'-ʔsi-go ʔs'e the i-he-the toⁿ a', a biⁿ da, ʔsi ga,
40. Wi'-ʔsi-go wa-ʔse boⁿ toⁿ a', a biⁿ da, ʔsi ga,
41. Zhiⁿ'-ga wa-ʔse tha bi thoⁿ shki a', a biⁿ da, ʔsi ga,
42. Wa'-ʔse ga-xʔoⁿ moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
43. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʔi-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
ʔsi ga,
44. U'-ba-xoⁿ tha-bthiⁿ ga-xe noⁿ-zhiⁿ a', a biⁿ da, ʔsi ga.
45. Da'-doⁿ wa-zhiⁿ gi-tha bi goⁿ noⁿ shki a, hiⁿ a', a biⁿ da, ʔsi ga,
46. Wa'-ʔa-be do-ga kshe a', a biⁿ da, ʔsi ga,
47. Wi'-ʔsi-go wa-zhiⁿ gi-the ʔa a-ka', a biⁿ da, ʔsi ga,
48. Hoⁿ'-ba i-ʔa-xe thoⁿ dsi a', a biⁿ da, ʔsi ga,
49. Wi'-ʔsi-go wa-ʔoⁿ-tha tsi the toⁿ a', a biⁿ da, ʔsi ga,
50. Moⁿ'-ba-ʔsi-he hoⁿ-ʔka doⁿ a', a biⁿ da, ʔsi ga,
51. Thi'-ʔa-the gthi noⁿ-the toⁿ a', a biⁿ da, ʔsi ga,
52. Wa'-gthi-shʔa zhiⁿ-ga', a biⁿ da, ʔsi ga,
53. I u'-tha-bthoⁿ-xe tsi the toⁿ a', a biⁿ da, ʔsi ga,
54. I'-the-dse i-sdu-ge te a', a biⁿ da, ʔsi ga,
55. Wa'-biⁿ a-ba-shoⁿ-tha tsi the toⁿ a', a biⁿ da, ʔsi ga,
56. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
57. Wa'-ʔse boⁿ toⁿ a', a biⁿ da, ʔsi ga,
58. Zhiⁿ'-ga wa-ʔse tha bi thoⁿ shki a', a biⁿ da, ʔsi ga,
59. Wa'-ʔse ga-xʔoⁿ moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
60. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʔi-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
ʔsi ga,
61. U'-ba-xoⁿ-do-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, ʔsi ga,
62. Da'-doⁿ zhiⁿ-ga wa-zhiⁿ gi-the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da,
ʔsi ga,
63. Wa'-dsu-ʔa ʔoⁿ-ga toⁿ noⁿ a', a biⁿ da, ʔsi ga,
64. Wi'-ʔsi-go wa-zhiⁿ ʔoⁿ-ga doⁿ wa-zhiⁿ gi-the a-ka', a biⁿ da, ʔsi ga,
65. Hoⁿ'-ba i-ʔa-xe thoⁿ dsi a', a biⁿ da, ʔsi ga,
66. Wi'-ʔsi-go wa-ʔoⁿ-tha tsi-the toⁿ a', a biⁿ da, ʔsi ga,

67. Moⁿ'-ha pa-çi hoⁿ-çka doⁿ a', a biⁿ da, ʦi ga,
 68. Thi'-pi-tha ga-xe toⁿ a', a biⁿ da, ʦi ga,
 69. Wi'-ʦi-go wa-tse niu toⁿ a', a biⁿ da, ʦi ga,
 70. Zhiⁿ'-ga wa-tse tha bi thoⁿ shki a', a biⁿ da, ʦi ga,
 71. Wa-tse ga-xtoⁿ moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da, ʦi ga,
 72. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʦi-the moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da,
 ʦi ga.
73. Da'-doⁿ wa-zhiⁿ gi-tha bi goⁿ noⁿ shki a, hiⁿ a', a biⁿ da, ʦi ga,
 74. Wa'-dsu-ʦa stse-dse toⁿ noⁿ a', a biⁿ da, ʦi ga,
 75. Wi'-ʦi-go wa-zhiⁿ gi-the ʦa a-ka', a biⁿ da, ʦi ga,
 76. ʦse'-xe xtsi ge dsi a', a biⁿ da, ʦi ga,
 77. Mi'-ʦa-o-ga-xthe bi toⁿ noⁿ a', a biⁿ da, ʦi ga,
 78. Thi'-bthiⁿ-bthiⁿ-tha i-noⁿ-the toⁿ a', a biⁿ da, ʦi ga,
 79. Wi'-ʦi-go wa-tse niu toⁿ a', a biⁿ da, ʦi ga,
 80. Zhiⁿ'-ga wa-tse tha bi thoⁿ shki a', a biⁿ da, ʦi ga,
 81. Wa'-tse ga-xtoⁿ moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da, ʦi ga,
 82. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʦi-the moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da,
 ʦi ga.
83. Da'-doⁿ zhiⁿ-ga wa-zhiⁿ gi-tha bi goⁿ noⁿ shki a, hiⁿ a', a biⁿ da,
 ʦi ga,
 84. Wa'-dsu-ʦa-zhiⁿ-ga kshe noⁿ a', a biⁿ da, ʦi ga,
 85. Wi'-ʦi-go pi-çi thiⁿ-ge thoⁿ-zha', a biⁿ da, ʦi ga,
 86. Ga' wa-zhiⁿ gi-the ʦa a-ka', a biⁿ da, ʦi ga,
 87. ʦon'-woⁿ-gthoⁿ do-ba e-dsi a-ka', a biⁿ da, ʦi ga,
 88. ʦoⁿ'-woⁿ ʦoⁿ-ha noⁿ-ge ke a', a biⁿ da, ʦi ga,
 89. ʦoⁿ'woⁿ ʦoⁿ-ha i-thi-shoⁿ ha shki doⁿ a', a biⁿ da, ʦi ga,
 90. Wa'-pa-hi a-bu-zha-zha-ʦa bi shki doⁿ a', a biⁿ da, ʦi ga,
 91. ʦse'-xi ga-shi-be noⁿ a', a biⁿ da, ʦi ga,
 92. Zhiⁿ'-ga wa-zhiⁿ oⁿ-gi-tha bi thoⁿ shki a', a biⁿ da, ʦi ga,
 93. ʦse'-xi ga-shi-be ʦi-the moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da, ʦi ga,
 94. Zhiⁿ'-ga woⁿ shki doⁿ a', a biⁿ da, ʦi ga,
 95. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʦi-the moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da,
 ʦi ga.

NO^N-NI' A-THA-SHO-DSE WI'-GI-E.—II.

(Free translation, p. 59; literal translation, p. 524.)

1. He'-dsi xtsi a', a biⁿ da, ʦi ga,
2. Da'-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ ʦa ba doⁿ a', a biⁿ da, ʦi ga,
3. Noⁿ'-ni-ba zhiⁿ-ga doⁿ a', a biⁿ da, ʦi ga,
4. Wa'-zhiⁿ gi-tha bi a', a biⁿ da, ʦi ga,
5. Wa'-zhiⁿ gi-tha bi doⁿ a', a biⁿ da, ʦi ga,
6. Mi' hi-e ge ʦa', a biⁿ da, ʦi ga,

7. We'-ḵi-i-he-the gi-wa-ṭs'e-ga ḵi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da,
ṭsi ga,
8. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
9. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ṭsi ga.
10. Ṭsiu'-ge thiⁿ-kshe noⁿ a', a biⁿ da, ṭsi ga,
11. Wa'-zhiⁿ oⁿ-gi-the ṭa bi a-tha', a biⁿ da, ṭsi ga,
12. Wa'-zhiⁿ oⁿ-gi-tha bi doⁿ a', a biⁿ da, ṭsi ga,
13. Mi' hi-e ge ṭa', a biⁿ da, ṭsi ga,
14. Wa'-zhiⁿ gi-tha bi gi-wa-ṭs'e-ga oⁿ-ḵi-the oⁿ-moⁿ-thiⁿ ṭa biⁿ da',
a biⁿ da, ṭsi ga,
15. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
16. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ṭsi ga.
17. Ṭse' hiⁿ ga thiⁿ-kshe noⁿ a', a biⁿ da, ṭsi ga,
18. Wa'-zhiⁿ oⁿ-gi-the ṭa bi a-tha', a biⁿ da, ṭsi ga,
19. Wa'-zhiⁿ oⁿ-gi-tha bi doⁿ a', a biⁿ da, ṭsi ga,
20. Mi' hi-e ge ṭa', a biⁿ da, ṭsi ga,
21. Wa'-zhiⁿ gi-tha bi gi-wa-ṭs'e-ga oⁿ-ḵi-the oⁿ-moⁿ-thiⁿ ṭa biⁿ da',
a biⁿ da, ṭsi ga,
22. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
23. Wa-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da, a biⁿ da, ṭsi ga.
24. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
25. Wa'-zhiⁿ-ga wa-tha-xthi thiⁿ-ge thiⁿ-kshe noⁿ a', a biⁿ da, ṭsi ga,
26. Wa'-zhiⁿ oⁿ-gi-the ṭa bi a-tha', a biⁿ da, ṭsi ga,
27. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
28. Hoⁿ'-ba i-ṭa-xe thoⁿ dsi a', a biⁿ da, ṭsi ga,
29. Thu-e'xtsi wa-ḵoⁿ-tha the doⁿ a', a biⁿ da, ṭsi ga,
30. O'-ḵu u-gthoⁿ xtsi ge dsi a', a biⁿ da, ṭsi ga,
31. Ḷiu'-ḵa ṭoⁿ-ga thiⁿ-kshe noⁿ a', a biⁿ da, ṭsi ga,
32. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
33. Ihiⁿ' ga-moⁿ-thiⁿ kshe ga-xe a', a biⁿ da, ṭsi ga,
34. He'-dsi xtsi a', a biⁿ da, ṭsi ga.
35. Iiu' wa-ṭoⁿ-iⁿ tsi-gthe thiⁿ a' a biⁿ da, ṭsi ga,
36. Ṭsi'-ga-xa wa-ṭse a-tha bi doⁿ shki a', a biⁿ da, ṭsi ga,
37. Ga'-xṭoⁿ moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da, ṭsi ga,
38. Noⁿ'-be-hi wi-ṭa', a biⁿ da, ṭsi ga,
39. Noⁿ'-be-hi gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ṭsi ga,
40. Mi' hi-e ge ṭa', a biⁿ da, ṭsi ga,
41. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ḵi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da,
ṭsi ga,
42. He'-dsi xtsi a', a biⁿ da, ṭsi ga,
43. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ṭsi ga.

44. I'-toⁿ ʔoⁿ-ga thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
 45. Hoⁿ'-ba i-ʔa-xe thoⁿ-dsi a', a biⁿ da, ʔsi ga,
 46. Thu-e' xtsi wa-ʔoⁿ-tha the doⁿ a', a biⁿ da, ʔsi ga,
 47. O'-ʕu u-gthoⁿ xtsi ge dsi a', a biⁿ da, ʔsi ga,
 48. Mi'-ka do-ga thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
 49. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 50. Bi'-shu-ka i-he-the kshe a', a biⁿ da, ʔsi ga,
 51. He'-dsi xtsi wa-ʔse niu ga-xe toⁿ a', a biⁿ da, ʔsi ga,
 52. ʔsi'-ga-xa wa-ʔse a-tha bi doⁿ shki a', a biⁿ da, ʔsi ga,
 53. Ga'-xʔoⁿ moⁿ-thiⁿ ʔa biⁿ da', a biⁿ da, ʔsi ga,
 54. Noⁿ'-be-hi wi-ʔa', a biⁿ da, ʔsi ga,
 55. Noⁿ'-be-hi gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
 56. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
 57. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʔi-the moⁿ-thiⁿ ʔa biⁿ da', a biⁿ da,
 ʔsi ga,
 58. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 59. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da', a biⁿ da, ʔsi ga.
 60. Wa'-po-ga ʔoⁿ-ga thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
 61. E' shki wa-zhiⁿ oⁿ-gi-the ʔa bi a-tha', a biⁿ da, ʔsi ga,
 62. Wa'-zhiⁿ gi-tha bi a', a biⁿ da, ʔsi ga,
 63. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 64. Hoⁿ'-ba i-ʔa-xe thoⁿ dsi a', a biⁿ da, ʔsi ga,
 65. Thu-e' xtsi wa-ʔoⁿ-tha the doⁿ a', a biⁿ da, ʔsi ga,
 66. Ga'-xa zhiⁿ-ga ʕe-gtha-gtha xtsi ge dsi a', a biⁿ da, ʔsi ga,
 67. Mi'-ka ʔse-he-xo-dse e-de a', a biⁿ da, ʔsi ga,
 68. He'-dsi xtsi bi-shu-ka i-he-the kshe a', a biⁿ da, ʔsi ga,
 69. He'-dsi xtsi hu wa-ʔoⁿ-iⁿ tsi-gthe thiⁿ a', a biⁿ da, ʔsi ga,
 70. ʔsi'-ga-xa wa-ʔse a-tha bi doⁿ shki a', a biⁿ da, ʔsi ga,
 71. Ga'-xʔoⁿ moⁿ-thiⁿ ʔa i tsiⁿ-da', a biⁿ da. ʔsi ga,
 72. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 73. Noⁿ'-be-hi wi-ʔa', a biⁿ da, ʔsi ga,
 74. Noⁿ'-be-hi the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
 75. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
 76. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ʔi-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
 ʔsi ga,
 77. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 78. Wa'-zhiⁿ gi-tha bi ga noⁿ-zhiⁿ da, a biⁿ da, ʔsi ga.

HO^N-BE'-ÇU WI'-GI-E.

(Free translation, p. 63; literal translation, p. 525.)

1. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
2. ʔe' ʕiⁿ-dse ga-ʔse pe-thoⁿ-ba thiⁿ-kshe a', a biⁿ da, ʔsi ga,
3. Ga' ʕu-e oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a', wi-ʕoⁿ-ga, e'-ki-a bi a'
 a biⁿ da, ʔsi ga,

4. Çu'-e oⁿ-çi-the oⁿ-moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
5. Mi' hi-e ge ța', a biⁿ da, țsi ga,
6. Xa'-dse gi-çta'-ge oⁿ-çi-the oⁿ-moⁿ-thiⁿ ța biⁿ da', a biⁿ da, țsi ga.

7. Da'-doⁿ hoⁿ-be-koⁿ the moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, țsi ga,
8. We'-țs'a ni-dse-wa-the kshe noⁿ a', a biⁿ da, țsi ga,
9. Ga' hoⁿ-be-koⁿ the moⁿ-thiⁿ bi a', a biⁿ da, țsi ga,
10. Hoⁿ'-be-koⁿ the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
11. Xa'-dse e-shki doⁿ a', a biⁿ da, țsi ga,
12. Hoⁿ'-be-koⁿ gi-ba-xa zhi çi-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-çi-a bi a, a biⁿ da, țsi ga.

13. Da'-doⁿ moⁿ-hiⁿ gi-the moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, țsi ga,
14. Wa'-dsu-ța shiⁿ-to-zhiⁿ-ga kshe noⁿ a', a biⁿ da, țsi ga,
15. He' i-shdo-ge tse a', a biⁿ da, țsi ga,
16. Ga' moⁿ-hiⁿ gi-the moⁿ-thiⁿ bi a', a biⁿ da, țsi ga,
17. Moⁿ'-hiⁿ gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
18. Mi' hi-e ge ța', a biⁿ da, țsi ga,
19. Moⁿ-hiⁿ' gi-pa-hi çi-the moⁿ-thiⁿ ța bi a', wi-çon-ga, e'-çi-a bi a',
a biⁿ da, țsi ga.

20. Da'-doⁿ wa-ba-țo-be moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, țsi ga,
21. Mi' hi-e ge ța', a biⁿ da, țsi ga,
22. Ni'-ka wa-k'oⁿ o-tha'-ha kshe noⁿ a', a biⁿ da, țsi ga,
23. Ga' wa-ba-țo-be moⁿ-thiⁿ bi a', a biⁿ da, țsi ga,
24. Wa'-ba-țo-be moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
25. Wa'-ba-țo-be gi-o-țs'e-ga çi-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-çi-a bi a', a biⁿ da, țsi ga.

26. He'-dsi xtsi a', a biⁿ da, țsi ga,
27. Ke çin-dse ga-țse sha-pe thiⁿ-kshe a, a biⁿ da, țsi ga,
28. Ga' çu-e oⁿ-çi-the oⁿ-moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga, e'-çi-a bi a',
a biⁿ da, țsi ga,
29. Çu'-e oⁿ-çi-the oⁿ-moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
30. Mi' hi-e ge ța', a biⁿ da, țsi ga,
31. Xa'-dse gi-çta-ge oⁿ-çi-the oⁿ-moⁿ-thiⁿ ța biⁿ da'. a biⁿ da, țsi ga.

32. Da'-doⁿ hoⁿ-be-koⁿ the moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, țsi ga,
33. We'-țs'a ni-dse-wa-the kshe noⁿ a', a biⁿ da, țsi ga,
34. Ga' hoⁿ-be-koⁿ the moⁿ-thiⁿ bi a', a biⁿ da, țsi ga,
35. Hoⁿ'-be-koⁿ the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, țsi ga,
36. Xa'-dse e-shki doⁿ a', a biⁿ da, țsi ga,
37. Hoⁿ'-be-koⁿ gi-ba-xa zhi çi-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-çi-a bi a, a biⁿ da, țsi ga.

38. Da'-doⁿ moⁿ-hiⁿ gi-the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 39. Wa'-dsu-ʔa shiⁿ-ʔo-zhiⁿ-ga kshe noⁿ a', a biⁿ da, ʔsi ga,
 40. He' i-shdo-ge tse a', a biⁿ da, ʔsi ga,
 41. Ga' moⁿ-hiⁿ gi-the moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 42. Moⁿ'-hiⁿ gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 43. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
 44. Moⁿ'-hiⁿ gi-ʔa-hi ʔi-the moⁿ-thiⁿ ʔa bi a', wi-ʕoⁿ-ga, e'-ʔi-a bi a',
 a biⁿ da, ʔsi ga.
45. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 46. Da'-doⁿ wa-ba-ʔo-be moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 47. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
 48. Wa'-k'wo woⁿ we-da-the doⁿ a', a biⁿ da, ʔsi ga,
 49. Ga' wa-ba-ʔo-be moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 50. Wa'-ba-ʔo-be moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 51. Wa'-ba-ʔo-be gi-o-ʔs'e-ga ʔi-the moⁿ-thiⁿ ʔa bi a', wi-ʕoⁿ-ga,
 e'-ʔi-a bi a', a biⁿ da, ʔsi ga.
52. Da'-doⁿ wa-ba-xtho-ge moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 53. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
 54. Shiⁿ'-ʔo ho bthoⁿ-xe doⁿ a', a biⁿ da, ʔsi ga,
 55. Ga' wa-ba-xtho-ge moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 56. Wa'-ba-xtho-ge moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 57. Wa'-ba-xtho-ge gi-o-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a',
 wi-ʕoⁿ-ga, e'-ʔi-a bi a', a biⁿ da, ʔsi ga.
58. Da'-doⁿ wa-ba-xtho-ge moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 59. Shi'-mi ho-bthoⁿ-xe doⁿ a', a biⁿ da, ʔsi ga.
 60. Ga' wa-ba-xtho-ge moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 61. Wa'-ba-xtho-ge moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 62. Wa'-ba-xtho-ge gi-o-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a',
 wi-ʕoⁿ-ga, e'-ʔi-a bi a', a biⁿ da, ʔsi ga.
63. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
 64. Da'-doⁿ wa-ba-xtho-ge moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 65. Ni'-ka wa-k'oⁿ o-tha'-ha kshe noⁿ a', a biⁿ da, ʔsi ga,
 66. Ga' wa-ba-xtho-ge moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 67. Wa'-ba-xtho-ge moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 68. Wa'-ba-xtho-ge gi-o-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a',
 wi-ʕoⁿ-ga, e'-ʔi-a bi a', a biⁿ da, ʔsi ga.
69. Da'-doⁿ wa-ba-xtho-ge moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
 70. Wa'-k'wo woⁿ we-da-the doⁿ a', a biⁿ da, ʔsi ga,
 71. Ga' wa-ba-xtho-ge moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
 72. Wa'-ba-xtho-ge moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
 73. Wa'-ba-xtho-ge gi-o-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a',
 wi-ʕoⁿ-ga, e'-ʔi-a bi a', a biⁿ da, ʔsi ga.

K̄I'-NO^N WA-THO^N.

(Free translation, p. 70; literal translation, p. 527.)

1.

Moⁿ-thiⁿ-ka gi a bi the,
 Moⁿ-thiⁿ-ka gi a bi the he the, he the,
 Tse-xo-be e-goⁿ e-woⁿ thiⁿ a-doⁿ,
 Wi-tsi-go gi a bi the he the,
 Moⁿ-thiⁿ-ka gi a bi the he the.

WI'-GI-E.

1. Ha'! tse-xo-be e-goⁿ e-de a', a biⁿ da, tsi ga,
2. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge a-tha, wi-tsi-go e', e-gi-a bi a',
a biⁿ da, tsi ga,
3. He'-dsi xtsi a', biⁿ da, tsi ga,
4. Zhiⁿ'-ga zhu-i-ga oⁿ-tha ba thoⁿ-ta miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,
5. Ni' a-ki-tha-zha-ta ga kshe a', a biⁿ da, tsi ga,
6. Wa'-koⁿ-da oⁿ-ki-tha-zha-ta bi a-thiⁿ-he iⁿ da', a biⁿ da, tsi ga,
7. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
8. Wa'-koⁿ-da a-ki-tha-zha-ta bi ki-the moⁿ-thiⁿ ta bi a, zhiⁿ-ga',
a biⁿ da, tsi ga,

2.

Moⁿ-thiⁿ-ka gi a bi the,
 Moⁿ-thiⁿ-ka gi a bi the he the, he the,
 Hoⁿ-bthiⁿ-sha-be e-goⁿ e-woⁿ thiⁿ a-doⁿ,
 Wi-tsi-go gi a bi the he the,
 Moⁿ-thiⁿ-ka gi a bi the he the.

WI'-GI-E.

9. Ha'! hoⁿ-bthiⁿ-sha-be e-goⁿ e-de a', a biⁿ da, tsi ga,
10. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge a-tha, wi-tsi-go e', e-gi-a bi a',
a biⁿ da, tsi ga,
11. He'-dsi xtsi a', a biⁿ da, tsi ga,
12. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge e-she doⁿ a', a biⁿ da, tsi ga,
13. Zhiⁿ'-ga zhu-i-ga oⁿ-tha ba thoⁿ ta miⁿ-kshe iⁿ da', a biⁿ-da, tsi ga,
14. Ni' a-ki-tha-zha-ta ga kshe a', a biⁿ da, tsi ga,
15. Wa'-koⁿ-da oⁿ-ki-tha-zha-ta bi a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
16. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
17. Wa'-koⁿ-da a-ki-tha-zha ta bi ki-the moⁿ-thiⁿ ta bi a', zhiⁿ-ga',
a biⁿ da, tsi ga.

3.

Moⁿ-thiⁿ-ka gi a bi the,
 Moⁿ-thiⁿ-ka gi a bi the he the, he the,
 Ta-biu-cka e-goⁿ e-woⁿ thiⁿ a doⁿ,
 Wi-tsi-go gi a bi the he the,
 Moⁿ-thiⁿ-ka gi a bi the he the.

WI'-GI-E.

18. Ha'! ʔa-biu-ʔka e-goⁿ e-de a', a biⁿ da, ʔsi ga,
19. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge a-tha, wi-ʔsi-go e', e-gi-a bi a',
a biⁿ da, ʔsi ga,
20. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
21. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge e-she doⁿ a', a biⁿ da, ʔsi ga,
22. Zhiⁿ'-ga zhu-i-ga oⁿ-tha ba thoⁿ ʔa miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga,
23. Ni' a-ʔi-tha-zha-ʔa ga kshe a', a biⁿ da, ʔsi ga,
24. Wa'-ʔoⁿ-da oⁿ-ʔi-tha-zha-ʔa bi a-thiⁿ he iⁿ da', a biⁿ da, ʔsi ga,
25. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
26. Wa'-ʔoⁿ-da a-ʔi-tha-zha-ʔa bi ʔi-the moⁿ-thiⁿ ʔa bi a, zhiⁿ-ga',
a biⁿ da, ʔsi ga.

4.

Moⁿ-thiⁿ-ka gi a bi the,
 Moⁿ-thiⁿ-ka gi a bi the he the, he the,
 ʔi-ʔda e-de e-woⁿ thiⁿ a-doⁿ,
 Wi-ʔsi-go gi a bi the he the,
 Moⁿ-thiⁿ-ka gi a bi the he the.

WI'-GI-E.

27. Ha'! ʔi-ʔda e-de a', a biⁿ da, ʔsi ga,
28. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge a-tha, wi-ʔsi-go e e-gi-a bi a', a biⁿ
da, ʔsi ga,
29. He'-dsi xtsi a', a biⁿ da, ʔsi ga,
30. Zhiⁿ'-ga zhu-i-ga tha bi thiⁿ-ge e-she doⁿ a', a biⁿ da, ʔsi ga,
31. Zhiⁿ'-ga zhu-i-ga oⁿ-tha ba thoⁿ ʔa miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga,
32. Ni' a-ʔi-tha-zha-ʔa ga kshe a', a biⁿ da, ʔsi ga,
33. Wa'-ʔoⁿ-da oⁿ-ʔi-tha-zha-ʔa bi a-thiⁿ he iⁿ da', a biⁿ da, ʔsi ga,
34. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
35. Wa'-koⁿ-da a-ʔi-tha-zha-ʔa bi ʔi-the moⁿ-thiⁿ ʔa bi a', zhiⁿ-ga,
a biⁿ da, ʔsi ga.

ʔI'-NOⁿ WI'-GI-E.

(Free translation, p. 74; literal translation, p. 529.)

1. Da'-doⁿ ʔi-noⁿ gi-the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
2. Wa'-ʔoⁿ-da hoⁿ-ba doⁿ thiⁿ-kshe a', a biⁿ da, ʔsi ga,
3. Ga' ʔi-noⁿ gi-the moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
4. Wa'-ʔoⁿ-da ʔse-ga xtsi u-ga-zhu-dse hi noⁿ noⁿ a', a biⁿ da, ʔsi ga,
5. Ga' ʔi-noⁿ gi-the moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
6. ʔi'-noⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
7. ʔi'-noⁿ i-ʔs'a thiⁿ-ge ʔi-the moⁿ-thiⁿ ʔa bi a', zhiⁿ-ga', a biⁿ da,
ʔsi ga.
8. Da'-doⁿ wa-gthe gi-the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
9. Wa'-ʔoⁿ-da ʔse-ga xtsi e-thoⁿ-be hi noⁿ noⁿ a', a biⁿ da, ʔsi ga,
10. I'-sdu-ga dsi a', a biⁿ da, ʔsi ga,

11. Wa'-gthe ʈoⁿ e-goⁿ toⁿ noⁿ a', a biⁿ da, ʈsi ga,
12. Ga' wa-gthe gi-tha bi a', a biⁿ da, ʈsi ga,
13. Wa'-gthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʈsi ga.
14. Wa'-gthe gi-shoⁿ-tha zhi ʈi-the moⁿ-thiⁿ ʈa i tsiⁿ da', a biⁿ da,
ʈsi ga.
15. Da'-doⁿ wa-noⁿ-p'iⁿ ʈoⁿ kshi-the moⁿ-thiⁿ ʈa ba doⁿ a', a biⁿ da,
ʈsi ga,
16. ʈsiu'-ge thiⁿ-kshe noⁿ a', a biⁿ da, ʈsi ga,
17. Ga' noⁿ-p'iⁿ kshi-the a-ka', a biⁿ da, ʈsi ga.
18. Wa'-koⁿ-da hoⁿ-ba doⁿ thiⁿ-kshe a', a biⁿ da, ʈsi ga.
19. I'-bi-çoⁿ-dse xtsi a', a biⁿ da, ʈsi ga,
20. Noⁿ-p'iⁿ kshi-the a-ka', a biⁿ da, ʈsi ga,
21. I'-ʈs'a thiⁿ-ge moⁿ-thiⁿ ʈa bi a', zhiⁿ-ga', a biⁿ da, ʈsi ga.
22. He'-dsi xtsi a', a biⁿ da, ʈsi ga,
23. Da'-doⁿ a-koⁿ-ʈa kshi-the moⁿ-thiⁿ ʈa ba doⁿ a', a biⁿ da, ʈsi ga,
24. Da'-gthe a-koⁿ-ʈa e-shnoⁿ bi noⁿ a', a biⁿ da, ʈsi ga,
25. A'-koⁿ-ʈa kshi-the a-ka', a biⁿ da, ʈsi ga,
26. Da'-gthe a-koⁿ-ʈa wiⁿ e-çka', a biⁿ da, ʈsi ga,
27. E'-wa-ka zhi a-ka', a biⁿ da, ʈsi ga,
28. Wa'-noⁿ-xe e-de a', a biⁿ da, ʈsi ga,
29. A'-koⁿ-ʈa kshi-the a-ka', a biⁿ da, ʈsi ga.
30. He'-dsi xtsi a', a biⁿ da, ʈsi ga,
31. Da'-doⁿ pi-tha ʈoⁿ kshi-the ʈa ba doⁿ a', a biⁿ da, ʈsi ga,
32. Da'-gthe e-de a', a biⁿ da, ʈsi ga,
33. Pi'-tha ʈoⁿ kshi-tha bi a', a biⁿ da, ʈsi ga,
34. Da'-gthe e-de e-çka e-wa-ka ba zhi a', a biⁿ da, ʈsi ga,
35. Wa'-noⁿ-xe e-de pi-tha ʈoⁿ kshi-tha bi a', a biⁿ da, ʈsi ga.
36. He'-dsi xtsi a', a biⁿ da, ʈsi ga,
37. Da'-doⁿ hoⁿ-be ʈoⁿ kshi-the ʈa ba doⁿ a', a biⁿ da, ʈsi ga
38. Da'-gthe wiⁿ a', a biⁿ da, ʈsi ga,
39. Hoⁿ-be ʈoⁿ kshi-tha bi a', a biⁿ da, ʈsi ga,
40. Da'-gthe wiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, ʈsi ga,
41. Wa'-noⁿ-xe a', a biⁿ da, ʈsi ga,
42. Hoⁿ-be ʈoⁿ kshi-tha bi a, a biⁿ da, ʈsi ga.

NO^N-ZHI^{N'} WA-THO^N.

(Free translation, p. 76; literal translation, p. 530.)

1.

Ha, Sho-ka a-noⁿ-zhiⁿ ʈse the,
 Ha, Sho-ka a-noⁿ-zhiⁿ ʈse the,
 A-noⁿ-zhiⁿ ʈse-the,
 Ha, Sho-ka a-noⁿ-zhiⁿ ʈse-the,
 Ha, Sho-ka a-noⁿ-zhiⁿ ʈse the.

2.

Ha, Sho-ka a-moⁿ-thiⁿ tse the,
 Ha, Sho-ka a-moⁿ-thiⁿ tse the,
 A-moⁿ-thiⁿ tse the,
 Ha, Sho-ka a-moⁿ-thiⁿ tse the,
 Ha, Sho-ka a-moⁿ-thiⁿ tse the.

T̄SI T̄A'-PE WA-THO^N.

(Free translation, p. 80; literal translation, p. 531.)

T̄si wiⁿ e-dsi tse doⁿ dsi the hiⁿ da a,
 T̄si wiⁿ e-dsi tse doⁿ dsi the hiⁿ da a,
 T̄si wiⁿ e-dsi tse doⁿ dsi the hiⁿ da,
 Dsi the hiⁿ da a,
 Hoⁿ-ga t̄si wiⁿ e-dsi a-ka doⁿ dsi the hiⁿ da a,
 T̄si wiⁿ e-dsi a-ka doⁿ dsi the hiⁿ da a,
 T̄si wiⁿ e-dsi a-ka doⁿ dsi the hiⁿ da.

WA'-ÇI-THU-ÇE WI'-GI-E.

(Free translation, p. 81; literal translation, p. 531.)

1. Da'-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, t̄si ga,
2. Mi hi-e ge ta', a biⁿ da, t̄si ga,
3. Ni u'-ga-xthi wiⁿ a', a biⁿ da, t̄si ga,
4. Ga' a-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, t̄si ga,
5. Ni u'-ga-xthi wiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, t̄si ga,
6. T̄si' zhiⁿ-ga wiⁿ a', a biⁿ da, t̄si ga,
7. Ga' a-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, t̄si ga,
8. A'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, t̄si ga,
9. A'-çi-thu-çe gi-o-țs'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 t̄si ga.
10. A'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, t̄si ga,
11. Wa-xo-be zhiⁿ-ga ha-gtha-thiⁿ e-dsi ba she t̄se.

(Song repeated.)

12. Da'-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, t̄si ga,
13. Mi' hi-e ge ta', a biⁿ da, t̄si ga,
14. Ni u'-ga-xthi thoⁿ-ba wa-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, t̄si ga,
15. Ni u'-ga-xthi thoⁿ-ba e-çka e-wa-ka ba zhi a', a biⁿ da, t̄si ga,
16. T̄si' zhiⁿ-ga thoⁿ-ba wa-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, t̄si ga,
17. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, t̄si ga,
18. Wa'-çi-thu-çe gi-o-țs'e-ga ki-the moⁿ-thiⁿ ta bi a', zhiⁿ-ga', a biⁿ
 da, t̄si ga,
19. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, t̄si ga,
20. Wa'-xo-be zhiⁿ-ga ha-gtha-thiⁿ e-dsi ba she t̄se.

(Song repeated.)

21. Da'-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
22. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga.
23. Ni u'-ga-xthi tha-bthiⁿ a', a biⁿ da, ʔsi ga,
24. Ga' wa-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga.
25. Ni u'-ga-xthi tha-bthiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga,
26. ʔsi' zhiⁿ-ga tha-bthiⁿ wa-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da. ʔsi ga,
27. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
28. Wa'-çi-thu-çe gi-o-ʔs'e-ga ki-the moⁿ-thiⁿ ʔa bi a', zhiⁿ-ga', a biⁿ da, ʔsi ga,
29. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
30. Wa-xo-be zhiⁿ-ga ha-gtha-thiⁿ e-dsi ba she ʔse.

(Song repeated.)

31. Da'-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
32. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga.
33. Ni u'-ga-xthi do-ba a-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
34. Ni u'-ga-xthi do-ba e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga.
35. ʔsi' zhiⁿ-ga do-ba wa-çi-thu-çe moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga,
36. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga.
37. Wa'-çi-thu-çe gi-o-ʔs'e-ga ʔi-the moⁿ-thiⁿ ʔa bi a', zhiⁿ-ga, a biⁿ da, ʔsi ga,
38. Wa'-çi-thu-çe moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
39. Wa-xo-be zhiⁿ-ga ha-gtha-thiⁿ e-dsi i ba she ʔse.

WA'-NO^N-SHKI-GE WI'-GI-E.

(Free translation, p. 84; literal translation, p. 532.)

1. Da'-doⁿ wa-noⁿ-sdu-dse oⁿ-moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
2. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga.
3. Shiⁿ'-ʔo ho bthoⁿ-xe doⁿ a', a biⁿ da, ʔsi ga.
4. Ga' wa-noⁿ-sdu-dse naⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga.
5. Wa'-noⁿ-sdu-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga.
6. Wa'-noⁿ-sdu-dse gi-wa-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a', wi-çoⁿ-ga, e-ʔi-a bi a, a biⁿ da, ʔsi ga.
7. Da'-doⁿ wa-noⁿ-sdu-dse ga noⁿ shki a, hiⁿ a', a biⁿ da, ʔsi ga,
8. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
9. Shi'-mi ho bthoⁿ-xe doⁿ a', a biⁿ da, ʔsi ga.
10. Ga' wa-noⁿ-sdu-dse moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga.
11. Wa'-noⁿ-sdu-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
12. Wa'-noⁿ-sdu-dse gi-wa-ʔs'e-ga oⁿ-ʔi-the oⁿ-moⁿ-thiⁿ ʔa bi a', wi-çoⁿ-ga, e'-ʔi-a bi a, a biⁿ da, ʔsi ga,
13. Da'-doⁿ wa-noⁿ-sdu-dse ga noⁿ shki a, hiⁿ a', a biⁿ da, ʔsi ga,
14. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga.

15. Ni'-ka wa-k'oⁿ u-tha-ha kshe noⁿ a', a biⁿ da, tsi ga,
 16. Ga' wa-noⁿ-sdu-dse moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 17. Wa'-noⁿ-sdu-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 18. Wa'-noⁿ-sdu-dse gi-wa-t's'e-ga oⁿ-ki-the oⁿ-moⁿ-thiⁿ ta bi a',
 wi-çoⁿ-ga, e'-ki-a, bi a, a biⁿ da, tsi ga.
19. Da'-doⁿ wa-noⁿ-sdu-dse ga noⁿ shki a, hiⁿ a', a biⁿ da, tsi ga,
 20. Mi' hi-e ge ta', a biⁿ da, tsi ga,
 21. Wa'-k'o woⁿ we-da-the doⁿ a', a biⁿ da, tsi ga,
 22. Ga' wa-noⁿ-sdu-dse moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 23. Wa'-noⁿ-sdu-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 24. Wa'-noⁿ-shki-ge gi-wa-t's'e-ga oⁿ-ki-the oⁿ-moⁿ-thiⁿ ta bi a',
 wi-çoⁿ-ga, e-ki-a, bia', a biⁿ da, tsi ga.

WA-K'O^{N'}-ÇI-HA OP-SHE WA-THO^N.

(Free translation, p. 86; literal translation, p. 533.)

1.

Tsi u-hoⁿ-ge dsi a-tsi-e tho,
 Tsi u-hoⁿ-ge dsi a-tsi-e tho,
 Tsi u-hoⁿ-ga dsi a-tsi-e tho.

2.

Tsi u-sda ge dsi a-tsi-e tho.
 (Repeated three times.)

3.

O-shkoⁿ bi ge a-tsi-e tho.
 (Repeated three times.)

4.

Tsi-da-çe dsi a-tsi-e tho.
 (Repeated three times.)

5.

Tsi-zhe-be dsi a-tsi-e tho.
 (Repeated three times.)

6.

Çoⁿ-hoⁿ ge dsi a-tsi-e tho.
 (Repeated three times.)

7.

Bo-bthi ge dsi a-tsi-e tho.
 (Repeated three times.)

8.

Thi u-ba-he dsi a-tsi-e tho.
 (Repeated three times.)

9.

O-koⁿ-çka dsi a-tsi-e tho.
(Repeated three times.)

10.

O-zhe-tsi a-dsi a-tsi-e tho.
(Repeated three times.)

11.

Tsi-ho-koⁿ dsi a-tsi-e tho.
(Repeated three times.)

12.

Hoⁿ-ba ge dsi a-tsi-e tho.
(Repeated three times.)

WA-XO'-BE GA-XI WA-THO^N.

(Free translation, p. 90; literal translation, p. 534.)

1.

Wa-ça-thi-ko we he, ði-ða ha-we he,
Wa-ça-thi-ko we, wa-ça-thi-ko we he,
ði-ða ha-we he, çì u-wi-hi iⁿ da,
Wa-ça-thi-ko we he, ði-ða ha-we he.

2.

ði-ða ha-we he, hi çà-thi-ko we.

3.

Ki-ða ha-we he, zhu çà-thi-ko we.

4.

ði-ða ha-we he, a çà-thi-ko we.

5.

ði-ða ha-we he, pa çà-thi-ko we.

6.

ði-ða ha-we he, i çà-thi-ko we.

ðI-THI'-TO^N WA-THO^N.

(Free translation, p. 91; literal translation, p. 534.)

A he çì-koⁿ-da ha he, a he he,
Çì-koⁿ-da ha ha we,
A he çì-koⁿ-da ha ha we,
A he ði-thi-foⁿ tse he, a he he,
Çì-koⁿ-da ha ha we,
A he çì-koⁿ-da ha ha we.

(Sung four times.)

Six stanzas are given to this song when sung during a war expedition, the fourth line of each stanza being modified as follows:

1.

A he çì-a thi-ko ga-xa e he he.

2.

A he hi thi-ko ga-xa e he he.

3.

A he zhu thi-ko ga-xa e he he.

4.

A he a thi-ko ga-xa e he he.

5.

A he pa thi-ko ga-xa e he he.

6.

A he i thi-ko ga-xa e he he.

SONG 3.

(Free translation, p. 94; literal translation, p. 534.)

1.

Thi-ṭoⁿ moⁿ-ki sho the-tho wa ha,
 Thi-ṭoⁿ moⁿ-ki sho the-tho wa ha, dse he,
 Thi-ṭoⁿ moⁿ-ki sho the-tho wa ha,
 Thi-ṭoⁿ moⁿ-ki sho the-tho wa ha.

2.

Thu-shke moⁿ-ki sho the-tho wa ha,
 Thu-shke moⁿ-ki sho the-tho wa ha dse he,
 Thu-shke moⁿ-ki sho the-tho wa ha,
 Thu-shke moⁿ-ki sho the-tho wa ha.

3.

Gtha-tha moⁿ-ki sho the-tho wa ha,
 Gtha-tha moⁿ-ki sho the-tho wa ha dse he,
 Gtha-tha moⁿ-ki sho the-tho wa ha,
 Gtha-tha moⁿ-ki sho the-tho wa ha.

4.

Ga-wa moⁿ-ki sho the-tho wa ha,
 Ga-wa moⁿ-ki sho the-tho wa ha dse he,
 Ga-wa moⁿ-ki sho the-tho wa ha,
 Ga-wa moⁿ-ki sho the-tho wa ha.

5.

Tsi-the moⁿ-ki sho the-tho wa ha,
 Tsi-the moⁿ-ki sho the-tho wa ha dse he,
 Tsi-the moⁿ-ki sho the-tho wa ha,
 Tsi-the moⁿ-ki sho the-tho wa ha.

SONG 4.

(Free translation, p. 95; literal translation, p. 534.)

1.

Thi-toⁿ moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Thi-toⁿ moⁿ-ki sho ho tsi-the ʔa koⁿ tha ha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha ha,
 Thi-toⁿ moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Thi-toⁿ moⁿ-ki sho ho tsi-the ʔa koⁿ tha.

2.

Thu-shke moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Thu-shke moⁿ-ki sho ho tsi-the ʔa koⁿ tha ha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha ha,
 Thu-shke moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Thu-shke moⁿ-ki sho ho tsi-the ʔa koⁿ tha.

3.

Gtha-tha moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Gtha-tha moⁿ-ki sho ho tsi-the ʔa koⁿ tha ha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha ha,
 Gtha-tha moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Gtha-tha moⁿ-ki sho ho tsi-the ʔa koⁿ tha.

4.

Ga-wa moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Ga-wa moⁿ-ki sho ho tsi-the ʔa koⁿ tha ha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha ha,
 Ga-wa moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Ga-wa moⁿ-ki sho ho tsi-the ʔa koⁿ tha.

5.

Tsi-the moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Tsi-the moⁿ-ki sho ho tsi-the ʔa koⁿ tha ha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha,
 ʔia ha wa ha tsi-the ʔa koⁿ tha ha,
 Tsi-the moⁿ-ki sho ho tsi-the ʔa koⁿ tha,
 Tsi-the moⁿ-ki sho ho tsi-the ʔa koⁿ tha.

SONG 5.

(Free translation, p. 97; literal translation, p. 535.)

1.

Ni-ka e tho shoⁿ ni da, ha-we,
 Ni-ka e tho shoⁿ ni da, ha-we,
 Ni-ka e tho shoⁿ ni da, ha-we,
 Ni-ka wa ha koⁿ-ha tha-tsi iⁿ da, ha-we,
 Ni-ka e tho wi hiⁿ da da,
 Ki-noⁿ tho-toⁿ tha, tho-toⁿ a,
 Ki-noⁿ tho-toⁿ tha, tho-toⁿ a ha,
 Ki-noⁿ tho wi hiⁿ da da.

(Sung four times.)

SONG 6.

(Free translation, p. 99; literal translation, p. 535.)

1.

Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Ba-xoⁿ tse he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te.

2.

Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tho-toⁿ te he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te.

3.

Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Ba-xoⁿ tse he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te.

4.

Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tho-toⁿ te he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te,
 Tsi-go tsi he ko i tha-noⁿ-te.

SONG 7.

(Free translation, p. 102; literal translation, p. 535.)

1.

Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Ci noⁿ tha, ci noⁿ tha-tsi-e,
 Ta-ko iⁿ da ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he.

2.

Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Hi noⁿ tha, hi noⁿ tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he.

3.

Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Zhu-noⁿ tha, zhu noⁿ tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he.

4.

Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 A noⁿ tha, a noⁿ tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he.

5.

Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Pa-noⁿ tha, pa noⁿ tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he,
 Tsi-go tha, tsi-go tha-tsi-e,
 Ta-ko iⁿ da, ha-we, ha-we he.

6.

T̄si-go tha, t̄si-go tha-tsi-e,
 T̄a-ko iⁿ da, ha-we, ha-we he,
 I noⁿ tha, i noⁿ tha-tsi-e,
 T̄a-ko iⁿ da ha-we, ha-we he,
 T̄si-go tha, t̄si-go tha-tsi-e,
 T̄a-ko iⁿ da, ha-we, ha-we he,
 T̄si-go tha, t̄si-go tha-tsi-e,
 T̄a-ko iⁿ da, ha-we, ha-we he.

SONG 8.

(Free translation, p. 103; literal translation, p. 536.)

1.

T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 Ći noⁿ tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we.

2.

T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 Hi noⁿ tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we.

3.

T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 Zhu noⁿ tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,

4.

T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 A noⁿ tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we.

5.

T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 Pa noⁿ tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we,
 T̄si-go tha-tsi-e shoⁿ ni da we.

6.

Tsi-go tha-tsi-e shoⁿ ni da we,
 Tsi-go tha-tsi-e shoⁿ ni da we,
 I noⁿ tha-tsi-e shoⁿ ni da we,
 Tsi-go tha-tsi-e shoⁿ ni da we,
 Tsi-go tha-tsi-e shoⁿ ni da we,
 Tsi-go tha-tsi-e shoⁿ ni da we.

WA-NO^{N'}-XE WA-THO^N.

SONG 1.

(Free translation, p. 104; literal translation, p. 537.)

1.

Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe noⁿ,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho ho,
 Wa-noⁿ-xe tsi-ho-koⁿ dsi i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe.

2.

Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe noⁿ,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho ho,
 Wa-noⁿ-xe tsi-da-çe dsi i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe.

3.

Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe noⁿ,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho ho,
 Wa-noⁿ-xe tsiu-hoⁿ-ge dsi i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe.

4.

Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe noⁿ,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho ho,
 Wa-noⁿ-xe tsi-hiu-gthe dsi i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe tho,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe,
 Wa-noⁿ-xe i a-doⁿ a-noⁿ-k'oⁿ miⁿ-kshe.

SONG 2.

(Free translation, p. 105; literal translation, p. 537.)

1.

Wa-noⁿ-xe dsi bthe ʔa toⁿ he the,
 E wi-ʔsi-go bthe ʔa toⁿ he the,
 Wa-noⁿ-xe dsi bthe ʔa toⁿ he the,
 Wi-ʔsi-go bthe ʔa toⁿ he the,
 Wa-noⁿ-xe dsi bthe ʔa toⁿ he the,
 Wi-ʔsi-go bthe ʔa toⁿ he the.

SONG 3.

(Free translation, p. 106; literal translation, p. 538.)

1.

Wa-noⁿ-xe a-tha bi the the,
 U-zhoⁿ-ge a-tha bi the the,
 U-zhoⁿ-ge u-wa-pa thiⁿ he,
 Wa-noⁿ-xe a-tha bi the,
 U-zhoⁿ-ge u-wa-pa thiⁿ he,
 Wa-noⁿ-xe a-tha bi the,
 U-zhoⁿ-ge u-wa-pa thiⁿ he.

2.

Wa-noⁿ-xe a-tha bi the the,
 U-zhoⁿ-ge a-tha bi the the,
 U-zhoⁿ-ge u-wa-pa thiⁿ he,
 Wi-ʔsi-go a-tha bi the,
 U-zhoⁿ-ge u-wa-pa thiⁿ he,
 Wa-noⁿ-xe a-tha bi the,
 U-zhoⁿ-ge u-wa pa thiⁿ he.

NO^{N'}-ZHI^N-ZHO^N WA-THO^N.

SONG 1.

(Free translation, p. 108; literal translation, p. 538.)

1.

Ha-zhoⁿ a-ki-the, ha-zhoⁿ a-ki-the tha,
 Ha-zhoⁿ a-ki-the tha ha, ha-zhoⁿ a-ki-the,
 Ha-zhoⁿ a-ki-the tha, ha-zhoⁿ a-ki-the tha ha,
 Ha-zhoⁿ a-ki-the, ha-zhoⁿ a-ki-the tha,
 Ha-zhoⁿ a-ki-the tha ha, ha-zhoⁿ a-ki-the,
 Ha-zhoⁿ a-ki-the tha, ha-zhoⁿ a-ki-the tha ha,
 Ha-zhoⁿ a-ki-the, ha-zhoⁿ a-ki-the tha,
 Ha-zhoⁿ a-ki-the tha ha, ha-zhoⁿ a-ki-the tha.

2.

Hoⁿ-bthe a-ki-the, hoⁿ-bthe a-ki-the tha,
 Hoⁿ-bthe a-ki-the tha ha, hoⁿ-bthe a-ki-the,
 Hoⁿ-bthe a-ki-the tha, hoⁿ-bthe a-ki-the tha ha,
 Hoⁿ-bthe a-ki-the, hoⁿ-bthe a-ki-the tha,
 Hoⁿ-bthe a-ki-the tha ha, hoⁿ-bthe a-ki-the,
 Hoⁿ-bthe a-ki-the tha, hoⁿ-bthe a-ki-the tha ha,
 Hoⁿ-bthe a-ki-the, hoⁿ-bthe a-ki-the tha,
 Hoⁿ-bthe a-ki-the tha ha, hoⁿ-bthe a-ki-the tha.

3.

Hoⁿ-bthe gi the, hoⁿ-bthe gi the tha,
 Hoⁿ-bthe gi the tha ha, hoⁿ-bthe gi the,
 Hoⁿ-bthe gi the tha, hoⁿ-bthe gi the tha ha,
 Hoⁿ-bthe gi the, hoⁿ-bthe gi the tha,
 Hoⁿ-bthe gi the tha ha, hoⁿ-bthe gi the,
 Hoⁿ-bthe gi the tha, hoⁿ-bthe gi the tha ha,
 Hoⁿ-bthe gi the, hoⁿ-bthe gi the tha,
 Hoⁿ-bthe gi the tha ha, hoⁿ-bthe gi the tha.

4.

Hoⁿ-bthe goⁿ-çe, hoⁿ-bthe goⁿ-çe tha,
 Hoⁿ-bthe goⁿ-çe iⁿ da ha, hoⁿ-bthe goⁿ-çe,
 Hoⁿ-bthe goⁿ-çe iⁿ da, hoⁿ-bthe goⁿ-çe iⁿ da ha,
 Hoⁿ-bthe goⁿ-çe, hoⁿ-bthe goⁿ-çe iⁿ da,
 Hoⁿ-bthe goⁿ-çe iⁿ da ha, hoⁿ-bthe goⁿ-çe,
 Hoⁿ-bthe goⁿ-çe iⁿ da, hoⁿ-bthe goⁿ-çe iⁿ da ha,
 Hoⁿ-bthe goⁿ-çe iⁿ da, hoⁿ-bthe goⁿ-çe iⁿ da,
 Hoⁿ-bthe goⁿ-çe iⁿ da ha, hoⁿ-bthe goⁿ-çe iⁿ da.

5.

Ṭsi u-da-koⁿ, noⁿ-be oⁿ-xo-dse tha,
 Noⁿ-be oⁿ-xo-dse tha ha, ṭsi u-da-koⁿ,
 Noⁿ-be oⁿ-xo-dse tha, noⁿ-be oⁿ-xo-dse tha ha,
 Ṭsi u-da-koⁿ, noⁿ-be oⁿ-xo-dse tha,
 Noⁿ-be oⁿ-xo-dse tha ha, ṭsi u-da-koⁿ,
 Noⁿ-be oⁿ-xo-dse tha, noⁿ-be oⁿ-xo-dse tha ha,
 Ṭsi u-da-koⁿ, noⁿ-be oⁿ-xo-dse tha,
 Noⁿ-be oⁿ-xo-dse tha ha, ṭsi u-da-koⁿ.

6.

Ṭsi u-da-koⁿ, iⁿ-dse oⁿ-ça-be tha,
 Iⁿ-dse oⁿ-ça-be tha ha, ṭsi u-da-koⁿ,
 Iⁿ-dse oⁿ-ça-be tha, iⁿ-dse oⁿ-ça-be tha ha,
 Ṭsi u-da-koⁿ, iⁿ-dse oⁿ-ça-be tha,
 Iⁿ-dse oⁿ-ça-be tha ha, ṭsi u-da-koⁿ,
 Iⁿ-dse oⁿ-ça-be tha, iⁿ-dse oⁿ-ça-be tha ha,
 Ṭsi u-da-koⁿ, iⁿ-dse oⁿ-ça-be tha,
 Iⁿ-dse oⁿ-ça-be tha ha, ṭsi u-da-koⁿ.

7.

Tsi u-da-koⁿ, ga-moⁿ a-toⁿ-be tha,
 Ga-moⁿ a-toⁿ-be tha ha, tsi u-da-koⁿ,
 Ga-moⁿ a-toⁿ-be tha, ga-moⁿ a-toⁿ be tha ha,
 Tsi u-da-koⁿ, ga-moⁿ a-toⁿ-be tha,
 Ga-moⁿ a-toⁿ-be tha ha, tsi u-da-koⁿ,
 Ga-moⁿ a-toⁿ-be tha, ga-moⁿ a-toⁿ-be tha ha,
 Tsi u-da-koⁿ, ga-moⁿ a-toⁿ-be tha,
 Ga-moⁿ a-toⁿ-be tha ha, tsi u-da-koⁿ.

SONG 2.

(Free translation, p. 110; literal translation, p. 539.)

1.

Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa-da-da e tho wa na,
 E tho wa-da-da e tho wa na the,
 Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

2.

Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa-da-da e tho wa na,
 E tho wa-da-da e tho wa na the,
 Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

3.

Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa-da-da e tho wa na,
 E tho wa-da-da e tho wa na the,
 Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

4.

Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa-da-da e tho wa na,
 E tho wa-da-da e tho wa na the,
 Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

5.

Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa-da-da e tho wa na,
 E tho wa-da-da e tho wa na the,
 Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

WA-DA' WA-THIO^N.

SONG 1.

(Free translation, p. 111; literal translation, p. 540.)

Wa da da, wa da da, e tha,
 Wa da da e tha, wa da da,
 Wa da da e tha wa da da,
 Wa da da e tha.

(Sung four times.)

SONG 2.

(Free translation, p. 112; literal translation, p. 540.)

Bthe hiⁿ da ha da, bthe hiⁿ da da,
 Bthe hiⁿ da ha da, bthe hiⁿ da da,
 Bthe hiⁿ da ha da, bthe hiⁿ da da.

(Sung four times.)

SONG 3.

(Free translation, p. 113; literal translation, p. 540.)

Ṭsi-go k'oⁿ bthe hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da,
 K'oⁿ bthe hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da,
 K'oⁿ bthe hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da.

SONG 4.

(Free translation, p. 114; literal translation, p. 540.)

Btho a-gi-çto iⁿ da ha, btho a-gi-çto iⁿ da ha,
 Btho a-gi-çto iⁿ da ha, btho a-gi-çto iⁿ da ha,
 Btho i hiⁿ da da, btho i hiⁿ da da,
 Ṭsi-go k'oⁿ bthe hiⁿ da da, btho a-gi-çto iⁿ da ha,
 Btho a-gi-çto iⁿ da ha da, btho i hiⁿ da.

PE'-XE THU-ÇE WI'-GI-E.

(Free translation, p. 115; literal translation, p. 541.)

1. Da'-doⁿ pe-xe gi-the moⁿ-thiⁿ ṭa ba doⁿ a', a biⁿ da, ṭsi ga,
2. Pa' noⁿ e-de pe-xe gi-tha bi a', a biⁿ da, ṭsi ga,
3. Pa' noⁿ e-de e-çka e-wa-ka ba zhi a', a biⁿ da, ṭsi ga,
4. Iⁿ-gthoⁿ-ga do-ga kshe a', a biⁿ da, ṭsi ga,
5. Wa'-pa i-ṭa thiⁿ-kshe a', a biⁿ da, ṭsi ga,
6. Ga' pe-xe gi-tha bi a', a biⁿ da, ṭsi ga,
7. Pe'-xe gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ṭsi ga,
8. Mi' hi-e ge ṭa', a biⁿ da, ṭsi ga,
9. We'-thi-hi-dse gi-wa-ṭs'e-ga ḱi-the moⁿ-thiⁿ ṭa bi a', wi-çoⁿ-ga,
 e'-ḱi-a bi a', a biⁿ da, ṭsi ga.

10. Da'-doⁿ pe-xe-çu the moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, ți si ga,
11. Iⁿ'-gthoⁿ-ga do-ga kshe a', a biⁿ da, ți si ga,
12. Hi'-k'e i-sdu-ge kshe a', a biⁿ da, ți si ga,
13. Ga' pe-xe-çu the moⁿ-thiⁿ bi a', a biⁿ da, ți si ga,
14. Țe'-xe-çu the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ți si ga,
15. Țe'-xe gi-ça-thu Ți-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga, e'-Ți-a bi a',
a biⁿ da, ți si ga.
16. Da'-doⁿ pe-xe i-ba the moⁿ-thiⁿ ța ba doⁿ a', a biⁿ da, ți si ga,
17. Iⁿ'-gthoⁿ-ga do-ga kshe a', a biⁿ da, ți si ga,
18. A'-xi-be i-sdu-ge kshe a', a biⁿ da, ți si ga,
19. Ga' pe-xe i-ba the moⁿ-thiⁿ bi a', a biⁿ da, ți si ga,
20. Țe'-xe i-ba the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ți si ga,
21. Țe'-xe i-ba i-țs'a thiⁿ-ge Ți-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-Ți-a bi a', a biⁿ da, ți si ga.
22. Ga'-moⁿ-dse ga thiⁿ-kshe shki a', a biⁿ da, ți si ga,
23. E' shki doⁿ a', a biⁿ da, ți si ga,
24. Wa'-thiⁿ-e-çka zhi iⁿ da', a biⁿ da, ți si ga,
25. Mi' hi-e ge ța', a biⁿ da, ți si ga,
26. Wa'-shi-shi-țoⁿ bi e noⁿ bi noⁿ a', a biⁿ da, ți si ga
27. Shoⁿ' xtsi pa-xe iⁿ da', a biⁿ da, ți si ga.
28. Moⁿ'-shi-ța u-thi-k'u-dse ga tse shki a', a biⁿ da, ți si ga,
29. E' shki doⁿ a', a biⁿ da, ți si ga,
30. Wa'-thiⁿ-e-çka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, ți si ga,
31. Wa'-gthu-shka-zhiⁿ-ga', a biⁿ da, ți si ga,
32. Be' zhiⁿ-ga i-ța'i shki doⁿ a', a biⁿ da, ți si ga.
33. U'-Ți-oⁿ-the oⁿ-ga-xe oⁿ-moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga, e'-Ți-a bi a',
a biⁿ da, ți si ga.
34. He'-dsi xtsi a', a biⁿ da, ți si ga,
35. Ga'-çu-the the-tha bi doⁿ a', a biⁿ da, ți si ga,
36. Mi' hi-e ge ța', a biⁿ da, ți si ga,
37. Shiⁿ'-țo ho bthoⁿ-xe doⁿ a', a biⁿ da, ți si ga,
38. A'-ga-çu-the the-tha bi a', a biⁿ da, ți si ga,
39. Wa'-ga-çu-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ți si ga,
40. Wa'-ga-çu-the gi-wa-țs'e-ga Ți-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-Ți-a bi a', a biⁿ da, ți si ga,
41. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ți si ga,
42. I'-gthi-hi-dse gi-wa-țs'e-ga Ți-the moⁿ-thiⁿ ța bi a', wi-çoⁿ-ga,
e'-Ți-a bi a', a biⁿ da, ți si ga.
43. I'-thoⁿ-bi-oⁿ xtsi ga-çu-the the-tha bi doⁿ a', a biⁿ da, ți si ga,
44. Mi' hi-e ge ța', a biⁿ da, ți si ga,
45. Shi'-mi ho bthoⁿ-xe doⁿ a', a biⁿ da, ți si ga,

46. A'-ga-çu-the the-tha bi a', a biⁿ da, ʦi ga,
 47. Wa'-ga-çu-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦi ga,
 48. Wa'-ga-çu-the gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a', a biⁿ da, ʦi ga,
 49. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦi ga,
 50. We'-gthi-hi-dse gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a', a biⁿ da, ʦi ga.
51. I'-tha-bthiⁿ-oⁿ xtsi ga-çu-the the-tha bi doⁿ a', a biⁿ da, ʦi ga,
 52. Mi' hi-e ge ʦa', a biⁿ da, ʦi ga,
 53. Ni'-ka wa-k'oⁿ o-tha-ha doⁿ a', a biⁿ da, ʦi ga,
 54. A'-ga-çu-the the-tha bi a', a biⁿ da, ʦi ga,
 55. Wa'-ga-çu-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦi ga,
 56. Wa'-ga-çu-the gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a, a biⁿ da, ʦi ga,
 57. I-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki a, a biⁿ da, ʦi ga,
 58. I'-gthi-hi-dse gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a', a biⁿ da, ʦi ga.
59. I'-do-bi-oⁿ xtsi ga-çu-the the-tha bi doⁿ a', a biⁿ da, ʦi ga,
 60. Mi' hi-e ge ʦa', a biⁿ da, ʦi ga,
 61. Wa'-k'o woⁿ we-da-the doⁿ a', a biⁿ da, ʦi ga,
 62. A'-ga-çu-the the-tha bi a', a biⁿ da, ʦi ga,
 63. Wa'-ga-çu-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦi ga,
 64. Wa'-ga-çu-the gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a', a biⁿ da, ʦi ga,
 65. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦi ga,
 66. We'-gthi-hi-dse gi-wa-ʦs'e-ga ʦi-the moⁿ-thiⁿ ʦa bi a', wi-çoⁿ-ga,
 e'-ʦi-a bi a', a biⁿ da, ʦi ga.

SONG 1.

(Free translation, p. 118; literal translation, p. 543.)

1.

Ƙ'oⁿ bthe iⁿ da he, k'oⁿ bthe iⁿ da he,
 Ƙ'oⁿ bthe iⁿ da he, k'oⁿ bthe iⁿ da he,
 Ƙ'oⁿ bthe iⁿ da ha we he,
 Ƙ'oⁿ bthe iⁿ da he, k'oⁿ bthe iⁿ da he,
 Ƙ'oⁿ bthe iⁿ da he, k'oⁿ bthe iⁿ da he.

(Sung four times.)

SONG 2.

(Free translation, p. 119; literal translation, p. 543.)

1.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Çi wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

2.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Hi wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

3.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Zhu wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

4.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 A wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

5.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Pa wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

6.

Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 I wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha,
 Da-doⁿ wi-ṭa e tho k'oⁿ noⁿ wi-ṭa doⁿ ha.

MI WA-THO^N.

SONG 1.

(Free translation, p. 120; literal translation, p. 544.)

1.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 I-ba hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

2.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Moⁿ-hiⁿ hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

3.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 We-tsiⁿ hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

4.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Miⁿ-dse hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

5.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Moⁿ hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

6.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Do-ka hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

7.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Ga-moⁿ hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

8.

Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 The-tho hi-thoⁿ-be he tha,
 Hoⁿ-ba hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha,
 Wa-dsi hi-thoⁿ-be he tha.

SONG 2.

(Free translation, p. 122; literal translation, p. 545.)

1.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 I-ba thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 I-ba thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 I-ba thiⁿ a-doⁿ hi-thoⁿ-be tha.

2.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 I-ba thiⁿ a-doⁿ hi-thoⁿ-be tha.

3.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 We-tsiⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 We-tsiⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 We-tsiⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha.

4.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Miⁿ-dse a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Miⁿ-dse a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Miⁿ-dse a-thiⁿ a-doⁿ hi-thoⁿ-be tha.

5.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Moⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Moⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Moⁿ-a-thiⁿ a-doⁿ hi-thoⁿ-be tha.

6.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Do-ka thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Do-ka thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Do-ka thiⁿ a-doⁿ hi-thoⁿ-be tha.

7.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Ga-moⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Ga-moⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Ga-moⁿ a-thiⁿ a-doⁿ hi-thoⁿ-be tha.

8.

Tsi-go hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Hoⁿ-ba thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Hoⁿ-ba thiⁿ a-doⁿ hi-thoⁿ-be tha,
 Tsi-go hi-thoⁿ-be tha,
 Hoⁿ-ba thiⁿ a-doⁿ hi-thoⁿ-be tha.

SONG 3.

(Free translation, p. 123; literal translation, p. 545.)

1.

Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he noⁿ,
 Ga xtsi toⁿ wa-ki-tha, ga xtsi toⁿ wa-ki-tha,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he noⁿ,
 Ga xtsi toⁿ wa-ki-tha, ga xtsi toⁿ wa-ki-tha.

2.

Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he noⁿ,
 Ga xtsi toⁿ tha-k'e-oⁿ-tha, ga xtsi toⁿ tha-k'e-oⁿ-tha,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he,
 Mi i-thoⁿ-be doⁿ ha-wa-tse a-toⁿ he noⁿ,
 Ga xtsi toⁿ tha-k'e-oⁿ-tha, ga xtsi toⁿ tha-k'e-oⁿ-tha.

SHO^N-GE WA-THO^N.

SONG 1.

(Free translation, p. 125; literal translation, p. 546.)

1.

Shoⁿ-ge hiⁿ ʔo ho-ho a-tsia-tha be,
 Ho-ho a-tsia-tha be, ho-ho a-tsia-tha be,
 Shoⁿ-ge hiⁿ ʔo ho-ho a-tsia-tha be,
 Ho-ho a-tsia-tha be, ho-ho a-tsia-tha be,
 Shoⁿ-ge hiⁿ ʔo ho-ho a-tsia-tha be,
 Ho-ho a-tsia-tha be, ho-ho a-tsia-tha be.

2.

Shoⁿ-ge hiⁿ ʔo ho-ho a-thiⁿ he noⁿ,
 Ho-ho a-thiⁿ he noⁿ, ho-ho a-thiⁿ he noⁿ,
 Shoⁿ-ge hiⁿ ʔo ho-ho a-thiⁿ he noⁿ,
 Ho-ho a-thiⁿ he noⁿ, ho-ho a-thiⁿ he noⁿ,
 Shoⁿ-ge hiⁿ ʔo ho-ho a-thiⁿ he noⁿ,
 Ho-ho a-thiⁿ he noⁿ, ho-ho a-thiⁿ he noⁿ.

SONG 2.

(Free translation, p. 126; literal translation, p. 546.)

1.

Shoⁿ-ge wi-noⁿ a-thiⁿ he noⁿ,
 Moⁿ-zhoⁿ thu-we a-thiⁿ he,
 Shoⁿ-ge wi-noⁿ a-thiⁿ he noⁿ,
 Moⁿ-zhoⁿ tho-we a-thiⁿ he,
 Shoⁿ-ge hiⁿ ʔo,
 Moⁿ-zhoⁿ tho-we a-thiⁿ he noⁿ,
 Shoⁿ-ge wi-noⁿ a-thiⁿ he noⁿ,
 Moⁿ-zhoⁿ tho-we a-thiⁿ he.

SONG 3.

(Free translation, p. 127; literal translation, p. 546.)

1.

Shoⁿ-ge wa-tha-pa a-thiⁿ he e,
 Shoⁿ-ge hiⁿ ʔo wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge hiⁿ ʔo wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge wa-tha-pa a-thiⁿ he,
 Shoⁿ-ge hiⁿ ʔo wa-tha-pa a-thiⁿ he.

(Sung four times.)

KĀ'-XE WA-THO^N.

SONG 1.

(Free translation, p. 128; literal translation, p. 546.)

1.

Ni-ka thoⁿ-ba a bthe a-da wa he,
 Wa-tha-pa-pa ha-dsi bthe hi noⁿ,
 Ni-ka thoⁿ-ba bthe a-da wa he,
 Wa-tha-pa-pa ha-dsi bthe hi noⁿ,
 Ni-ka thoⁿ-ba a bthe a-da wa he,
 Wa-tha-pa-pa ha-dsi bthe hi noⁿ.

(Sung four times.)

SONG 2.

(Free translation, p. 129; literal translation, p. 547.)

1.

Ni-ka thoⁿ-ba bthe a-doⁿ he noⁿ,
 A he the ni-ka thoⁿ-ba bthe a-doⁿ he noⁿ,
 A he the bthe a-doⁿ he noⁿ,
 A he the ni-ka thoⁿ-ba bthe a-doⁿ he noⁿ,
 A he the wa-tha-pa-pa bthe a-doⁿ he noⁿ,
 A he the ni-ka thoⁿ-ba bthe a-doⁿ he noⁿ,
 A he the wa-tha-pa-pa bthe a-doⁿ he noⁿ.

(Sung four times.)

TA WA-THO^N.

SONG 1.

(Free translation, p. 130; literal translation, p. 547.)

1.

Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Çi noⁿ-noⁿ-ge he, çì noⁿ-noⁿ e,
 Çi noⁿ-noⁿ-ge he,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Çi noⁿ-noⁿ-ge he, çì noⁿ-noⁿ e,
 Çi noⁿ-noⁿ-ge he,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ.

2.

Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 He noⁿ-noⁿ-ge he, he noⁿ-noⁿ e,
 He-noⁿ-noⁿ-ge he,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ,
 He noⁿ-noⁿ-ge he, he noⁿ-noⁿ e,
 He-noⁿ-noⁿ-ge he,
 Wi-tsiⁿ-do noⁿ she-tho toⁿ noⁿ.

SONG 2.

(Free translation, p. 131; literal translation, p. 547.)

1.

Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he,
 ɕi noⁿ-noⁿ e, ɕi noⁿ-noⁿ-ge he,
 Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he,
 ɕi noⁿ-noⁿ e, ɕi noⁿ-noⁿ-ge he,
 Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he.

2.

Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he,
 He noⁿ-noⁿ e, he noⁿ-noⁿ-ge he,
 Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he,
 He noⁿ-noⁿ e, he noⁿ-noⁿ-ge he,
 Tsiⁿ-do he ɕka gthe he,
 Tsiⁿ-do he ɕka gthe he.

SONG 3.

(Free translation, p. 133; literal translation, p. 548.)

1.

Wi-ɕsiⁿ-do noⁿ ɕu-dse toⁿ noⁿ,
 Wi-ɕsiⁿ-do noⁿ ɕu-dse toⁿ noⁿ.
 O-e noⁿ-noⁿ-ge he, o-e noⁿ-noⁿ e,
 O-e noⁿ-noⁿ-ge he,
 Wi-ɕsiⁿ-do noⁿ ɕu-dse toⁿ noⁿ,
 Wi-ɕsiⁿ-do noⁿ ɕu-dse toⁿ noⁿ,
 O-e noⁿ-noⁿ-ge he, o-e noⁿ-noⁿ e,
 O-e noⁿ-noⁿ-ge he,
 Wi-ɕsiⁿ-do noⁿ ɕu-dse toⁿ noⁿ.

SONG 4.

(Free translation, p. 134; literal translation, p. 548.)

1.

O da the, o da ni wa,
 O da the ha o da ni wa,
 Wa-dsi tha the ho-wa-dse,
 Wa-dsi tha the ho-wa-dse wa ɕo,
 O da the, o da ni wa,
 O da the ha o da ni wa ɕo.

2.

O da the, o da ni wa,
 O da the ha o da ni wa,
 Wa-dsi tha the hi tha the,
 Wa-dsi tha the hi-tha-the wa ɕo,
 O da the, o da ni wa,
 O da the ha o da ni wa ɕo.

WA'-PA-DSE WA-THO^N.

SONG 5.

(Free translation, p. 135; literal translation, p. 548.)

1.

E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Zhe-ga ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 E-gi-oⁿ ba ha çu wa a,
 E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Zhe-ga ha çu-wa, e-gi-oⁿ ba ha çu-wa.

2.

E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Moⁿ-ge ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 E-gi-oⁿ ba ha çu wa a,
 E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Moⁿ-ge ba ha çu wa, e-gi-oⁿ ba ha çu wa.

3.

E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 A noⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 E-gi-oⁿ ba ha çu wa a,
 E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 A noⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa.

4.

E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Pa noⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 E-gi-oⁿ ba ha çu wa a,
 E-gi-oⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa,
 Pa noⁿ ba ha çu wa, e-gi-oⁿ ba ha çu wa.

WA-K'I^{N'} WA-THO^N.

SONG 6.

(Free translation, p. 136; literal translation, p. 549.)

1.

Ța-xtsi e. Ța-xtsi e, wa-dsu-Ța zhiⁿ-ga,
 I-wi-the thoⁿ-dse, Ța-xtsi e, Ța-xtsi e,
 Ța-xtsi e wa-dsu-Ța zhiⁿ-ga,
 Pi-çi Ța-be hi dsi toⁿ,
 I-wi-the thoⁿ-dse, Ța-xtsi e, Ța-xtsi e.

2.

Ța-xtsi e, Ța-xtsi e wa-dsu-Ța zhiⁿ-ga,
 I-wi-the thoⁿ-dse, Ța-xtsi e, Ța-xtsi e,
 Ța-xtsi e wa-dsu-Ța zhiⁿ-ga,
 Zhu-dse hi dsi toⁿ,
 I-wi-the thoⁿ-dse, Ța-xtsi e, Ța-xtsi e.

3.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Zhoⁿ u-ṭa-ḳi ba he-dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

4.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Pi-ḳi sha-be hi dsi-toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

5.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Pi-ḳi xo-dse hi dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

6.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Ba-xpe hi dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

7.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Xa-dse ba-ṭse he-dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

8.

Ṭa-xtsi e, ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi-e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Wa-ṭsi-shka zhiⁿ-ga dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

9.

Ṭa-xtsi e ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e,
 Ṭa-xtsi e wa-dsu-ṭa zhiⁿ-ga,
 Pa-he pa-ḳi he dsi toⁿ,
 I-wi-the thoⁿ-dse, ṭa-xtsi e, ṭa-xtsi e.

WA'-I^N XA-GE WA-THO^N.A'-HO^N-BTHA BI WI'-GI-E.

(Free translation, p. 139; literal translation, p. 550.)

1. He'-dsi xtsi a', a biⁿ da, t̄si ga,
2. Ka' ge wa-ha-ge doⁿ a', a biⁿ da, t̄si ga,
3. Wa'-k̄i-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, t̄si ga,
4. Moⁿ-zhoⁿ u-ṭoⁿ-ga xtsi thiⁿ-kshe dsi a', a biⁿ da, t̄si ga,
5. Wa'-k̄i-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, t̄si ga,
6. U'-pa-ḥe thoⁿ dsi a', a biⁿ da, t̄si ga,
7. T̄si'-xiⁿ-dse dsi a', a biⁿ da, t̄si ga,
8. I'-sdu-ge pa-gthe xtsi a', a biⁿ da, t̄si ga,
9. Ba'-moⁿ-xe hi the kshe a', a biⁿ da, t̄si ga.

10. Wa'-k̄oⁿ-da u-ga-ḥoⁿ-hoⁿ doⁿ a', a biⁿ da, t̄si ga,
11. Hoⁿ'-ga wa-ga-xa bi a', a biⁿ da, t̄si ga,
12. Iⁿ'-dse-ha ga-xe toⁿ a', a biⁿ da, t̄si ga,
13. Wa'-k̄oⁿ-da ga-hoⁿ a-thiⁿ hi toⁿ a', a biⁿ da, t̄si ga,
14. Wa'-k̄oⁿ-da tho-ṭoⁿ a-thiⁿ hi thiⁿ a', a biⁿ da, t̄si ga,
15. Wa'-k̄oⁿ-da a-po-ga a-thiⁿ hi thiⁿ a', a biⁿ da, t̄si ga,
16. U'-pa-ḥe thoⁿ dsi a', a biⁿ da, t̄si ga,
17. Hoⁿ'-ga wa-ga-xa bi a', a biⁿ da, t̄si ga,
18. Iⁿ'-shta-bthi a-ga-xtoⁿ thiⁿ a', a biⁿ da, t̄si ga,
19. T̄si' u-hoⁿ-ge dsi a', a biⁿ da, t̄si ga,
20. I'-sdu-ge pa-gthe xtsi a', a biⁿ da, t̄si ga,
21. Ba'-moⁿ-xe hi the toⁿ a', a biⁿ da, t̄si ga,
22. Wa'-k̄oⁿ-da iⁿ-shta a-ga-ḥta ga-xe kshe a', a biⁿ da, t̄si ga.

23. Wa'-k̄oⁿ-da hoⁿ-ba u-ga-ḥoⁿ-hoⁿ doⁿ a', a biⁿ da, t̄si ga,
24. Hoⁿ'-ga wa-ga-xa bi a', a biⁿ da, t̄si ga,
25. Iⁿ'-dse-ha ga-xe toⁿ a', a biⁿ da, t̄si ga,
26. Wa'-k̄oⁿ-da ga-hoⁿ a-thiⁿ hi thiⁿ a', a biⁿ da, t̄si ga,
27. Wa'-k̄oⁿ-da tho-ṭoⁿ a-thiⁿ hi thiⁿ a', a biⁿ da, t̄si ga,
28. Wa'-k̄oⁿ-da a-po-ga a-thiⁿ hi thiⁿ a', a biⁿ da, t̄si ga,
29. U'-pa-ḥe thoⁿ dsi a', a biⁿ da, t̄si ga,
30. Ni'-hmi ṭoⁿ-ga wiⁿ e-ḥsi tse a', a biⁿ da, t̄si ga,
31. The' shki wa-k̄oⁿ-da-gi e-dsi a ba thoⁿ ta shoⁿ e'-the ṭoⁿ a', a biⁿ da, t̄si ga.
32. Gi'-bi-shu-dse tsi-the toⁿ a', a biⁿ da, t̄si ga,
33. I'-sdu-ge pa-gthe xtsi a', a biⁿ da, t̄si ga.
34. Ba'-moⁿ-xe hi the kshe a', a biⁿ da, t̄si ga.
35. Wa'-k̄oⁿ-da iⁿ-shta a-ga-ḥta ga-xe kshe a', a biⁿ da, t̄si ga.

36. Wa'-k̄oⁿ-da hoⁿ-ba u-ga-ḥoⁿ-hoⁿ doⁿ a', a biⁿ da, t̄si ga,
37. Hoⁿ'-ga wa-ga-xa bi a', a biⁿ da, t̄si ga,

38. In'-dse-ha ga-xe toⁿ a', a biⁿ da, tsi ga,
 39. Wa'-koⁿ-da ga-hoⁿ a-thiⁿ hi toⁿ a', a biⁿ da, tsi ga,
 40. Wa'-koⁿ-da tho-toⁿ a-thiⁿ hi thiⁿ a', a biⁿ da, tsi ga,
 41. Wa'-koⁿ-da a-po-ga a-thiⁿ hi thiⁿ a', a biⁿ da, tsi ga,
 42. U'-pa-çe thoⁿ dsi a', a biⁿ da, tsi ga,
 43. E'-hiu toⁿ-ga wiⁿ e-dsi doⁿ a', a biⁿ da, tsi ga,
 44. The'-shki wa-koⁿ-da-gi e-dsi a ba thoⁿ ta shoⁿ e'-the toⁿ a', a biⁿ
 da, tsi ga,
 45. Gi'-bi-shu-dse tsi-the toⁿ a', a biⁿ da, tsi ga,
 46. I'-sdu-go pa-gthe xtsi a', a biⁿ da, tsi ga,
 47. Ba'-moⁿ-xe hi the kshe a', a biⁿ da, tsi ga,
 48. Wa'-koⁿ-da iⁿ-shta a-ga-çta ga-xe kshe a', a biⁿ da, tsi ga.
49. He'-dsi xtsi a', a biⁿ da, tsi ga,
 50. Hoⁿ-ba i-ça-xe thoⁿ dsi a', a biⁿ da, tsi ga,
 51. Hoⁿ-ga wa-ga-xa bi a', a biⁿ da, tsi ga,
 52. In'-dse-ha ga-xa toⁿ a', a biⁿ da, tsi ga,
 53. Wa'-koⁿ-da ga-hoⁿ a-thiⁿ hi kshe a', a biⁿ da, tsi ga,
 54. Wa'-koⁿ-da tho-toⁿ a-thiⁿ hi thiⁿ a', a biⁿ da, tsi ga,
 55. Wa'-koⁿ-da a-po-ga a-thiⁿ hi a-thiⁿ a', a biⁿ da, tsi ga,
 56. U'-pa-çe thoⁿ dsi a', a biⁿ da, tsi ga,
 57. Çiu'-ka moⁿ-hiⁿ zhu e-goⁿ wiⁿ e-dsi doⁿ a', a biⁿ da, tsi ga,
 58. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 59. The' shki wa-koⁿ-da-gi e-dsi a ba thoⁿ ta shoⁿ e'-the toⁿ a', a biⁿ
 da, tsi ga,
 60. The ga' xtsi a-zhoⁿ ta e-çi-the toⁿ a', a biⁿ da, tsi ga,
 61. Noⁿ wa-xpa-thiⁿ a-thiⁿ he noⁿ e-çi-the toⁿ a', a biⁿ da, tsi ga,
 62. Wa'-noⁿ-xe dsi bthe ta miⁿ-kshe shoⁿ e'-çi-the toⁿ a', a biⁿ da,
 tsi ga,
 63. Wi'-zhiⁿ-the a', a biⁿ da, tsi ga,
 64. Oⁿ-thoⁿ-gi-tha ba thoⁿ ta zhi shoⁿ e'-çi-the thiⁿ-kshe a', a biⁿ da,
 tsi ga,
 65. Ni'-ka-shi-ga', a biⁿ da, tsi ga,
 66. U'-shkoⁿ bi ge dsi e-ça-ha a-gthe tse e'-çi-the toⁿ a', a biⁿ da,
 tsi ga,
 67. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, tsi ga,
 68. Ga'-xa zhiⁿ-ga', a biⁿ da, tsi ga,
 69. Çe' gtha-gtha the xtsi ge dsi a', a biⁿ da, tsi ga,
 70. E'-dsi kshi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 71. Thiu'-xe tš'a-zhi toⁿ noⁿ a', a biⁿ da, tsi ga,
 72. E'-dsi xtsi kshi gthiⁿ thiⁿ-kshe a', a biⁿ da, tsi ga,
 73. I'-çi-pa-noⁿ-zhiⁿ-zhin tsi-the toⁿ a', a biⁿ da, tsi ga,
 74. Thiu'-xe tš'a-zhi toⁿ noⁿ a', a biⁿ da, tsi ga,
 75. Ha'! wi-tsi-go-e a', a biⁿ da, tsi ga,
 76. E'-goⁿ thoⁿ ta zhi a'. wi-tsi-go-e', e-gi-e toⁿ a', a biⁿ da, tsi ga,

77. Zhiⁿ'-ga', a biⁿ da, t̥si ga,
 78. Oⁿ'-thoⁿ-ḱi-pa-noⁿ-zhiⁿ-zhiⁿ moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga, e'-gi-a
 bi a, a biⁿ da, t̥si ga.
 79. Ḷoⁿ' thi-xthe-ge ga thiⁿ-kshe shki a', a biⁿ da, t̥si ga,
 80. U'-noⁿ a-gi-the a-thiⁿ he a', zhiⁿ-ga', a biⁿ da, t̥si ga,
 81. Zhiⁿ'-ga u-noⁿ oⁿ-tha bi doⁿ shki a', a biⁿ da, t̥si ga,
 82. U'-noⁿ a bi i-the ḱi-the moⁿ-thiⁿ ʔa i tse a', a biⁿ da, t̥si ga.
 83. Xiⁿ'-ha ba-ç'iⁿ-tha ga kshe a', a biⁿ da, t̥si ga,
 84. E' shki doⁿ a', a biⁿ da, t̥si ga,
 85. U'-noⁿ a-gi-the mi-kshe iⁿ da', a biⁿ da, t̥si ga,
 86. U'-noⁿ oⁿ-tha bi doⁿ shki a', a biⁿ da, t̥si ga,
 87. Xiⁿ'-ha ba-ç'iⁿ-tha a bi i-the ḱi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga',
 a biⁿ da, t̥si ga.
 88. Ga'-xa a-ḱi-gthe ga tse shki a', a biⁿ da, t̥si ga,
 89. A'-hiu-ha a-gi-the a-toⁿ he iⁿ da', a biⁿ da, t̥si ga,
 90. Zhiⁿ'-ga a-hiu-ha oⁿ-gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da,
 t̥si ga,
 91. A'-hiu-ha a bi i-the ḱi-the moⁿ-thiⁿ ʔa biⁿ da', a biⁿ da, t̥si ga.
 92. Ga'-xa shdo-zha ga ge shki a', a biⁿ da, t̥si ga,
 93. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, t̥si ga,
 94. U'-noⁿ oⁿ-tha bi doⁿ shki a', a biⁿ da, t̥si ga,
 95. U'-noⁿ a bi i-the ḱi-the moⁿ-thiⁿ ʔa biⁿ da', zhiⁿ-ga', a biⁿ da,
 t̥si ga.
 96. Zhoⁿ'-i-ʔa-xe çka ga thiⁿ-kshe shki a', a biⁿ da, t̥si ga,
 97. U'-noⁿ pa-xe iⁿ da', a biⁿ da, t̥si ga,
 98. Ni'-ḱa, a biⁿ da, t̥si ga,
 99. Pa'-hiⁿ ça-dse ç i e-goⁿ e noⁿ bi noⁿ a', a biⁿ da, t̥si ga,
 100. Pa'-hiⁿ ça-dse ç i e-goⁿ a bi i-the ḱi-the moⁿ-thiⁿ ʔa biⁿ da',
 a biⁿ da, t̥si ga.
 101. Thu-e' xtsi ç i thu-çe the doⁿ a', a biⁿ da, t̥si ga,
 102. T̥si u'-hoⁿ-ge dsi a', a biⁿ da, t̥si ga,
 103. He'-dsi xtsi ki-noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 104. Ni'-ḱa-shi-ga', a biⁿ da, t̥si ga,
 105. I'-tsiⁿ ḱi-pa-noⁿ-noⁿ-the xtsi wa-doⁿ-be toⁿ a', a biⁿ da, t̥si ga,
 106. Noⁿ' wa-xpa-thiⁿ a-thiⁿ he noⁿ shoⁿ e'-ḱi-the toⁿ a', a biⁿ da,
 t̥si ga,
 107. Wi'-thoⁿ-çka hoⁿ ba Wa-ḱoⁿ-da tha-ḱ'e-tha bi a ba doⁿ, e'-ḱi-the
 toⁿ a', a biⁿ da, t̥si ga,
 108. The' shki doⁿ a', a biⁿ da, t̥si ga,
 109. Wa'-ḱoⁿ-da e-dsi a ba thoⁿ ta shoⁿ e-the toⁿ a', a biⁿ da, t̥si ga
 110. I'-sdu-ge pa-gthe xtsi a', a biⁿ da, t̥si ga,

111. Ba'-moⁿ-xe hi the toⁿ a', a biⁿ da, t̥si ga,
 112. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 113. Moⁿ'-iⁿ-ka noⁿ-ni-ni-tha xtsi wa-noⁿ-k'oⁿ toⁿ a', a biⁿ da, t̥si ga,
 114. Pa' thi-hoⁿ tsi-the toⁿ a', a biⁿ da, t̥si ga,
 115. Gi-ha-goⁿ a-zhi xtsi thiⁿ-kshe a', a biⁿ da, t̥si ga,
 116. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 117. Moⁿ'-hiⁿ ga-çu-çu-e xtsi wa-noⁿ-k'oⁿ toⁿ a', a biⁿ da, t̥si ga,
 118. Pa' thi-hoⁿ tsi-the toⁿ a', a biⁿ da, t̥si ga,
 119. Gi'-ha-goⁿ a-zhi xtsi thiⁿ-kshe a', a biⁿ da, t̥si ga,
 120. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 121. Çi' pa i-sdu-ge tse a', a biⁿ da, t̥si ga,
 122. Çi' pa i-ga-shoⁿ ha', a biⁿ da, t̥si ga,
 123. Ni'-ka-shi-ga', a biⁿ da, t̥si ga,
 124. Ni'-ka wiⁿ wa-xpa-thiⁿ thiⁿ a' biⁿ da', a biⁿ da, t̥si ga,
 125. Thi-e' ni-kshe a, hiⁿ, ka-ge', e-gi-a bi a', a biⁿ da, t̥si ga,
 126. Ho'-we, wi-t̥si-go e, e tsi-the a', a biⁿ da, t̥si ga,
 127. Wi-e' miⁿ-kshe o, wi-t̥si-go-e', e tsi-the a', a biⁿ da, t̥si ga,
 128. Ha'! ka-ge a', a biⁿ da, t̥si ga,
 129. Moⁿ'-zhoⁿ shoⁿ-e-goⁿ xtsi wa-zhiⁿ a-tha-gthe a, ka-ge', e tsi-the a', a biⁿ da, t̥si ga,
 130. Hoⁿ'-doⁿ-ba thiⁿ ha, e' tsi-the a', a biⁿ da, t̥si ga,
 131. Ha'! wi-t̥si-go e a', a biⁿ da, t̥si ga,
 132. Wi'-toⁿ-be a, wi-t̥si-go e', e tsi-the a', a biⁿ da, t̥si ga,
 133. U'-ça-ka thiⁿ-ge tha toⁿ she wi-toⁿ-be a', wi-t̥si-go e', e-gi-a, bi a, a biⁿ da, t̥si ga,
 134. U'-ça-ka thiⁿ-ge e-toⁿ xtsi wa-zhiⁿ a-tha-gthe a', ka-ge, e-gi-a, bi a', a biⁿ da, t̥si ga,
 135. Shi' oⁿ-doⁿ-ba thiⁿ ha, e' tsi-the a', a biⁿ da, t̥si ga,
 136. Noⁿ'-ni-oⁿ-ba zhiⁿ-ga', a biⁿ da, t̥si ga,
 137. Pe'-thoⁿ-ba a-ni tha-toⁿ she wi-toⁿ-be a', wi-t̥si-go e', e-gi-a, bi a', a biⁿ da, t̥si ga,
 138. I'-thi-shnoⁿ kshe a', a biⁿ da, t̥si ga,
 139. Wa'-do-ka i-thi-sh'e-doⁿ xtsi a-ni' tha-toⁿ she wi-toⁿ-be a', wi-t̥si-go e', e tsi-the a', a biⁿ da, t̥si ga,
 140. Noⁿ'-ni-oⁿ-ba ge e-toⁿ xtsi wa-zhiⁿ a-tha-gthe a, ka-ge', e-gi-a, bi a', a biⁿ da, t̥si ga,
 141. Shi' oⁿ-doⁿ-ba thiⁿ ha, ka-ge', e tsi-the a', a biⁿ da, t̥si ga,
 142. Wi'-toⁿ-be a, wi-t̥si-go e', e tsi-the a', a biⁿ da, t̥si ga,
 143. Wa'-ba-xtse zhiⁿ-ga wiⁿ a', a biⁿ da, t̥si ga,
 144. U'-doⁿ-be tha-gthiⁿ xtsi wiⁿ a', a biⁿ da, t̥si ga,
 145. Thu'-çi u-tha-k'oⁿ he tha toⁿ she wi-toⁿ be a', wi-t̥si-go e', e tsi-the a', a biⁿ da, t̥si ga,
 146. Ha'! ka-ge a', a biⁿ da, t̥si ga,

147. Wa'-ba-xtse zhiⁿ-ga ge' e-toⁿ xtsi wa-zhiⁿ a-tha-gthe a', ka-ge',
e-gi-a bi a', a biⁿ da, tsi ga,
148. Shi' oⁿ-doⁿ-ba thiⁿ ha, e' tsi-the a', a biⁿ da, tsi ga,
149. Wi'-toⁿ-be a, wi-tsi-go e', e tsi-the a', a biⁿ da, tsi ga,
150. Wa'-k'oⁿ-çi ha', a biⁿ da, tsi ga,
151. U'-çi-gthe tse a', a biⁿ da, tsi ga,
152. Noⁿ'-pu-gthe tha-toⁿ she wi-toⁿ-be a', wi-tsi-go e', e tsi-the a',
a biⁿ da, tsi ga,
153. Ha'! ka-ge a', a biⁿ da, tsi ga,
154. Wa'-k'oⁿ-çi ha ge e-toⁿ xtsi wa-zhiⁿ a-tha-gthe a'. ka-ge', e-gi-a,
bi a', a biⁿ da, tsi ga,
155. Shi' oⁿ-doⁿ-ba thiⁿ ha, e' tsi-the a', a biⁿ da, tsi ga,
156. Ni'-ka tsa-ge a', a biⁿ da, tsi ga,
157. Iⁿ'-dse wa-thi-ge-ge-be wi-toⁿ-be a', wi-tsi-go e' a, a biⁿ da,
tsi ga,
158. Ni'-ka tsa-ge ge e'-toⁿ xtsi wa-zhiⁿ a-tha-gthe a', ka-ge a',
a biⁿ da, tsi ga,
159. Shi' oⁿ-doⁿ-ba thiⁿ ha, e' tsi-the a', a biⁿ da, tsi ga,
160. Ni'-ka tsa-ge a', a biⁿ da, tsi ga,
161. Çka' ga-moⁿ a', a biⁿ da, tsi ga,
162. Ta'-xpi ge u-thi-hoⁿ hoⁿ e-goⁿ wi-toⁿ-be a', wi-tsi-go e', e-gi-a
bi a', a biⁿ da, tsi ga,
163. Ni'-ka tsa-ge a', a biⁿ da, tsi ga,
164. Noⁿ'-ni-oⁿ-ba i tse u-gtha-gtha e-goⁿ wi-toⁿ-be a', wi-tsi-go e',
e-gi-a, bi a', a biⁿ da, tsi ga,
165. Hoⁿ'ba u-ça-çi-ba do-ba', a biⁿ da, tsi ga,
166. U'-tha-ni-ka-shi ga tha-toⁿ she wi-toⁿ-be a', wi-tsi-go e', e-gi-a,
bi a', a biⁿ da, tsi ga,
167. Ha'! ka-ge a', a biⁿ da, tsi ga,
168. Hoⁿ'-ba u-ça-çi-ba ge e-toⁿ wa-zhiⁿ a-tha-gthe a', ka-ge', e-gi-a,
bi a', a biⁿ da, tsi ga,
169. Hoⁿ'-ba tha-gthiⁿ xtsi a', a biⁿ da, tsi ga,
170. U'-tha-ni-ka-shi-ga tha-toⁿ she wi-toⁿ-be a', wi-tsi-go e', e tsi-
the a', a biⁿ da, tsi ga,
171. Hoⁿ'-ba tha-gthiⁿ xtsi u-hi tha-çi-the te wa-zhiⁿ a-tha-gthe a',
ka-ge, e tsi-the a, a biⁿ da, tsi ga.

SONG 1.

(Free translation, p. 145; literal translation, p. 556.)

The wi-ta ha, the wi-ta,
 Wa-tse-xi e tha tho wi-ni da,
 E he the wi-ta ha, the wi-ta,
 Wa-tse-xi e tha tho wi-ni da,
 E he the wi-ta ha, the wi-ta,
 Wa-tse-xi e tha tho wi-ni-da.

(Sung four times.)

SONG 2.

(Freetranslation, p. 146; literal translation, p. 556.)

1.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be,
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 I-ba a-thiⁿ a-doⁿ,
 I-ba a-thiⁿ a-doⁿ ni-ka-xo-be,
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

2.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

3.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha-ha, ni-ka-xo-be ko-wi-tha ha,
 We-tsiⁿ a-thiⁿ a-doⁿ,
 We-tsiⁿ a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

4.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Miⁿ-dse a-thiⁿ a-doⁿ,
 Miⁿ-dse a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

5.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Moⁿ a-thiⁿ a-doⁿ,
 Moⁿ a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

6.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Do-ka a-thiⁿ a-doⁿ,
 Do-ka a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

7.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Ga-moⁿ a-thiⁿ a-doⁿ,
 Ga-moⁿ a-thiⁿ a-doⁿ ni-ka-xo-be
 Ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

8.

Ni-ka-xo-be ko-wi-tha ha, ni-ka-xo-be
 ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha,
 Hoⁿ-ba a-thiⁿ a-doⁿ,
 Hoⁿ-ba a-thiⁿ a-doⁿ ni-ka-xo-be
 ko-wi-tha ha, ni-ka-xo-be ko-wi-tha ha.

SONG 3.

(Literal translation, p. 557.)

1.

I tha ha ha he he tha,
 I tha ha ha he he tha ha,
 I tha ha,
 I tha ha ha he he tha.

2.

Tsi-go ho ho he he tha,
 Tsi-go ho ho he he tha ha,
 I tha ha,
 Tsi-go ho ho he he tha.

WA-THU'-ÇE WA-THO^N.

WA-THU'-ÇE WI'-GI-E (THE BLACK BEAR).

By WA-XTHI'-ZHI.

(Free translation, p. 148; literal translation, p. 557.)

1. He'-dsi xtsi a', a biⁿ da, tsi ga,
2. Wa'-ça-be u-ça-ka thiⁿ-ge kshe noⁿ a', a biⁿ da, tsi ga,
3. Wa'-ki-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, tsi ga,
4. Ța' ki-thi-xa bi u-zhiⁿ-ga xtsi thiⁿ-kshe dsi a', a biⁿ da tsi ga,
5. Wa'-ki-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, tsi ga,
6. Ni'-dse ki i-noⁿ-the Ța doⁿ a', a biⁿ da, tsi ga,
7. O'-k'oⁿ wa-noⁿ-tha zhi xtsi toⁿ a', a biⁿ da, tsi ga,
8. E'-ki-pa a-gthi noⁿ-zhiⁿ-zhiⁿ the toⁿ a', a biⁿ da, tsi ga,
9. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, tsi ga,
10. A'-ba-do a-ga-ha dsi xtsi a', a biⁿ da, tsi ga,
11. E'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
12. Ha'-shki pa-gthe noⁿ-zhiⁿ-zhiⁿ the toⁿ a', a biⁿ da, tsi ga,
13. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, tsi ga,
14. A'-ba-do a-tha-k'a-be dsi xtsi a', a biⁿ da, tsi ga,
15. Xa'-dse ba-Țse thiⁿ-kshe noⁿ a', a biⁿ da, tsi ga,
16. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
17. Xa'-dse ba-Țse a', a biⁿ da, tsi ga,
18. Thi'-thi-çki gthi noⁿ-the toⁿ a', a biⁿ da, tsi ga,
19. Ni-dse ki i-noⁿ-tha zhi toⁿ a, a biⁿ da, tsi ga.

20. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, țsi ga,
 21. A'-ba-do a-tha-ķ'a-be dsi xtsi a', biⁿ da, țsi ga,
 22. Ba'-xpe thiⁿ-kshe noⁿ a', a biⁿ da, țsi ga,
 23. E'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, țsi ga,
 24. Thi'-thi-çki gthi noⁿ-the thiⁿ-kshe a', a biⁿ da, țsi ga,
 25. Ni-dse ķi i-noⁿ-tha zhi toⁿ a, a biⁿ da, țsi ga.
26. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, țsi ga,
 27. Ga-xa zhiⁿ-ga çe gtha-gtha-the xtsi ge dsi a', a biⁿ da, țsi ga,
 28. Zhoⁿ'-sha-be-the hi ba-țse thiⁿ-kshe noⁿ a', a biⁿ da, țsi ga,
 29. E'-dsi xtsi a', a biⁿ da, țsi ga,
 30. Thi'-thi-çki gthi noⁿ-the toⁿ a', a biⁿ da, țsi ga,
 31. Ni'-dse ķi i-noⁿ-tha zhi toⁿ a', a biⁿ da, țsi ga.
32. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, țsi ga,
 33. Ga'-xa zhiⁿ-ga çe gtha-gtha-the xtsi ge dsi a', a biⁿ da, țsi ga,
 34. Ha'-çi-hi ķoⁿ thiⁿ-kshe noⁿ a', a biⁿ da, țsi ga,
 35. Thi'-be-bthiⁿ gthi i-noⁿ-the toⁿ a', a biⁿ da, țsi ga,
 36. Ni'-dse ķi i-noⁿ-tha zhi toⁿ a', a biⁿ da, țsi ga.
37. Thu-e' xtsi çi-thu-çe the doⁿ a', a biⁿ da, țsi ga,
 38. Ba'-çoⁿ-zhiⁿ-ga doⁿ a', a biⁿ da, țsi ga,
 39. A'-tha-ķ'a-be dsi a', a biⁿ da, țsi ga,
 40. Iⁿ u'-ça-ķi-ba doⁿ a', a biⁿ da, țsi ga,
 41. Ni'-dse ķi i-noⁿ-the ța doⁿ a', a biⁿ da, țsi ga,
 42. E'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, țsi ga,
 43. Ni'-dse ķi i-noⁿ-tha zhi toⁿ a', a biⁿ da, țsi ga.
44. He'-dsi xtsi a', a biⁿ da, țsi ga,
 45. Ba'-çi zhiⁿ-ga doⁿ a', a biⁿ da, țsi ga,
 46. He'-dsi xtsi hi gthiⁿ thiⁿ-kshe a', a biⁿ da, țsi ga,
 47. Iⁿ' zhiⁿ-ga do-ba', a biⁿ da, țsi ga,
 48. Thi'-ța-the gthi i-noⁿ-the toⁿ a', a biⁿ da, țsi ga,
 49. He'-dsi xtsi a', a biⁿ da, țsi ga,
 50. Thi'-çoⁿ-tha tsi-the toⁿ a', a biⁿ da, țsi ga,
 51. Ni'-dse ķi i-noⁿ-the ța doⁿ a', a biⁿ da, țsi ga,
 52. Iⁿ' zhiⁿ-ga wiⁿ a', a biⁿ da, țsi ga,
 53. Ța'-xpi a-gthoⁿ xtsi hi gthiⁿ thiⁿ-kshe a', a biⁿ da, țsi ga,
 54. Mi' pe-thoⁿ-ba gthiⁿ ța doⁿ a', a biⁿ da, țsi ga,
 55. E'-dsi xtsi hi gthiⁿ thiⁿ-kshe a', a biⁿ da, țsi ga,
 56. He'-dsi xtsi a', a biⁿ da, țsi ga,
 57. Hoⁿ'-ba u-ça-ķi-ba wiⁿ o-pshi shoⁿ e'-ķi-the thiⁿ-kshe a', a biⁿ da,
 țsi ga,
 58. Wa'-gthu-shka-zhiⁿ-ga', a biⁿ da, țsi ga,
 59. Ho'-țoⁿ wa-noⁿ-ķ'oⁿ thiⁿ-kshe a', a biⁿ da, țsi ga,

60. Ho^{n'}-ba u-ça-қи-ba wiⁿ o-pshi shoⁿ e'-қи-the thiⁿ-kshe a', a biⁿ da,
 ҫsi ga,
 61. He'-dsi xtsi a', a biⁿ da, ҫsi ga,
 62. Wa'-zhiⁿ-ga ho-тоⁿ wa-noⁿ-қ'oⁿ thiⁿ-kshe a', a biⁿ da, ҫsi ga,
 63. Ho^{n'}-ba u-ça-қи-ba wiⁿ o-pshi shoⁿ e'-қи-the thiⁿ-kshe a, a biⁿ da,
 ҫsi ga.
 64. He'-dsi xtsi a', a biⁿ da, ҫsi ga
 65. Wa'-қоⁿ-da tse-ga xtsi e-thoⁿ-be hi noⁿ bi a', a biⁿ da, ҫsi ga,
 66. ҫsi'-zhe-be u-hi-gthiⁿ thiⁿ-kshe a', a biⁿ da, ҫsi ga,
 67. No^{n'}-be mi ba-moⁿ-da-da xtsi thiⁿ-kshe a', a biⁿ da, ҫsi ga,
 68. Mi' sha-ge gi-ba-ha xtsi thiⁿ-kshe a', a biⁿ da, ҫsi ga,
 69. He'-dsi xtsi a', a biⁿ da, ҫsi ga,
 70. Ha'! wi-ҫsi-go e a', a biⁿ da, ҫsi ga,
 71. Zhu'-i-ga a-tha-xiⁿ xtsi a-zhoⁿ miⁿ-kshe shoⁿ e'-қи-the thiⁿ-kshe
 a', a biⁿ da, ҫsi ga,
 72. Ha'! ni-қа-shi-ga', a biⁿ da, ҫsi ga,
 73. U'-noⁿ tha bi i-the tha-қи-the a-tha, ni-қа-shi-ga, e'-gi-a bi a', a
 biⁿ da, ҫsi ga.
 74. He'-dsi xtsi a', a biⁿ da, ҫsi ga,
 75. ҫsi'-zhe-be i-sdu-ga dsi a', a biⁿ da, ҫsi ga,
 76. U'-қи-gthe wiⁿ hi-tse-the toⁿ a', a biⁿ da, ҫsi ga,
 77. Ga' tse shki a', a biⁿ da, ҫsi ga,
 78. Wa'-thiⁿ-e-қа she moⁿ moⁿ-zhi iⁿ da', a biⁿ da, ҫsi ga,
 79. Wa'-zha-zhe a', a biⁿ da, ҫsi ga,
 80. ҫsi'-zhu e-thoⁿ-ba', a biⁿ da, ҫsi ga,
 81. We'-tha-wa moⁿ-thiⁿ ҫa i tsiⁿ da', a biⁿ da, ҫsi ga,
 82. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ҫsi ga,
 83. Zho^{n'}-xa gi-ҫsi-қа қи-the moⁿ-thiⁿ ҫa biⁿ da', a biⁿ da, ҫsi ga,
 84. ҫsi'-zhe-be tha-ҫa dsi a', a biⁿ da, ҫsi ga,
 85. U'-қи-gthe wiⁿ hi-tse-tha bi a', a biⁿ da, ҫsi ga,
 86. Wa'-zha-zhe a', a biⁿ da, ҫsi ga,
 87. ҫsi'-zhu e-thoⁿ-ba', a biⁿ da, ҫsi ga,
 88. We'-tha-wa moⁿ-thiⁿ ҫa i tsiⁿ da', a biⁿ da, ҫsi ga,
 89. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ҫsi ga,
 90. Zhoⁿ-xa gi-tsi-қа қи-the moⁿ-thiⁿ ҫa biⁿ da, a biⁿ da, ҫsi ga.

WA-THU'-ÇE WI'-GI-E (THE BEAVER).

1. He'-dsi xtsi a', a biⁿ da, ҫsi ga,
2. Wa'-zha-zhe u-dse-the pe-thoⁿ-ba ni-қа-shi-ga thoⁿ-ka', a biⁿ da,
 ҫsi ga,
3. Xtha'-xtha thⁿ-ge xtsi ni-қа-shi-ga thoⁿ-ka', a biⁿ da, ҫsi ga,

4. He'-dsi xtsi a', a biⁿ da, t̥si ga,
5. Wa'-zha-zhe wiⁿ a', a biⁿ da, t̥si ga,
6. Wa'-dsu-ṭa pi-zhi wiⁿ a', a biⁿ da, t̥si ga,
7. Zhu'-i-ga the xtsi ui-ka-shi-ga toⁿ a', a biⁿ da, t̥si ga,
8. Zha'-be do-ga toⁿ a', a biⁿ da, t̥si ga,
9. Zhu'-i-ga the xtsi ni-ḡa-shi-ga toⁿ a', a biⁿ da, t̥si ga,
10. He'-dsi xtsi a', a biⁿ da, t̥si ga,
11. Ni' ḡi-moⁿ-hoⁿ dsi xtsi a', a biⁿ da, t̥si ga,
12. Ba'-btha-btha-xe zhoⁿ a', a biⁿ da, t̥si ga,
13. Ni' ba-btha-xe ga kshe a', a biⁿ da, t̥si ga,
14. Wa'-ḡoⁿ-da oⁿ-ḡi-tha-zha-ṭa bi a-thiⁿ he iⁿ da', a biⁿ da, t̥si ga,
15. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
16. Wa'-ḡoⁿ-da a-ḡi-tha-zha-ṭa bi ḡi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da,
t̥si ga,
17. Ni' thi-u-ba-he tha-ṭa ga kshe a', a biⁿ da, t̥si ga,
18. E' shki doⁿ a', a biⁿ da, t̥si ga,
19. Thi'-u-ba-he a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, t̥si ga,
20. Zhiⁿ'-ga thi-u-ba-he gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, t̥si ga,
21. Thi'-u-ba-he i-t̥s'a thiⁿ-ge ḡi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da,
t̥si ga,
22. Ni' u-ḡa-gi ga kshe a', a biⁿ da, t̥si ga,
23. E shki doⁿ a, a biⁿ da, t̥si ga,
24. Thi'-u-thi-xthu-ḡ'a a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, t̥si ga,
25. Zhiⁿ'-ga thi-u-thi-xthuḡ'a gi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da,
t̥si ga,
26. Thi'-u-thi-xthu-ḡ'a i-t̥s'a thiⁿ-ge ḡi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ
da, t̥si ga.
27. He'-dsi xtsi a', a biⁿ da, t̥si ga,
28. Ni' u-ba-shoⁿ wiⁿ a', a biⁿ da, t̥si ga,
29. E'-dsi xtsi hi zhoⁿ kshe a', a biⁿ da, t̥si ga,
30. Moⁿ'-ḡto-ḡto-be hoⁿ-ḡka doⁿ a', a biⁿ da, t̥si ga,
31. Ha'-bi-ṭa-the gthi noⁿ-the toⁿ a', a biⁿ da, t̥si ga,
32. T̥si' ṭoⁿ ḡi-the toⁿ a, a biⁿ da', t̥si ga,
33. Zhiⁿ'-ga t̥si ṭoⁿ ḡi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, t̥si ga,
34. T̥si ṭoⁿ ḡi-the i-t̥s'a thiⁿ-ge ḡi-the moⁿ-thiⁿ ṭa biⁿ da', a biⁿ da,
t̥si ga.
35. He'-dsi xtsi a', a biⁿ da, t̥si ga,
36. Ni' u-ba-shoⁿ wiⁿ a', a biⁿ da, t̥si ga,
37. He'-dsi xtsi hi zhoⁿ kshe a', a biⁿ da, t̥si ga,
38. Thiⁿ'-xe zhiⁿ-ga hoⁿ-ḡka doⁿ a', a biⁿ da, t̥si ga,
39. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
40. Mi' hi-e ge ṭa ni-ḡa-shi-ga', a biⁿ da, t̥si ga,
41. Wa'-btha-xia-tha gthi i-he-a-the iⁿ da', a biⁿ da, t̥si ga,

42. ʦsi'-zhe-be i-sdu-ga dsi a', a biⁿ da, ʦsi ga,
 43. Tha'-xu-e gthi i-he-the toⁿ a', a biⁿ da, ʦsi ga,
 44. Ga' tse shki a', a biⁿ da, ʦsi ga,
 45. Wa'-thiⁿ-e-çka btha-xu-e gthi i-he-a-tha moⁿ-zhi iⁿ da', a biⁿ da,
 ʦsi ga,
 46. Mi' hi-e ge ʦa', a biⁿ da, ʦsi ga,
 47. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦsi ga,
 48. O'-doⁿ gi-ʦsi-ça ʦi-the moⁿ-thiⁿ ʦa biⁿ da', a biⁿ da, ʦsi ga.
49. He'-dsi xtsi a', a biⁿ da, ʦsi ga,
 50. Ni' u-ga-xthi we-pe-thoⁿ-ba thiⁿ-kshe a', a biⁿ da, ʦsi ga,
 51. He'-dsi xtsi hi shoⁿ-kshe a', a biⁿ da, ʦsi ga,
 52. Thiu'-xe zhiⁿ-ga we-pe-thoⁿ-ba toⁿ a', a biⁿ da, ʦsi ga,
 53. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, ʦsi ga,
 54. Ga' tse shki a', a biⁿ da, ʦsi ga,
 55. Wa'-thiⁿ-e-çka btha-xia-tha gthi i-he a-tha moⁿ-zhi iⁿ da', a biⁿ
 da, ʦsi ga,
 56. Mi' hi-e ge ʦa ni-ka-shi-ga', a biⁿ da, ʦsi ga,
 57. Wa'-btha-xia-tha gthi i-he a-the iⁿ da', a biⁿ da, ʦsi ga,
 58. ʦsi'-zhe-be i-sdu-ga dsi a', a biⁿ da, ʦsi ga,
 59. Tha'-xu-e gthi i-he-the toⁿ a', a biⁿ da, ʦsi ga,
 60. Ga' tse shki a', a biⁿ da, ʦsi ga,
 61. Wa'-thiⁿ-e-çka she moⁿ moⁿ-zhi iⁿ da', a biⁿ da, ʦsi ga,
 62. ʦsi'-zhu a, a biⁿ da', ʦsi ga,
 63. Hoⁿ-ga e-thoⁿ-ba', a biⁿ da, ʦsi ga,
 64. We'-tha-wa moⁿ-thiⁿ ʦa i tsiⁿ da', a biⁿ da, ʦsi ga,
 65. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦsi ga,
 66. O'-doⁿ gi-ʦsi-ça ʦi-the moⁿ-thiⁿ ʦa biⁿ da', a biⁿ da, ʦsi ga.
67. He'-dsi xtsi a', a biⁿ da, ʦsi ga,
 68. Ni' u-ga-xthi wiⁿ a', a biⁿ da, ʦsi ga,
 69. He'-dsi xtsi hi zhoⁿ kshe a', a biⁿ da, ʦsi ga,
 70. Thiu'-xe zhiⁿ-ga hoⁿ-çka doⁿ a', a biⁿ da, ʦsi ga,
 71. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, ʦsi ga,
 72. Mi' hi-e ge ʦa ni-ça-shi-ga', a biⁿ da, ʦsi ga,
 73. Wa'-btha-xia-tha gthi i-he-a-the iⁿ da', a biⁿ da, ʦsi ga,
 74. ʦsi'-zhe-be tha-ʦa dsi a', a biⁿ da, ʦsi ga,
 75. Tha'-xu-e gthi i-he-the toⁿ a', a biⁿ da, ʦsi ga,
 76. Ga' tse shki a', a biⁿ da, ʦsi ga,
 77. Wa'-thi-e-çka btha-xu-e gthi i-he-a-tha moⁿ-zhi iⁿ da', a biⁿ da,
 ʦsi ga,
 78. Mi' hi-e ge ʦa', a biⁿ da, ʦsi ga,
 79. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʦsi ga,
 80. O'-doⁿ gi-ʦsi-ça ʦi-the moⁿ-thiⁿ ʦa biⁿ da', a biⁿ da, ʦsi ga.

81. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 82. Ni' u-ga-xthi we-sha-pe thiⁿ-kshe dsi a', a biⁿ da, t̥si ga,
 83. E'-dsi xtsi hi zhoⁿ kshe a', a biⁿ da, t̥si ga,
 84. Thiⁿ'-xe zhiⁿ-ga hoⁿ-çka doⁿ a', a biⁿ da, t̥si ga,
 85. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
 86. Ga' tse shki a', a biⁿ da, t̥si ga,
 87. Wa'-thiⁿ-e-çka btba-xia-tha gthi i-he-a-tha moⁿ-zhi iⁿ-da', a biⁿ
 da, t̥si ga,
 88. Mi' hi-e ge ta ni-ka-shi-ga', a biⁿ da, t̥si ga
 89. Wa'-btha-xia-tha gthi i-he-a-the iⁿ da', a biⁿ da, t̥si ga,
 90. T̥si'-zhe-be tha-ta dsi a', a biⁿ da, t̥si ga,
 91. Tha'-xu-e gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
 92. Ga' tse shki a', a biⁿ da, t̥si ga,
 93. Wa'-thi-e-çka she-moⁿ moⁿ-shi iⁿ da', a biⁿ da, t̥si ga,
 94. T̥si'-zhu a', a biⁿ da, t̥si ga,
 95. Hoⁿ'-ga e-thoⁿ-ba', a biⁿ da, t̥si ga,
 96. We'-tha-wa moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, t̥si ga,
 97. We'-tha-wa moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, t̥si ga,
 98. O-doⁿ gi-t̥si-ça qi-the moⁿ-thiⁿ ta biⁿ da, a biⁿ da, t̥si ga.

WA-THU'-ÇE WI'-GI-E.

By WA-TSE'-MO^N-I^N.

(Free translation, p. 154; literal translation, p. 562.)

1. Da', a biⁿ da, t̥si ga,
 2. Wa'-ça-be u-ça-ka thiⁿ-ge kshe a', a biⁿ da, t̥si ga,
 3. Wa'-qi-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, t̥si ga,
 4. Ta' qi-thi-xa bi u-zhiⁿ-ga xtsi thiⁿ-kshe a', a biⁿ da, t̥si ga,
 5. Wa'-qi-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, t̥si ga,
 6. Moⁿ'-zhoⁿ u-toⁿ-ga xtsi thiⁿ-kshe a', a biⁿ da, t̥si ga,
 7. Wa'-qi-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, t̥si ga,
 8. Ta'-de ha-noⁿ-ha te a', a biⁿ da, t̥si ga,
 9. He'-noⁿ-he a', a biⁿ da, t̥si ga,
 10. A' xa-ga hi-noⁿ-zhiⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 11. Ni'-dse qi i-noⁿ-the ta doⁿ a', a biⁿ da, t̥si ga,
 12. O'-k'oⁿ wa-noⁿ-tha zhi toⁿ a', a biⁿ da, t̥si ga.
 13. Da', a biⁿ da, t̥si ga,
 14. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, t̥si ga,
 15. Xa'-dse ba-t̥se he-dse thoⁿ a, a biⁿ da, t̥si ga,
 16. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 17. Thi'-sda tsi-the toⁿ a, a biⁿ da, t̥si ga,
 18. Ni'-dse qi i-noⁿ-tha zhi toⁿ a', a biⁿ da, t̥si ga,
 19. She' shoⁿ thiⁿ doⁿ a', a biⁿ da, t̥si ga,
 20. Wa'-thi-e-çka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, t̥si ga,

21. Zhiⁿ'-ga mi hi-e ge ʔa, a biⁿ da, ʔsi ga,
22. We'-k̄i-i-he-the moⁿ-thiⁿ ʔa ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, ʔsi ga,
23. We'-k̄i-i-he-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
24. We'-k̄i-i-he-the gi-wa-ʔs'e-ga k̄i-the moⁿ-thiⁿ ʔa ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, ʔsi ga,
25. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
26. Da'-doⁿ thu-ʔs'a-ga zhi k̄i-the moⁿ-thiⁿ ʔa ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, ʔsi ga.

27. Da', a biⁿ da, ʔsi ga,
28. ʕi' thu-ʕe tsi-the toⁿ a', a biⁿ da, ʔsi ga,
29. O'-ʕu k̄oⁿ-ha xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, ʔsi ga,
30. Wa'-k̄i-gthi-gthoⁿ tsi-the toⁿ a', a biⁿ da, ʔsi ga,
31. Ni'-dse k̄i i-noⁿ-tha zhi thiⁿ a', a biⁿ da, ʔsi ga,
32. Mi' pe-thoⁿ-ba gthiⁿ ʔa doⁿ a', a biⁿ da, ʔsi ga,
33. O'-k̄'oⁿ wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, ʔsi ga,
34. Zhoⁿ'-sha-be-the hi toⁿ noⁿ a', a biⁿ da, ʔsi ga,
35. Thi'-do-do-xe tsi-the toⁿ a', a biⁿ da, ʔsi ga,
36. A'-k̄i-zhi i-tse-the toⁿ a', a biⁿ da, ʔsi ga,
37. Ni'-dse k̄i i-noⁿ-the ʔa doⁿ a', a biⁿ da, ʔsi ga,
38. A'-k̄i-zhi i-tse-the toⁿ a', a biⁿ da, ʔsi ga,
39. Ni'-dse k̄i i-noⁿ-tha zhi toⁿ a', a biⁿ da, ʔsi ga,
40. Wa'-thiⁿ-e-ʕka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, ʔsi ga,
41. Zhiⁿ'-ga mi hi-e ge ʔa', a biⁿ da, ʔsi ga,
42. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ ʔa ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, ʔsi ga,
43. We'-goⁿ-tha a thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
44. We'-goⁿ-tha gi-wa-ʔs'e-ga k̄i-the moⁿ-thiⁿ ʔa i tsiⁿ da'. a biⁿ da, ʔsi ga,
45. We'-moⁿ-ka the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
46. We'-moⁿ-ka the gi-wa-ʔs'e-ga k̄i-the moⁿ-thiⁿ ʔa ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, ʔsi ga.

47. Da', a biⁿ da, ʔsi ga,
48. ʕi' thu-ʕe tsi-the toⁿ a', a biⁿ da, ʔsi ga,
49. O'-ʕu go-da k̄oⁿ-ha dsi xtsi a', a biⁿ da, ʔsi ga,
50. Hi' noⁿ-zhiⁿ toⁿ a', a biⁿ da, ʔsi ga,
51. Moⁿ'-ça xo-dse hi toⁿ noⁿ a', a biⁿ da, ʔsi ga,
52. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, ʔsi ga,
53. Wa'-k̄i-gthi-gthoⁿ xtsi thiⁿ a', a biⁿ da, ʔsi ga,
54. Ni'-dse k̄i i-noⁿ-the ʔa doⁿ a', a biⁿ da, ʔsi ga,
55. Wa'-k̄i-gthi-gthoⁿ tsi-the thiⁿ a', a biⁿ da, ʔsi ga,
56. Mi' pe-thoⁿ-ba gthiⁿ ʔa doⁿ a', a biⁿ da, ʔsi ga,
57. Thi'-do-do-xe tsi-the toⁿ a', a biⁿ da, ʔsi ga,

58. A'-ki-zhi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 59. Ni'-dse ki i-noⁿ-tha zhi toⁿ a', a biⁿ da, tsi ga,
 60. She' shoⁿ thiⁿ doⁿ a', a biⁿ da, tsi ga,
 61. Wa'-thiⁿ-e-cka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, ts ga,
 62. Zhiⁿ'-ga mi hi-e ge ta', a biⁿ da, tsi ga,
 63. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 64. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 65. We'-goⁿ-tha gi-wa-ts'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she a-wa-
 kshi-moⁿ iⁿ da', a biⁿ da, tsi ga,
 66. We'-moⁿ-ka the moⁿ-thiⁿ ta ba doⁿ she-a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 67. We'-moⁿ-ka-the gi-wa-ts'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she
 a-wa-kshi-moⁿ iⁿ da', a biⁿ da, tsi ga.
68. Da', a biⁿ da, tsi ga,
 69. Ci' thu-çe tsi-the toⁿ a', a biⁿ da, tsi ga,
 70. Ni' u-sda xtsi ge dsi a', a biⁿ da, tsi ga,
 71. Thiu'-xe ts'a-zhi toⁿ noⁿ a', a biⁿ da, tsi ga,
 72. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 73. Wa'-ca-be do-ga toⁿ a', a biⁿ da, tsi ga,
 74. Wa'-ki-gthi-gthoⁿ xtsi thiⁿ a', a biⁿ da, tsi ga,
 75. Mi' pe-thoⁿ-ba gthiⁿ ta doⁿ a', a biⁿ da, tsi ga,
 76. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 77. Wa'-ki-gthi-gthoⁿ xtsi thiⁿ a', a biⁿ da, tsi ga,
 78. Thiu'-xe ts'a-zhi toⁿ a', a biⁿ da, tsi ga,
 79. Thi'-do-do-xe tsi-the toⁿ a', a biⁿ da, tsi ga,
 80. A'-ki-zhi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 81. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 82. A'-ki-zhi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 83. Ni'-dse ki i-noⁿ-tha zhi toⁿ a', a biⁿ da, tsi ga,
 84. She' shoⁿ thiⁿ doⁿ a', a biⁿ da, tsi ga,
 85. Ga' tse shki a', a biⁿ da, tsi ga,
 86. Wa'-thiⁿ-e-cka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 87. Zhiⁿ'-ga mi hi-e ge ta', a biⁿ da, tsi ga,
 88. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 89. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 90. We'-goⁿ-tha gi-wa-ts'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she a-wa-
 kshi-moⁿ iⁿ da', a biⁿ da, tsi ga,
 91. We'-moⁿ-ka the moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 92. We'-moⁿ-ka the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 93. We'-moⁿ-ka the gi-wa-ts'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she
 a-wa-kshi-moⁿ iⁿ da', a biⁿ da, tsi ga.

94. Da', a biⁿ da, tsi ga,
 95. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, tsi ga,
 96. Moⁿ'-tu-tu-be ha thiⁿ-kshe dsi a', a biⁿ da, tsi ga,
 97. He'-dsi xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 98. Wa'-ki-gthi-gthoⁿ xtsi thiⁿ a', a biⁿ da, tsi ga,
 99. Moⁿ'-zhoⁿ doⁿ-doⁿ-be xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 100. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 101. O'-k'^on wa-noⁿ-tha hi thiⁿ a', a biⁿ da, tsi ga,
 102. Mi' pe-thoⁿ-ba gthiⁿ ta doⁿ a', a biⁿ da, tsi ga,
 103. O'-k'^on wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, tsi ga,
 104. Thi'-ta-the gthi i-noⁿ-the toⁿ a', a biⁿ da, tsi ga,
 105. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 106. Ni'-dse ki i-noⁿ-tha zhi toⁿ a', a biⁿ da, tsi ga,
 107. Ga' tse shki a', a biⁿ da. tsi ga,
 108. Wa'-thiⁿ-e-cka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 109. Zhiⁿ'-ga mi hi-e ge ta', a biⁿ da, tsi ga,
 110. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 111. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da. tsi ga,
 112. We'-goⁿ-tha gi-wa-țs'e-ga ki-the moⁿ-thiⁿ ta bu doⁿ she a-wa-
 kshi-moⁿ iⁿ da', a biⁿ da, tsi ga
 113. We'-moⁿ-ka the moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga
 114. We'-moⁿ-ka the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 115. We'-moⁿ-ka the gi-wa-țs'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she a-wa-
 kshi moⁿ iⁿ da', a biⁿ da, tsi ga.
116. Da', a biⁿ da, tsi ga,
 117. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, tsi ga,
 118. U'-k'u-be wiⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 119. Ni'-dse ki i-noⁿ-tha zhi the a', a biⁿ da, tsi ga,
 120. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 121. U'-k'^on wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, tsi ga,
 122. Mi' pe-thoⁿ-ba gthiⁿ ta doⁿ a', a biⁿ da, tsi ga,
 123. O'-k'^on wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, tsi ga.
124. He'-dsi xtsi a', a biⁿ da, tsi ga,
 125. I'ⁿ' zhiⁿ-ga', a biⁿ da, tsi ga.
 126. A'-ki-zhi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 127. I'ⁿ' zhiⁿ-ga pe-thoⁿ-ba', a biⁿ da, tsi ga,
 128. Thi'-ta-the gthi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 129. A'-ki-zhi i-tse-the toⁿ a', a biⁿ da, tsi ga,
 130. Ni'-dse ki i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 131. Ni'-dse ki i-noⁿ-tha zhi toⁿ a', a biⁿ da, tsi ga,
 132. She' shoⁿ thiⁿ doⁿ, a biⁿ da, tsi ga,

133. Ga' tse shki a', a biⁿ da, tsi ga,
 134. Wa'-thiⁿ-e-çka she moⁿ moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 135. Zhiⁿ'-ga mi hi-e ge-ta', a biⁿ da, tsi ga,
 136. We'-ki-ç'oⁿ the moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da',
 a biⁿ da, tsi ga,
 137. Tsi'-zhu zhiⁿ-ga i-ta'-i, a biⁿ da, tsi ga,
 138. Wa'-zha-zhe shiⁿ-ga i-ta e-thoⁿ-ba', a biⁿ da, tsi ga,
 139. I'-da-çi-hi çi-the moⁿ-thiⁿ shki oⁿ ta ba doⁿ she a-wa-kshi-moⁿ
 iⁿ da', a biⁿ da, tsi ga,
 140. I'-da-çi-hi çi-the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 141. I'-ts'a thiⁿ-ge moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da, a biⁿ
 da, tsi ga,
 142. We'-goⁿ-tha a-thiⁿ moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
 143. We'-moⁿ-ça the gi-wa-tse-ga çi-the moⁿ-thiⁿ ta ba doⁿ she
 a-wa-kshi-moⁿ iⁿ da', a biⁿ da, tsi ga.
144. Da', a biⁿ da, tsi ga,
 145. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, tsi ga,
 146. Iⁿ' pa-çi wiⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 147. Moⁿ'-shoⁿ-dse wiⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 148. Ni'-dse çi i-noⁿ-tha zhi the a', a biⁿ da, tsi ga,
 149. Ni'-dse çi i-noⁿ-the ta doⁿ a', a biⁿ da, tsi ga,
 150. O'-k'oⁿ wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, tsi ga,
 151. Mi' pe-thoⁿ-ba gthiⁿ ta doⁿ a', a biⁿ da, tsi ga,
 152. O'-k'oⁿ wa-noⁿ-tha zhi thiⁿ a', a biⁿ da, tsi ga,
 153. He'-dsi xtsi a', a biⁿ da, tsi ga,
 154. Tsi' e-ta-thi-shoⁿ xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 155. Tsi'-zhe-be i-sdu-ga dsi xtsi a', a biⁿ da, tsi ga,
 156. U'-ba-moⁿ-xe hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 157. He'-dsi xtsi a', a biⁿ da, tsi ga,
 158. Tsi' u-xta xtsi i-the çi-the toⁿ a', a biⁿ da, tsi ga,
 159. Gu'-dsi i-gthiⁿ-ge noⁿ a', a biⁿ da, tsi ga,
 160. Gu'-dsi i-gthiⁿ-ge doⁿ a', a biⁿ da, tsi ga,
 161. Tsi'-u-thu-ga tha-gthiⁿ xtsi shoⁿ i-çi-the toⁿ a', a biⁿ da, tsi ga,
 162. Tsi' u-xta xtsi i-the çi-the toⁿ a', a biⁿ da, tsi ga,
 163. Tsi' u-hoⁿ-ba thiⁿ-ge xtsi shoⁿ i-çi-the toⁿ a', a biⁿ da, tsi ga,
 164. Tsi'-zhe-be wi-ta a', a biⁿ da, tsi ga,
 165. Wa'-koⁿ-da iⁿ da', a biⁿ da, tsi ga,
 166. Be' oⁿ-woⁿ-ga-ç'iⁿ ba thoⁿ ta zhi shoⁿ e-çi-the toⁿ a', a biⁿ da,
 tsi ga,
 167. He'-dsi xtsi a', a biⁿ da, tsi ga,
 168. Ni'-dse çi i-noⁿ-the thiⁿ-kshe a', a biⁿ da, tsi ga,
 169. Mi' pe-thoⁿ-ba gthiⁿ ta doⁿ a', a biⁿ da, tsi ga,
 170. Ni'-dse çi i-noⁿ-the thiⁿ-kshe a', a biⁿ da, tsi ga,
 171. Shoⁿ' thiⁿ-ke iⁿ da', a biⁿ da, tsi ga,

172. Mi' oⁿ-ba sha-pe hi thiⁿ-kshe a', a biⁿ da, tsi ga,
 173. Ga' shoⁿ xtsi doⁿ a', a biⁿ da, tsi ga,
 174. U'-thu-ha we-toⁿ-iⁿ ki-the thiⁿ-kshe a', a biⁿ da, tsi ga,
 175. Zhu'-i-ga ki-toⁿ-be thiⁿ-kshe a', a biⁿ da, tsi ga,
 176. He'-dsi xtsi a', a biⁿ da, tsi ga,
 177. Zhu'-i-ga thiⁿ-ge xtsi pshi miⁿ-kshe shoⁿ e-ki-the thiⁿ-kshe a',
 a biⁿ da, tsi ga,
 178. He'-dsi xtsi a', a biⁿ da, tsi ga,
 179. Zhiⁿ'-ga zhu-i-ga oⁿ-tha ba thoⁿ-ta xtsi miⁿ-kshe shoⁿ e'-ki-the
 thiⁿ-kshe a', a biⁿ da, tsi ga,
 180. Zhiⁿ'-ga u-noⁿ oⁿ-tha ba thoⁿ-ta xtsi miⁿ-kshe shoⁿ e-ki-the thiⁿ-
 kshe a', a biⁿ da, tsi-ga.
 181. Da', a biⁿ da, tsi ga,
 182. She' shoⁿ thiⁿ doⁿ a', a biⁿ da, tsi ga,
 183. Zhiⁿ'-ga zhu-i-ga oⁿ-the ta i tsiⁿ da', a biⁿ da, tsi ga,
 184. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 185. Ci'-pa-hi thi-ctu-the ga te a', a biⁿ da, tsi ga,
 186. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, tsi ga.
 187. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 188. Ci'-pa-hi thi-ctu-the a bi i-the ki-the moⁿ-thiⁿ ta i tse a, zhiⁿ-ga',
 a biⁿ da, tsi ga,
 189. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 190. I'-ts'a thiⁿ-ge moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 191. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 192. Ts'e' wa-tse-xi ki-the moⁿ-thiⁿ ta i tse a, zhiⁿ-ga', a biⁿ da, tsi ga.
 193. Da', a biⁿ da, tsi ga,
 194. Ga' noⁿ-zhiⁿ da', a biⁿ da, tsi ga,
 195. Hi'-koⁿ ba-ç'iⁿ-tha ga tse shki a', a biⁿ da, tsi ga,
 196. Hi'-koⁿ u-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, tsi ga,
 197. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, tsi ga,
 198. Hi'-koⁿ ba-ç'iⁿ-tha a bi i-the ki-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga',
 a biⁿ da, tsi ga,
 199. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga.
 200. Da', a biⁿ da, tsi ga,
 201. Tse'-wa-tse u-ga-wa ga thiⁿ-kshe shki a', a biⁿ da, tsi ga,
 202. E' shki doⁿ a', a biⁿ da, tsi ga,
 203. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, tsi ga,
 204. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 205. Tse-wa-tse u-ga-wa a bi i-the ki-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga',
 a biⁿ da, tsi ga,
 206. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 207. I'-ts'a thiⁿ-ge moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 208. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 209. Ts'e' wa-tse-xi ki-the moⁿ-thiⁿ ta i tse a'. zhiⁿ-ga'- a biⁿ da, tsi ga.

210. Da', a biⁿ da, t̥si ga,
 211. U'-mu-ṭa ga-wa ga thiⁿ-kshe shki a', a biⁿ da, t̥si ga,
 212. E' shki doⁿ a', a biⁿ da, t̥si ga,
 213. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 214. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 215. U'-mu-ṭa ga-wa a bi i-the ḱi-the moⁿ-thiⁿ ṭa i tse a', zhiⁿ-ga', a biⁿ da, t̥si ga,
 216. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 217. I'-ṭs'a thiⁿ-ge moⁿ-thiⁿ ṭa i tsiⁿ da', a biⁿ da, t̥si ga,
 218. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 219. Ṭs'e wa-tse-xi ḱi-the moⁿ-thiⁿ ṭa i tse a', zhiⁿ-ga', a biⁿ da, t̥si ga.
220. Da', a biⁿ da, t̥si ga,
 221. Thiu'-e ga-gthe-ḱe ga kshe a', a biⁿ da, t̥si ga,
 222. E' shki doⁿ a', a biⁿ da, t̥si ga,
 223. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 224. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 225. Thiu'-e ga-gthe-ḱe a bi i-the ḱi-the moⁿ-thiⁿ ṭa bi tsiⁿ da', a biⁿ da, t̥si ga,
 226. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 227. I'-ṭs'a thiⁿ-ge moⁿ-thiⁿ ṭa i tsiⁿ da', a biⁿ da, t̥si ga,
 228. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 229. Ṭs'e' wa-ṭse-xi ḱi-the moⁿ-thiⁿ ṭa i tse a', zhiⁿ-ga', a biⁿ da, t̥si ga.
230. Da', a biⁿ da, t̥si ga,
 231. A'-zhu ga-wa ga thiⁿ-kshe shki a', a biⁿ da, t̥si ga,
 232. E' shki u-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 233. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 234. A'-zhu ga-wa a bi i-the ḱi-the moⁿ-thiⁿ ṭa i tsiⁿ da', a biⁿ da, t̥si ga,
 235. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 236. Ṭs'e' wa-ṭse-xi ḱi-the moⁿ-thiⁿ ṭa i tse a', zhiⁿ-ga', a biⁿ da, t̥si ga.
237. Da', a biⁿ da, t̥si ga,
 238. Hi'-zhu ga-wa ga kshe a', a biⁿ da, t̥si ga,
 239. E' shki doⁿ a', a biⁿ da, t̥si ga,
 240. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 241. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 242. Hi'-zhu ga-wa a bi i-the ḱi-the moⁿ-thiⁿ ṭa i tse a', zhiⁿ-ga', a biⁿ da, t̥si ga,
 243. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 244. I'-ṭs'a thiⁿ-ge moⁿ-thiⁿ ṭa i tsiⁿ da', a biⁿ da, t̥si ga,
 245. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 246. Ṭs'e' wa-ṭse-xi ḱi-the moⁿ-thiⁿ ṭa i tse a, zhiⁿ-ga', a biⁿ da, t̥si ga.

247. Da', a biⁿ da, t̥si ga,
 248. I-the-dse bi-xoⁿ ga tse shki a, a biⁿ da, t̥si ga,
 249. E' shki doⁿ a', a biⁿ da, t̥si ga,
 250. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 251. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, t̥si ga,
 252. I'-the-dse bi-xoⁿ a bi i-the ɣi-the moⁿ-thiⁿ ɥa i tse a', zhiⁿ-ga',
 a biⁿ da, t̥si ga.
253. Da', a biⁿ da, t̥si ga,
 254. Iⁿ'-shta-ha bi-xoⁿ ga kshe shki a', a biⁿ da, t̥si ga,
 255. E' shki doⁿ a', a biⁿ da, t̥si ga,
 256. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 257. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, t̥si ga,
 258. Iⁿ'-shta-ha bi-xoⁿ a bi i-the ɣi-the moⁿ-thiⁿ ɥa i tse a', zhiⁿ-ga',
 a biⁿ da, t̥si ga.
259. We'-thi-xthi u-sda ga tse shki a', a biⁿ da, t̥si ga,
 260. E' shki doⁿ a', a biⁿ da, t̥si ga,
 261. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, t̥si ga,
 262. We'-thi-xthi u-sda a bi i-the ɣi-the moⁿ-thiⁿ ɥa i tsiⁿ da', a biⁿ da,
 t̥si ga.
263. ɥa'-xpi hiⁿ ga-ɥa-dse ga thiⁿ-kshe shki a', a biⁿ da, t̥si ga,
 264. E shki doⁿ a', a biⁿ da, t̥si ga,
 265. U'-noⁿ a-gi-the miⁿ-kshiⁿ da', a biⁿ da, t̥si ga,
 266. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 267. ɥa'-xpi hiⁿ ga-ɥa-dse a bi i-the ɣi-the moⁿ-thiⁿ ɥa i tsiⁿ da',
 a biⁿ da, t̥si ga,
 268. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 269. I'-t̥s'a thiⁿ-ge moⁿ-thiⁿ ɥa i tsiⁿ da', a biⁿ da, t̥si ga,
 270. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 271. ɥs'e' wa-t̥se-xi ɣi-the moⁿ-thiⁿ ɥa i tsiⁿ da', a biⁿ da, t̥si ga,
 272. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, t̥si ga,
 273. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, t̥si ga,
 274. ɥa'-hiⁿ ɥka shki i-the ɣi-the moⁿ-thiⁿ ɥa i tse a, zhiⁿ-ga', a biⁿ da,
 t̥si ga.
275. Da', a biⁿ da, t̥si ga,
 276. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, t̥si ga,
 277. Hoⁿ'-ba tha-gthiⁿ xtsi tse a', a biⁿ da, t̥si ga,
 278. Hoⁿ'-ba u-ɥa-ɣi-ba do-ba shki a', a biⁿ da, t̥si ga,
 279. U'-hi ɣi-the moⁿ-thiⁿ ɥa i tse a, zhiⁿ-ga', a biⁿ da, t̥si ga.
280. Da', a biⁿ da, t̥si ga,
 281. U'-thu-ha we-ɥoⁿ-iⁿ ɣi-the tsi-the thiⁿ-kshe a', a biⁿ da, t̥si ga,
 282. ɥsi'-zhe-be i-sdu-ge tse a', a biⁿ da, t̥si ga,

283. Hi' noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 284. Moⁿ'-zhoⁿ doⁿ-be noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 285. Moⁿ'-zhoⁿ sho-dse xtsi doⁿ-be hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga.
286. Zhoⁿ i-ṭa-xe ga-xu-xu-e kshe a-noⁿ-ḱ'oⁿ hi roⁿ-zhiⁿ toⁿ a', a biⁿ
 da, t̥si ga
 287. Gu'-dsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 288. Wa'-zhiⁿ-ga', a biⁿ da, t̥si ga,
 289. Ho'-ṭoⁿ wa-noⁿ-ḱ'oⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 290. Çi-e' xtsi wa-noⁿ-ḱ'oⁿ toⁿ a', a biⁿ da, t̥si ga,
 291. He-dsi xtsi a', a biⁿ da, t̥si ga,
 292. U'-çi-gthe sha-pe i-tse-the toⁿ a', a biⁿ da, t̥si ga,
 293. U'-tse-xi a', a biⁿ da, t̥si ga,
 294. Wa'-thiⁿ-e-çka i-tse-tha zhi toⁿ a', a biⁿ da, t̥si ga,
 295. U'-çi-gthe sha-pe i-tse-a-the iⁿ da', a biⁿ da, t̥si ga,
 296. Zhiⁿ'-ga mi hi-e ge ṭa', a biⁿ da, t̥si ga,
 297. O'-doⁿ e noⁿ bi noⁿ a', a biⁿ da, t̥si ga,
 298. Shoⁿ' xtsi i-tse-a-the iⁿ da', a biⁿ da, t̥si ga,
 299. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 300. Çi' thu-çe wiⁿ i-tse-the toⁿ a', a biⁿ da, t̥si ga,
 301. U'-çi-gthe pe-thoⁿ-ba i-tse-the toⁿ a, a biⁿ da, t̥si ga,
 302. Ga' tse shki a', a biⁿ da, t̥si ga,
 303. Wa'-thiⁿ-e-çka i-tse-a-tha moⁿ-zhi iⁿ da', a biⁿ da, t̥si ga,
 304. U'-çi-gthe pe-thoⁿ-ba e noⁿ bi noⁿ a', a biⁿ da, t̥si ga,
 305. Shoⁿ' xtsi i-tse-a-the iⁿ da', a biⁿ da, t̥si ga,
 306. O'-doⁿ e noⁿ bi noⁿ a', a biⁿ da, t̥si ga,
 307. Shoⁿ' xtsi i-tse-a-the iⁿ da', a biⁿ da, t̥si ga,
 308. O'-doⁿ pe-thoⁿ-be e noⁿ bi noⁿ a', a biⁿ da, t̥si ga,
 309. Shoⁿ' xtsi i-tse-a-the iⁿ da', a biⁿ da, t̥si ga.
310. Da', a biⁿ da, t̥si ga,
 311. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, t̥si ga,
 312. Moⁿ'-zhoⁿ u-da-bthu-bthu-e xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 313. Moⁿ'-hiⁿ noⁿ-ça-thu xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 314. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, t̥si ga,
 315. Ṭsi' zhiⁿ-ga wiⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 316. Çi' thu-çe tsi-the toⁿ a', a biⁿ da, t̥si ga,
 317. Ni' ḱoⁿ-ha xtsi hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, t̥si ga,
 318. He'-dsi xtsi a', a biⁿ da, t̥si ga,
 319. Zha'-be do-ga toⁿ a', a biⁿ da, t̥si ga,
 320. Çiⁿ-dse moⁿ-sho-sho-dse i-he-the toⁿ a', a biⁿ da, t̥si ga,
 321. A'-kia-çta i-noⁿ-the toⁿ a', a biⁿ da, t̥si ga,
 322. The' shki wa-thiⁿ-e-çka she-moⁿ moⁿ-zhi iⁿ da', a biⁿ da, t̥si ga,
 323. Zhiⁿ'-ga mi hi-e ge ṭa', a biⁿ da, t̥si ga,

324. We'-moⁿ-ka the moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da', a biⁿ da, tsi ga,
325. We'-moⁿ-ka the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
326. We'-moⁿ-ka the gi-wa-tš'e-ga ki-the moⁿ-thiⁿ ta ba doⁿ she a-wa-kshi-moⁿ iⁿ da, a biⁿ da, tsi ga.
327. Da', a biⁿ da, tsi ga,
328. Ni' u-ça-gi xtsi dsi a', a biⁿ da, tsi ga,
329. Çiⁿ'-dse ni i-ga-pu-ki the a', a biⁿ da, tsi ga,
330. Ni' ki-moⁿ-hoⁿ xtsi a', a biⁿ da, tsi ga,
331. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
332. Ni' u-ba-shoⁿ wiⁿ hi kshe a', a biⁿ da, tsi ga,
333. Thiⁿ'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
334. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
335. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, tsi ga,
336. Tsi'-zhe-be i-sdu-ga dsi a', a biⁿ da, tsi ga,
337. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
338. Wa'-thiⁿ-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
339. Zhiⁿ'-ga mi hi-e ge ta', a biⁿ da, tsi ga,
340. We'-tha-wa moⁿ-thiⁿ ta ba doⁿ btha-xu-e a-gthi iⁿ da', a biⁿ da, tsi ga,
341. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
342. We'-tha-wa gi-wa-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga.
343. Da', a biⁿ da, tsi ga,
344. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,
345. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,
346. Ni' ki-moⁿ-hoⁿ xtsi a', a biⁿ da, tsi ga,
347. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
348. Ni' u-ba-shoⁿ we-thoⁿ-ba thiⁿ-kshe a', a biⁿ da, tsi ga,
349. He'-dsi xtsi hi toⁿ a', a biⁿ da, tsi ga,
350. Thiⁿ'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
351. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
352. He'-dsi xtsi tha-xu-e gi a', a biⁿ da, tsi ga,
353. Tsi'-zhe-be i-sdu-ge tse a', a biⁿ da, tsi ga,
354. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
355. Wa'-thiⁿ-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
356. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ ta ba doⁿ btha-xu-e a-gthi iⁿ da', a biⁿ da, tsi ga,
357. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
358. I'-ts'a thiⁿ-ge moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga.
359. Da', a biⁿ da, tsi ga,
360. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,
361. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,

362. Ni' \textasciixi -moⁿ-hoⁿ xtsi a', a biⁿ da, \textasciixi ga,
 363. Ba'-btha-btha-xe kshe a', a biⁿ da, \textasciixi ga,
 364. Ni' u-ba-shoⁿ tha-bthiⁿ hi kshe a', a biⁿ da, \textasciixi ga,
 365. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, \textasciixi ga,
 366. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 367. He'-dsi xtsi tha-xu-e gi a', a biⁿ da, \textasciixi ga,
 368. \textasciixi '-zhe-be i-sdu-ge tse a', a biⁿ da, \textasciixi ga,
 369. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 370. Wa'-thiⁿ-e- \textasciixi ka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, \textasciixi ga,
 371. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ \textasciixi ba doⁿ btha-xu-e a-gthi iⁿ da',
 a biⁿ da, \textasciixi ga.

 372. Da', a biⁿ da, \textasciixi ga,
 373. Zha'-be do-ga kshe a', a biⁿ da, \textasciixi ga,
 374. Ni' u- \textasciixi -gi xtsi dsi hi the kshe a', a biⁿ da, \textasciixi ga,
 375. Ni' u-ba-shoⁿ we-do-ba thiⁿ-kshe a', a biⁿ da, \textasciixi ga,
 376. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, \textasciixi ga,
 377. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 378. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, \textasciixi ga,
 379. \textasciixi '-zhe-be i-sdu-ge tse a', a biⁿ da, \textasciixi ga.
 380. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 381. Wa'-thiⁿ-e- \textasciixi ka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, \textasciixi ga,
 382. Zhiⁿ'-ga mi hi-e ge \textasciixi a', a biⁿ da, \textasciixi ga,
 383. We'-tha-wa moⁿ-thiⁿ \textasciixi ba doⁿ btha-xu-e a-gthi iⁿ da', a biⁿ da,
 \textasciixi ga.

 384. Da', a biⁿ da, \textasciixi ga,
 385. Zha'-be do-ga kshe a', a biⁿ da, \textasciixi ga,
 386. Ni' u- \textasciixi -gi xtsi dsi hi the kshe a', a biⁿ da, \textasciixi ga,
 387. Ni' \textasciixi -moⁿ-hoⁿ xtsi a', a biⁿ da, \textasciixi ga,
 388. Ba'-btha-btha-xe kshe a', a biⁿ da, \textasciixi ga,
 389. Ni' u-ba-shoⁿ we- \textasciixi - \textasciixi toⁿ thiⁿ-kshe a', a biⁿ da, \textasciixi ga,
 390. E'-dsi xtsi hi kshe a', a biⁿ da, \textasciixi ga,
 391. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, \textasciixi ga,
 392. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 393. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, \textasciixi ga,
 394. \textasciixi '-zhe-be i-sdu-ge tse a', a biⁿ da, \textasciixi ga,
 395. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, \textasciixi ga,
 396. Wa'-thiⁿ-e- \textasciixi ka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, \textasciixi ga,
 397. Zhiⁿ-ga we-tha-wa moⁿ-thiⁿ \textasciixi ba doⁿ btha-xu-e a-gthi iⁿ da,
 e toⁿ a', a biⁿ da, \textasciixi ga.

 398. Da', a biⁿ da, \textasciixi ga,
 399. Zha'-be do-ga kshe a', a biⁿ da, \textasciixi ga,
 400. Ni' u- \textasciixi -gi xtsi dsi hi the kshe a', a biⁿ da, \textasciixi ga,
 401. Ni' \textasciixi -moⁿ-hoⁿ xtsi a', a biⁿ da, \textasciixi ga,

402. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
 403. Ni' u-ba-shoⁿ sha-pe hi kshe a', a biⁿ da, tsi ga,
 404. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 405. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 406. E'-dsi xtsi tha-xu-e gi a', a biⁿ da, tsi ga,
 407. Tsi'-zhe-be i-sdu-ge tse a', a biⁿ da, tsi ga,
 408. U'-tha-xu-e gthi i-he-the toⁿ a, a biⁿ da, tsi ga,
 409. Wa'-thiⁿ-e-cka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 410. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ ta ba doⁿ btha-xu-e a-gthi iⁿ da',
 a biⁿ da, tsi ga.
411. Da', a biⁿ da, tsi ga,
 412. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,
 413. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,
 414. Ni' u-ba-shoⁿ we-pe-thoⁿ-ba thiⁿ-kshe a', a biⁿ da, tsi ga,
 415. He'-dsi xtsi hi kshe a', a biⁿ da, tsi ga,
 416. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 417. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 418. E'-dsi xtsi tha-xu-e gi a', a biⁿ da, tsi ga,
 419. Tsi'-zhe-be i-sdu-ge tse a', a biⁿ da, tsi ga,
 420. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 421. Wa'-thiⁿ-e-cka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 422. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ ta ba doⁿ btha-xu-e a-gthi iⁿ da',
 a biⁿ da, tsi ga.
423. Da', a biⁿ da, tsi ga,
 424. Ni' u-ça-gi xtsi dsi a', a biⁿ da, tsi ga,
 425. Çiⁿ'-dse ni i-ga-pu-ki the a', a biⁿ da, tsi ga,
 426. Ni' ki-moⁿ-hoⁿ xtsi a', a biⁿ da, tsi ga,
 427. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
 428. Ni' u-ba-shoⁿ wiⁿ hi kshe a', a biⁿ da, tsi ga,
 429. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 430. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 431. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, tsi ga,
 432. Tsi'-zhe-be tha-ta tse a', a biⁿ da, tsi ga,
 433. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 434. Wa'-thiⁿ-e-cka btha-xu-e a-gthi moⁿ-zhi iⁿ da, a biⁿ da, tsi ga,
 435. Zhiⁿ'-ga mi hi-e ge ta', a biⁿ da, tsi ga,
 436. We'-tha-wa moⁿ-thiⁿ ta ba doⁿ btha-xu-e a-gthi iⁿ da', a biⁿ da,
 tsi ga,
 437. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 438. We-tha-wa gi-wa-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da, a biⁿ da,
 tsi ga.
439. Da', a biⁿ da, tsi ga,
 440. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,

441. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,
 442. Ni' qi-moⁿ-hoⁿ xtsi a', a biⁿ da, tsi ga,
 443. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
 444. Ni' u-ba-shoⁿ we-thoⁿ-ba thiⁿ-kshe a', a biⁿ da, tsi ga,
 445. He'-dsi xtsi hi toⁿ a', a biⁿ da, tsi ga,
 446. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 447. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 448. He'-dsi xtsi tha-xu-e gi a', a biⁿ da, tsi ga,
 449. Tsi'-zhe-be tha-ța tse a', a biⁿ da, tsi ga,
 450. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 451. Wa'-thi-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 452. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ ța ba doⁿ btha-xu-e a-gthi iⁿ da',
 a biⁿ da, tsi ga,
 453. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 454. I'-tš'a thiⁿ-ge moⁿ-thiⁿ ța i tsiⁿ da', a biⁿ da, tsi ga.
455. Da', a biⁿ da, tsi ga.
 456. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,
 457. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,
 458. Qi'-moⁿ-hoⁿ xtsi a', a biⁿ da, tsi ga.
 459. Ba'-btha-btha-xe kshe a', a biⁿ da, tsi ga,
 460. Ni' u-ba-shoⁿ tha-bthiⁿ hi kshe a', a biⁿ da, tsi ga,
 461. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 462. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 463. He'-dsi xtsi tha-xu-e gi a', a biⁿ da, tsi ga,
 464. Tsi'-zhe-be tha-ța tse a', a biⁿ da, tsi ga,
 465. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 466. Wa'-thiⁿ-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, tsi ga,
 467. Zhiⁿ'-ga we-tha-wa moⁿ-thiⁿ ța ba doⁿ btha-xu-e a-gthi iⁿ da',
 a biⁿ da, tsi ga.
468. Da', a biⁿ da, tsi ga,
 469. Zha'-be do-ga kshe a', a biⁿ da, tsi ga,
 470. Ni'-u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, tsi ga,
 471. Ni' u-ba-shoⁿ we-do-ba thiⁿ-kshe a', a biⁿ da, tsi ga,
 472. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, tsi ga,
 473. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 474. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, tsi ga,
 475. Tsi'-zhe-be tha-ța tse a', a biⁿ da, tsi ga,
 476. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, tsi ga,
 477. Wa'-thiⁿ-e-çka btha-xu-e a-gthi mon-zhi iⁿ da', a biⁿ da, tsi ga,
 478. Zhiⁿ'-ga mi hi-e ge ța', a biⁿ da, tsi ga,
 479. We'-tha-wa moⁿ-thiⁿ ța ba doⁿ btha-xu-e a-gthi iⁿ da', a biⁿ da,
 tsi ga.

480. Da', a biⁿ da, t̥si ga,
 481. Zha'-be do-ga kshe a', a biⁿ da, t̥si ga,
 482. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, t̥si ga,
 483. Ni' ki-moⁿ-hoⁿ xtsi a', a biⁿ da, t̥si ga,
 484. Ni' ba-btha-xe kshe a', a biⁿ da, t̥si ga,
 485. Ni' u-ba-shoⁿ we-ça-țoⁿ thiⁿ-kshe a', a biⁿ da, t̥si ga,
 486. E'-dsi xtsi hi kshe a', a biⁿ da, t̥si ga,
 487. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, t̥si ga,
 488. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
 489. He'-dsi xtsi tha-xu-e gi-gthe doⁿ a', a biⁿ da, t̥si ga,
 490. T̥si'-zhe-be tha-ța tse a', a biⁿ da. t̥si ga,
 491. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
 492. Wa'-thiⁿ-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, t̥si ga,
 493. Zhiⁿ-ga we-tha-wa moⁿ-thiⁿ ța ba doⁿ btha-xu-e a-gthi iⁿ da,
 e toⁿ a', a biⁿ da, t̥si ga.
494. Da', a biⁿ da, t̥si ga,
 495. Zha'-be do-ga kshe a', a biⁿ da, t̥si ga,
 496. Ni' u-ça-gi xtsi dsi hi the kshe a', a biⁿ da, t̥si ga,
 497. Ni' ki-moⁿ-hoⁿ xtsi a', a biⁿ da, t̥si ga,
 498. Ba'-btha-btha-xe kshe a', a biⁿ da, t̥si ga,
 499. Ni' u-ba-shoⁿ sha-pe hi kshe a', a biⁿ da, t̥si ga,
 500. Thiu'-xe zhiⁿ-ga toⁿ noⁿ a', a biⁿ da, t̥si ga,
 501. Tha'-xia-tha gthi i-he-the toⁿ a', a biⁿ da. t̥si ga,
 502. E'-dsi xtsi tha-xu-e gi a', a biⁿ da, t̥si ga,
 503. T̥si'-zhe-be tha-ța tse a', a biⁿ da, t̥si ga,
 504. U'-tha-xu-e gthi i-he-the toⁿ a', a biⁿ da, t̥si ga,
 505. Wa'-thiⁿ-e-çka btha-xu-e a-gthi moⁿ-zhi iⁿ da', a biⁿ da, t̥si ga,
 506. Zhiⁿ-ga we-tha-wa moⁿ-thiⁿ ța ba doⁿ btha-xu-e a-gthi iⁿ da,
 a biⁿ da, t̥si ga.

SONG 1.

(Free translation, p. 172; literal translation, p. 571.)

1.

Ni-ka wiⁿ e thiⁿ a-gi bi noⁿ,
 Thiⁿ a-gi-bi noⁿ, thiⁿ a-gi bi noⁿ ho,
 Wa-ho-shi-ge doⁿ thiⁿ a-gi bi noⁿ,
 Thiⁿ a-gi bi noⁿ, thiⁿ a-gi bi noⁿ,
 Ni-ka wiⁿ e thiⁿ a-gi bi noⁿ.

2.

Ni-ka wiⁿ e thiⁿ a-gi bi noⁿ,
 Thiⁿ a-gi bi noⁿ, thiⁿ a-gi bi noⁿ ho,
 I-e doⁿ a-thiⁿ a-doⁿ thiⁿ a-gi bi noⁿ,
 Thiⁿ a-gi bi noⁿ, thiⁿ a-gi bi noⁿ,
 Ni-ka wiⁿ e thiⁿ a-gi bi noⁿ.

3.

Ni-ka wi^a e thi^a a-gi bi no^a,
 Thi^a a-gi bi no^a, thi^a a-gi bi no^a ho,
 I-e gtho^a-the a-do^a thi^a a-gi bi no^a,
 Thi^a a-gi bi no^a, thi^a a-gi bi no^a,
 Ni-ka wi^a e thi^a a-gi bi no^a.

SONG 2.

(Free translation, p. 173; literal translation, p. 572.)

1.

The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The-thi^a-kshe i-ṭa wi-kshi-the,
 The-thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the the the he the,
 Wa-ho-shi-ge do^a i-ṭa wi-kshi-the,
 The-thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The-thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the.

2.

The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the the the he the,
 I-e do^a a-thi^a i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the,
 The thi^a-kshe i-ṭa wi-kshi-the.

SONG 3.

(Free translation, p. 174; literal translation, p. 572.)

1.

Dsi tsi-tha thi^a, dsi tsi-tha thi^a he,
 I-e do^a, a-thi^a she-thu a-thi^a a-gi bi no^a,
 Dsi tsi-tha thi^a, dsi tsi-tha thi^a,
 Dsi tsi-tha thi^a, dsi tsi-tha thi^a,
 Dsi tsi-tha thi^a he,
 I-e ṭa thi^a she-thu a-thi^a a-gi bi no^a,
 Dsi tsi-tha thi^a.

2.

Dsi tsi-tha thi^a, dsi tsi-tha thi^a he,
 I-e ṭse she-thu a-thi^a a-gi bi no^a,
 Dsi tsi-tha thi^a, dsi tsi-tha thi^a,
 Dsi tsi-tha thi^a, dsi tsi-tha thi^a,
 Dsi tsi-tha thi^a he,
 I-e do^a a-thi^a she-thu a-thi^a a-gi bi no^a,
 Dsi tsi-tha thi^a.

SONG 4.

(Free translation, p. 176; literal translation, p. 572.)

1.

Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he, a he,
 I-ba 'thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do a he he.

2.

Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he, a he,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do a he he.

3.

Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he a he,
 We-tsiⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do a he he.

4.

Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ a he a he,
 Ki-noⁿ a-thiⁿ a-doⁿ u-thi-shoⁿ bthe hiⁿ do a he he.

5.

Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka u-thi-shoⁿ a-gtha-bthiⁿ e he a he,
 Wa-xthe u-thi-shoⁿ a-tha-ha bthe hiⁿ do a he he.

6.

Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he a he,
 I-ba 'thiⁿ a-doⁿ op-she bthe hiⁿ do a he he.

7.

Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he a he,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ op-she bthe hiⁿ do a he he.

8.

Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he a he,
 We-tsiⁿ a-thiⁿ a-doⁿ op-she bthe hiⁿ do a he he.

9.

Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he a he,
 Ki-noⁿ a-thiⁿ a-doⁿ op-she bthe hiⁿ do a he he.

10.

Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka op-she a-gtha-bthiⁿ e he a he,
 Wa-xthe a-thiⁿ a-doⁿ op-she bthe hiⁿ do a he he.

11.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 I-ba 'thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

12.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 Moⁿ-hiⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

13.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 We-tsiⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

14.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 Ki-noⁿ a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

15.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 Wa-xthe a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

16.

Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he,
 Moⁿ-thiⁿ-ka ga-gi-xe a-gtha-bthiⁿ e he a he,
 Hoⁿ-be a-thiⁿ a-doⁿ ga-gi-xe bthe hiⁿ do a he he.

SONG 5.

(Free translation, p. 178; literal translation, p. 574.)

1.

Tha-wa tse the he, tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he Mi-k'iⁿ wiⁿ-xtsi tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he.

2.

Tha-wa tse the he, tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he Mi-k'iⁿ thoⁿ-ba tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he.

3.

Tha-wa tse the he, tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he Mi-k'iⁿ tha-bthiⁿ tha-wa tse the he,
 Tha-wa tse the he, tha-wa tse the he,
 Wa-tse the he.

4.

Tha-wa ʒse the he, tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he Mi-k'iⁿ do-ba tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he.

5.

Tha-wa ʒse the he, tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he Mi-k'iⁿ ʒa-toⁿ tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he.

6.

Tha-wa ʒse the he, tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he Mi-k'iⁿ sha-pe tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he.

7.

Tha-wa ʒse the he, tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he Mi-k'iⁿ she-noⁿ tha-wa ʒse the he,
 Tha-wa ʒse the he, tha-wa ʒse the he,
 Wa-ʒse the he.

SONG 6.

(Free translation, p. 182; literal translation, p. 575.)

1.

E he ha he-be ni ha-thiⁿ a-gtha-gtha be,
 He-be ni ha-thiⁿ a-gtha-gtha be,
 E he ha he-be ni ha-thiⁿ a-gtha-gtha be,
 E he ha he-be ni ha-thiⁿ a-gtha-gtha be,
 He-be ni ha-thiⁿ a-gtha-gtha be.
 He-be ni ha-thiⁿ a-gtha-gtha be.

K̄A'-XE WA-THIO^N.

SONG 1.

(Free translation, p. 184; literal translation, p. 575.)

1.

K̄a-xe a-tsiⁿ da ha ni wa-the,
 K̄a-xe a-tsiⁿ da ha ni wa-the,
 ʒi ʒá 'tsiⁿ da ha ni wa-the,
 K̄a-xe a-tsiⁿ da ha ni wa-the.

2.

K̄a-xe a-tsiⁿ da ha ni wa-the,
 K̄a-xe a-tsiⁿ da ha ni wa-the,
 Hi ʒa 'tsiⁿ da ha ni wa-the,
 K̄a-xe a-tsiⁿ da ha ni wa-the.

3.

Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Zhu ṭa 'tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the.

4.

Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the,
 A ṭa 'tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the.

5.

Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Pa ṭa 'tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the.

6.

Ḳa-xe a-tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the,
 I ṭa 'tsiⁿ da ha ni wa-the,
 Ḳa-xe a-tsiⁿ da ha ni wa-the.

SONG 2.

(Free translation, p. 185; literal translation, p. 576.)

1.

Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Ḳi-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Ḳi-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we.

2.

Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Hi-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Hi-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we.

3.

Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Zhu-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 Zhu-a hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we.

4.

Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 A hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we,
 A hi wa ṭa ha shoⁿ ni da we,
 Ḳa-xe a-tsiⁿ da ha shoⁿ ni da we.

5.

Ka-xe a-tsiⁿ da ha shoⁿ ni da we,
 Pa hi wa ta ha shoⁿ ni da we,
 Ka-xe a-tsiⁿ da ha shoⁿ ni da we
 Pa hi wa ta ha shoⁿ ni da we
 Ka-xe a-tsiⁿ da ha shoⁿ ni da we.

6.

Ka-xe a-tsiⁿ da ha shoⁿ ni da we
 I-a hi wa ta ha shoⁿ ni da we
 Ka-xe a-tsiⁿ da ha shoⁿ ni da we
 I-a hi wa ta ha shoⁿ ni da we
 Ka-xe a-tsiⁿ da ha shoⁿ ni da we.

WA-ÇA'-BE WA-THO^N.

SONG 1.

(Free translation, p. 188; literal translation, p. 577.)

1.

Moⁿ thi-ṭoⁿ ge he ta-ko iⁿ da ha-we,
 Moⁿ thi-ṭoⁿ ge he ta-ko iⁿ da ha-we he,
 Moⁿ thi-ṭoⁿ ge he ta-ko iⁿ da ha-we,
 Wi a-tsi iⁿ da ha-we he,
 Moⁿ thi-ṭoⁿ ge he ta-ko iⁿ da ha-we.

2.

Moⁿ thi-k'o ge he ta-ko iⁿ da ha-we,
 Moⁿ thi-k'o ge he ta-ko iⁿ da ha-we he,
 Moⁿ thi-k'o ge he ta-ko iⁿ da ha-we,
 Wi a-tsi iⁿ da ha-we he,
 Moⁿ thi-k'o ge he ta-ko iⁿ da ha-we.

SONG 2.

(Free translation, p. 189; literal translation, p. 577.)

1.

Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa da da e tho wa na,
 E tho wa da da e tho wa na the,
 Noⁿ-be oⁿ-xo-dse u-wa-ni-ke noⁿ ta-ko iⁿ da ha,

2.

Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha,
 E tho wa da da e tho wa na,
 E tho wa da da e tho wa na the,
 Noⁿ-be oⁿ-ça-be u-wa-ni-ke noⁿ ta-ko iⁿ da ha.

3.

Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha,
 Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha.
 E tho wa da da e tho wa na,
 E tho wa da da e tho wa na the,
 Iⁿ-dse oⁿ-xo-dse u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha.

4.

Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha,
 Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha,
 E tho wa da da e tho wa na,
 E tho wa da da e tho wa na the,
 Iⁿ-dse oⁿ-ça-be u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha.

5.

Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha,
 Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha,
 E tho wa da da e tho wa na,
 E tho wa da da e tho wa na the,
 Iⁿ-dse oⁿ-hoⁿ-ba u-wa-ni-ke noⁿ ʔa-ko iⁿ da ha.

SONG 3.

(Free translation, p. 190; literal translation, p. 578.)

1.

ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he,
 ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he a he,
 Do-ga moⁿ-thi-k'ò goⁿ-tha ha bthe hiⁿ do ho.

2.

ʦsi-go moⁿ-thi k'ò goⁿ-tha bthe he,
 ʦsi-go moⁿ-thi k'ò goⁿ-tha bthe he a he,
 Mi-ga moⁿ-thi-k'ò goⁿ-tha ha bthe hiⁿ do ho.

3.

ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he,
 ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he a he,
 Zhiⁿ-ga moⁿ-thi-k'ò goⁿ-tha ha bthe hiⁿ do ho.

4.

ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he,
 ʦsi-go moⁿ-thi-k'ò goⁿ-tha bthe he a he,
 Hoⁿ-ba moⁿ-thi-k'ò goⁿ-tha ha bthe hiⁿ do ho.

SONO 4.

(Free translation, p. 191; literal translation, p. 578.)

1.

T̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Da-çe a-the a-thiⁿ he noⁿ
 T̄si-go, t̄si-go. t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Da-çe a-the a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho.

2.

T̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 T̄s'e i-he a-the a-thiⁿ he, noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 T̄s'e i-he a-the a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho.

3.

T̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Sho-dse noⁿ çoⁿ-hoⁿ pa-xe a-thiⁿ he noⁿ.
 T̄si-go, t̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Sho-dse noⁿ çoⁿ-hoⁿ pa-xe a-thlⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho.

4.

T̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Ni-xo-dse çoⁿ-hoⁿ pa-xe a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Ni-xo-dse çoⁿ-hoⁿ pa-xe a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho.

5.

T̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Wa-hi ge çoⁿ-hoⁿ pa-xe a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho,
 T̄si-go wiⁿ 'tha-the doⁿ,
 Wa-hi ge çoⁿ-hoⁿ pa-xe a-thiⁿ he noⁿ,
 T̄si-go, t̄si-go, t̄si-go ho.

TSE WA-THOⁿ.

SONG 1.

Free translation, p. 197; literal translation, p. 579.)

1.

A-çi-gthe noⁿ wa-k'oⁿ noⁿ,
 A-çi-gthe noⁿ wa k'oⁿ noⁿ,
 A-çi-gthe noⁿ wa-k'oⁿ noⁿ, wa-k'oⁿ noⁿ,
 A-çi-gthe noⁿ wa-k'oⁿ noⁿ a he he.

2.

A-çi-gthe noⁿ gthe-çe noⁿ,
 A-çi-gthe noⁿ gthe-çe noⁿ,
 A-çi-gthe noⁿ gthe-çe noⁿ, gthe-çe noⁿ,
 A-çi-gthe noⁿ gthe-çe noⁿ a he he.

3.

A-çi-gthe noⁿ ba-bthi noⁿ,
 A-çi-gthe noⁿ ba-bthi noⁿ,
 A-çi-gthe noⁿ ba-bthi noⁿ, ba-bthi noⁿ,
 A-çi-gthe noⁿ ba-bthi noⁿ a he he.

4.

A-çi-gthe noⁿ bo-xa noⁿ,
 A-çi-gthe noⁿ bo-xa noⁿ,
 A-çi-gthe noⁿ bo-xa noⁿ, bo-xa noⁿ,
 A-çi-gthe noⁿ bo-xa noⁿ a he he.

5.

A-çi-gthe noⁿ ga-mi noⁿ,
 A-çi-gthe noⁿ ga-mi noⁿ,
 A-çi-gthe noⁿ ga mi noⁿ, ga-mi noⁿ,
 A-çi-gthe noⁿ ga mi noⁿ a he he.

6.

A-çi-gthe noⁿ ga-dsiⁿ noⁿ,
 A-çi-gthe noⁿ ga-dsiⁿ noⁿ,
 A-çi-gthe noⁿ ga-dsiⁿ noⁿ, ga-dsiⁿ noⁿ,
 A-çi-gthe noⁿ ga-dsiⁿ noⁿ a he he.

7.

A-çi-gthe noⁿ xa-pe noⁿ,
 A-çi-gthe noⁿ xa-pe noⁿ,
 A-çi-gthe noⁿ xa-pe noⁿ, xa-pe noⁿ,
 A-çi-gthe noⁿ xa-pe noⁿ a he he.

8.

A-çi-gthe noⁿ bi-xthoⁿ noⁿ,
 A-çi-gthe noⁿ bi-xthoⁿ noⁿ,
 A-çi-gthe noⁿ bi-xthoⁿ noⁿ, bi-xthoⁿ noⁿ,
 A-çi-gthe noⁿ bi-xthoⁿ noⁿ a he he.

9.

A-çi-gthe noⁿ xo-da noⁿ,
 A-çi-gthe noⁿ xo-da-noⁿ,
 A-çi-gthe noⁿ xo-da noⁿ, xo-da noⁿ,
 A-çi-gthe noⁿ xo-da noⁿ a he he.

10.

A-çi-gthe noⁿ sho-da noⁿ,
 A-çi-gthe noⁿ sho-da noⁿ,
 A-çi-gthe noⁿ sho-da noⁿ, sho-da noⁿ,
 A-çi-gthe noⁿ sho-da noⁿ a he he.

11.

A-çi-gthe noⁿ zha-wa noⁿ,
 A-çi-gthe noⁿ zha-wa noⁿ,
 A-çi-gthe noⁿ zha-wa noⁿ, zha-wa noⁿ,
 A-çi-gthe noⁿ zha-wa noⁿ a he he.

12.

A-çi-gthe noⁿ hoⁿ-ba noⁿ,
 A-çi-gthe noⁿ hoⁿ-ba noⁿ,
 A-çi-gthe noⁿ hoⁿ-ba noⁿ, hoⁿ-ba noⁿ,
 A-çi-gthe noⁿ hoⁿ-ba noⁿ a he he.

SONG 2.

(Free translation, p. 198; literal translation, p. 580.)

1.

Çi-gthe wi-ța wa-k'oⁿ noⁿ, hoⁿ,
 Çi-gthe wi-ța wa-k'oⁿ noⁿ,
 Çi-gthe wi-ța wa-k'oⁿ noⁿ,
 Çi-gthe wi-ța wa-k'oⁿ noⁿ,
 Çi-gthe wi-ța wa-k'oⁿ noⁿ hoⁿ,
 Çi-gthe wi-ța wa-k'oⁿ noⁿ hoⁿ.

2.

Çi-gthe wi-ța gthe-çe noⁿ hoⁿ,
 Çi-gthe wi-ța gthe-çe noⁿ,
 Çi-gthe wi-ța gthe-çe noⁿ,
 Çi-gthe wi-ța gthe-çe noⁿ,
 Çi-gthe wi-ța gthe-çe noⁿ hoⁿ,
 Çi-gthe wi-ța gthe-çe noⁿ hoⁿ.

3.

Çi-gthe wi-ța ba-bthi noⁿ hoⁿ,
 Çi-gthe wi-ța ba-bthi noⁿ,
 Çi-gthe wi-ța ba-bthi noⁿ,
 Çi-gthe wi-ța ba-bthi noⁿ,
 Çi-gthe wi-ța ba-bthi noⁿ hoⁿ,
 Çi-gthe wi-ța ba-bthi noⁿ hoⁿ.

4.

Çi-gthe wi-ța bo-xa noⁿ hoⁿ,
 Çi-gthe wi-ța bo-xa noⁿ,
 Çi-gthe wi-ța bo-xa noⁿ,
 Çi-gthe wi-ța bo-xa noⁿ,
 Çi-gthe wi-ța bo-xa noⁿ hoⁿ,
 Çi-gthe wi-ța bo-xa noⁿ hoⁿ.

5.

Çi-gthe wi-ța ga-mi noⁿ hoⁿ,
 Çi-gthe wi-ța ga-mi noⁿ,
 Çi-gthe wi-ța ga-mi noⁿ,
 Çi-gthe wi-ța ga mi noⁿ,
 Çi-gthe wi-ța ga-mi noⁿ hoⁿ,
 Çi-gthe wi-ța ga-mi noⁿ hoⁿ.

6.

Çi-gthe wi-ța ga-dsiⁿ noⁿ hoⁿ,
 Çi-gthe wi-ța ga-dsiⁿ noⁿ,
 Çi-gthe wi-ța ga-dsiⁿ noⁿ,
 Çi-gthe wi-ța ga-dsiⁿ noⁿ,
 Çi-gthe wi-ța ga-dsiⁿ noⁿ hoⁿ,
 Çi-gthe wi-ța ga-dsiⁿ noⁿ hoⁿ.

7.

Çi-gthe wi-ța xa-pe noⁿ hoⁿ,
 Çi-gthe wi-ța xa-pe noⁿ,
 Çi-gthe wi-ța xa-pe noⁿ,
 Çi-gthe wi-ța xa-pe noⁿ,
 Çi-gthe wi-ța xa-pe noⁿ hoⁿ,
 Çi-gthe wi-ța xa-pe noⁿ hoⁿ.

8.

Çi-gthe wi-ța bi-xthoⁿ noⁿ hoⁿ,
 Çi-gthe wi-ța bi-xthoⁿ noⁿ,
 Çi-gthe wi-ța bi-xthoⁿ noⁿ,
 Çi-gthe wi-ța bi-xthoⁿ noⁿ,
 Çi-gthe wi-ța bi-xthoⁿ noⁿ hoⁿ,
 Çi-gthe wi-ța bi-xthoⁿ noⁿ hoⁿ.

9.

Çi-gthe wi-ța xo-da noⁿ hoⁿ,
 Çi-gthe wi-ța xo-da noⁿ,
 Çi-gthe wi-ța xo-da noⁿ,
 Çi-gthe wi-ța xo-da noⁿ hoⁿ,
 Çi-gthe wi-ța xo-da noⁿ hoⁿ.

10.

Çi-gthe wi-ța sho-da noⁿ hoⁿ,
 Çi-gthe wi-ța sho-da noⁿ,
 Çi-gthe wi-ța sho-da noⁿ,
 Çi-gthe wi-ța sho-da noⁿ,
 Çi-gthe wi-ța sho-da noⁿ hoⁿ,
 Çi-gthe wi-ța sho-da noⁿ hoⁿ.

11.

Çi-gthe wi-ța zha-wa noⁿ hoⁿ,
 Çi-gthe wi-ța zha-wa noⁿ,
 Çi-gthe wi-ța zha-wa noⁿ,
 Çi-gthe wi-ța zha-wa noⁿ,
 Çi-gthe wi-ța zha-wa noⁿ hoⁿ.
 Çi-gthe wi-ța zha-wa noⁿ hoⁿ.

12.

Çi-gthe wi-ța hoⁿ-ba noⁿ hoⁿ,
 Çi-gthe wi-ța hoⁿ-ba noⁿ,
 Çi-gthe wi-ța hoⁿ-ba noⁿ,
 Çi-gthe wi-ța hoⁿ-ba noⁿ,
 Çi-gthe wi-ța hoⁿ-ba noⁿ hoⁿ,
 Çi-gthe wi-ța hoⁿ-ba noⁿ hoⁿ.

U'-WE GI-DO^N-BE WA-THO^N.

SONG 3.

(Free translation, p. 200; literal translation, p. 581.)

1.

Doⁿ-be the țse the he, doⁿ-be the țse the,
 A-çi-gthe noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the the the he the,
 A-çi-gthe noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the,
 A-çi-gthe noⁿ hoⁿ doⁿ-be the țse the.

2.

Doⁿ-be the țse the he, doⁿ-be the țse the,
 Gthe-çe ge noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the the the he the,
 Gthe-çe ge noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the,
 Gthe-çe ge noⁿ hoⁿ doⁿ-be the țse the.

3.

Doⁿ-be the țse the he, doⁿ-be the țse the,
 Ba-bthi ge noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the the the he the.
 Ba-bthi ge noⁿ hoⁿ doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the he,
 Doⁿ-be the țse the he, doⁿ-be the țse the,
 Ba-bthi ge noⁿ hoⁿ doⁿ-be the țse the.

4.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Bo-xa ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Bo-xa ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Bo-xa ge noⁿ hoⁿ doⁿ-be the t̄se the.

5.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Ga-mi ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Ga-mi ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Ga-mi ge noⁿ hoⁿ doⁿ-be the t̄se the.

6.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Ga-dsiⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Ga-dsiⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Ga-dsiⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the.

7.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Xa-pe ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Xa-pe ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Xa-pe ge noⁿ hoⁿ doⁿ-be the t̄se the.

8.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Bi-xthoⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Bi-xthoⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Bi-xthoⁿ ge noⁿ hoⁿ doⁿ-be the t̄se the.

9.

Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Xo-da ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the the the he the,
 Xo-da ge noⁿ hoⁿ doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the he,
 Doⁿ-be the t̄se the he, doⁿ-be the t̄se the,
 Xo-da ge noⁿ hoⁿ doⁿ-be the t̄se the.

10.

Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Sho-da ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the the the he the,
 Sho-da ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Sho-da ge noⁿ hoⁿ doⁿ-be the t̥se the.

11.

Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Zha-wa ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the the the he the,
 Zha-wa ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Zha-wa ge noⁿ hoⁿ doⁿ-be the t̥se the.

12.

Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Hoⁿ-ba ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the the the he the,
 Hoⁿ-ba ge noⁿ hoⁿ doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the he,
 Doⁿ-be the t̥se the he, doⁿ-be the t̥se the,
 Hoⁿ-ba ge noⁿ hoⁿ doⁿ-be the t̥se the.

SONG 4.

(Free translation, p. 202; literal translation, p. 582.)

1.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Gthe-çe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Gthe-çe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Gthe-çe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

2.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Ba-bthi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ba-bthi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ba-bthi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

3.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Bo-xa ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Bo-xa ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Bo-xa ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

4.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Ga-mi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ga-mi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ga-mi ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

5.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the.
 Ga-dsiⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ga-dsiⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Ga-dsiⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

6.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Xa-pe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Xa-pe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the.
 Xa-pe ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

7.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Bi-xthoⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Bi-xthoⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Bi-xthoⁿ ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

8.

A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the,
 Xo-da ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Xo-da ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he the,
 Xo-da ge noⁿ hoⁿ a-noⁿ-zhiⁿ-e the he,
 A-noⁿ-zhiⁿ-e the he, a-noⁿ-zhiⁿ-e the the the he.

9.

A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the,
 Sho-da ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Sho-da ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Sho-da ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he a-no^a-zhi^a-e the the the he.

10.

A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the,
 Zha-wa ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Zha-wa ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Zha-wa ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he.

11.

A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the,
 Ho^a-ba ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Ho^a-ba ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he the,
 Ho^a-ba ge no^a ho^a a-no^a-zhi^a-e the he,
 A-no^a-zhi^a-e the he, a-no^a-zhi^a-e the the the he.

SONG 6.

(Free translation. p. 204; literal translation, p. 584.)

1.

Ṭsi go-da ba do^a-ba o^a-ga-tha be,
 Ṭsi go-da ba do^a-ba o^a-ga-tha be,
 E-dsi she a-ba wa-ḵ'i^a a-kshi bi no^a,
 E-dsi sha a-ba wa-ḵ'i^a a-kshi bi no^a.

2.

Ṭsi go-da ba do^a-ba o^a-ga-tha be,
 Ṭsi go-da ba do^a-ba o^a-ga-tha be,
 E-dsi ga-tho she a-ba wa-ḵ'i^a a-kshi bi no^a,
 E-dsi ga-tho she a-ba wa-ḵ'i^a a-kshi bi no^a.

WA-THO^N SHA-PE ṬSE.

ṬSE-DO-A NI-ḶA I-NO^N-ZHI^N WA-THO^N.

SONG 1.

(Free translation, p. 208; literal translation, p. 584.)

1.

Wi-tha-no^a-zhi^a no^a, wi tha no^a-zhi^a,
 Wi-tha-no^a-zhi^a-e, Mo^a-no^a-ṭi-de,
 Wi-tha-no^a-zhi^a no^a, wi tha no^a-zhi^a,
 Wi-tha-no^a-zhi^a-e, wi tha no^a-zhi^a

2.

Wi-tha-noⁿ-zhiⁿ noⁿ, wi tha noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, Hiu-gthe-*to*-ga,
 Wi-tha-noⁿ-zhiⁿ noⁿ, wi tha noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, wi tha noⁿ-zhiⁿ noⁿ.

3.

Wi-tha-noⁿ-zhiⁿ noⁿ, wi tha noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, *Qi*-dse-xa-tha,
 Wi-tha-noⁿ-zhiⁿ noⁿ, wi tha noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, wi tha noⁿ-zhiⁿ noⁿ.

4.

Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, A-ba-*t'u*-xa,
 Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha-noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, wi-tha-noⁿ-zhiⁿ noⁿ.

5.

Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha-noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, *Pa*-hi-ga-zhoⁿ,
 Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha-noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, wi-tha-noⁿ-zhiⁿ noⁿ.

6.

Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha-noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, He-thi-sdu-zha,
 Wi-tha-noⁿ-zhiⁿ noⁿ, wi-tha-noⁿ-zhiⁿ,
 Wi-tha-noⁿ-zhiⁿ-e, wi-tha-noⁿ-zhiⁿ noⁿ.

SONG 2.

(Free translation, p. 210; literal translation, p. 585.)

1.

E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 Moⁿ-noⁿ-*ti*-de oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ.

2.

E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 Hiu-gthe-*to*-ga oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the *ts*e he thoⁿ-ka-e noⁿ hoⁿ.

3.

E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ-hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 Çiⁿ-dse-xa-tha oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ.

4.

E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 He-thi-sdu-zha oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ,
 E-thoⁿ-be oⁿ-ga-the tse he thoⁿ-ka-e noⁿ hoⁿ.

SONG 3.

(Free translation, p. 211; literal translation, p. 586.)

1.

Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 A ha, do-ga noⁿ a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da ha.

2.

Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 A ha, mi-ga noⁿ a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da.

3.

Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 A ha, zhiⁿ-ga noⁿ a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da.

4.

Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 A ha, çi-çoⁿ-e noⁿ a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da.

5.

Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 Wi-tsi-go a-gi biⁿ da, wi-tsi-go a-gi biⁿ da,
 A ha, pe-thoⁿ-ba a-gi biⁿ da,
 Wi-tsi-go a-gi bi noⁿ, wi-tsi-go a-gi bi noⁿ.

SONG 4.

(Free translation, p. 213; literal translation, p. 586.)

1.

E the he, ƙi-a-hi tha tha, bthe da hiⁿ da,
 Ƙi-a-hi tha tha, bthe da hiⁿ da,
 Ƙi-a-hi tha tha, bthe da hiⁿ da,
 E the he, ƙi-a-hi tha tha, bthe da hiⁿ da.

2.

E the he, ba-shoⁿ i tha tha, bthe da hiⁿ da,
 Ba-shoⁿ i tha tha, bthe da hiⁿ da,
 Ba-shoⁿ i tha tha, bthe da hiⁿ da,
 E the he, ba-shoⁿ i tha tha, bthe da hiⁿ da.

3.

E the he, ga-çu i tha tha, bthe da hiⁿ da,
 Ga-çu i tha tha, bthe da hiⁿ da,
 Ga-çu i tha tha, bthe da hiⁿ da,
 E the he, ga-çu i tha tha, bthe da hiⁿ da.

NO^N-XTHE' I-ƘI^N-DSE WA-THO^N.

WI'-GI-E.

(Free translation, p. 214; literal translation, p. 586.)

1. Da'-doⁿ noⁿ-xthe gi-the moⁿ-thiⁿ ƙa ba doⁿ a', a biⁿ da, ƙsi ga,
2. Iⁿ'-gthoⁿ-ga do-ga kshe a', a biⁿ da, ƙsi ga,
3. Ga' noⁿ-xthe gi-the moⁿ-thiⁿ bi a', a biⁿ da, ƙsi ga,
4. Noⁿ'-xthe gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ƙsi ga,
5. Mi' hi-e ge ƙa', a biⁿ da, ƙsi ga,
6. Noⁿ'-xthe gi-ça-be ƙi-the moⁿ-thiⁿ ƙa biⁿ da', a biⁿ da, ƙsi ga,
7. Noⁿ'-xthe gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ƙsi ga,
8. We'-ƙi-i-he-the gi-wa-ƙs'e-ga ƙi-the moⁿ-thiⁿ ƙa bi a', wi-çoⁿ-ga,
 e-ƙi-a, bi a', a biⁿ da, ƙsi ga.
9. Da'-doⁿ noⁿ-xthe gi the moⁿ-thiⁿ ƙa ba doⁿ a', a biⁿ da, ƙsi ga,
10. Wa'-ça-be u-ça-ƙa thiⁿ-ge kshe noⁿ a', a biⁿ da, ƙsi ga,
11. Ga' noⁿ-xthe gi the moⁿ-thiⁿ bi a', a biⁿ da, ƙsi ga,
12. Noⁿ'-xthe gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ƙsi ga,
13. Mi' hi-e ge ƙa', a biⁿ da, ƙsi ga,
14. Noⁿ'-xthe gi-ça-be ƙi-the moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, ƙsi ga,
15. Mi' hi-e ge ƙa', a biⁿ da, ƙsi ga,
16. We'-ƙi-i-he the gi-wa-ƙs'e-ga ƙi-the moⁿ-thiⁿ ƙa bi a', wi-çoⁿ-ga,
 e'-ƙi-a bi a', a biⁿ da, ƙsi ga.

17. Da'-doⁿ noⁿ-xthe gi the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
18. Mi'-xa-çka ʦoⁿ-ga thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
19. Ga' noⁿ-xthe gi the moⁿ-thiⁿ bi a', a biⁿ da, ʔsi ga.
20. Çi'-ha u-sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga.
21. ʦa'-zhu-zhe i-ʔa-xe sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga,
22. Noⁿ-xthe a-gi-the a-thiⁿ hiⁿ da', a biⁿ da, ʔsi ga.
23. Zhiⁿ'-ga noⁿ-xthe gi the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ʔsi ga,
24. Noⁿ-xthe gi-ça-be ʔi-the moⁿ-thiⁿ ʔa bi a', wi-çoⁿ-ga, e'-ʔi-a bi a',
a biⁿ da, ʔsi ga,
25. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
26. Noⁿ-xthe gi tha bi doⁿ shki a', a biⁿ da, ʔsi ga,
27. Noⁿ-xthe gi-ça-be ʔi-the moⁿ-thiⁿ ʔa bi a', wi-çoⁿ-ga, e'-ʔi-a bi
a', a biⁿ da, ʔsi ga.
28. Da'-doⁿ noⁿ-xthe gi the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
29. Wa'-zhiⁿ-ga Wa-tha-xthi Thiⁿ-ge thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
30. E' shki doⁿ a', a biⁿ da, ʔsi ga,
31. Çi'-ha u-sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga,
32. Noⁿ-xthe a-gi-the a-thiⁿ hiⁿ da', a biⁿ da, ʔsi ga,
33. Iⁿ'-be i-ʔa-xe sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga.
34. ʦa'-zhu-zhe i-ʔa-xe sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga,
35. Noⁿ-xthe a-gi-the a-thiⁿ hiⁿ da', a biⁿ da, ʔsi ga.
36. Zhiⁿ'-ga noⁿ-xthe gi tha bi doⁿ shki a', a biⁿ da, ʔsi ga,
37. Noⁿ-xthe gi-ça-be ʔi-the moⁿ-thiⁿ ʔa bi-a', wi-çoⁿ-ga, e'-ʔi-a bi a',
a biⁿ da, ʔsi ga,
38. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga,
39. Noⁿ-xthe gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
40. Noⁿ-xthe gi-ça-be ʔi-the moⁿ-thiⁿ ʔa bi a', wi-çoⁿ-ga, e'-ʔi-a bi
a', a biⁿ da, ʔsi ga.
41. Da'-doⁿ noⁿ-xthe gi-the moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
42. ʦa ʔse-he-xo-dse doⁿ a', a biⁿ da, ʔsi ga,
43. E' shki doⁿ a', a biⁿ da, ʔsi ga.
44. Noⁿ-xthe gi the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
45. Çi'-ha u-sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga,
46. Noⁿ-xthe a-gi-the a-thiⁿ hiⁿ da', a biⁿ da, ʔsi ga.
47. ʦa'-zhu-zhe i-ʔa-xe sha-be ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga,
48. Noⁿ-xthe a-gi-the a-thiⁿ hiⁿ da', a biⁿ da, ʔsi ga,
49. Zhiⁿ'-ga noⁿ-xthe gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ʔsi ga,
50. Mi' hi-e ge ʔa', a biⁿ da, ʔsi ga.
51. Noⁿ-xthe gi-ça-be ʔi-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
52. ʦse-xi a-shi-be a thiⁿ-he noⁿ iⁿ da', a biⁿ da, ʔsi ga,
53. Xthi' bi u-thi-çoⁿ-ha a-thiⁿ-he shki doⁿ a', a biⁿ da, ʔsi ga,
54. Wa'-pa-hi a-bu-zha-zha-ʔa bi a-thiⁿ he shki doⁿ a', a biⁿ da, ʔsi ga,
55. ʦse-xi a-shi-be a-thiⁿ-he noⁿ iⁿ da', a biⁿ da, ʔsi ga,

56. Zhiⁿ'-ga zhu-i-ga tha bi doⁿ a', a biⁿ da, t̄si ga,

57. T̄se'-xi ga-shi-be ƙi-the moⁿ-thiⁿ ƙa bi a', wi-ƙoⁿ-ga, e'-ƙi-a bi a',
a biⁿ da, t̄si ga.

SONG 1.

(Free translation, p. 217; literal translation, p. 588.)

1.

Ni-ƙa ƙto bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Ni-ƙa ƙto bi ni wa tha ƙe ha tho.

2.

Hoⁿ-ga ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Hoⁿ-ga ƙoⁿ bi ni wa tha ƙe ha tho.

3.

Wa-xtha ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Wa-xtha ƙoⁿ bi ni wa tha ƙe, ha tho.

4.

Moⁿ-shoⁿ ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Moⁿ-shoⁿ ƙoⁿ bi ni wa tha ƙe ha tho.

5.

Ta-ha ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Ta-ha ƙoⁿ bi ni wa tha ƙe ha tho.

6.

Pe-dse ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Pe-dse ƙoⁿ bi ni wa tha ƙe ha tho.

7.

Noⁿ-xthe ƙoⁿ bi ni wa tha ƙe ha tho ha tho,
Ni-ƙa ni doⁿ e the he ha tho,
Ni-ƙa ni doⁿ ha we ha tho,
Ni-ƙa ni doⁿ e the he,
Noⁿ-xthe ƙoⁿ bi ni wa tha ƙe ha tho.

NI THI'-TSE WA-THO^N.

(Not given.)

T̄SI GI'-KA-XE WA-THO^N.

SONG 1.

(Free translation, p. 218; literal translation, p. 588.)

1.

Wi-e t̄si wiⁿ ga-xa thiⁿ-e e,
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e he the,
 Ga-xa thiⁿ-e e t̄si wi-ṭa noⁿ ga-xa thiⁿ-e.
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e e,
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e.

2.

Wi-e t̄si wiⁿ ga-xa thiⁿ-e e,
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e he the,
 Ga-xa thiⁿ-e e wa-ḵoⁿ-da t̄si ga-xa thiⁿ-e,
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e e,
 Wi-e t̄si wiⁿ ga-xa thiⁿ-e.

SONG 2.

(Free translation, p. 219; literal translation, p. 589.)

1.

T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 Ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 T̄si wi-ṭa noⁿ ga-xa thiⁿ, ga-xa thiⁿ-e
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the.

2.

T̄si-wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 Ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 Wa-ḵoⁿ-da t̄si ga-xa thiⁿ, ga-xa thiⁿ-e,
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the.

3.

T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 Ga-xa thiⁿ, ga-xa thiⁿ-e he the,
 T̄si-hiu-gthe wi-ṭa noⁿ ga-xa thiⁿ, ga-xa thiⁿ-e.
 T̄si wiⁿ ga-xa thiⁿ, ga-xa thiⁿ-e he the.

ZHO^N TII'-XO^N WA-THO^N

SONG 1.

(Free translation, p. 221; literal translation, p. 589.)

1.

Çto the, çto the, çto the tha ni da,
 Çto the, çto the, çto the tha ni da,
 Çto the, çto the, çto the tha ni da,
 Çto the, çto the, çto the tha ni da,
 Çto the, çto the, çto the tha ni da,
 Çto the, çto the, çto the tha ni da.

2.

Tsi-zhe, tsi-zhe, tsi-zhe tha ni da,
 Tsi-zhe, tsi-zhe, tsi-zhe tha ni da,
 Tsi-zhe, tsi-zhe, tsi-zhe tha ni da,
 Tsi-zhe, tsi-zhe, tsi-zhe tha ni da,
 Tsi-zhe, tsi-zhe, tsi-zhe tha ni da,
 Tsi-zhe, tsi-zhe, tsi-zhe tha ni da.

SONG 2.

(Free translation, p. 222; literal translation, p. 589.)

1.

Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da,
 Ŧo-xe the, Ŧo-xi ni da, Ŧo-xi ni da.

2.

Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da,
 Gthi he the, Ŧo-xi ni da, Ŧo-xi ni da.

ZHO^N WI'-GI-E.

(Free translation, p. 223; literal translation, p. 590.)

1. A, ni-ka wa-ça-e,
2. A, zhoⁿ pa-hoⁿ-gthe gthi he tha bi kshe, ni-ka wa-ça-e,
3. A, wa-thiⁿ-e-çka gthi he tha ba zhi a, ni-ka wa-ça-e,
4. A, mi hi-e řa ni-ka-shi-ga bi a, ni-ka wa-ça-e,
5. A, gthi he tha bi a, ni-ka wa-ça-e,
6. A, wa-gthi-he-the moⁿ-thiⁿ bi doⁿ shki, ni-ka wa-ça-e,

7. A, wa-gthi-he-the gi-wa-ʔs'e-ga ʔi-the moⁿ-thiⁿ ʔa bi a, ni-ʔa wa-ʔa-e.
8. A, zhoⁿ we-thoⁿ-ba gthi he-tha bi kshe, ni-ʔa wa-ʔa-e,
 9. A, wa-thiⁿ-e-ʔka gthi he-tha ba zhi a, ni-ʔa wa-ʔa-e,
 10. A, mi hi-e ge ʔa ni-ʔa-shi-ga e-ʔi-thoⁿ-ba xtsi gthi ha-tha bi a, ni-ʔa wa-ʔa-e,
 11. A, wa-gthi-he-the moⁿ-thiⁿ bi doⁿ shki, ni-ʔa wa-ʔa-e,
 12. A, wa-gthi-he-the gi-wa-ʔs'e-ga ʔi-the moⁿ-thiⁿ ʔa bi a, ni-ʔa wa-ʔa-e.
13. A, zhoⁿ we-tha-bthiⁿ gthi he tha bi kshe, ni-ʔa wa-ʔa-e,
 14. A, wa-thiⁿ-e-ʔka gthi he-tha ba zhi a, ni-ʔa wa-ʔa-e,
 15. A, mi hi-e ge ʔa ni-ʔa-shi-ga bi a, ni-ʔa wa-ʔa-e,
 16. A, e-ʔi-tha-bthiⁿ xtsi gthi he tha bi a, bi a, ni-ʔa wa-ʔa-e,
 17. A, wa-gthi-he-the moⁿ-thiⁿ bi doⁿ shki, ni-ʔa wa-ʔa-e,
 18. A, wa-gthi-he-the gi-wa-ʔs'e-ga xtsi wi-gi-tha bi a-thiⁿ he ʔa tse a, bi a, ni-ʔa wa-ʔa-e.
19. A, zhoⁿ we-do-ba gthi he-tha bi kshe, ni-ʔa wa-ʔa-e,
 20. A, wa-thiⁿ-e-ʔka gthi he-tha ba zhi a, ni-ʔa wa-ʔa-e,
 21. A, mi hi-e ge ʔa ni-ʔa-shi-ga bi a, ni-ʔa wa-ʔa-e,
 22. A, e-ʔi-do-ba xtsi gthi he-tha bi a, bi a, ni-ʔa wa-ʔa-e,
 23. A, wa-gthi-he-the moⁿ-thiⁿ bi doⁿ shki, ni-ʔa wa-ʔa-e,
 24. A, wa-gthi-he-the gi-wa-ʔs'e-ga xtsi wi-gi-tha bi a-thiⁿ he ʔa tse a, bi a, ni-ʔa wa-ʔa-e.

ZHO^N TH^I'-MO^N WA-THO^N.

SONG 1.

Free translation, p. 224; literal translation, p. 590.)

1.

Tse-the ʔse the thi-hoⁿ thi-moⁿ tha,
 Tse-the ʔse the thi-hoⁿ thi-moⁿ tha,
 Zhoⁿ thi-moⁿ tha ha thi-hoⁿ-hoⁿ i-noⁿ tha,
 Tse-the ʔse the thi-hoⁿ-hoⁿ i-noⁿ tha,
 Tse-the ʔse the thi-hoⁿ-hoⁿ i-noⁿ-tha,

2.

Tse-the ʔse the thi-hoⁿ thi-moⁿ tha,
 Tse-the ʔse the thi-hoⁿ thi-moⁿ tha,
 Zhoⁿ thi-moⁿ tha ha thi-hoⁿ thi-gi-da,
 Tse-the ʔse the thi-hoⁿ thi-gi-da,
 Tse-the ʔse the thi-hoⁿ thi-gi-da.

3.

Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Zhoⁿ thi-moⁿ tha ha thi-hoⁿ xthiⁿ-zhi tha,
 Tse-the tse the thi-hoⁿ xthiⁿ-zhi tha,
 Tse-the tse the thi-hoⁿ xthiⁿ-zhiⁿ tha.

4.

Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Zhoⁿ thi-moⁿ tha ha thi-hoⁿ sho-dse tha,
 Tse-the tse the thi-hoⁿ sho-dse tha,
 Tse-the tse the thi-hoⁿ sho-dse tha.

5.

Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Tse-the tse the thi-hoⁿ thi-moⁿ tha,
 Zhoⁿ thi-moⁿ tha ha thi-hoⁿ po-e tha,
 Tse-the tse the thi-hoⁿ po-e tha,
 Tse-the tse the thi-hoⁿ po-e tha.

TSE'-THE WA-THO^N.

SONG 1.

(Free translation, p. 226; literal translation, p. 591.)

1.

The he da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 Po-e da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 The he da-we-the, da-we-the tse he.

2.

The he da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 Moⁿ-gthe da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 The he da-we-the, da-we-the tse he.

3.

The he da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 A-thi-xi-tha da-we-the, da-we-the tse he,
 The he da-we-the tse he,
 The he da-we-the, da-we-the tse he.

WA-PO'-GA WA-THO^N.

SONG 1.

(Free translation, p. 227; literal translation, p. 592.)

1.

Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ e,
 Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ-e the he the,
 I-e hi-the toⁿ e,
 Wa-po-ga wiⁿ hoⁿ da dsi i-e hi-the toⁿ e,
 Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ e.

2.

Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ e,
 Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ-e the he the,
 I-e hi-the toⁿ e,
 I-toⁿ-gi-oⁿ wiⁿ hoⁿ da dsi i-e hi-the toⁿ e,
 Ni-ka wiⁿ hoⁿ da dsi i-e hi-the toⁿ e.

SONG 2.

(Free translation, p. 228; literal translation, p. 592.)

1.

Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do o ho,
 Wa-po-ga wiⁿ tha-tsi-e tho,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do.

2.

Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do o ho,
 I-toⁿ-gi-oⁿ wiⁿ tha-tsi-e tho,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do,
 Pa-çe u-moⁿ-bthiⁿ tha-tsi-e iⁿ do.

SONG 3.

(Free translation, p. 229; literal translation, p. 592.)

1.

Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do ho,
 Wa-po-ga wiⁿ tha-tsi-e tho,
 Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do.

2.

Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do ho,
 I-toⁿ-gi-oⁿ wiⁿ tha-tsi-e tho,
 Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do.

3.

Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do ho,
 We-țs'a-gi-oⁿ wiⁿ tha-tsi-e tho,
 Pa-çe the a-toⁿ dse hiⁿ do,
 Pa-çe the a-toⁿ dse hiⁿ do.

KĪ-KĀ-XE I-KĪ-TSĪ^N WA-THO^N.

SONG 1.

(Free translation, p. 231; literal translation, p. 593.)

1.

Țsi-go a-he the țse the, the the, he the,
 Țsi-go a-he the țse the,
 Wa-zhiⁿ Ța-be a-he the țse the, the the, he the,
 Țsi-go a-he the țse the, the the, he.

2.

Țsi-go a-he the țse the, the the, he the,
 Țsi-go a-he the țse the,
 Wa-zhiⁿ Xo-dse a-he the țse the, the the, he the,
 Țsi-go a-he the țse the, the the, he.

3.

Țsi-go a-he the țse the, the the, he the,
 Țsi-go a-he the țse the,
 Gthe-doⁿ Zhiⁿ-ga a-he the țse the, the the, he the,
 Țsi-go a-he the țse the, the the, he.

4.

Țsi-go a-he the țse the, the the, he the,
 Țsi-go a-he the țse the,
 Wa-k'oⁿ Hoⁿ-ga a-he the țse the, the the, he the,
 Țsi-go a-he the țse the, the the, he.

GTHĪ' I-HE-THE WA-THO^N.

SONG 1.

(Free translation, p. 233; literal translation, p. 593.)

1.

Wa-zhiⁿ Ța-be wa-tha-țse noⁿ e the he,
 Wa-tha-țse noⁿ, wa-tha-țse noⁿ e the he tho,
 Wa-zhiⁿ Ța-be wa-tha-țse noⁿ e the he,
 Wa-tha-țse noⁿ, wa-tha-țse noⁿ e the he tho.

2.

Wa-zhiⁿ-xo-dse wa-tha-țse noⁿ e the he,
 Wa-tha-țse noⁿ, wa-tha-țse noⁿ e the he tho,
 Wa-zhiⁿ-xo-dse wa-tha-țse noⁿ e the he,
 Wa-tha-țse noⁿ, wa-tha-țse noⁿ e the he tho.

3.

Gthe-doⁿ-zhiⁿ-ga wa-tha-ṭse noⁿ e the he,
 Wa-tha-ṭse noⁿ, wa-tha-ṭse noⁿ e the he tho,
 Gthe-doⁿ-zhiⁿ-ga wa-tha-ṭse noⁿ e the he,
 Wa-tha-ṭse noⁿ, wa-tha-ṭse noⁿ e the he tho.

4.

Wa-k'oⁿ-hoⁿ-ga wa-tha-ṭse noⁿ e the he,
 Wa-tha-ṭse noⁿ, wa-tha-ṭse noⁿ e the he tho,
 Wa-koⁿ-hoⁿ-ga wa-tha-ṭse noⁿ e the he,
 Wa-tha-ṭse noⁿ, wa-tha-ṭse noⁿ e the he tho.

SONG 2.

(Free translation, p. 235; literal translation, p. 594.)

1.

Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e,
 Wa-zhiⁿ-ṣa-be moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e.

2.

Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e,
 Wa-zhiⁿ-xo-dse wiⁿ moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e.

3.

Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e,
 Gthe-doⁿ-zhiⁿ-ga wiⁿ moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e,

4.

Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a-doⁿ-e,
 Wa-k'oⁿ-hoⁿ-ga moⁿ-thi-doⁿ a-doⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-doⁿ-e, moⁿ-thi-doⁿ a, doⁿ-e,

SONG 3.

(Free translation, p. 236; literal translation, p. 594.)

1.

Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Wa-zhiⁿ-ṣa-be moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi-noⁿ-zhiⁿ-e.

2.

Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Wa-zhiⁿ-xo-dse moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.

3.

Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Gthe-doⁿ-zhiⁿ-ga moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.

4.

Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Wa-k'ⁿ-hoⁿ-ga moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Ṭsi-go moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e,
 Moⁿ-thi-doⁿ a-gthi noⁿ-zhiⁿ-e.

U'-THU-DSE I-NO^N-ZHI^N WA-THO^N.

SONG 1.

(Free translation, p. 237; literal translation, p. 595.)

1.

A-ki-pa wiⁿ da do ho pe-dse ʔoⁿ tha,
 A-ki-pa wiⁿ da do ho pe-dse ʔoⁿ tha,
 A-ki-pa wiⁿ da do ho pe-dse ʔoⁿ tha,
 A-ki-pa wiⁿ da do ho pe-dse ʔoⁿ tha.

2.

A-ki-pa wiⁿ da do ho i-bi-k'u tha,
 A-ki-pa wiⁿ da do ho i-bi k'u tha,
 A-ki-pa wiⁿ da do ho i-bi-k'u tha,
 A-ki-pa wiⁿ da do ho i-bi-k'u tha.

NI'-DSE WA-ÇPE WI'-GI-E.

(Free translation, p. 238; literal translation, p. 595.)

1. A', a biⁿ da, ʔsi ga,
2. Wa'-ça-be u-ça-қа thiⁿ-ge kshe a', a biⁿ da, ʔsi ga,
3. Zhiⁿ'-ga zhu-i-ga oⁿ-the ʔa biⁿ da', a biⁿ da, ʔsi ga,
4. Çi-pa-hi thi-çtu-the ga tse a', a biⁿ da, ʔsi ga,
5. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga,
6. Zhiⁿ'-ga noⁿ hi doⁿ a', a biⁿ da, ʔsi ga,

7. Ći'-pa-hi thi-ċtu-the a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
8. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
9. U'-noⁿ a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
10. Hi'-ċoⁿ ba-ċ'iⁿ-tha ga ge shki a', a biⁿ da, ʔsi ga.
11. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga.
12. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
13. Hi'-ċoⁿ ba-ċ'iⁿ-tha a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
14. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
15. I'-ʔs'a thiⁿ-ge moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
16. ʦe'-wa-tse u-ga-wa ga thiⁿ-kshe shki a', a biⁿ da, ʔsi ga.
17. E'-shki u-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga.
18. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
19. ʦe'-wa-tse u-ga-wa a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
20. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
21. ʦs'e' wa-ʔse-xi ċi-the moⁿ-thiⁿ ʔa i tse a, zhiⁿ-ga', a biⁿ da, ʔsi ga.
22. Thiⁿ'-we ga-gthe-ċe ga ge shki a', a biⁿ da, ʔsi ga.
23. E' shki u-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga.
24. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
25. Thiⁿ'-we ga-gthe-ċe a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
26. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
27. I'-ʔs'a thiⁿ-ge moⁿ-thiⁿ ʔa i tse a, zhiⁿ-ga', a biⁿ da, ʔsi ga.
28. U'-noⁿ a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
29. A'-zhu ga-wa ga tse shki a', a biⁿ da, ʔsi ga.
30. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga.
31. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
32. A'-zhu-ga-wa a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
33. U'-noⁿ a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.
34. Do'-dse u-ga-wa ga kshe a', a biⁿ da, ʔsi ga.
35. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga.
36. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga.
37. Do'-dse u-ga-wa a bi i-the ċi-the moⁿ-thiⁿ ʔa i tse a', zhiⁿ-ga', a biⁿ da, ʔsi ga.

38. ʦs'e' wa-tʂe-xi ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga', a biⁿ da,
ʧsi ga,
39. U'-noⁿ a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga', a biⁿ da,
ʧsi ga.
40. Hi'-k'e u-ga-wa ga kshe a', a biⁿ da, ʧsi ga,
41. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
42. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
43. Ii'-k'e u-ga-wa a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga',
a biⁿ da, ʧsi ga,
44. ʦs'e' wa-tʂe-xi ʧi-the moⁿ-thiⁿ ʧa i tsiⁿ da', a biⁿ da, ʧsi ga,
45. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
46. U'-noⁿ a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga', a biⁿ da,
ʧsi ga.
47. Iⁿ'-dse-noⁿ-he a-ga-stse-dse ga tse a', a biⁿ da, ʧsi ga,
48. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
49. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
50. Iⁿ'-dse-noⁿ-he a-ga-stse-dse a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a',
zhiⁿ'-ga', a biⁿ da, ʧsi ga.
51. I'-the-dse bi-xoⁿ ga tse shki a', a biⁿ da, ʧsi ga,
52. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
53. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
54. I'-the-dse bi-xoⁿ a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga',
a biⁿ da, ʧsi ga.
55. Iⁿ'-shta-the-dse bi-xoⁿ ga tse shki a', a biⁿ da, ʧsi ga,
56. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
57. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
58. Iⁿ'-shta-the-dse bi-xoⁿ a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a',
zhiⁿ-ga, a biⁿ da, ʧsi ga.
59. ʦe' ga-gthe-ʧe ga ge shki a', a biⁿ da, ʧsi ga,
60. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
61. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
62. ʦe' ga-gthe-ʧe a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a', zhiⁿ-ga',
a biⁿ da, ʧsi ga.
63. ʧa'-xpi hiⁿ ga-ʧa-dse ga thiⁿ-kshe shki a', a biⁿ da, ʧsi ga,
64. U'-noⁿ a-gi-the miⁿ-kshe iⁿ da', a biⁿ da, ʧsi ga,
65. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʧsi ga,
66. ʧa'-xpi hiⁿ ga-ʧa-dse a bi i-the ʧi-the moⁿ-thiⁿ ʧa i tse a',
zhiⁿ-ga', a biⁿ da, ʧsi ga.

67. Pa'-hi çoⁿ-çoⁿ ga ge shki a', a biⁿ da, tsi ga,
 68. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 69. Pa'-hi çoⁿ-çoⁿ a bi i-the qi-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga',
 a biⁿ da, tsi ga,
 70. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 71. U'-noⁿ a bi i-the qi-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga', a biⁿ da,
 tsi ga.
72. Hoⁿ'-ba tha-gthiⁿ xtsi shki a', a biⁿ da, tsi ga,
 73. U'-hi qi-the moⁿ-thiⁿ ta i tse a',-zhiⁿ-ga', biⁿ da, tsi ga.
 74. Ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.
75. Zhiⁿ'-ga moⁿ-koⁿ tha bi thiⁿ-ge a-tha, e'-qi-e a-ka', a biⁿ da,
 tsi ga,
 76. A', a biⁿ da, tsi ga,
 77. Moⁿ'-tse-dse koⁿ-ha dsi xtsi a', a biⁿ da, tsi ga,
 78. Xoⁿ'-dse toⁿ noⁿ a', a biⁿ da, tsi ga,
 79. Xo'-e toⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 80. Zhiⁿ'-ga moⁿ-koⁿ tha ba thoⁿ ta the ga' a-toⁿ-he iⁿ da', a biⁿ da,
 tsi ga,
 81. Xo'-e toⁿ hi noⁿ-zhiⁿ toⁿ a', a biⁿ da, tsi ga,
 82. Ta'-dse u-the the he-noⁿ-ha te a', a biⁿ da, tsi ga,
 83. E-noⁿ ha', a biⁿ da, tsi ga,
 84. Ga'-bthoⁿ the-the toⁿ a', a biⁿ da, tsi ga,
 85. A', a biⁿ da, tsi ga,
 86. Koⁿ'-gthe hi-da ga thiⁿ-kshe shki a', a biⁿ da, tsi ga,
 87. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 88. Zhiⁿ-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 89. Ci'-pa-hi u-thi-btha a bi i-the qi-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga',
 a biⁿ da, tsi ga.
90. Hi'-koⁿ ba-kiⁿ-tha ga tse a', a biⁿ da, tsi ga,
 91. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 92. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 93. Hi'-kiⁿ oⁿ ba-kiⁿ-tha a bi i-the qi-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga',
 a biⁿ da, tsi ga.
94. Ga'-xa a-gthe ga ge shki a', a biⁿ da, tsi ga,
 95. U'-noⁿ a-gi-the a-toⁿ-he iⁿ da', a biⁿ da, tsi ga,
 96. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 97. A'-dsu-ta i-ts'a thiⁿ-ge qi-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga', a biⁿ
 da, tsi ga.

98. I'-ta-xe a-ba-dsu-ge ga ge shki a', a biⁿ da, tsi ga,
 99. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 100. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 101. A'-ba-ku thi-xoⁿ e-goⁿ a bi i-the ki-the moⁿ-thiⁿ ta i tse a',
 zhiⁿ-ga', a biⁿ da, tsi ga.
102. I'-ta-xe ga-moⁿ ga ge shki a', a biⁿ da, tsi ga,
 103. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 104. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 105. Pa'-hi çoⁿ-çoⁿ u-gthoⁿ e-goⁿ a bi i-the ki-the moⁿ-thiⁿ ta i tse a',
 zhiⁿ-ga, a biⁿ da, tsi ga,
 106. Zhiⁿ'-ga moⁿ-koⁿ tha bi ga noⁿ-zhiⁿ da', a biⁿ da, tsi ga.
107. Ci'-thu-çe a-tsia-tha bi doⁿ a', a biⁿ da, tsi ga,
 108. Ni'-koⁿ-ha xtsi hi noⁿ-zhiⁿ a-ka', a biⁿ da, tsi ga,
 109. Thi'-u-ba-he i-sdu-ge ga kshe a', a biⁿ da, tsi ga,
 110. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 111. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 112. Thi'-u-ba-he i-ts'a thiⁿ-ge ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
113. Ni'-u-thu-ga ga kshe a', a biⁿ da', tsi ga,
 114. Thi'-u-thi-xthu-k'a a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 115. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 116. Thi'-u-thi-xthu-k'a a bi i-ts'a thiⁿ-ge ki-the moⁿ-thiⁿ ta i tse a',
 zhiⁿ-ga, a biⁿ da, tsi ga.
117. Ni' ba-btha-xe ga ge shki a', a biⁿ da, tsi ga,
 118. U'-noⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 119. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 120. U'-noⁿ a bi i-the ki-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga', a biⁿ da,
 tsi ga.
121. Ni' u-ça-gi ga kshe a', a biⁿ da, tsi ga,
 122. Ni'-a-koⁿ a-gi-the a-toⁿ he iⁿ da', a biⁿ da, tsi ga,
 123. Zhiⁿ'-ga zhu-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 124. Ni'-a-koⁿ i-ts'a thiⁿ-ge ki-the moⁿ-thiⁿ ta i tse a', zhiⁿ-ga, a biⁿ
 da, tsi ga.

‡SI'-ZHU WA-SHTA'-GE VERSION OF THE NO^{N'}-ZHI^{N'}-
ZHO^{N'} RITE.

NO^{N'}-NT' A-THA-SHO-DSE WI'-GI-E.

(Free translation, p. 245; literal translation, p. 600.)

1. Ha'! da-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ †a ba doⁿ a', a biⁿ da, †si ga,
2. Iⁿ'-gthoⁿ-gthe-zhe zhiⁿ-ga kshe noⁿ a', a biⁿ da, †si ga,
3. Wa'-zhiⁿ †oⁿ-ga doⁿ wa-zhiⁿ gi tha bi a', a biⁿ da, †si ga,
4. Wa'-zhiⁿ gi tha bi doⁿ shki a', a biⁿ da, †si ga,
5. Wa'-zhiⁿ u-†a-thiⁿ bi †i-the moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da, †si ga.
6. No^{n'}-be-hi wi-†a', a biⁿ da, †si ga,
7. No^{n'}-be-hi tha bi doⁿ shki a', a biⁿ da, †si ga,
8. No^{n'}-be e-dsi wa-thiⁿ-ga zhi †i-the moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da,
†si ga.
9. Ho^{n'}-ba i-†a-xe thoⁿ dsi a', a biⁿ da, †si ga,
10. Ni' u-ga-xthi wiⁿ e-dsi xtsi a', a biⁿ da, †si ga,
11. Wa'-†oⁿ-tha tsi-the toⁿ a', a biⁿ da, †si ga,
12. †a' †se-he-xo-dse kshe a', a biⁿ da, †si ga,
13. Bi'-shu-†a xtsi a-thiⁿ hi the kshe a', a biⁿ da, †si ga,
14. Wa'-†se niu ga-xe toⁿ a', a biⁿ da, †si ga,
15. Wa'-†se niu bi doⁿ ga' x†oⁿ moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da, †si ga,
16. O'-ba-xoⁿ do-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, †si ga.
17. Ha'! da-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ †a ba doⁿ a', a biⁿ da, †si ga,
18. Sho^{n'}-ge hiⁿ †o toⁿ noⁿ a', a biⁿ da, †si ga,
19. Wa'-zhiⁿ †oⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, †si ga,
20. Wa'-zhiⁿ gi-tha bi doⁿ shki a', a biⁿ da, †si ga,
21. Wa'-zhiⁿ u-†a-thiⁿ bi †i-the moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da, †si ga.
22. No^{n'}-be-hi wi-†a', a biⁿ da, †si ga,
23. No^{n'}-be-hi tha bi doⁿ shki a', a biⁿ da, †si ga,
24. No^{n'}-be e-dsi wa-thiⁿ-ga zhi †i-the moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da,
†si ga.
25. Ho^{n'}-ba i-†a-xe thoⁿ dsi a', a biⁿ da, †si ga,
26. Ni' u-ga-xthi wiⁿ e-dsi xtsi a', a biⁿ da, †si ga,
27. Wa'-†oⁿ-tha tsi-the toⁿ a', a biⁿ da, †si ga,
28. †a' he-ba-†i-ge kshe a', a biⁿ da, †si ga,
29. Bi'-shu-†a xtsi a-thiⁿ hi-the kshe a', a biⁿ da, †si ga,
30. Wa'-†se niu ga-xe toⁿ a', a biⁿ da, †si ga,
31. Wa'-†se niu bi doⁿ ga-x†oⁿ moⁿ-thiⁿ †a i tsiⁿ da', a biⁿ da, †si ga,
32. O'-ba-xoⁿ do-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, †si ga.
33. Ha'! da-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ †a ba doⁿ a', a biⁿ da, †si ga,
34. Iⁿ'-gthoⁿ-ga do-ga kshe a', a biⁿ da, †si ga,
35. Wa'-zhiⁿ †oⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, †si ga.
36. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, †si ga,

37. Wa'-zhiⁿ u-*ta*-thiⁿ bi *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.
38. Noⁿ'-be-hi wi-*ta*', a biⁿ da, *tsi* ga.
39. Noⁿ'-be-hi tha bi doⁿ shki a', a biⁿ da, *tsi* ga,
40. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.
41. Hoⁿ'-ba i-*ta*-xe thoⁿ dsi a', a biⁿ da, *tsi* ga,
42. Wa'-*ko*ⁿ-tha tsi-the toⁿ a', a biⁿ da, *tsi* ga,
43. Ni' u-ga-xthi wiⁿ e-dsi xtsi a', a biⁿ da, *tsi* ga,
44. *Ṭa*' he sha-be kshe a', a biⁿ da, *tsi* ga,
45. Bi'-shu-*ka* xtsi a-thiⁿ hi-the kshe a', a biⁿ da, *tsi* ga,
46. Wa'-*ṭse* niu ga-xe toⁿ a', a biⁿ da, *tsi* ga,
47. Wa'-*ṭse* niu bi doⁿ ga-x^{to}ⁿ moⁿ-thiⁿ *ta* biⁿ da', a biⁿ da, *tsi* ga,
48. O'-ba-xoⁿ do-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, *tsi* ga.
49. Da'-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ *ta* ba doⁿ a', a biⁿ da, *tsi* ga.
50. Wa'-*ca*-be do-ga u-*ca*-*ka* thiⁿ-ge kshe noⁿ a', a biⁿ da, *tsi* ga,
51. Wa'-zhiⁿ *to*ⁿ-ga doⁿ wa-zhiⁿ gi tha bi a', a biⁿ da, *tsi* ga,
52. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
53. Wa'-zhiⁿ u-*ta*-thiⁿ bi *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.
54. Noⁿ'-be-hi wi-*ta*', a biⁿ da, *tsi* ga,
55. Noⁿ'-be-hi tha bi doⁿ shki a', a biⁿ da, *tsi* ga,
56. Noⁿ-be e-dsi wa-thiⁿ-ga zhi *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da, a biⁿ da, *tsi* ga.
57. *Ṣo*ⁿ'-dse *ko*ⁿ-ha dsi a', a biⁿ da, *tsi* ga,
58. Moⁿ'-ba-*tsi*-he hoⁿ *cka* doⁿ a', a biⁿ da, *tsi* ga,
59. Thi'-*ta*-the gthi noⁿ-the toⁿ a', a biⁿ da, *tsi* ga,
60. Wa'-gthu-shka zhiⁿ-ga shoⁿ-e-goⁿ a', a biⁿ da, *tsi* ga,
61. I'-u-wa-tha-bthoⁿ-*ce* toⁿ a', a biⁿ da, *tsi* ga,
62. Wa'-*ṭse* niu ga-xe toⁿ a', a biⁿ da, *tsi* ga,
63. Wa-*ṭse* niu bi doⁿ ga-x^{to}ⁿ moⁿ-thiⁿ *ta* i tsiⁿ da, a biⁿ da, *tsi* ga,
64. O'-ba-xoⁿ do-ba ga-xe noⁿ-zhiⁿ a', a biⁿ da, *tsi* ga.

HO^N-BE'-*ÇU* WI'-GI-E.

(Free translation, p. 248; literal translation, p. 601.)

1. Da'-doⁿ zhiⁿ-ga *çiu*-e *ki*-the moⁿ-thiⁿ *ta* ba doⁿ a', a biⁿ da, *tsi* ga,
2. *Ke*' *çi*ⁿ-dse ga-*ṭse* pe-thoⁿ-ba thiⁿ-kshe noⁿ a', a biⁿ da, *tsi* ga,
3. Ga' *çiu*-e *ki*-the moⁿ-thiⁿ bi a', a biⁿ da, *tsi* ga,
4. *Çiu*'-e *ki*-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
5. *Çiu*'-e *ki* i-*ṭs*'a thiⁿ-ge *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.
6. Da'-doⁿ hoⁿ-be-*ko*ⁿ the moⁿ-thiⁿ *ta* ba doⁿ a', a biⁿ da, *tsi* ga,
7. We'-*ṭs*'a ni-dsi-wa kshe noⁿ a', a biⁿ da, *tsi* ga,
8. Ga' hoⁿ-be-*ko*ⁿ the moⁿ-thiⁿ bi a', a biⁿ da, *tsi* ga,
9. Hoⁿ'-be-*ko*ⁿ the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
10. Hoⁿ'-be-*ko*ⁿ i-*ṭs*'a thiⁿ-ge *ki*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

11. Da'-doⁿ çiu-e ãi-the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
12. Kẽ' çip-dse ga-ãse sha-pe thiⁿ-kshe noⁿ a', a biⁿ da, ãsi ga,
13. Ga' çiu-e ãi-the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
14. Çiu'-e ãi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga,
15. Çiu'-e ãi i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da, ãsi ga.

16. Da'-doⁿ hoⁿ-be-koⁿ the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
17. We'-ãs'a moⁿ-ge çì shu-dse e-goⁿ kshe noⁿ a', a biⁿ da, ãsi ga,
18. Ga' hoⁿ-be-koⁿ the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
19. Hoⁿ'-be-koⁿ the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga,
20. Hoⁿ'-be-koⁿ i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da,
ãsi ga.

21. Da'-doⁿ çiu-e ãi-the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
22. Kẽ' moⁿ-ge shu-dse thiⁿ-kshe noⁿ a', a biⁿ da, ãsi ga,
23. Ga' çiu-e ãi-the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
24. Çiu'-e ãi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga.
25. Çiu'-e ãi i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da, ãsi ga.

26. Da'-doⁿ hoⁿ-be-koⁿ the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
27. We'-ãs'a moⁿ-ge gthe-zhe thiⁿ-kshe noⁿ a', a biⁿ da, ãsi ga,
28. Hoⁿ'-be-koⁿ the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
29. Hoⁿ'-be-koⁿ the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga,
30. Hoⁿ'-be-koⁿ i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da,
ãsi ga.

31. Da'-doⁿ çiu-e ãi-the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
32. Kẽ' moⁿ-ge çka thiⁿ-kshe noⁿ a', a biⁿ da, ãsi ga,
33. Ga' çiu-e ãi-the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
34. Çiu'-e ãi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga,
35. Çiu'-e ãi i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da, ãsi ga.

36. Da'-doⁿ hoⁿ-be-koⁿ the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga.
37. We'-ãs'a ça-be moⁿ-ge çka kshe noⁿ a', a biⁿ da, ãsi ga,
38. Ga' hoⁿ-be-koⁿ the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
39. Ga' hoⁿ-be-koⁿ the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, ãsi ga,
40. Hoⁿ'-be-koⁿ i-ãs'a thiⁿ-ge ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da,
ãsi ga.

41. Da'-doⁿ moⁿ-hiⁿ gi-the moⁿ-thiⁿ ãa ba doⁿ a', a biⁿ da, ãsi ga,
42. Wa'-dsu-ãa shiⁿ-ão-zhiⁿ-ga kshe noⁿ a', a biⁿ da, ãsi ga,
43. He' tha-ãa tse a', a biⁿ da, ãsi ga,
44. Ga' moⁿ-hiⁿ gi the moⁿ-thiⁿ bi a', a biⁿ da, ãsi ga,
45. Moⁿ'-hiⁿ gi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, ãsi ga,
46. Moⁿ-hiⁿ' gi-pa-hi ãi-the moⁿ-thiⁿ ãa i tsiⁿ da', a biⁿ da, ãsi ga.

47. Da'-doⁿ wa-ba-to-be moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, ãsi ga,
48. Mi' hi-e ge ãa ni-ãa-shi-ga', a biⁿ da, ãsi ga,

49. Shiⁿ-to ho bthoⁿ-xe kshe noⁿ a', a biⁿ da, tsi ga,
 50. A'-ba-to-be moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 51. Wa'-ba-to-be moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 52. Wa'-ba-to-be gi-o-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
53. Da'-doⁿ wa-ba-to-be moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
 54. Mi' hi-e ge ta ni-ka-shi-ga', a biⁿ da, tsi ga,
 55. Shi'-mi ho bthoⁿ-xe kshe a', a biⁿ da, tsi ga,
 56. A'-ba-to-be moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 57. Wa'-ba-to-be moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 58. Wa'-ba-to-be gi-o-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
59. Da'-doⁿ wa-ba-to-be moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
 60. Mi' hi-e ge ta ni-ka-shi-ga', a biⁿ da, tsi ga,
 61. Ni'-ka wa-k'oⁿ o-tha'-ha kshe a', a biⁿ da, tsi ga, -
 62. A'-ba-to-be moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 63. Wa'-ba-to-be moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 64. Wa'-ba-to-be gi-o-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
65. Da'-doⁿ wa-ba-to-be moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
 66. Mi' hi-e ge ta ni-ka-shi-ga', a biⁿ da, tsi ga,
 67. Wa'-k'oⁿ woⁿ we-da-the thiⁿ-kshe a', a biⁿ da, tsi ga,
 68. A'-ba-to-be moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
 69. Wa'-be-to-be moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 70. Wa'-ba-to-be gi-o-tš'e-ga ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.

KI'-NO^N WI'-GI-E.

(Free translation, p. 252; literal translation, p. 603.)

1. Ha'! da-doⁿ ki-noⁿ gi-the moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
 2. Wa'-koⁿ-da hoⁿ-ba doⁿ thiⁿ-kshe a', a biⁿ da, tsi ga,
 3. Tse'-ga xtsi li noⁿ bi a', a biⁿ da, tsi ga,
 4. Thi'-u-ba-he tha-ta dsi a', a biⁿ da, tsi ga,
 5. Da'-zhu-dse thiⁿ-kshe noⁿ a', a biⁿ da, tsi ga,
 6. Ga' ki-noⁿ gi-tha bi a', a biⁿ da, tsi-ga,
 7. Ga' ki-noⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
 8. l'-ts'a thiⁿ-ge ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga.
9. Da'-doⁿ wa-gthe gi-the moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
 10. Wa'-koⁿ-da hoⁿ-ba doⁿ thiⁿ-kshe a', a biⁿ da, tsi ga,
 11. Tse'-ga xtsi li noⁿ bi a', a biⁿ da, tsi ga,
 12. Thi'-u-ba-he tha-ta dsi a', a biⁿ da, tsi ga,
 13. Wa'-gthe toⁿ e-goⁿ toⁿ noⁿ a', a biⁿ da, tsi ga,

14. Ga' wa-gthe gi-the moⁿ-thiⁿ bi a', a biⁿ da, tsi ga,
15. Ga' wa-gthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
16. Wa'-gthe i-tš'a thiⁿ-ge ƙi-the moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga.

17. Tsiu'-ge wa-gthoⁿ thiⁿ-kshe noⁿ a', a biⁿ da, tsi ga,
18. Wi'-tš'i-go-e e-gi-e a-ka', a biⁿ da, tsi ga,
19. Zhiⁿ'-ga zho-i-ga the thiⁿ-ge a-tha, wi-tš'i-go-e', e-gi-e a-ka', a biⁿ da, tsi ga,
20. Zhiⁿ'-ga zho-i-ga tha ba thoⁿ-ƙa ni-ƙa-shi-ga miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,
21. Wa'-ƙoⁿ-da tš'e wa-tše-xi bthiⁿ iⁿ da', a biⁿ da, tsi ga,
22. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
23. Tš'e' wa-tše-xi ƙi-the moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,
24. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
25. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
26. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
27. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
28. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,
29. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi doⁿ a', a biⁿ da, tsi ga,
30. Xiⁿ'-ha ƙa-gi wi-noⁿ bthiⁿ da', a biⁿ da, tsi ga,
31. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
32. Xiⁿ'-ha ƙa-gi ƙi-the moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,
33. I'-tš'a thiⁿ-ge moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga.

34. Ni' u-ba-shoⁿ wiⁿ the e doⁿ a', a biⁿ da, tsi ga,
35. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
36. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
37. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
38. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
39. U'-zhoⁿ-ge be i-kshi-tha ba-zhi moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,
40. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga.
41. A'-ƙi-dsi-ƙe i-he a-wa-the a-thiⁿ-he iⁿ da', a biⁿ da, tsi ga,
42. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
43. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
44. A'-ƙi-dsi-ƙe i-he-the moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,
45. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
46. Oⁿ'-ƙi-tha-zha-ƙa bi miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,
47. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
48. Wa'-ƙoⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
49. A'-ƙi-tha-zha-ƙa bi moⁿ-thiⁿ ƙa i tsiⁿ da', a biⁿ da, tsi ga,

50. Ho^{n'}-ba tha-gthiⁿ shki u-hi a-ki-the a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
51. Zhi^{n'}-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
52. Ho^{n'}-ba tha-gthiⁿ shki u-hi-ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
53. Ni' u-ba-shoⁿ thoⁿ-ba the e doⁿ a', a biⁿ da, tsi ga,
54. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
55. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
56. Zhi^{n'}-ga zho-i-ga oⁿ-tha' bi doⁿ a', a biⁿ da, tsi ga,
57. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
58. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga,
59. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
60. A'-ki-dsi-çe i-he a-wa-the a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
61. Zhi^{n'}-ga zho-i-ga oⁿ-tha' bi doⁿ a', a biⁿ da, tsi ga,
62. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
63. A'-ki-dsi-çe i-he-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
64. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
65. O^{n'}-ki-tha-zha-ta bi miⁿ-kshe iⁿ da, a biⁿ da', tsi ga,
66. Zhi^{n'}-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
67. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
68. A'-ki-tha-zha-ta bi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
69. Ho^{n'}-ba tha-gthiⁿ shki u-hi a-ki-the a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
70. Zhi^{n'}-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
71. Ho^{n'}-ba tha-gthiⁿ shki u-hi-ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
72. Ni' u-ba-shoⁿ tha-bthiⁿ the e doⁿ a', a biⁿ da, tsi ga,
73. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
74. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
75. Zhi^{n'}-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
76. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
77. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
78. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
79. A'-ki-dsi-çe wa-bthiⁿ a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
80. Zhi^{n'}-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
81. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
82. A'-ki-dsi-çe i-he-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
83. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
84. O^{n'}-ki-tha-zha-ta bi miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,

85. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 86. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 87. A'-ki-tha-zha-ta bi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 88. Hoⁿ'-ba tha-gthiⁿ shki u-hi a-ki-the a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
 89. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 90. Hoⁿ'-ba tha-gthiⁿ shki u-hi ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
91. Ni' u-ba-shoⁿ do-ba the e doⁿ a', a biⁿ da, tsi ga,
 92. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 93. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
 94. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 95. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 96. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga,
 97. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
 98. A'-ki-dsi-çe i-he a-wa-the a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
 99. Zhiⁿ-ga zho-i-ga oⁿ-tha' bi doⁿ a', a biⁿ da, tsi ga,
 100. Wa'-gthu-shka shoⁿ-e-goⁿ xtsi a', a biⁿ da, tsi ga,
 101. A'-ki-dsi-çe i-he-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 102. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 103. Oⁿ'-ki-tha-zha-ta bi miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,
 104. Zhiⁿ-ga zho-i-ga oⁿ-tha' bi doⁿ a', a biⁿ da, tsi ga,
 105. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 106. A'-ki-tha-zha-ta bi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 107. Hoⁿ'-ba tha-gthiⁿ shki u-hi a-ki-the a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
 108. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 109. Hoⁿ'-ba tha-gthiⁿ shki u-hi ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
110. Ni' u-ba-shoⁿ ça-toⁿ the e doⁿ a', a biⁿ da, tsi ga,
 111. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 112. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
 113. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 114. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 115. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga,
 116. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, tsi ga,
 117. A'-ki-dsi-çe i-he a-wa-the a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
 118. Zhiⁿ-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 119. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, tsi ga,

120. A'-k̄i-dsi-çe i-he-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
 121. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 122. Oⁿ'-k̄i-tha-zha-ʔa bi miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga,
 123. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 124. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 125. A'-k̄i-tha-zha-ʔa bi moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
 126. Hoⁿ'-ba tha-gthiⁿ shki u-hi a-k̄i-the a-thiⁿ he iⁿ da', a biⁿ da,
 ʔsi ga,
 127. Zhiⁿ'-ga zho-i-ga oⁿ-tha' bi doⁿ a', a biⁿ da, ʔsi ga,
 128. Hoⁿ'-ba tha-gthiⁿ shki u-hi-k̄i-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
 ʔsi ga.
129. Tsiu'-ge wa-gthoⁿ thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
 130. Ni' u-ba-shoⁿ sha-pe the e doⁿ a', a biⁿ da, ʔsi ga,
 131. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 132. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 ʔsi ga,
 133. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 134. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 135. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
 ʔsi ga,
 136. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, ʔsi ga,
 137. A'-k̄i-dsi-çe i-he a-wa-the a-thiⁿ he iⁿ da', a biⁿ da, ʔsi ga,
 138. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 139. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, ʔsi ga,
 140. A'-k̄i-dsi-çe i-he-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
 141. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 142. Oⁿ'-k̄i-tha-zha-ʔa bi miⁿ-kshe iⁿ da', a biⁿ da, ʔsi ga,
 143. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 144. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 145. A'-k̄i-tha-zha-ʔa bi moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da, ʔsi ga,
 146. Hoⁿ'-ba tha-gthiⁿ shki u-hi a-k̄i-the a-thiⁿ he iⁿ da', a biⁿ da,
 ʔsi ga,
 147. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 148. Hoⁿ'-ba tha-gthiⁿ shki u-hi k̄i-the moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
 ʔsi ga.
149. Tsiu'-ge wa-gthoⁿ thiⁿ-kshe noⁿ a', a biⁿ da, ʔsi ga,
 150. Ni' u-ba-shoⁿ pe-thoⁿ-ba the e doⁿ a'. a biⁿ da, ʔsi ga,
 151. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 152. U'-zhoⁿ-ge be oⁿ-thoⁿ-kshi-tha moⁿ-zhi a-thiⁿ he iⁿ da', a biⁿ da,
 ʔsi ga,
 153. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, ʔsi ga,
 154. Wa'-k̄oⁿ-da e-shki doⁿ a', a biⁿ da, ʔsi ga,
 155. U'-zhoⁿ-ge be i-kshi-tha ba zhi moⁿ-thiⁿ ʔa i tsiⁿ da', a biⁿ da,
 ʔsi ga.

156. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, tsi ga,
 157. A'-ki-dsi-çe i-he a-wa-the a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
 158. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 159. Wa'-gthu-shka shoⁿ e-goⁿ xtsi a', a biⁿ da, tsi ga,
 160. A'-ki-dsi-çe i-he-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 161. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 162. Oⁿ'-ki-tha-zha-ta bi miⁿ-kshe iⁿ da', a biⁿ da, tsi ga,
 163. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 164. Wa'-koⁿ-da e-shki doⁿ a', a biⁿ da, tsi ga,
 165. A'-ki-tha-zha-ta bi moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
 166. Hoⁿ'-ba tha-gthiⁿ shki u-hi a-ki-the a-thiⁿ he iⁿ da', a biⁿ da,
 tsi ga,
 167. Zhiⁿ'-ga zho-i-ga oⁿ-tha bi doⁿ a', a biⁿ da, tsi ga,
 168. Hoⁿ'-ba tha-gthiⁿ shki u-hi ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.

T̄SI T̄A'-PE WA-THO^N.WA-THO^N.

(Free translation, p. 258; literal translation, p. 605.)

Ga-goⁿ ha moⁿ-bthiⁿ-e,
 Ga-goⁿ-ha moⁿ-bthiⁿ-e, the he the
 Ga-goⁿ ha moⁿ-bthiⁿ-e the he the,
 Ga-goⁿ ha moⁿ-bthiⁿ-e,
 Ga-goⁿ-ha moⁿ-bthiⁿ-e the he the,
 Ga-goⁿ ha moⁿ-bthiⁿ-e the he.

W1'-GI-E.

(Free translation, p. 258; literal translation, p. 605.)

1. Ha'! da-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
2. O'-k'o-be zhiⁿ-ga wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
3. O'-k'o-be zhiⁿ-ga wiⁿ e-çka e-wa-ka ba-zhi a', a biⁿ da, tsi ga,
4. Ni' u-ga-xthi wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
5. Ni' u-ga-xthi wiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, tsi ga,
6. Tsi'-zhiⁿ-ga wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
7. Wa'-xo-be zhiⁿ-ga ha-gtha-thiⁿ moⁿ-thiⁿ e-dsi' ba she tse.

(Wa-thoⁿ.)

8. Ha'! da-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
9. O'-k'o-be thoⁿ-ba a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
10. O'-k'o-be thoⁿ-ba e-çka e-wa-ka ba zhi a', a biⁿ da, tsi ga,
11. Ni' u-ga-xthi thoⁿ-ba a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
12. Ni' u-ga-xthi thoⁿ-ba e-çka e-wa-ka ba zhi a', a biⁿ da, tsi ga,
13. Tsi'-zhiⁿ-ga wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, tsi ga,
14. Wa'-xo-be zhiⁿ-ga ha-gtha-thiⁿ moⁿ-thiⁿ e-dsi' ba she tse.

(Wa-thoⁿ.)

15. Da'-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
16. O'-k'o-be tha-bthiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
17. O'-k'o-be tha-bthiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga,
18. Ni' u-ga-xthi tha-bthiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
19. Ni' u-ga-xthi tha-bthiⁿ e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga,
20. ʔsi'-zhiⁿ-ga wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
21. Wa'-xo-be zhiⁿ-ga ha-gtha-thiⁿ e-dsi' ba she ʔse.

(Wa-thoⁿ.)

22. Ha'! da-doⁿ wa-çi-thu-çe moⁿ-thiⁿ ʔa ba doⁿ a', a biⁿ da, ʔsi ga,
23. O'-k'o-be do-ba a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
24. O'-k'o-be do-ba e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga,
25. Ni' u-ga-xthi do-ba a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
26. Ni' u-ga-xthi do-ba e-çka e-wa-ka ba zhi a', a biⁿ da, ʔsi ga,
27. ʔsi' zhiⁿ-ga wiⁿ a-çi-thu-ça bi a-tha', a biⁿ da, ʔsi ga,
28. Wa'-xo-be zhiⁿ-ga ha-gtha-thiⁿ moⁿ-thiⁿ e-dsi' ba she ʔse.

WA-XO'-BE THU-SHKE WA-THO^N.

SONG 1.

(Free translation, p. 261; literal translation, p. 606.)

ʔia ha noⁿ ni wa-ʔa ha,
 ʔia ha ba noⁿ ni wa ha,
 ʔia ha noⁿ ni wa ʔa ha,
 ʔia ha noⁿ ni wa ha,
 ʔia ha noⁿ ni wa ʔa.

SONG 2.

(Free translation, p. 261; literal translation, p. 606.)

ʔia ha tha wi tha ʔse,
 ʔia ha tha wi tha ha,
 ʔia ha tha wi-tha ha shke he, the,
 ʔia ha tha wi tha ʔse.

SONG 3.

(Free translation, p. 262; literal translation, p. 607.)

Shoⁿ-ni-pa wiⁿ tha wi tha ʔse,
 Shoⁿ-ni-pa wiⁿ tha wi tha ha,
 Shoⁿ-ni pa wiⁿ tha wi tha ha shke he the,
 Shoⁿ-ni-pa wiⁿ tha wi tha ʔse.

SONG 4.

(Free translation, p. 263; literal translation, p. 607.)

1.

Iⁿ-da-ko a-ha shka hoⁿ dse,
 Iⁿ-da-ko a-ha shka hoⁿ dse,
 Sho-the he shka hoⁿ dse,
 Sho-the the e-he shka hoⁿ dse,
 Iⁿ-da-ko a-ha shka hoⁿ dse.

2.

Iⁿ-da-ko a-ha gtha hoⁿ dse,
 Iⁿ-da-ko a-ha gtha hoⁿ dse,
 Sho-the he gtha hoⁿ dse,
 Sho-the the e-he gtha hoⁿ dse,
 Iⁿ-da-ko a-ha gtha hoⁿ dse.

3.

Iⁿ-da-ko a-ha ga-wa hoⁿ dse,
 Iⁿ-da-ko a-ha ga-wa hoⁿ dse,
 Sho-the he ga-wa hoⁿ dse,
 Sho-the the e-he ga-wa hoⁿ dse,
 Iⁿ-da-ko a-ha ga-wa hoⁿ dse.

4.

Iⁿ-da-ko a-ha ga i-hi tha,
 Iⁿ-da-ko a-ha ga i-hi tha,
 Sho-the he ga i-hi tha.
 Sho-the the e-he ga i-hi tha,
 Iⁿ-da-ko a-ha ga i-hi-tha.

PE'-XE THU-ÇE WI'-GI-E.

(Free translation, p. 265; literal translation, p. 607.)

1. Da'-doⁿ pe-xe gi-the moⁿ-thiⁿ ʔa ba doⁿ, a' bi a,
2. Mi' hi-e ge ʔa ʔoⁿ-woⁿ-gthoⁿ pe-thoⁿ-ba ha bi, a' bi a,
3. I'-thi-shnoⁿ thiⁿ-kshe wa-ʔa i-ʔa thiⁿ-kshe,
4. Ga' pe-xe gi-the moⁿ-thiⁿ bi, a' bi a,
5. Pe'-xe gi-the moⁿ-thiⁿ bi doⁿ,
6. Pe'-xe i-ʔs'a thiⁿ-ge ʔi-the moⁿ-thiⁿ ʔa i tse, a' bi a,
7. I'-thi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
8. I'-thi-hi-dse gi-o-ʔs'e-ga ʔi-the moⁿ-thiⁿ ʔa i tse, a' bi a.

9. Da'-doⁿ pe-xe i-ba the moⁿ-thiⁿ ʔa ba doⁿ, a' bi a,
10. Mi' hi-e ge ʔa ʔoⁿ-woⁿ-gthoⁿ pe-thoⁿ-ba ha, bi, a' bi a,
11. I-thi-shnoⁿ thiⁿ-kshe a-xi-be tha-ʔa kshe,
12. Pe'-xe i-ba the moⁿ-thiⁿ bi, a' bi a,
13. Pe'-xe i-ba the moⁿ-thiⁿ bi doⁿ,
14. Pe'-xe i-ba i-ʔs'a thiⁿ-ge ʔi-the moⁿ-thiⁿ ʔa i tse, a' bi a,
15. I'-thi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
16. I'-thi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa ba shoⁿ a-ka, a' bi a.

17. Da'-doⁿ pe-xe ʕu the moⁿ-thiⁿ ʔa ba doⁿ, a' bi a,
18. Mi' hi-e ge ʔa ʔoⁿ-woⁿ-gthoⁿ pe-thoⁿ-ba ha ba doⁿ,
19. I'-thi-shnoⁿ thiⁿ-kshe hi-ʔ'e tha-ʔa kshe,
20. Pe'-xe-ʕu the moⁿ-thiⁿ bi, a' bi a,
21. Pe-xe-ʕu the moⁿ-thiⁿ bi doⁿ,
22. Pe'-xe-ʕu i-ʔs'a thiⁿ-ge moⁿ-thiⁿ ʔa i tse, a' bi a,
23. I-thi-hi-dse moⁿ-thiⁿ bi doⁿ,
24. I-thi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a bi a.

25. Pa'-hoⁿ-gthe ga-ça-thu ga tse,
 26. Mi' hi-e ge ʔa ni-ka-shi-ga bi, a' bi a,
 27. I'-ʔoⁿ-woⁿ-gthoⁿ bi thiⁿ-kshe a-ga-ça-thu the-the a-ka', bi a,
 28. A'-ga-ça-thu moⁿ-thiⁿ bi doⁿ,
 29. A'-ga-ça-thu gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a,
 30. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
 31. I-gthi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a bi a.
32. I'-thoⁿ-bi-oⁿ ga-ça-thu ga tse,
 33. Wa-thiⁿ'-e-çka shoⁿ ba zhi, a' bi a,
 34. Mi' hi-e ge ʔa,
 35. Shi'-mi ho bthoⁿ-xe, a bi a,
 36. A'-ga-ça-thu the-tha bi, a' bi a,
 37. A'-ga-ça-thu moⁿ-thiⁿ bi doⁿ,
 38. Wa'-ga-ça-thu gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a,
 39. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
 40. I'-gthi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a.
41. We'-tha-bthiⁿ-oⁿ ga-ça-thu ga tse shki,
 42. Wa-thiⁿ'-e-çka shoⁿ ba zhi, a'-bi a,
 43. Mi' hi-e ge ʔa ni-ka-shi-ga,
 44. Ni'-ka wa-ḱ'oⁿ u-tha-ha kshe,
 45. A'-ga-ça-thu the-the a-ka', bi a,
 46. A'-ga-ça-thu moⁿ-thiⁿ bi doⁿ,
 47. Wa'-ga-ça-thu gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a,
 48. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
 49. I-gthi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a bi a.
50. We-do-bi oⁿ ga-ça-thu ga tse,
 51. Wa-thiⁿ'-e-çka shoⁿ ba zhi a-ka', bi a,
 52. Mi' hi-e ge ʔa ni-ka-shi-ga,
 53. Wa-ḱ'o' woⁿ we-da-the kshe,
 54. A'-ga-ça-thu the-the a-ka', bi a,
 55. A'-ga-ça-thu moⁿ-thiⁿ bi doⁿ,
 56. Wa'-ga-ça-thu gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a,
 57. I'-gthi-hi-dse moⁿ-thiⁿ bi doⁿ shki,
 58. I'-gthi-hi-dse gi-o-ʔs'e-ga moⁿ-thiⁿ ʔa i tse, a' bi a.

SONG 1.

(Free translation, p. 268; literal translation, p. 609.)

1.

Çi noⁿ doⁿ wa-ḱ'oⁿ ha,
 Çi noⁿ doⁿ wa ha ḱ'oⁿ ha,
 Çi noⁿ doⁿ wa-ḱ'oⁿ ha,
 Çi noⁿ doⁿ wa ha ḱ'oⁿ ha,
 Çi noⁿ doⁿ wa-ḱ'oⁿ ha,
 Çi noⁿ doⁿ wa ha ḱ'oⁿ ha,

Çi noⁿ doⁿ wa-k'oⁿ ha,
 Çi noⁿ doⁿ wa-ha k'oⁿ ha,
 Çi noⁿ doⁿ.

2.

Hi noⁿ doⁿ wa-k'oⁿ ha,
 Hi noⁿ doⁿ wa ha k'oⁿ ha, etc.

3.

Zhu noⁿ doⁿ wa-k'oⁿ ha,
 Zhu noⁿ doⁿ wa ha k'oⁿ ha, etc.

4.

A noⁿ doⁿ wa-k'oⁿ ha,
 A noⁿ doⁿ wa ha k'oⁿ ha, etc.

5.

Pa noⁿ doⁿ wa-k'oⁿ ha,
 Pa noⁿ doⁿ wa ha k'oⁿ ha, etc.

6.

I noⁿ doⁿ wa-k'oⁿ ha,
 I noⁿ doⁿ wa-ha k'oⁿ ha, etc.

SONG 2.

(Free translation, p. 269; literal translation, p. 609.)

Wa-k'oⁿ wi-tse shoⁿ ni-pa-dse noⁿ doⁿ,
 Wa ha k'oⁿ ha çi noⁿ doⁿ, Wa-k'oⁿ ha çi noⁿ doⁿ,
 Wa-ha k'oⁿ ha çi noⁿ doⁿ, Wa-k'oⁿ ha çi noⁿ doⁿ,
 Wa ha k'oⁿ ha çi noⁿ doⁿ,
 Wa-k'oⁿ ha çi noⁿ doⁿ, Wa-ha k'oⁿ ha,
 Wa-k'oⁿ wi-tse shoⁿ ni-pa dse.

SONG 3.

(Free translation, p. 270; literal translation, p. 609.)

The-a çi the k'oⁿ noⁿ noⁿ hi wa ʔa,
 The-a çi the k'oⁿ noⁿ noⁿ hi wa ʔa,
 E the k'oⁿ noⁿ noⁿ hi wa ʔa,
 The-a çi the k'oⁿ noⁿ noⁿ hi wa ʔa,
 The-a çi the k'oⁿ noⁿ noⁿ hi wa ʔa.

SONG 4.

(Free translation, p. 270; literal translation, p. 610.)

1.

Çi-a wa thi-ko ʔa we,
 Çi-a thi-ko ʔa wi the,
 Çi-a wa thi-ko ʔa we,
 Çi-a thi-ko ʔa wi the,
 Çi-a wa thi-ko ʔa we,
 Çi-a thi-ko ʔa wi-the.

2.

Hi-a wa thi-ko ʔa we, etc.

3.

Zhu wa-thi-ko ʔa we, etc.

4.

A wa-thi-ko ʔa we, etc.

5.

Pa wa-thi-ko ʔa we, etc.

6.

I-a wa-thi-ko ʔa we, etc.

MI^{N'}-DSE GA-XE WA-THO^N.

SONG 1.

(Free translation, p. 272; literal translation, p. 610.)

1.

Tsi-go wa-çiⁿ-da koⁿ-toⁿ ga-xa,
 Tsi-go wa-çiⁿ-da koⁿ-toⁿ ga-xa,
 Mi wa-çiⁿ-da koⁿ-toⁿ the the he the the,
 Tsi-go wa-çiⁿ-da koⁿ-toⁿ ga xa,
 Tsi-go wa-çiⁿ-da koⁿ-toⁿ the the he the the.

2.

Gthe-doⁿ wa-çiⁿ-da koⁿ-toⁿ the the he the the.

3.

Ka-xe wa-çiⁿ-da koⁿ-toⁿ the the he the the.

SONG 2.

(Free translation, p. 272; literal translation, p. 610.)

1.

Hi-a wi tha tha ka-wa ha noⁿ noⁿ thi ki-koⁿ-ça,
 E the koⁿ-ça ha da ha,
 Hi-a wi-tha tha ka-wa ha noⁿ noⁿ tse he the,
 Hi-a wi tha tha ka-wa ha noⁿ noⁿ thi ki-koⁿ-ça.

SONG 3.

(Free translation, p. 273; literal translation, p. 610.)

1.

Hi-a wi-tha dse wa-do ha tha,
 E tha he he ha-tho ha mi wa-da hiⁿ da,
 E the tha wi tha dse wa-do ha tha,
 E tha he he ha-tho ha mi wa-da hiⁿ da,
 E tha he hi-a wi tha dse.

SONG 4.

(Free translation, p. 273; literal translation, p. 610.)

1.

E the ki^n -da hi tha,
 E the ki^n -da hiⁿ da ha,
 E the he the ki^n -da hiⁿ da,
 E the ki^n -da hiⁿ da.

SONG 5.

(Free translation, p. 274; literal translation, p. 610.)

1.

Ki^n -da hiⁿ da, ki^n -da hiⁿ da ha,
 Hi-a ko -tha wa- tse the the ki^n -da hiⁿ da,
 Ki^n -da hiⁿ da ha,
 Hi-a ko -tha wa- tse the the ki^n -da hiⁿ da.

NO^N '- ZHI^N - ZHO^N WA- THO^N .

SONG 1.

(Free translation, p. 275; literal translation, p. 610.)

1.

E tha ha ha he he tha,
 E tha ha ha he he tha ha,
 E tha ha,
 E tha ha ha he he tha.

SONG 2.

(Free translation, p. 277; literal translation, p. 610.)

1.

Tsi -go-e ho-thi- $\text{k}'u$ moⁿ a,
 Tsi -go-e hu-thi- $\text{k}'u$ moⁿ a,
 Tsi -go-e hu-thi- $\text{k}'u$ moⁿ-ge he the,
 Tsi -go-e hu-thi $\text{k}'u$ moⁿ a.

2.

Tsi -go-e hu-bi-ka moⁿ a, etc.

3.

Tsi -go-e hu-thi-xthi moⁿ a, etc.

4.

Tsi -go-e iⁿ-dse to tha, etc.

5.

Tsi -go-e i-bi- $\text{k}'u$ tha, etc.

SONG 3.

(Free translation, p. 278; literal translation, p. 611)

1.

Wa-k'oⁿ ʔa bi Ha-wi tha ha,
 Wa-k'oⁿ ʔa bi Ha-wi tha ha,
 Ha-ni da ha, Ha-wi tha ha,
 Ha-ni da ha, Ha-wi tha ha,
 Ha-ni da ha, Ha-wi-tha ha,
 Wa-k'oⁿ ʔa bi Ha-wi tha ha.

2.

Ni-ka xo-be Ha-wi tha ha, etc.

3.

Ni-ka xo-be ga-wiⁿ-e tha ha, etc.

SONG 4.

(Free translation, p. 280; literal translation, p. 611.)

1.

She wi-ʔa ha, she wi-ʔa,
 Go-da ha ha wi ni-ʔse tha thiⁿ,
 E he she wi-ʔa ha, she wi-ʔa
 Go-da ha ha wi ni-ʔse tha thiⁿ,
 E he she wi-ʔa ha, she wi-ʔa.

2.

She wi-ʔa ha, she wi-ʔa
 Noⁿ ha da-doⁿ ho-tha-ne ʔse tha thiⁿ, etc.

3.

She wi-ʔa ha, she wi-ʔa
 Noⁿ ha ha wa tha-noⁿ-zhiⁿ ʔse tha thiⁿ, etc.

4.

She wi-ʔa ha, she wi-ʔa
 Ga ha ha wa tha ni ʔse tha thiⁿ, etc.

5.

She wi-ʔa ha, she wi-ʔa
 Noⁿ-ha hoⁿ-ba tha ni ʔse tha thiⁿ, etc.

MI WA'-O^N-ZHI^N-GA.

SONG 1.

(Free translation, p. 281; literal translation, p. 611.)

1.

ʦsi-go he thoⁿ-be shoⁿ ni-wa-ʔa wa-k'oⁿ he ʔse he,
 ʦsi-go he she shoⁿ ni wa-ʔa wa-k'oⁿ he ʔse he,
 Ba-bthi he-thoⁿ-be shoⁿ ni wa-ʔa wa-k'oⁿ he ʔse he,
 ʦsi-go he-thoⁿ-be shoⁿ ni wa-ʔa wa-k'oⁿ he ʔse he.

2.

Moⁿ-gthe he-thoⁿ-be shoⁿ ni wa-*ta* wa-k'oⁿ he tse he.

3.

Wa-gthe he-thoⁿ-be shoⁿ ni wa-*ta* wa-k'oⁿ he tse he.

4.

Da-doⁿ he-thoⁿ-be shoⁿ ni wa-*ta* wa-k'oⁿ he tse he.

SONG 2.

(Free translation, p. 282; literal translation, p. 612.)

1.

Wa-k'oⁿ wi-tse shoⁿ, wa-k'oⁿ wi-tse shoⁿ,
E-noⁿ he-noⁿ wa-koⁿ-da-gi-e tho, wa-k'oⁿ wi-tse shoⁿ,
Wa-k'oⁿ wi-tse shoⁿ, wa-k'oⁿ wi-tse shoⁿ.

SONG 3.

(Free translation, p. 283; literal translation, p. 612.)

1.

E-noⁿ he tha ha wa-k'oⁿ wi-tse,
E-noⁿ he tha ha wa-k'oⁿ wi-tse shoⁿ,
E-noⁿ he tha ha wa-k'oⁿ wi-tse,
E-noⁿ he tha ha wa-k'oⁿ wi-tse shoⁿ,
E-noⁿ he tha ha wa-k'oⁿ wi-tse.

2.

E-noⁿ wa-k'oⁿ-e tha ha wa-k'oⁿ wi-tse,
E-noⁿ wa-k'oⁿ-e tha ha wa-k'oⁿ wi-tse shoⁿ, etc.

3.

E-noⁿ hoⁿ-ga-e tha ha wa-k'oⁿ wi-tse,
E-noⁿ hoⁿ-ga-e tha ha wa-k'oⁿ wi-tse shoⁿ etc.

4.

E-noⁿ wi-ta-e tha ha wa-k'oⁿ wi-tse,
E-noⁿ wi-ta-e tha ha wa-k'oⁿ wi-tse shoⁿ, etc.

TSE WA-THOⁿ.

(Free translation, p. 286; literal translation, p. 612.)

SONG 1.

1.

Mi-ga doⁿ hoⁿ moⁿ-hoⁿ-bthiⁿ da he,
E he moⁿ-hoⁿ bthiⁿ da he the he-thoⁿ-be the,
Moⁿ-hoⁿ-bthiⁿ da he he-thoⁿ-be the,
Moⁿ-hoⁿ-bthiⁿ da a he the he.

2.

Do-ga doⁿ hoⁿ moⁿ-hoⁿ-bthiⁿ da he, etc.

3.

Zhiⁿ-ga doⁿ hoⁿ moⁿ-hoⁿ-bthiⁿ da he, etc.

4.

Ṭs'a-ge doⁿ hoⁿ moⁿ-hoⁿ-bthiⁿ da he, etc.

SONG 2.

(Free translation, p. 287; literal translation, p. 613.)

1.

Mi-ga tha ha moⁿ-hoⁿ-thiⁿ be,
 E he the he mi-ga tha ha moⁿ-hoⁿ-thiⁿ be,
 Mi-ga a ha moⁿ-hoⁿ-thiⁿ be,
 E-he the he mi-ga tha ha moⁿ-hoⁿ-thiⁿ be,
 A he the the the he.

2.

Do-ga tha ha moⁿ-hoⁿ-thiⁿ be, etc.

3.

Zhiⁿ-ga tha ha moⁿ-hoⁿ-thiⁿ be, etc.

4.

Ṭs'a-ge tha ha moⁿ-hoⁿ-thiⁿ be, etc.

SONG 3.

(Free translation, p. 289; literal translation, p. 613.)

1.

A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A-çi-gthe noⁿ doⁿ-hoⁿ noⁿ,
 A he the the the he.

2.

A-çi-gthe noⁿ gi-xa noⁿ, etc.

3.

A-çi-gthe noⁿ gthe-ça noⁿ, etc.

4.

A-çi-gthe noⁿ Hoⁿ-ga noⁿ, etc.

5.

A-çi-gthe noⁿ ba-bthi noⁿ, etc.

6.

A-çi-gthe noⁿ ga-mi noⁿ, etc.

7.

A-çi-gthe noⁿ moⁿ-gthe noⁿ, etc.

8.

A-çi-gthe noⁿ wa-k'oⁿ noⁿ, etc.

9.

A-çi-gthe noⁿ Xa-pe noⁿ, etc.

10.

A-çi-gthe noⁿ xtha zhoⁿ noⁿ, etc.

11.

A-çi-gthe noⁿ ga-dsiⁿ noⁿ, etc.

12.

A-çi-gthe noⁿ bi-xthoⁿ noⁿ, etc.

13.

A-çi-gthe noⁿ zha-wa noⁿ, etc.SHO^N-GE WA-THO^N.

SONG 1.

(Free translation, p. 291; literal translation, p. 614.)

1.

Çi-a wa-thi-ko-ge he, çi-a wa-thi-ko-ge he,
 Çi-a wa-thi-ko-ge he, çi-a wa-thi-ko-ge, he
 Ni wa-ța ha, thi-ko-ge he,
 Çi-a wa-thi-ko-ge he, çi-a wa-thi-ko-ge he,
 Çi-a wa-thi-ko-ge, ni-wa-ța ha, çi-a wa-thi-ko-ge he.

2.

Hi-a wa-thi-ko-ge he, hi-a wa-thi-ko-ge he.

3.

Zho wa-thi-ko-ge he, zho wa-thi-ko-ge he.

4.

A wa-thi-ko-ge he, a wa-thi-ko-ge he.

5.

Pa wa-thi-ko-ge, pa wa-thi-ko-ge he.

6.

I-a wa-thi-ko-ge he, i-a wa-thi-ko-ge he.

SONG 2.

(Free translation, p. 292; literal translation, p. 614.)

1.

Çi-a wa-thi-ko-ge he, қа-wa hoⁿ-da ha we,
 Çi-a wa-thi-ko-ge, hoⁿ-woⁿ-da ha we,
 Çi-a wa-thi-ko-ge, hoⁿ-woⁿ-da ha we,
 Çi-a wa-thi-ko-ge, hoⁿ-woⁿ-da ha we,
 Çi-a wa-thi-ko-ge he, қа-wa hoⁿ-da ha we.

2.

Hi-a wa-thi-ko-ge he, ka-wa hoⁿ-da ha we.

3.

Zho wa-thi-ko-ge he, ka-wa hoⁿ-da ha we.

4.

A wa-thi-ko-ge he, ka-wa hoⁿ-da ha we.

5.

Pa wa-thi-ko-ge he, ka-wa hoⁿ-da ha we.

6.

I-a wa-thi-ko-ge he, ka-wa hoⁿ-da ha we.

SONG 3.

(Free translation, p. 293; literal translation, p. 615.)

1.

Hoⁿ-woⁿ-da ha we, hoⁿ-woⁿ-da ha we,
Hoⁿ-woⁿ-da ha we, hoⁿ-woⁿ-da ha thiⁿ he noⁿ,
Hoⁿ-woⁿ-da ha we, hoⁿ-woⁿ-da ha we.

2.

Toⁿ-woⁿ da ha we, toⁿ-woⁿ da da ha we.
Toⁿ-woⁿ da ha we, toⁿ-woⁿ da ha thiⁿ he noⁿ,
Toⁿ-woⁿ da ha we, toⁿ-woⁿ da ha we.

SONG 4.

(Free translation, p. 294; literal translation, p. 615.)

1.

Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ,
Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ,
Tsi-go gthi noⁿ he noⁿ noⁿ noⁿ,
He the the the,
Hoⁿ doⁿ gthi noⁿ he noⁿ noⁿ noⁿ,
Hoⁿ doⁿ gthi noⁿ he noⁿ noⁿ noⁿ,
He the the the,
Tsi go gthi noⁿ he noⁿ noⁿ noⁿ.

2.

Hoⁿ-ba gthi noⁿ he noⁿ noⁿ noⁿ,
Hoⁿ-ba gthi noⁿ he noⁿ noⁿ noⁿ, etc.

WA-NO^{N'}-ÇE A-BA-ÇU WA-THO^N.

SONG 1.

(Free translation, p. 297; literal translation, p. 615.)

1.

Tsi-go wa-çiⁿ-da ha ni wa-ťa,
Tsi-go wa-çiⁿ-da ha ni wa-ťa,
Ka-xe moⁿ the tha ha ni wa-ťa,
Ka-xe moⁿ the tha ha ni wa-ťa,
Tsi-go wa-çiⁿ-da ha ni wa-ťa.

2.

Tsi-go wa-çiⁿ-da ha ni wa-ṭa,
 Tsi-go wa-çiⁿ-da ha ni wa-ṭa,
 Gthe-doⁿ moⁿ the tha ha ni wa-ṭa,
 Gthe-doⁿ moⁿ the tha ha ni wa-ṭa,
 Tsi-go wa-çiⁿ da ha ni wa-ṭa.

SONG 2.

(Free translation, p. 298; literal translation, p. 615.)

1.

Ho ni wa-ṭa, ho ni wa-ṭa-e,
 Ķa-xe moⁿ the tha ha ni wa-ṭa, ha ni wa-ṭa,
 Ķa-xe moⁿ the tha ha ni wa-ṭa, ha ni wa-ṭa.

2.

Gthe-doⁿ moⁿ the tha ha ni wa-ṭa, ha ni wa-ṭa.

3.

Moⁿ the tha ha ni wa-ṭa, ha ni wa-ṭa.

4.

Moⁿ the a-the tha ha ni wa-ṭa, ha ni wa-ṭa.

5.

Tsi-go the tha ha ni wa-ṭa, ha ni wa-ṭa.

SONG 3.

(Free translation, p. 299; literal translation, p. 616.)

1.

Ķia ha ni da ha, Ķia ha ni da ha,
 Ķia ha ni da ha, Ķia ha ni da ha,
 Ķia ha ni da ha, Ķia ha ni da we tha Ķia he
 Ķia ha ni da ha.

SONG 4.

(Free translation, p. 299; literal translation, p. 616.)

1.

Ķia ha-we tha ho shoⁿ ni da,
 Ķia ha-we tha ho shoⁿ ni da,
 Ķia ha-we tha shoⁿ ni da,
 Ķia ha-we tha shoⁿ ni da,
 Ķia ha-we tha shoⁿ ni da.

SONG 5.

(Free translation, p. 300; literal translation, p. 616.)

1.

Ķia ha-we tha ho shoⁿ,
 Ķia thi-ḵo-ge noⁿ ha-we tha ho,
 Ķia thi-ḵo-ge tha,
 Ķia we tha ho shoⁿ,
 Ķia thi-ḵo-ge noⁿ ha-we tha ho,
 Ķia thi-ḵo-ge Ķia ha-we tha ho.

2.

Hi-a thi-ko-ge no^a ha-we tha ho.

3.

Zhu thi-ko-ge no^a ha-we tha ho.

4.

A thi-ko-ge no^a ha-we tha ho.

5.

Pa thi-ko-ge no^a ha-we tha ho.

6.

I-a thi-ko-ge no^a ha-we tha-ho.

SONG 6.

(Free translation, p. 300; literal translation, p. 616.)

(Music same as that of Song 5.)

1.

K̄ia ha-we tha ho sho^a,
 Çi the tse çì tha ha-we tha ho,
 Çi the tse çì tha,
 K̄ia we tha ho sho^a,
 Çi the tse çì no^a ha-we tha ho,
 Çi the tse çì k̄ia ha-we tha ho.

2.

Hi the tse hi tha ha-we tha ho.

3.

Zhu the tse zhu tha ha-we tha ho.

4.

A the tse a tha ha-we tha ho.

5.

Pa the tse pa tha ha-we tha ho.

6.

I the tse i tha ha-we tha ho.

SONG 7.

(Free translation, p. 301; literal translation, p. 616.)

1.

T̄si-go ha-we tha ʔo ki ni da, ʔo ki ni da,
 T̄si-go ha-we tha ʔo ki ni da, ʔo ki ni da,
 T̄si-go ha-we tha ʔo ki ni da, ʔo ki ni da,
 T̄si-go ha-we tha ʔo ki ni da, ʔo ki ni da,
 T̄si-go ha-we tha ʔo ki ni da.

WA-TSI'-A-DSI WA-THO^N.

SONG 1.

(Free translation, p. 302; literal translation, p. 616.)

1.

He-wa-*to*, he-wa-*to* he tha,
 He-wa-*to*, he-wa-*to* he tha,
 He-wa-*to*, he-wa-*to* he tha,
 He-wa-*to*, he-wa-*to* a,
 He-wa-*to*, he-wa-*to* he tha.

SONG 2.

(Free translation, p. 303; literal translation, p. 616.)

1.

He-wa-*to*, he-wa-*to* a ha, Sho-*ka* he-wa he the,
 He-wa-*to*, he-wa-*to* a ha, Sho-*ka* he-wa he the,
 He-wa-*to*, he-wa-*to* a ha, Sho-*ka* he-wa he the.

2.

He-wa-*to*, he-wa-*to* a ha, Xo-*ka* he-wa he the.

SONG 3.

(Free translation, p. 305; literal translation, p. 616.)

1.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e-tha, e the *çi*ⁿ da ha we,
 A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e-tha, e the *çi*ⁿ da ha we,
 A ha wa-*çi*ⁿ da ha wa-*k'*ⁿ e tha, e the *çi*ⁿ da ha we,
 A ha wa-*çi*ⁿ da ha wa-*k'*ⁿ e tha, e the *çi*ⁿ da ha we,
 A ha wa-*çi*ⁿ da ha wa-*k'*ⁿ e tha.

2.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e tha, e the *hi*ⁿ da ha we.

3.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e tha, e the *zhu i*ⁿ da ha we.

4.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e tha, e the *a i*ⁿ da ha we.

5.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e tha, e the *pa i*ⁿ da ha we.

6.

A ha wa-*çi*ⁿ-da ha wa-*k'*ⁿ e tha, e the *i*ⁿ da ha we.

SONG 4.

(Free translation, p. 306; literal translation, p. 617.)

1.

Tsi-go wa-*ko*ⁿ-da *ta* ha we ha thi-o-*ka*-we *tse i*ⁿ da,
 Ha thi-o-*ka*-we *tse i*ⁿ do, tha-ho-*ka*-we *tse i*ⁿ do
 Tha-ho-*ka*-we *tse i*ⁿ do ha, thi-o-*ka*-we *tse i*ⁿ da,
 Tsi-go wa-*ko*ⁿ-da *ta* ha we.

SONG 5.

(Free translation, p. 307; literal translation, p. 617.)

1.

E noⁿ wa-noⁿ-xe he wa-koⁿ-da wa-ha çu wi-shi,
 E noⁿ wa-noⁿ-xe he wa-koⁿ-da wa-ha çu wi-shi,
 Çi bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi,
 Sho-bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

2.

Hi bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

3.

Zhu bthe doⁿ he wa-koⁿ-da wa-ha çu wi shi.

4.

A bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

5.

Pa bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

6.

I bthe doⁿ he wa-koⁿ-da wa-ha çu wi-shi.

SONG 6.

(Free translation, p. 308; literal translation, p. 617.)

1.

Ṭsi-go moⁿ-ge çu ʔa ha we ha thi-o-ka-we ʔse iⁿ da,
 Ha thi-o-ka-we ʔse iⁿ da, tha-ho-ka-we ʔse iⁿ do,
 Tha-ho-ka-we ʔse iⁿ do ha thi-o-ka-we ʔse iⁿ do,
 Ṭsi-go moⁿ-ge çu ʔa ha we.

2.

Ṭsi-go hi gi-çu ʔa ha we ha thi-o-ka-we ʔse iⁿ do.

3.

Ṭsi-go a-gi-çu ʔa ha we ha thi-o-ka-we ʔse iⁿ do.

4.

Ṭsi-go pa gi-çu ʔa ha we ha thi-o-ka-we ʔse iⁿ do.

5.

Ṭsi-go i gi-çu ʔa ha we ha thi-o-ka-we ʔse iⁿ do.

SONG 7.

(Free translation, p. 309; literal translation, p. 617.)

1.

Hi tho-ʔoⁿ noⁿ noⁿ, hi tho-ʔoⁿ noⁿ noⁿ,
 Hi tho-ʔoⁿ noⁿ noⁿ, hi tho-ʔoⁿ noⁿ noⁿ,
 Hi-tho-ʔoⁿ noⁿ noⁿ, hi tho-ʔoⁿ noⁿ noⁿ,
 Hi tho-ʔoⁿ noⁿ noⁿ.

2.

Hi tho-ʔoⁿ noⁿ noⁿ, ni-ku ʔoⁿ noⁿ noⁿ.

SONG 8.

(Free translation, p. 310; literal translation, p. 617.)

1.

I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ,
 Shoⁿ-ʔoⁿ wa-ha ʔoⁿ-ha thi hi hi tha noⁿ,
 I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ,
 I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ.

2.

I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ,
 I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ,
 I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ,
 I-tho-ʔoⁿ hoⁿ thi hi hi tha noⁿ.

SONG 9.

(Free translation, p. 311; literal translation, p. 617.)

1.

Sho-ne the da we ni sho the the da we ni da ha,
 Sho-ne the da we ni sho-the the da we ni da ha,
 He the da we ni, He —, hi hi —, hi hi —, e —, e —,
 Sho ne the da we ni sho the the da we ni da ha,
 Sho ne the da we ni sho the the da we ni da ha,
 Sho ne the da we ni sho the the.

SONG 10.

(Free translation, p. 312; literal translation, p. 617.)

Ha-ge ʔe-noⁿ ʔe-noⁿ ʔi wi-ʔa ha ʔa wa ha,
 Ha ge ʔe-noⁿ ʔe-noⁿ ʔi wi-ʔa ha ʔa wa,
 ʔi wi-ʔa ha ʔa wa ha,
 Ha-ge ʔe-noⁿ ʔe-noⁿ ʔi wi-ʔa.

2.

Ha-ge ʔe-noⁿ ʔe-noⁿ hi wi-ʔa ha ʔa wa ha.

3.

Ha ge ʔe-noⁿ ʔe-noⁿ zho wi-ʔa ha ka wa ha.

4.

Ha ge ʔe-noⁿ ʔe-noⁿ a wi-ʔa ha ʔa wa ha.

5.

Ha ge ʔe-noⁿ ʔe-noⁿ pa wi-ʔa ha ʔa wa ha.

6.

Ha ge ʔe-noⁿ ʔe-noⁿ i wi-ʔa ha ʔa wa ha.

NI'-DSI WA-THO^N.

SONG 1.

(Free translation, p. 313; literal translation, p. 617.)

1.

Ha ki-noⁿ tsi-go ni da ha he tha ha,
 Ga wa ʔoⁿ the the e tha ha e tha ha,
 Ga wa ʔoⁿ the he tha he tha ha.

SONG 2.

(Free translation, p. 313; literal translation, p. 617.)

1.

Ha ki-noⁿ ʔo ʔo ni da,
 ʔo-moⁿ ka she hi-noⁿ-the tha,
 ʔo-moⁿ ka she hi noⁿ-the tha,
 Ha ki-noⁿ ʔo ʔo ni da.

SONG 3.

(Free translation, p. 314; literal translation, p. 617.)

1.

ʔo moⁿ-kshoⁿ-dse he
 ʔo moⁿ-kshoⁿ-dse hi-noⁿ-the tha,
 ʔo moⁿ-kshoⁿ-dse hi-noⁿ-the tha,
 Ha ki-noⁿ to-moⁿ-kshoⁿ-dse.

SONG 4.

(Free translation, p. 314; literal translation, p. 617.)

1.

Ha ki-noⁿ wa-ʔoⁿ the e,
 Hi tha ha wa-ʔoⁿ the he tha,
 Ni-oⁿ shoⁿ shki wa-ʔoⁿ the he tha,
 Ni-oⁿ shoⁿ shki wa-ʔoⁿ the he tha,
 E hi tha hi tha,
 Ha ki-noⁿ wa-ʔoⁿ the.

SONG 5.

(Free translation, p. 314; literal translation, p. 617.)

(Music same as that of song 2.)

1.

Ha ki-noⁿ ʔo ʔo ni da,
 ʔo moⁿ-kshoⁿ-dse hi-noⁿ-the tha,
 ʔo-moⁿ-kshoⁿ-dse hi noⁿ-the tha,
 Ha ki-noⁿ ʔo ʔo ni da.

SONG 6.

(Free translation, p. 315; literal translation, p. 618.)

1.

He-tho^a-be tho ha he-tho^a-be tha,
 He-tho^a-be tho ha he-tho^a-be tha,
 Ça-be he-tho^a-be the no^a ho^a he-tho^a-be,
 Ça-be he-tho^a-be the no^a ho^a he-tho^a-be,
 Ça-be he-tho^a-be the no^a ho^a he-tho^a-be,
 Ça-be he-tho^a-be the no^a ho^a he-tho^a-be.

2.

Țo-hno^a he-tho^a-be the no^a ho^a he-tho^a-be, etc.

3.

I^a-gtho^a he-tho^a-be the no^a ho^a he-tho^a-be, etc.

4.

Zha-be he-tho^a-be the no^a ho^a he-tho^a-be, etc.

K̄A'-XE WA-THO^N.

SONG 1.

(Free translation, p. 317; literal translation, p. 618.)

1.

He ke da we the he da we ni da ha,
 He ke da we the e he da we ni da ha,
 He ke da we the he.

SONG 2.

(Free translation, p. 317; literal translation, p. 618.)

1.

K̄a-xe a-tsi i^a da ha he ko-wi-tha,
 Thi-a hi-wa k̄a-xe he ko-wi-tha,
 K̄a-xe a-tsi i^a da ha he ko-wi-tha,
 Thi-a hi-wa k̄a-xe he ko-wi-tha,
 K̄a-xe a-tsi i^a da ha he ko-wi-tha.

2.

Țsi-go tsi i^a da ha he ko-wi-tha.

SONG 3.

(Free translation, p. 318; literal translation, p. 618.)

1.

Hi-a wi-tha no^a-zhi^a ço^a da hi tha,
 Hi-a wi-tha no^a-zhi^a ço^a da hi^a da,
 She xa-tha no^a-zhi^a ço^a da hi^a da,
 She xa-tha no^a-zhi^a ço^a da hi^a da,
 She xa tha no^a-zhi^a ço^a da hi^a da.

MI THO'-TO^N WA-THO^N.

SONG 1.

(Free translation, p. 319; literal translation, p. 618.)

1.

Mi shoⁿ she the oⁿ-ba-he the,
 Mi shoⁿ she the oⁿ-ba-he the,
 Xi-tha sha hoⁿ-k'i-e tha oⁿ-ba-he the
 Xi-tha sha hoⁿ-k'i-e tha oⁿ-ba-he noⁿ,
 Mi shoⁿ she the oⁿ-ba-he the.

2.

Xi-tha çka hoⁿ-k'i-e tha oⁿ-ba-he the.

3.

Xi-tha pa hoⁿ-k'i-e tha oⁿ-ba-he the.

SONG 2.

(Free translation, p. 320; literal translation, p. 619.)

1.

Hiⁿ-da-dsi he-thoⁿ-thoⁿ-be
 I-a be tho-^{to}n ga-xa,
 Ka-wa noⁿ da ha we the the,
 Hiⁿ-da-dsi he-thoⁿ-thoⁿ-be the tfe,
 I-a be tho-^{to}n ga-xa,
 Ka-wa noⁿ da ha we,
 Hiⁿ-da-dsi he-thoⁿ-thoⁿ-be.

SONG 3.

(Free translation, p. 321; literal translation, p. 619.)

1.

Ka-wa noⁿ da ha, noⁿ da,
 He ka-wa noⁿ hoⁿ çi ka-wa noⁿ da he,
 He ka-wa noⁿ ha ka-wa noⁿ,
 Ka-wa noⁿ da ha.

SONG 4.

(Free translation, p. 321; literal translation, p. 619.)

1.

He-noⁿ çi-a wa-thi-koⁿ da we he,
 Çi-a wa-thi-koⁿ da we the,
 He-noⁿ çi-a wa-thi-koⁿ da we e,
 Çi-a wa-thi-koⁿ da we,
 He-noⁿ çi-a wa-thi-koⁿ-da.

TA WA-THO^N.

SONG 1.

(Free translation, p. 322; literal translation, p. 619.)

1.

Hoⁿ da ha miⁿ-dse he, hoⁿ da ha miⁿ-dse he,
 Hoⁿ da ha miⁿ-dse he, hoⁿ da ha miⁿ dse he,
 Hoⁿ da ha miⁿ-dse he.

2.

Hoⁿ da ha moⁿ the he, hoⁿ da ha moⁿ the he, etc.

3.

Hoⁿ da ha tho-the he, hoⁿ da ha tho-the he, etc.

4.

Hoⁿ da ha mi the he, hoⁿ da ha mi the he, etc.

SONG 2.

(Free translation, p. 323; literal translation, p. 619.)

1.

Ha-we tha we, tha-we tha-ke he the,
 Ha-we tha-we, tha-we tha-ke he,
 Miⁿ-dse he, ha-we miⁿ-dse he,
 A ha miⁿ-dse he, ha-we miⁿ-dse he,
 Ha-we tha-we, tha-we tha-ke he.

2.

Moⁿ the he, ha-we moⁿ the he, etc.

3.

Tho-the he, ha-we tho-the he, etc.

4.

Mi the he, ha-we mi the he, etc.

SONG 3.

(Free translation, p. 324; literal translation, p. 620.)

1.

Ki-a ha-we miⁿ-dse he tha,
 Ha-we miⁿ-dse he, A ha miⁿ-dse he tha,
 Ha-we miⁿ-dse he tha,
 Ha-we miⁿ-dse he, A ha miⁿ-dse he,
 Ki-a ha-we miⁿ-dse he.

2.

Ki-a ha-we moⁿ the he tha, etc.

3.

Ki-a ha-we tho-the he tha, etc.

4.

Ki-a ha-we mi the he tha, etc.

SONG 4.

(Free translation, p. 325; literal translation, p. 620.)

1.

Hi-oⁿ ki-pa ha noⁿ ni wa,
 Hi-oⁿ-ki-pa ha noⁿ ni wa,
 I-wa thi-wa-zhoⁿ hi-oⁿ-zhoⁿ ni ke,
 Hi-oⁿ-ki-pa ha noⁿ ni wa.

SONG 5.

(Free translation, p. 325; literal translation, p. 620.)

1.

Hi-tho-ka wi tha do-da ha,
 Hi-tho-ka wi-tha do-da ha,
 Hi-tho-ka wi-tha do-da ha,
 Hi-tho-ka wi-tha do-da ha.

SONG 6.

(Free translation, p. 326; literal translation, p. 620.)

1.

Ha-ki-noⁿ tse çi noⁿ noⁿ-e,
 Ko-e noⁿ noⁿ tse he da da,
 Ha ki-noⁿ tse çi noⁿ noⁿ-e,
 Ko-e noⁿ noⁿ tse,
 Ha-ki-noⁿ tse çi noⁿ noⁿ-e.

SONG 7.

(Free translation, p. 326; literal translation, p. 620.)

1.

Ko-sha noⁿ ko-sha ni wa ta,
 Ko-sha noⁿ ko-sha ni wa,
 Tse o-she the ho ho ni wa ta,
 O-she the ho ho ni wa ta,
 Ko-sha noⁿ ko-sha ni wa ta.

WA-THO^N SHA-PE TSE.NO^N-XTHE I-KI^N-DSE WA-THO^N.

WI'-GI-E.

(Free translation, p. 328; literal translation, p. 620.)

1. Ha! da-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ ta ba doⁿ a', a biⁿ da, tsi ga,
2. Wa'-ça-be u-ça-ka thiⁿ-ge kshe noⁿ a', a biⁿ da, tsi ga,
3. Wa'-zhiⁿ toⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, tsi ga,
4. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
5. Wa'-zhiⁿ u-ta-thiⁿ bi ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga,
6. Noⁿ'-be-hi wi-ta', a biⁿ da, tsi ga,
7. Noⁿ'-be-hi the moⁿ-thiⁿ bi doⁿ shki a', a biⁿ da, tsi ga,
8. Noⁿ'-be e-dsi wa-thiⁿ-ga zhi ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da,
 tsi ga.
9. Çi' koⁿ-ha sha-be ga thiⁿ-kshe a', a biⁿ da, tsi ga,
10. Noⁿ'-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, tsi ga,
11. Noⁿ'-xthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, tsi ga,
12. Noⁿ'-xthe gi-ça-be ki-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, tsi ga.

13. Çi^{n'}-dse i-*ta*-xe sha-be ga thiⁿ-kshe a', a biⁿ da, *tsi* ga,
14. No^{n'}-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, *tsi* ga,
15. Zhi^{n'}-ga noⁿ-xthe gi-tha bi doⁿ shki a', a biⁿ da, *tsi* ga,
16. No^{n'}-xthe gi-*ça*-be *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

17. No^{n'}-*ta* i-*ta*-xe *ça*-be ga thiⁿ-kshe a', a biⁿ da, *tsi* ga,
18. No^{n'}-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, *tsi* ga,
19. No^{n'}-xthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
20. No^{n'}-xthe gi-*ça*-be *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

21. I^{n'}-shta-ha sha-be ga kshe a, a biⁿ da', *tsi* ga,
22. No^{n'}-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, *tsi* ga,
23. Noⁿ-xthe gi-tha bi doⁿ shki a, a biⁿ da, *tsi* ga,
24. No^{n'}-xthe gi-*ça*-be *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

25. Pa'-zhu-zhe *ça*-be ga thiⁿ-kshe a', a biⁿ da, *tsi* ga,
26. No^{n'}-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, *tsi* ga,
27. No^{n'}-xthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
28. No^{n'}-xthe gi-*ça*-be *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

29. Da'-doⁿ wa-zhiⁿ gi-the moⁿ-thiⁿ *ta* ba doⁿ a', a biⁿ da, *tsi* ga,
30. I^{n'}-gthoⁿ-ga do-ga kshe a', a biⁿ da, *tsi* ga,
31. Wa'-zhiⁿ *to*ⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, *tsi* ga,
32. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
33. Wa'-zhiⁿ u-*ta*-thiⁿ bi *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga,
34. No^{n'}-be-hi wi-*ta*', a biⁿ da, *tsi* ga,
35. No^{n'}-be-hi the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
36. No^{n'}-be e-dsi wa-thiⁿ-ga zhi *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da,
tsi ga.

37. Mi'-xa-*çka* *to*ⁿ-ga wa-tha-xthi thiⁿ-ge thiⁿ-kshe noⁿ a', a biⁿ da,
tsi ga,
38. Wa'-zhiⁿ *to*ⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, *tsi* ga,
39. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
40. Wa'-zhiⁿ u-*ta*-thiⁿ bi *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

41. Çi'-ha sha-be ga thiⁿ-kshe a', a biⁿ da, *tsi* ga,
42. Pa'-zhu-zhe *ça*-be ga thiⁿ-kshe e-thoⁿ-ba', a biⁿ da, *tsi* ga,
43. No^{n'}-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, *tsi* ga,
44. No^{n'}-xthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
45. No^{n'}-xthe gi-*ça*-be *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga.

46. *Ta*' he ba-*çi*-ge kshe noⁿ a', a biⁿ da, *tsi* ga,
47. Wa'-zhiⁿ *to*ⁿ-ga doⁿ wa-zhiⁿ gi-tha bi a', a biⁿ da, *tsi* ga,
48. Pi'-*çi* thiⁿ-ge thoⁿ-zha', a biⁿ da, *tsi* ga,
49. Wa-zhiⁿ gi-tha bi a, a biⁿ da, *tsi* ga,
50. Wa'-zhiⁿ gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, *tsi* ga,
51. Wa'-zhiⁿ u-*ta*-thiⁿ bi *çi*-the moⁿ-thiⁿ *ta* i tsiⁿ da', a biⁿ da, *tsi* ga,

52. Çi'-pa ha sha-be ga thiⁿ-kshe a', a biⁿ da, t̃si ga,
 53. Pa'-zhu-zhe ça-be ga thiⁿ-kshe e-thoⁿ-ba', a biⁿ da, t̃si ga,
 54. Noⁿ'-xthe a-gi-the a-thiⁿ he iⁿ da', a biⁿ da, t̃si ga,
 55. Noⁿ'-xthe gi-the moⁿ-thiⁿ bi doⁿ a', a biⁿ da, t̃si ga,
 56. Noⁿ'-xthe gi-ça-be ãi-the moⁿ-thiⁿ ta i tsiⁿ da', a biⁿ da, t̃si ga.

SONG 1.

(Free translation, p. 330; literal translation, p. 622.)

1.

Ni-ka çto be he wa-thoⁿ te he noⁿ,
 Ha-ni da we he, ha-ni-da ha we, ha ni da,
 Ha-ni-da ha we, ha-ni da we he, ha-ni da ha we,
 Ha-ni da, ha-ni da ha we,
 Ni-ka çto be he wa-thoⁿ te he noⁿ,
 Ha-ni da we he, ha-ni da ha we.

2.

Wa-zhiⁿ ça-be he wa-thoⁿ te he noⁿ, etc.

3.

Ta-ha toⁿ be he wa-thoⁿ te he noⁿ, etc.

4.

Hoⁿ-ga toⁿ be he wa-thoⁿ te he noⁿ, etc.

SONG 2.

(Free translation, p. 331; literal translation, p. 622.)

1.

Ni-ka çto be noⁿ dsi the t̃se,
 Ni-ka çto be noⁿ dsi the t̃se,
 Ko-tha he noⁿ, ko-tha he,
 Ko-tha he noⁿ, ko-tha he he,
 Ni-ka çto be noⁿ dsi the t̃se.

SONG 3.

(Free translation, p. 332; literal translation, p. 622.)

1.

Ha-ni da, ha-ni da he he the,
 Ha-ni da, ha-ni da he he the,
 Wa-xtha toⁿ bi the wa-thoⁿ t̃se the he the,
 Wa-xtha toⁿ bi the wa-thoⁿ t̃se the hi tha,
 Ha-ni da, ha-ni da he he the.

2.

Ta-ha toⁿ bi the wa-thoⁿ t̃se the he the, etc.

3.

Hoⁿ-ga toⁿ bi the wa-thoⁿ t̃se the he the, etc.

4.

Hoⁿ-ba toⁿ bi the wa-thoⁿ t̃se the he the, etc.

SONG 4.

(Free translation, p. 333; literal translation, p. 623.)

1.

Pe-dse, pe-dse hi-tha wi-ṭa-e tha,
 Pe-dse, pe-dse hi-tha wi-ṭa-e tha ha,
 Wa-ṭoⁿ tha ha ki-noⁿ dsi a-thiⁿ ṭse,
 Wa-ṭoⁿ tha ha ki-noⁿ dsi a-thiⁿ ṭse,
 Pe-dse, pe-dse hi-tha wi-ṭa-e tha.

2.

Wa-ṭoⁿ tha ha ki-noⁿ dsi a-thiⁿ bthe, etc.

3.

Wa-ṭoⁿ tha ha ki-noⁿ dsi u-thi-ṭe, etc.

4.

Wa-ṭoⁿ tha ha ki-noⁿ dsi u-thi-bthi, etc.

5.

Wa-ṭoⁿ tha ha ki-noⁿ dsi u-thi-xthi, etc.

SONG 5.

(Free translation, p. 335; literal translation, p. 623.)

1.

Dse wiⁿ-xtsi, dse wiⁿ xtsi, ha ha,
 Dse wiⁿ-xtsi, dse wiⁿ-xtsi, ha ha,
 Dse wiⁿ-xtsi ha ha,
 Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha,
 Dse wiⁿ-xtsi ha ha,
 Dse wiⁿ-xtsi, dse wiⁿ-xtsi ha ha.

2.

Dse wiⁿ-xtsi, dsi a-thiⁿ bthe ha ha, etc.

3.

Dse wiⁿ-xtsi, dsi u-thi-ṭe ha ha, etc.

4.

Dse wiⁿ-xtsi, dsi u-thi-bthi ha ha, etc.

5.

Dse wiⁿ-xtsi, dsi u-thi-xthi ha ha, etc.

SONG 6.

(Free translation, p. 337; literal translation, p. 624.)

1.

He ʦa-ha kshe shki he-ni da ha,
 ʦa-ha kshe shki he-ni da ha,
 ʦa-ha kshe shki he-ni da ha,
 ʦa-ha kshe shki he-ni da ha,
 ʦa-ha kshe shki he-ni da ha.

2.

He wa-xtha kshe shki he-ni da ha, etc.

3.

He Hoⁿ-ga kshe shki he-ni da ha, etc.

4.

He Hoⁿ-ba kshe shki he-ni da ha, etc.

SONG 7.

(Free translation, p. 338; literal translation, p. 624.)

1.

He-tha wi-tha ha ha, he-tha wi-tha ha ha,
 He-tha wi-tha ha ha, he-tha wi-tha ha ha,
 He-tha wi-tha ha ha, he-tha wi-tha ha ha

Wa-zha-zhe, ʦa-tha-xiⁿ, ha-ʦa-ha ni kshe doⁿ ga kshe gi-doⁿ-be
 tsi-gtha thiⁿ ho!

O'-PXO^N WA-THO^N.

SONG 1.

(Free translation, p. 339; literal translation, p. 624.)

1.

Hiⁿ a-ʦoⁿ noⁿ ʦi-noⁿ doⁿ wa ha,
 ʦi-noⁿ doⁿ wa hiⁿ a-ʦoⁿ a a,
 Hiⁿ a-ʦoⁿ noⁿ ʦi-noⁿ doⁿ wa ha,
 ʦi-noⁿ doⁿ wa hiⁿ a-ʦoⁿ a a,
 Hiⁿ a-ʦoⁿ noⁿ ʦi-noⁿ doⁿ wa-ha,
 ʦi-noⁿ doⁿ wa hiⁿ a-ʦoⁿ a a,
 Hiⁿ a-ʦoⁿ noⁿ ʦi-noⁿ doⁿ wa ha.

SONG 2.

(Free translation, p. 340; literal translation, p. 625.)

1.

E hiⁿ a-ʦoⁿ-a tha ha ʦi-a ha tha wi-the,
 ʦi-a ha tha wi-the,
 E hiⁿ a-ʦoⁿ-a tha ha ʦi-a ha tha wi-the,
 ʦi-a ha tha wi-the,
 E hiⁿ a-ʦoⁿ-a tha ha ʦi-a ha tha wi-the.

SONG 3.

(Free translation, p. 341; literal translation, p. 625.)

1.

He қа wa-xtha da wi-ni-da,
 He қа-wa-xtha da wi-ni-da a,
 The e i^a da wi-ni-da, da wi-ni-da
 He қа wa-xtha da wi-ni-da.

2.

He қа wa-xtha da wi-ni-da,
 He қа wa-xtha da wi-ni da a,
 Da we-e the da wi-ni-da, da wi-ni-da,
 He қа wa-xtha da wi-ni-da.

SONG 4.

(Free translation, p. 342; literal translation, p. 625.)

1.

Wa-k'o^a wi-tse she-tho ni wa-ta,
 Wa-k'o^a wi-tse she-tho ni wa-ta,
 Wa-k'o^a wi-tse she-tho ni wa-ta,
 E hi^a a-to^a a tha ha she-tho ni wa-ta,
 Wa-k'o^a wi-tse she-tho ni wa-ta,
 Wa-k'o^a wi-tse she-tho ni wa-ta,
 E hi^a a-to^a-a tha ha she-tho ni wa-ta.

SONG 5.

(Free translation, p. 343; literal translation, p. 625.)

1.

E-no^a he та tse i^a da ha da we,
 E tse he do wi-ni-da,
 E-no^a he та tse i^a da ha do we,
 E tse he do wi-ni-da,
 E-no^a he та tse i^a da ha do we,
 E tse he da wi-ni-da.

2.

Tha-wa he та tse i^a da ha do we,
 E tse he do wi-ni-da,
 Tha-wa he та tse i^a da ha do we,
 E tse he do wi-ni-da,
 Tha-wa he та tse i^a da ha do we,
 E tse he do wi-ni-da.

SONG 6.

(Free translation, p. 344; literal translation, p. 625.)

1.

K̄i-tha-we shoⁿ ni wa,
 K̄i-tha-we shoⁿ ni wa,
 Tha wi-tha t̄se shoⁿ ni wa,
 K̄i-tha-we shoⁿ ni wa,
 K̄i-tha-we shoⁿ ni wa.

2.

K̄i-tha ha shoⁿ ni wa, etc.

W_A-ÇA'-BE WA-THO^N.

SONG 1.

(Free translation, p. 344; literal translation, p. 625.)

1.

E-noⁿ ge ge ʔa ʔa tha noⁿ,
 E-noⁿ ge ge ʔa ʔa tha,
 E-noⁿ ge ge ʔa ʔa tha noⁿ,
 E-noⁿ ge ge ʔa ʔa tha noⁿ.

SONG 2.

(Free translation, p. 345; literal translation, p. 626.)

1.

Wa-pa-hi u-ki-sha noⁿ he shke wa-ni iⁿ do,
 Wa-pa-hi u-ki-sha noⁿ he shke wa-ni-iⁿ do,
 Wa-pa-hi u-ki-sha noⁿ he shke wa-ni iⁿ do,
 Wa-pa-hi u-ki-sha noⁿ he shke wa-ni iⁿ do.

SONG 3.

(Free translation, p. 345; literal translation, p. 626.)

1.

Wa-pa-hi shki we-ni iⁿ da ha,
 Wa-pa-hi shki we-ni iⁿ da ha,
 Wa-pa-hi shki we-ni iⁿ da ha,
 Wa-pa-hi shki we-ni iⁿ da ha.

SONG 4.

(Free translation, p. 347; literal translation, p. 626.)

1.

Ga-ʔa the shki tho-the tha,
 Ga-ʔa the shki tho-the tha,
 Ga-ʔa the shki tho-the tha,
 Ga-ʔa the shki tho-the tha,
 Ga-ʔa the shki tho-the tha,
 Ga-ʔa the shki tho-the tha.

SHO'-SHO-KA WA-THO^N.

SONG 1.

(Free translation, p. 348; literal translation, p. 626.)

1.

Ta ha ha tha noⁿ-ge he,
 Ta ha ha tha noⁿ ge he the,
 Ta a ha tha noⁿ ge he,
 Ta ha a ha tha noⁿ ge he
 Ta ha a ha tha noⁿ ge he.

SONG 2.

(Free translation, p. 348; literal translation, p. 626.)

1.

Ta wa-tha-ke ke he noⁿ ha,
 Kiⁿ-da hiⁿ da ha he ni iⁿ da,
 Ta-ha wa-tha-ke ke he noⁿ ha,
 Kiⁿ-da hiⁿ da ha he ni iⁿ da,
 Ta wa-tha-ke ke he noⁿ ha,
 Kiⁿ-da hiⁿ da ha he ni iⁿ da,
 Ta-ha wa-tha-ke ke he noⁿ ha,
 Kiⁿ-da hiⁿ da ha he ni iⁿ da.

SONG 3.

(Free translation, p. 349; literal translation, p. 626.)

1.

Ta wa-tse-xi he he tha ha,
 He ha-ni-da, he ni da,
 Ta-ha wa-tse-xi he he tha ha,
 He ha-ni-da, he ni da,
 Ta-ha wa-tse-xi he he tha ha,
 He ha-ni-da, he ni da.

PA-CI' STSE-DSE WA-THO^N.

SONG 1.

(Free translation, p. 350; literal translation, p. 626.)

1.

Koⁿ-ça ha ko-i-tha-a, a-tha, a-tha,
 A-tha ha, tha ha, ko-i-tha-a
 Koⁿ-ça ha ko-i-tha-a, a-tha,
 A-tha ha, tha ha, ko-i-tha-a,
 Koⁿ-ça ha ko-i-tha tha,
 Tha ha ko-i-tha-a,
 Koⁿ-ça ha ko-i-tha-a, a-tha,
 A-tha-ha, tha ha ko-i-tha-a.

2.

Ƙi-tha ha ƙo-i-tha-a, a-tha, a-tha,
 A-tha ha, tha ha, ƙo-i-tha-a,
 Ƙi-tha ha ƙo-i-tha-a, a-tha,
 A-tha ha, tha ha, ƙo-i-tha-a,
 Ƙi-tha ha ƙo-i-tha-a,
 Tha ha ƙo-i-tha-a,
 Ƙi-tha ha ƙo-i-tha-a, a-tha,
 A-tha ha, tha ha, ƙo-i-tha-a.

SONG 2.

(Free translation, p. 351; literal translation, p. 626.)

1.

Iⁿ-toⁿ-toⁿ wa-thiⁿ da, iⁿ-toⁿ-e wa-thiⁿ da,
 Iⁿ-toⁿ-toⁿ wa-thiⁿ da, iⁿ-toⁿ-e wa-thiⁿ da,
 Iⁿ-toⁿ-toⁿ wa-thiⁿ da,
 Da-we he tha, da-we he tha, da-we he tha.

2.

Pe-toⁿ-toⁿ wa-thiⁿ da, pe-toⁿ-e wa-thiⁿ da,
 Pe-toⁿ-toⁿ wa-thiⁿ da, pe-toⁿ-e wa-thiⁿ da,
 Pe-toⁿ wa-thiⁿ da,
 Da-we he tha, da-we he tha, da-we he tha.

NI-ZHU' WA-THOⁿ.

SONG 1.

(Free translation, p. 352; literal translation, p. 627.)

1.

Moⁿ-gthe hoⁿ-ge he ƙa-ƙo iⁿ da ha-we he,
 ƙa-ƙo iⁿ da ha-we,
 Moⁿ-gthe hoⁿ-ge he ƙa-ƙo iⁿ da ha-we,
 Moⁿ-gthe hoⁿ-ge he ƙa-ƙo iⁿ da ha-we he,
 Moⁿ-gthe hoⁿ-ge he ƙa-ƙo iⁿ da ha-we he,
 E-da do-ba ha ƙa-ƙo iⁿ da ha-we he,
 ƙa-ƙo iⁿ da ha-we he,
 Moⁿ-gthe hoⁿ-ge he ƙa-ƙo iⁿ da ha-we he.

SONG 2.

(Free translation, p. 353; literal translation, p. 627.)

1.

Moⁿ-gthe hoⁿ-ge, hoⁿ-ge ƙa-ƙo iⁿ da ha-we the,
 Moⁿ-gthe hoⁿ-ge, hoⁿ-ge ƙa-ƙo iⁿ da ha-we the,
 E-da do-ba ha ƙa-ƙo iⁿ da ha-we he,
 ƙa-ƙo iⁿ da ha-we the,
 Moⁿ-gthe hoⁿ-ge, hoⁿ-ge ƙa-ƙo iⁿ da ha-we the he the.

SONG 3.

(Free translation, p. 354; literal translation, p. 627.)

1.

Moⁿ-xe she the doⁿ, moⁿ-xe ça-be
 Moⁿ-xe she the doⁿ, moⁿ-xe ça-be,
 Moⁿ-xe she the doⁿ, moⁿ-xe ça-be,
 Moⁿ-xe she the doⁿ, moⁿ-xe ça-be.

2.

Moⁿ-xe she the doⁿ, moⁿ-xe xo-dse, etc.

3.

Moⁿ-xe she the doⁿ, moⁿ-xe çoⁿ-hoⁿ, etc.

4.

Moⁿ-xe she the doⁿ, moⁿ-xe ʒo-ho, etc.

SONG 4.

(Free translation, p. 355.)

1.

Moⁿ-xe she the doⁿ moⁿ-xe ça-be ʒia-hi tha tha,
 Moⁿ-xe she the doⁿ moⁿ-xe ça-be ʒia-hi tha tha
 She the doⁿ moⁿ-xe ça-be ʒia-hi tha tha,
 She the doⁿ moⁿ-xe ça-be ʒia-hi tha tha.

2.

Moⁿ-xe she the doⁿ moⁿ-xe xo-dse ʒia-hi tha tha, etc.

3.

Moⁿ-xe she the doⁿ moⁿ-xe çoⁿ-hoⁿ ʒia-hi tha tha, etc.

4.

Moⁿ-xe she the doⁿ moⁿ-xe ʒo-ho ʒia-hi tha tha, etc.

I-TSI^N ʒI'-NO^N WA-THO^N.

SONG 1.

(Free translation, p. 357; literal translation, p. 628.)

1.

We-tsiⁿ ʒi-k'oⁿ ʒse he tha,
 We-tsiⁿ ʒi-k'oⁿ ʒse he tha,
 ʒi-k'oⁿ ʒse he tha,
 We-tsiⁿ ʒi-k'oⁿ ʒse he tha,
 We-tsiⁿ ʒi-k'oⁿ ʒse he tha,
 We-tsiⁿ ʒi-k'oⁿ ʒse he tha,
 ʒi-k'oⁿ ʒse he tha,
 We-tsiⁿ ʒi-k'oⁿ ʒse he tha.

SONG 2.

(Free translation, p. 358; literal translation, p. 628.)

1.

We-tsiⁿ ki-noⁿ wiⁿ ʔoⁿ he tha,
 We-tsiⁿ ki-noⁿ ba-xoⁿ he tha,
 Ki-noⁿ ba-xoⁿ he tha,
 We-tsiⁿ ki-noⁿ wiⁿ ʔoⁿ he tha.

2.

We-tsiⁿ ki-noⁿ tho-ʔoⁿ he tha.

3.

We-tsiⁿ ki-noⁿ ba-xoⁿ he tha.

4.

We-tsiⁿ ki-noⁿ tho-ʔoⁿ he tha.

MO^N-I^N-KA I-GA-XTHI WA-THO^N.

SONG 3.

(Free translation, p. 359; literal translation, p. 628.)

1.

Wa-dsi moⁿ-gthe tse ga-tho bthe da hiⁿ do ho,
 Wa-dsi moⁿ-gthe tse ga-tho bthe da hiⁿ do ho,
 E ʔse he ʔsi-go ba-xoⁿ the a-the noⁿ,
 Wa-dsi moⁿ-gthe ʔse ga-tho bthe da hiⁿ do.

2.

E ʔse he ʔsi-go tho-ʔoⁿ the a-the noⁿ.

3.

E ʔse he ʔsi-go ba-xoⁿ the a-the noⁿ.

4.

E ʔse he ʔsi-go tho-ʔoⁿ the a-the noⁿ.

SONG 4.

(Free translation, p. 362; literal translation, p. 628.)

1.

Wa-dsi moⁿ-gthe tse, wa-dsi moⁿ-gthe tse, hia wi-tha ho,
 Hia ʔo the noⁿ noⁿ ge we-tsiⁿ wa-k'oⁿ tho-ʔoⁿ zho-gthe,
 The he ʔse hia wi tha ho,
 Wa-dsi moⁿ-gthe tse, wa-dsi moⁿ-gthe tse, hia wi tha ho.

2.

Hia ʔo the noⁿ noⁿ ge we-tsiⁿ wa-k'oⁿ ba-xoⁿ zho-gthe, etc.

3.

Hia ʔo the noⁿ noⁿ ge we-tsiⁿ wa-k'oⁿ tho-ʔoⁿ zho-gthe, etc.

4.

Hia ʔo the noⁿ noⁿ ge we-tsiⁿ wa-k'oⁿ ba-xoⁿ zho-gthe, etc.

HO'-E-GA GI-PSHE WA-THO^N.

SONG 5.

(Free translation, p. 363; literal translation, p. 629.)

1.

Ha zhoⁿ ni-ka-e, Ha-zhoⁿ ni-ka-e,
 Çi the he he tha wi-tha,
 Ha-zhoⁿ ni-ka-e çi the he he tha wi-tha,
 Ha-zhoⁿ ni-ka-e çi the he he tha wi-tha,
 Ha-zhoⁿ ni-ka-e çi the he he tha wi-tha,
 Ha-zhoⁿ ni-ka-e.

2.

Hi the he he tha wi-tha.

3.

Zhu the he he tha wi-tha.

4.

A the he he tha wi-tha.

5.

Pa the he he tha wi-tha.

6.

I the he he tha wi-tha.

MO^N GTHU-STSE-DSE WA-THO^N.

SONG 1.

(Free translation, p. 366; literal translation, p. 629.)

1.

The-a ha tse tsi-go thi thiⁿ-ge the a-the iⁿ da,
 The-a ha dse, Wa-zhiⁿ-ça-be thi thiⁿ-ge the a-the iⁿ da,
 The-a ha, E —, hi-hi, hi-hi, e, e.

2.

The-a ha dse, Gthe-doⁿ-zhiⁿ-ga thi thiⁿ-ge the a-the iⁿ da.

3.

The-a ha dse, Wa-zhiⁿ-ça-be thi thiⁿ-ge the-a-the iⁿ da.

4.

The-a ha dse, Gthe-doⁿ-zhiⁿ-ga thi thiⁿ-ge the-a the iⁿ da.

SONG 2.

(Free translation, p. 367; literal translation, p. 630.)

1.

Ha, mo^a kshe the-a-the tse no^a-ka to-ho the no^a no^a,
 Ha, mo^a kshe the a-the tse no^a-ka to-ho the no^a no^a,
 Ho no^a no^a, ho no^a no^a, no^a-ka to-ho the no^a no^a,
 Zhu-dse kshe the a-the tse, E —, hi-hi, hi-hi, e, e,
 Ha, mo^a kshe the a-the tse no^a-ka to-ho the no^a no^a,
 Ho no^a no^a, ho no^a no^a, no^a-ka to-ho the no^a no^a,
 Ha, mo^a kshe the a-the tse no^a-ka to-ho the no^a no^a.

2.

Ça-be kshe the a-the tse, E —, hi-hi, hi-hi, e, e.

3.

Zhu-dse kshe the a-the tse, E —, hi-hi, hi-hi, e, e.

4.

Ça-be kshe the a-the tse, E —, hi-hi, hi-hi, e, e.

SONG 3.

(Free translation, p. 368; literal translation, p. 630.)

1.

E he he, ts'e a-wa-the no^a gthiu-wa he he no^a
 E he he, zhu-dse a-wa-the gthiu-wa he he no^a,
 E he he zhu-dse a-wa-the gthiu-wa he he no^a,
 E he he, zhu-dse a-wa-the gthiu-wa he he no^a,
 E he he, zhu-dse a-wa-the gthiu-wa he he no^a,
 E he he.

2.

E he he, xo-dse a-wa-the gthiu-wa he he no^a.

3.

E he he, çi-hi a-wa-the gthiu-wa he he non^a.

4.

E he he, ço^a-ho^a a-wa-the gthiu-wa he he no^a.

GTHI' I-HE-THE WA-THO^N.

5.

E he he, ts'e a-wa-the no^a gthiu-wa he he no^a,
 E he he, ki i-he a-wa-the gthiu-wa he he non^a
 E he he, ki i-he a-wa-the gthiu-wa he he no^a,
 E he he, ki i-he a-wa-the gthiu-wa he he no^a,
 E he he, ki i-he a-wa-the gthiu-wa he he no^a,
 E he he.

PART III.—LITERAL TRANSLATION

WA'-XPE-GTHE A-DO^N-BE WI'-GI-E.

Penalty guardian of ritual.

(Free translation, p. 44; Osage version, p. 375.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; ṭsi, house; ga, in this. 37.
2. Hoⁿ-ga, the Hoⁿ-ga subdivision; u-dse-the, fireplaces; Pe-thoⁿ-ba, seven; ni-ḵa-shi-ga, people; ba doⁿ, there were.
3. Xtha-xtha, timid, eraven; thiⁿ-ge, none; xtsi, verily; ni-ḵa-shi-ga, people; bi, they were; a, they said.
4. Noⁿ, look you; wi-ḵoⁿ-ga, my younger brothers; e-ḵi-a, said to one another; bi, they; a, they said.
5. Zhiⁿ-ga, the little ones; wa-zhiⁿ, courage, anger; gi-the, make to be; ṭa, shall; bi, they; a-tha, let them.
6. Wa-dsu-ṭa, animal; wiⁿ, a; a, they said.
7. Wa-zhiⁿ, courage, anger; gi-tha, made to be; bi, they; a, they said. 9, 19.
8. Iⁿ-gthoⁿ gi-be-zhe, mottled eat; zhiⁿ-ga, little; e-de, one that is; a, they said.
10. Wa-zhiⁿ, courage, anger; gi-the, make to be their; bi, they; doⁿ, when; a, they said. 20.
11. Zhiⁿ-ga, the little ones.
12. Wa-xpe-gthe, penalty suspended in the air ready to drop; a-doⁿ-be, guardian of; a-ḵi-gtha-thiⁿ, keep for themselves; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; wi-ḵoⁿ-ga, my younger brothers. 21, 31, 43.
13. Ṭsi-zhe-be, door; the, this; tse, standing; a, they said. 22, 32, 44.
14. Ṭsi-zhe-be, door; a-doⁿ-be, guardian of; a-ḵi-gtha-thiⁿ, keep for themselves; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; biⁿ da, they.
15. U-zhe-ṭsi, fireplace; the, this; tse, standing; a, they said. 15, 34, 46.
16. U-zhe-ṭsi, fireplace; a-doⁿ-be, guardian of; a-ḵi-gtha-thiⁿ, keep for themselves; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; wi-ḵoⁿ-ga, my younger brothers; e-ḵi-a, said to one another; bi, they; a, they said. 25, 35, 47.
17. Wa-zhiⁿ, courage, anger; gi-tha bi, make to be their; ga, this; noⁿ-zhiⁿ in da, stands, shall stand. 26, 36, 48.
18. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe noⁿ, that lies outstretched; a, they said.

23. Ṭsi-zhe-be, door; a-doⁿ-be, guardian of; a-ki-gtha-thiⁿ, keep for themselves; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; wi-ṭoⁿ-ga, my younger brothers; e-ki-a, said to one another; bi, they; a, they said. 33, 45.
27. Wa-ṭa-be, black bear; u-ṭa-ḳa, blemish, spots; thiⁿ-ge, none; kshe noⁿ, that lies outstretched; a, they said.
28. E, that; shki doⁿ, also; a, they said. 39.
29. Wa-zhiⁿ, courage, anger; oⁿ-gi-the, make to be our; ṭa bi a-tha, let us. 40.
30. Wa-zhiⁿ, courage, anger; oⁿ-gi-tha, we make to be our; bi, we; doⁿ, when; a, they said. 41.
38. Wa-dsu-ṭa, animal; stse-dse, tall; kshe noⁿ, that lies outstretched; a, they said.
42. Wa-xpe-gthe, penalty suspended in the air ready to drop; a, they said.

WA'-XPE-GTHE A-DO^N-BE WI'-GI-E.

(Used by all the gentes.)

(Free translation, p. 47; Osage version, p. 376.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; ṭsi, house; ga, in this. 23, 39, 61, 67, 70.
2. Ṭa-dse, winds; pa-hoⁿ-gthe, in advance of the storm; thiⁿ, that moves; dsi, there; a, they said. 7, 27, 73, 87.
3. Wa-ṭa-ki-the, archaic, probably brother; zhiⁿ-ga, the little ones; i-ṭa, of theirs; wiⁿ, one; u-moⁿ-thiⁿ, in the midst of; thiⁿ, moves; a, they said.
4. Wi-ṭsi-go, my grandfather; a, they said. 8, 15, 19, 21, 31, 37, 44, 49, 55, 59, 71, 78, 82, 85, 90, 95.
5. Da-doⁿ, things or acts of any kind; noⁿ-thiⁿ, obscure to him or beyond his understanding; a-zhi, is not; xtsi, verily; thiⁿ, as he moves; a, they said.
6. Dsiⁿ-tha-ṭoⁿ-ga, there seems to be a doubt as to whether this name means great butterfly or the aged butterfly, however, it is a symbol of the Hoⁿ-ga U-ṭa-noⁿ-dsi gens; doⁿ, a; a, they said.
9. U-moⁿ-thiⁿ, moves therein; thiⁿ, as he moves; a, they said. 28, 75, 88.
10. Da-doⁿ, things or acts; noⁿ-thiⁿ, obscure or beyond understanding; a-zhi, to him not; xtsi, verily; u-moⁿ-thiⁿ, moves therein; the noⁿ, as he moves; a, they said. 29.
11. Wa-xpe-gthe, penalties suspended overhead; a-gi-doⁿ-be, watches over; thiⁿ, as he moves; a, they said. 13, 30, 43, 54, 77, 89.
12. Wa-xpe-gthe, acts secretly performed; moⁿ-tse, in the deepest of secret places; xtsi, verily; thiⁿ-kshe, the place sitting; shki doⁿ, even then; a, they said.

14. Shoⁿ, even as; tha, they go forth, upon life's journey; i, they; doⁿ, when; a, they said.
16. Be-ni-ha, languid, wretchedness; hi gthiⁿ, to sit in lonely places; thiⁿ-kshe, to sit; wa-ga-xe, makes them to; noⁿ, does; a, they said. 33.
17. Çi-hi, yellow, sallow, of sickly hue; xtsi, verily; hi noⁿ, come to; wa-the, cause them to; thiⁿ-kshe, as he sits; a, they said.
18. Ha-shki, in any place; pa-gthe, to lay the head; i-zhoⁿ-zhoⁿ, to change the place of rest repeatedly; the, they; wa-ga-xe, makes them to; thiⁿ-kshe noⁿ, he does as he sits; a, they said. 36, 48, 58, 69, 81, 94.
20. Hoⁿ-ba, days; u-ça-çi-ba, the divisions of; do-ba, the four; shki, and.
22. Noⁿ-xe, spirit, sanity; gi-çoⁿ, regain; a-zhi, not; xtsi, verily; the, he, the sufferer; noⁿ, always; a, they said.
24. Noⁿ-xe, spirit, sanity; noⁿ shki doⁿ, even that alone; wa-thu-çe, take from them; tse a, when asked to; i, they; thoⁿ, when; shki, and; e-gi wa-oⁿ, he does so to them; the noⁿ, he always; a, they said. 38, 50, 60, 72, 83, 96.
25. Wa-ça-çi-the, archaic, probably brother; zhiⁿ-ga, the little ones; i-ťa, of theirs; ga, this; noⁿ-zhiⁿ iⁿ da, shall stand. 51.
26. Çi-gthiu-ni-қа, there seems to be some doubt as to whether this name refers to a swallow or to the black bear, however, it is a symbol belonging to the Wa-ça-be gens; thiⁿ-kshe, the sitting; a, they said.
32. Ni-қа-shi-ga, person or persons. 45, 65, 91.
34. Zhu-i-ga, flesh; gi-çoⁿ, regain; a-zhi, not; xtsi, verily; wa-thiⁿ, brings them; hi, to; the, he; noⁿ, always; a, they said.
35. In-dse, faces; u-ga-çi-çi-hi, yellowish, sallow, sickly hue; the, as they continue in life; xtsi, verily; wa-thiⁿ, brings them; hi, to; the, he; noⁿ, always; a, they said.
41. A-hiu-ťa-ťa, the mottled eagle, the sacred symbol of the Hoⁿ-ga gens; doⁿ, a; a, they said.
42. Ғa-dse, winds; pa-hoⁿ-gthe, in advance of the storm; thiⁿ, the moving; dsi, there; u-moⁿ-thiⁿ, moves therein; the, he; noⁿ, always; a, they said. 53, 63.
46. Be-ni-ha, languid, wretchedness; xtsi, verily; wa-ga-xe, makes them to become; the, he; noⁿ, always; a, they said. 79.
47. Çi-hi, yellow, sallow, of a sickly hue; xtsi, verily; wa-ga-xe, makes them to become; the, he; noⁿ, always; a, they said. 80.
52. Noⁿ-ni-ba zhiⁿ-ga, a little pipe, of the Wa-zha-zhe subdivision, used in supplicatory rites; doⁿ, a; a, they said.
56. Çi-hi, yellow, of a sickly hue; xtsi, verily; wa-thiⁿ, brings them; hi, to; the, he; noⁿ, always; a, they said. 68.

57. Be-ni-ha, languid, wretchedness; xtsi, verily; wa-thiⁿ, brings them; hi, to; the, he; noⁿ, always; a, they said. 66, 92.
62. Ṭse-shiⁿ-shiⁿ-e, there is a doubt as to whether this name means the nighthawk or the symbolic buffalo of the Ṭsi-zhu Wa-noⁿ and the Ṭse-do-ga Iⁿ-dse gentes; it is certain, however, that it is a symbol of these two gentes; kshe, that lies outstretched; a, they said.
64. Wi-ṭsi-go, my grandfather; da-doⁿ, things or acts; noⁿ-thiⁿ, obscure, beyond understanding; a-zhi, to him not; xtsi, verily; thiⁿ, as he moves; a, they said. 75.
74. Ṭse-pi-tha-toⁿ-ga, the dragonfly; doⁿ, a; a, they said.
84. Hoⁿ a-doⁿ, what; wa-ça-ki-the, archaic, probably brother; zhiⁿ-ga, the little ones; i-ṭa, theirs; ga noⁿ, is; shki, and; a hiⁿ a, interrogative particles.
86. Ni-shku-shku, swallow, symbol of the Ni-қа Wa-қоⁿ-da-gi gens; kshe, that lies outstretched; noⁿ, that; a, they said.
93. A-da-ṭs'e-ga, to wither in flesh as by the heat of the sun; xtsi, verily; wa-thiⁿ, brings them; hi, to; the, he; noⁿ, always; a, they said.

WA-XPE-GTHE A-DOⁿ-BE WI'-GI-E OF THE NI-қа WA-қоⁿ-DA-GI GENS.

(Free translation, p. 51; Osage version, p. 379.)

1. He-dsi, at that time and place; xtsi, verily; a, they said. 4, 39.
2. Ṭa-dse, winds; pa-hoⁿ-gthe, in advance of the storm; thiⁿ, moving; dsi, there; a, they said. 6, 16, 27, 36.
3. Wa-ça-ki-the, archaic, probably brother; zhiⁿ-ga, little ones; i-ṭa, theirs; wiⁿ, a; u-moⁿ-thiⁿ, moves therein; thiⁿ, moves; a, they said.
5. Ni-shku-shku, swallow; moⁿ-ge, breast; zhu-dse, red; kshe, that lies outstretched; a, they said.
7. U-moⁿ-thiⁿ, moves therein; thiⁿ, moves; a, they said. 17, 28, 37.
8. Wa-xpe-gthe, penalties hanging overhead; a-gi-doⁿ-be, guarding his; thiⁿ, as he moves forth; a, they said. 19, 29, 38, 44.
9. Wi-ṭsi-go, my grandfather; a, they said. 15, 18, 20, 26, 35, 40.
10. Da-doⁿ, things or acts; noⁿ-thiⁿ, obscure or beyond understanding; a-zhi, to him not; xtsi, verily; thiⁿ, as he moves forth; a, they said.
11. Hoⁿ-ba, days; u-ça-ki-ba, the divisions of; ge, the; e-toⁿ, even to them; xtsi, verily; a, they said. 21, 31, 41.
12. Wi-ṭsi-go, my grandfather; da-doⁿ, things or acts; noⁿ-thiⁿ, obscure; a-zhi, to him not; xtsi, verily; thiⁿ, as he moves forth; a, they said. 23, 30.
13. Hoⁿ a-doⁿ, what; wa-ça-ki-the, probably brother; zhiⁿ-ga, the little ones; i-ṭa, theirs; ga noⁿ, is; shki, and; a hiⁿ a, interrogative particles. 24, 33.

14. Ni-shku-shku, swallow; moⁿ-ge, breast; ça-be, black; kshe, that lies outstretched; a, they said.
22. Gi-noⁿ-thiⁿ, forgets; a-zhi, not; xtsi, verily; ni-ka-shi-ga, a person; thiⁿ, he is; a, they said. 32, 42.
25. Ni-shku-shku, swallow; moⁿ-ge, breast; ça, white; kshe, that lies outstretched; a, they said.
34. Ni-shku-shku, swallow; moⁿ-ge, breast; çi, yellow; kshe, that lies outstretched; a, they said.
43. Da-doⁿ, things or acts; noⁿ-thiⁿ, obscure or beyond understanding; a-zhi, not; xtsi, verily; ni-ka-shi-ga, a person; thiⁿ, he is; a, they said.

NO^N-NI A-THA-SHO-DSE WI'-GI-E.

Tobacco

smoke upon

ritual.

I.

(Free translation, p. 54; Osage version, p. 380.)

1. Da-doⁿ, what; zhiⁿ-ga, the little ones; wa-zhiⁿ, courage, anger; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ça, shall; ba, they; doⁿ, interrogative particle; a, they said. 62.
2. Iⁿ-gthoⁿ-gthe-zhe, mottled cat; zhiⁿ-ga, the little; kshe, that lies outstretched; noⁿ, the; a, they said.
3. Wi-țsi-go, my grandfather; wa-zhiⁿ-țoⁿ-ga, great in courage; doⁿ, being; wa-zhiⁿ, courage; gi-tha, make him to be; a-ka, they. 19, 64.
4. Hoⁿ-ba i-ța-xe, at the beginning of day; thoⁿ dsi, at that time; a, they said. 20, 35, 48, 65.
5. Wi-țsi-go, my grandfather; wa-koⁿ-tha, attack; tsi-the, went forth; doⁿ, when; a, they said. 21, 36, 49, 66.
6. Ța, deer; he, horns; ba-shi-zhe, curved; kshe noⁿ, that lies outstretched.
7. Wi-țsi-go, my grandfather; țs'e-the, killed; i-he-the, made to lay in death; toⁿ, he stood; a, they said. 24, 39.
8. Wi-țsi-go, my grandfather; e-dsi, there, to the spot; the, went; a, they said.
9. Wa-koⁿ-tha, attack; tsi-the, went forth; doⁿ, when; a, they said.
10. He-dsi, at that time and place; xtsi, verily; a, they said. 56.
11. Wa-țse, triumph; boⁿ, a call or cry; toⁿ, stood; a, they said. 57.
12. Zhiⁿ-ga, the little ones; mi, sun; hi-e ge, the setting of; ça, there in the direction of.
13. Wa-țse, to attack, to touch; tha, go; bi, they; thoⁿ, when; shki, and; a, they said.
14. Ga xtoⁿ, acquit themselves in this very manner; moⁿ-thiⁿ, as they travel the path of life; ça, shall; i, they; tsiⁿ da, they shall.

15. Noⁿ-be, hands; e-dsi, at the slaying of the enemy; wa-thiⁿ-ga, absent; zhi, not; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; i, they; tsiⁿ da, they shall. 29, 43, 60, 72, 82, 95.
16. U-ba-xoⁿ, a cut to be followed; wiⁿ, one; ga-xe, made; noⁿ-zhiⁿ, stood; a, they said.
17. Da-doⁿ, what; zhiⁿ-ga, the little ones; wa-zhiⁿ, courage; gi-tha, make to be theirs; ga noⁿ, shall; shki, and; a hiⁿ a, interrogative particles. 31, 45, 73, 83.
18. Shoⁿ-ge, wolf; hiⁿ, hair; ʔu, gray; kshe noⁿ, that lies outstretched; a, they said.
23. Ni, river; u-ga-xthi, in which there is a bend; xtsi, verily; ge dsi, there, in such a place; a, they said. 38.
25. Wi-ʔsi-go, my grandfather; wa-ʔse, triumph; niu, uttered a cry of; toⁿ, as he stood; a, they said. 69, 79.
26. Zhiⁿ-ga, the little ones; wa-ʔse, to attack; tha, go forth; bi, they; thoⁿ, when; shki, and; a, they said. 41, 58, 70, 80.
27. Wa-ʔse, triumph over the enemy; ga xtoⁿ, in this very manner; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; i, they; tsiⁿ da, they shall. 42, 59, 71, 81.
28. Noⁿ-be-hi, hands; wi-ʔa, mine; noⁿ-be-hi, hands; tha, make use of; bi, they; thoⁿ, when; shki, and; a, they said.
30. U-ba-xoⁿ, a cut to be followed; thoⁿ-ba, two; ga-xe, made; noⁿ-zhiⁿ, stood; a, they said.
32. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe noⁿ, that lies outstretched; a, they said.
33. Wi-ʔsi-go, my grandfather; wa-zhiⁿ-ʔoⁿ-ga, great in courage; doⁿ, being; a, they said.
34. Ga, him; wa-zhiⁿ, courage; gi-the, make to be theirs; ʔa, shall; a-ka, they. 86.
37. ʔa, deer; he, horns; sha-be, dark; kshe noⁿ, that lies outstretched; a, they said.
40. Wi-ʔsi-go, my grandfather; wa-ʔse, triumph; boⁿ, call or cry; toⁿ, as he stood; a, they said.
44. U-ba-xoⁿ, a cut to be followed; tha-bthiⁿ, three; ga-xe, made; noⁿ-zhiⁿ, as he stood; a, they said.
46. Wa-ʕa-be, black bear; do-ga, the male; kshe, that lies outstretched; a, they said.
47. Wi-ʔsi-go, my grandfather; wa-zhiⁿ, courage; gi-tha, make to be their; ʔa, shall; a-ka, they. 75.
50. Moⁿ-ba-ʔsi-he, a hummock; hoⁿ-ʕka doⁿ, one of no particular size; a, they said.
51. Thi-ʔa-the, tore apart; gthi, pulling it toward himself; noⁿ-the, placed; toⁿ, as he stood; a, they said.

52. Wa-gthu-shka, insects; zhiⁿ-ga, small.
53. I, mouth; u-tha-bthoⁿ-xe, crunched within; tsi-the, quickly; toⁿ, as he stood; a, they said.
54. I-the-dse, corner of his mouth; i-sdu-ge, the right side; tse, the; a, they said.
55. Wa-biⁿ, blood; a-ba-shoⁿ-tha, trickled down; tsi-the, quickly; toⁿ, as he stood; a, they said.
61. U-ba-xoⁿ, a eut to be followed; do-ba, four; ga-xe, made; noⁿ-zhiⁿ, as he stood; a, they said.
63. Wa-dsu-ṭa toⁿ-ga, the great animal, the bull; toⁿ noⁿ, that stands; a, they said.
67. Moⁿ-ha, a bank or cliff; pa-çi, the top; hoⁿ-çka doⁿ, of no particular size; a, they said.
68. Thi-pi-tha, tore down; ga-xe, made it to fall; toⁿ, as he stood.
74. Wa-dsu-ṭa stse-dse, tall animal, the elk; toⁿ noⁿ, that stands; a, they said.
76. Ṭse-xe, open prairie; xtsi, verily; ge dsi, there, in such a place; a, they said.
77. Mi-ṭa o-ga-xthe, a sun gazer plant; hi, the stalks; toⁿ noⁿ, that stand; a, they said.
78. Thi-bthiⁿ-bthiⁿ-tha, in a twisted shape; i-noⁿ-the, he placed; toⁿ, as he stood; a, they said.
84. Wa-dsu-ṭa zhiⁿ-ga, the small animal, the deer; kshe noⁿ, that lies outstretched; a, they said.
85. Wi-ṭsi-go, my grandfather; pi-çi, gall; thiⁿ-ge, has none; thoⁿ-zha, nevertheless; a, they said.
87. Ṭoⁿ-woⁿ-gthoⁿ, villages; do-ba, four; e-dsi a-ka, there were.
88. Ṭoⁿ-woⁿ, villages; koⁿ-ha, along the borders of; noⁿ-ge kshe, he ran; a, they said.
89. Ṭoⁿ-woⁿ, villages; koⁿ-ha, the borders of; i-thi-shoⁿ-ha, ran around; shki doⁿ, even then; a, they said.
90. Wa-pa-hi, deadly weapons; a-bu-zha-zha-ṭa, fly over him in forked lines; bi, they said; shki doⁿ, even then; a, they said.
91. Ṭse-xi, danger; ga-shi-be, escape; noⁿ, always; a, they said.
92. Zhiⁿ-ga, the little ones; wa-zhiⁿ, courage; oⁿ-gi-tha, make of me; bi, they; thoⁿ, when; shki, and; a, they said.
93. Ṭse-xi, dangers; ga-shi-be, escape; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, they shall.
94. Zhiⁿ-ga, the little ones; woⁿ, one; shki doⁿ, even; a, they said.

II.

(Free translation, p. 59; Osage version, p. 382.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; ʃsi, house; ga, in this. 8, 15, 22, 24, 27, 32, 34, 42, 49, 58, 63, 72, 77.
2. Da-doⁿ, what; wa-zhiⁿ, courage; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʃa, shall; ba, they; doⁿ, interrogative particle; a, they said.
3. Noⁿ-ni-oⁿ-ba, pipe; zhiⁿ-ga, little; doⁿ, a; a, they said.
4. Wa-zhiⁿ, courage, anger; gi-tha, make to be their; bi, they; a, they said. 62.
5. Wa-zhiⁿ, courage; gi-tha, make to be their; bi, they; doⁿ, when; a, they said.
6. Mi, sun; hi-e ge, the setting of; ʃa, there, in that direction. 13, 20, 40, 56, 75.
7. We ʃi i-he-the, use as a means by which to make fall the enemy; gi-wa-ʃs'e-ga, make easy; ʃi-the, for themselves; moⁿ-thiⁿ, as they travel the path of life; ʃa, shall; biⁿ da, they shall.
9. Wa-zhiⁿ, courage; gi-tha, make to be their; ga, this; noⁿ-zhiⁿ iⁿ da, shall stand. 16, 23, 43, 59, 78.
10. ʦsiu-ge, mussel; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
11. Wa-zhiⁿ, courage; oⁿ-gi-the, make to be our; ʃa, shall; bi, we; a-tha, we shall. 11, 18, 26, 61.
12. Wa-zhiⁿ, courage; oⁿ-gi-tha, we make to be our; bi, we; doⁿ, when; a, they said. 12.
14. Wa-zhiⁿ, courage; gi-tha, make to be their; bi, they; gi-wa-ʃs'e-ga, make easy; oⁿ-ʃi-the, make for ourselves; oⁿ-moⁿ-thiⁿ, as we travel the path of life; ʃa biⁿ da, we shall. 21.
17. ʦse-hiⁿ, buffalo hair, a narrow woven band; ga, this; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
25. Wa-zhiⁿ-ga, bird, the eagle; wa-tha-xthi, evil, cruel disposition; thiⁿ-ge, that has none; thiⁿ-kshe noⁿ, that sitteth; a, they said.
28. Hoⁿ-ba, day; i-ʃa-xe, beginning of; thoⁿ dsi, at the; a, they said. 45, 64.
29. Thu-e, suddenly; xtsi, verily; wa-ʃoⁿ-tha, attack; the, went forth; doⁿ, when; a, they said. 46, 65.
30. O-ʃu, lowland forest; u-gthoⁿ, within the bend of a river; xtsi, verily; ge dsi, there, in such a place; a, they said. 47.
31. ʃiu-ʃa ʃoⁿ-ga, the great turkey; thiⁿ-kshe noⁿ, that sitteth; a, they said.
33. Hiⁿ, feathers; ga-moⁿ-thiⁿ, afloat in the air; kshe, lay; ga-xe, made it to; a, they said.

35. Hu, voice; wa- to^n -i n , arose; tsi-gthe, suddenly in the distance; thi n , as he moved forth; a, they said. 69.
36. Tsi-ga-xa, a small war party; wa-tse, to attack; a-tha, they go forth; bi, they; do n , when; shki, and; a, they said. 52, 70.
37. Ga xto n , acquit themselves in this very manner; mo n -thi n , as they travel the path of life; ta bi n da, they shall. 53, 71.
38. No n -be-hi, hands; wi-ta, mine; a, they said. 54, 73.
39. No n -be-hi, hands; gi-the, make to be their; mo n -thi n , as they travel the path of life; bi, they; do n , when; a, they said. 55, 74.
41. No n -be, hands; e-dsi, there, at the slaying of the enemy; wa-thi n -ga, absent; zhi, not; ki-the, cause themselves to be; mo n -thi n , as they travel the path of life; ta bi n da, they shall. 57, 76.
44. I-to n to n -ga, the great horned owl; thi n -kshe no n , that sitteth; a, they said.
48. Mi-ka, raccoon; do-ga, male; thi n -kshe no n , that sitteth; a, they said.
50. Bi-shu-ka, curled or doubled up; i-he-the, made to lie in death; kshe, lie; a, they said. 68.
51. He-dsi, at that time and place; xtsi, verily; wa-tse, triumph; niu, to cry, to utter; ga-xe, made; to n , as he stood; a, they said.
60. Wa-po-ga to n -ga, the great gray owl; thi n -kshe no n , that sitteth; a, they said.
66. Ga-xa, branch, stream; zhi n -ga, small; ce-gtha-gtha, wooded brokenly along its course; xtsi, verily; ge dsi, there, at such a place; a, they said.
67. Mi-ka, raccoon; tse-he-xo-dse, young; e-de, a; a, they said.

HO n -BE'CU RITUAL.
Moccasin cutting wi'-gl-e.

(Free translation, p. 63; Osage version, p. 384.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a bi n da, it has been said; tsi, house; ga, in this. 26, 45, 63.
2. Ke, turtle; ci n -dse, tail; ga-tse, serratures; pe-tho n -ba, seven; thi n -kshe, that sits having; a, they said.
3. Ga, that (turtle); cu-e, foot; o n -ki-the, we make to be for ourselves; o n -mo n -thi n , as we travel the path of life; ta bi a, we shall; wi-to n -ga, my younger brothers; e-ki-a, said to one another; bi, they; a, they said. 28.
4. Cu-e, foot; o n -ki-the, we make to be for ourselves; o n -mo n -thi n , as we travel the path of life; bi, we; do n , when; shki, and; a, they said. 29.
5. Mi, sun; hi-e, sets; ge, the places where; ta, toward, in the direction of. 18, 21, 30, 43, 47, 53.

6. Xa-dse, grasses; gi-çta-ge, to lie flattened upon the ground for us; oⁿ-çi-the, we cause to be for ourselves; oⁿ-moⁿ-thiⁿ, as we travel the path of life; ʔa biⁿ da, we shall. 31.
7. Da-doⁿ, what; hoⁿ-be-çoⁿ, moccasin string; the, make to be, or make a symbol of; moⁿ-thiⁿ, as we travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 32.
8. We-ʔs'a, snake; ni-dse-wa-the, that is of the water, garter snake; kshe, that lies outstretched; noⁿ, the; a, they said. 33.
9. Ga, that (snake); hoⁿ-be-çoⁿ, moccasin string; the, make to be, as a symbol of; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 34.
10. Hoⁿ-be-çoⁿ, moccasin string; the, make to be as a symbol; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 35.
11. Xa-dse, grasses; e-shki-doⁿ, even the; a, they said. 36.
12. Hoⁿ-be-çoⁿ, moccasin string; gi-ba-xa, cut or break their; zhi, not; çi-the, cause to be for themselves; moⁿ-thiⁿ, as they travel the path of life; ʔa bi a, they shall; wi-çoⁿ-ga, my younger brothers; e-çi-a, said to one another; bi, they; a, they said. 37.
13. Da-doⁿ, what; moⁿ-hiⁿ, knife; gi-the, make to be for themselves as a symbol; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 38.
14. Wa-dsu-ʔa, animal (trope for buffalo); shiⁿ-ʔo-zhiⁿ-ga, young man, male; kshe, that lies outstretched; noⁿ, the; a, they said. 39.
15. He, horn; i-shdo-ge, right; tse, the, that stands; a, they said. 40.
16. Ga, that horn; moⁿ-hiⁿ, knife; gi-the, make to be for themselves as a symbol of; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 41.
17. Moⁿ-hiⁿ, knife; gi-the, make to be as a symbol for themselves; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 42.
19. Moⁿ-hiⁿ, knife; gi-pa-hi, their knife to be sharp; çi-the, they shall cause for themselves; moⁿ-thiⁿ, as they travel the path of life; ʔa bi a, they shall; wi-çoⁿ-ga, my younger brothers; e-çi-a, said to one another; bi, they; a, they said. 44.
20. Da-doⁿ, what; wa-ba-ʔo-be, upon shall they cut in parts; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 46.
22. Ni-ka, a man; wa-k'oⁿ, military honors; o-tha-ha, upon whom are attached; kshe, all such men; noⁿ, the; a, they said. 65.
23. Ga, him; wa-ba-ʔo-be, upon they shall cut the skin in parts; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 49.

24. Wa-ba-*to*-be, upon him they cut in parts the skin; moⁿ-*thi*ⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 50.
25. Wa-ba-*to*-be, the act of cutting in parts the skin; gi-o-*ts'e*-ga, shall be easy for them; *ki*-the, cause to be for themselves; moⁿ-*thi*ⁿ, as they travel the path of life; *ta* bi a, they shall; wi-*ço*ⁿ-ga, my younger brothers; e-*ki*-a, said to one another; bi, they; a, they said. 51.
27. *Ke*, turtle; *çi*ⁿ-*dse*, tail; ga-*tsc*, serratures; sha-*pe*, six; *thi*ⁿ-*kshe*, having as he sits upon the earth; a, they said.
48. Wa-*ķ*'o, a woman; woⁿ, who for the first time; we-*da*-the, has given birth; doⁿ, a; a, they said. 70.
52. Da-doⁿ, what; wa-ba-*xtho*-ge, upon shall they perforate the skin; moⁿ-*thi*ⁿ, as they travel the path of life; *ta*, shall: ba, they; doⁿ, interrogative particle; a, they said. 58, 64, 69.
54. Shiⁿ-*to*, abbreviation of the word shiⁿ-*to*-*zhi*ⁿ-ga, youth; ho, voice; bthoⁿ-*xe*, cracked, referring to the changing of the voice of a youth approaching manhood; doⁿ, a; a, they said.
55. Ga, him; wa-ba-*xtho*-ge, upon they shall perforate the skin; moⁿ-*thi*ⁿ, as they travel the path of life; bi, they; a, they said. 60, 66, 71.
56. Wa-ba-*xtho*-ge, upon him they perforate the skin; moⁿ-*thi*ⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 61, 67, 72.
57. Wa-ba-*xtho*-ge, the act of perforating; gi-o-*ts'e*-ga, easy for ourselves; oⁿ-*ki*-the, we cause to be; oⁿ-moⁿ-*thi*ⁿ, as we travel the path of life; *ta* bi a, we shall; wi-*ço*ⁿ-ga, my younger brothers; e-*ki*-a, said to one another; bi, they; a, they said. 62, 68, 73.
59. Shi-*mi*, abbreviation of the word shi-*mi*-*zhi*ⁿ-ga, maiden; ho, voice; bthoⁿ-*xe*, cracked, referring to the changing of the voice of a maiden approaching womanhood; doⁿ, a; a, they said.

K̄I'-NO^N WA-THO^N.
Painting song.

(Free translation, p. 70; Osage version, p. 387.)

1.

Moⁿ-*thi*ⁿ-*ka*, earth; gi, appear; a bi the, they said.

Moⁿ-*thi*ⁿ-*ka*, earth; gi, appear; a bi *tha*, they said; he the, he the, vocables.

Tse-*xo*-be e-*go*ⁿ, spider-like; e-*wo*ⁿ *thi*ⁿ, he who caused; a doⁿ, and so.

Wi-*tsi*-*go*, my grandfather; gi, appears; a bi the, they said; he the, vocables.

Moⁿ-*thi*ⁿ-*ka*, earth; gi, appears; a bi the, they said; he the, vocables.

2.

Hoⁿ-bthiⁿ-sha-be e-goⁿ, black bean-like; e-woⁿ thiⁿ, he who caused; a doⁿ, and so.

3.

Ṭa-biu-çka e-goⁿ, whitleather-like; e-woⁿ thiⁿ, he who caused; a doⁿ, and so.

4.

Ḳi-çda, leech; e-de, a; e-woⁿ thiⁿ, he who caused; a-doⁿ, and so

WI'-GI-E.

1. Ha, Ho; ṭse-xo-be, spider; e-goⁿ, like; e-de, a; a, they said.
2. Zhiⁿ-ga, the little ones; zhu-i-ga, bodies; tha, of which to make; bi, they; thiⁿ-ge a-tha, there is nothing; wi-ṭsi-go e, my grandfather; e-gi-a, said to him; bi, they; a, they said. 10, 19, 28.
3. He-dsi, at that time and place; xtsi, verily; a, they said. 11, 20, 29.
4. Zhiⁿ-ga, the little ones; zhu-i-ga, bodies; oⁿ-tha, make of me; ba, they; thoⁿ-ṭa, fitting; miⁿ-kshe iⁿ da, I am, I who sit here. 13, 22, 31.
5. Ni, waters; a-ḳi-tha-zha-ṭa, parting of in forked lines; ga, these; kshe, that lie. 14, 23, 32.
6. Wa-ḳoⁿ-da, god of waters; oⁿ-ḳi-tha-zha-ṭa, parting to make way for me; bi, they; a-thiⁿ he iⁿ da, in my life's journey. 15, 24, 33.
7. Zhiⁿ-ga, the little ones; zhu-i-ga, bodies; oⁿ-tha, make of me; bi, they; doⁿ, when; a, they said. 16, 25, 34.
8. Wa-ḳoⁿ-da, god of waters; a-ḳi-tha-zha-ṭa, make way for them in forked lines; bi, they; ḳi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ṭa bī'a, they shall; zhiⁿ-ga, the little ones. 17, 26, 35.
9. Ha, Ho; hoⁿ-bthiⁿ sha-be e-goⁿ, black bean-like; e-de, a; a, they said.
12. Zhiⁿ-ga, the little ones; zhu-i-ga, bodies; tha, of which to make; bi, they; thiⁿ-ge, have nothing; e-she doⁿ, you have said; a, they said. 21, 30.
18. Ha, Ho; ṭa-biu-çka e-goⁿ, whitleather-like, leech; e-de, a; a, they said.
27. Ha, Ho; ḳi-çda, leech; e-de, a; a, they said.

K̄I'-NO^N W̄I'-GI-E.
Symbolic painting ritual.

(Free translation, p. 74; Osage version, p. 388.)

1. Da-doⁿ, what; k̄i-noⁿ, symbolic painting; gi-the, make to be or to use; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
2. Wa-koⁿ-da, god; hoⁿ-ba doⁿ, of day; thiⁿ-kshe, that sitteth; a, they said. 18.
3. Ga, him; k̄i-noⁿ, symbolic painting; gi-the, make to be or to use; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 5.
4. Wa-koⁿ-da, god; ʔse-ga, early; xtsi, verily; u-ga-zhu-dse, as though stricken with crimson; hi noⁿ noⁿ, comes habitually; a, they said.
6. K̄i-noⁿ, symbolic painting; gi-the, make to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
7. K̄i-noⁿ, when they use that symbol; i-ʔs'a, causes of death; thiⁿ-ge, having none; k̄i-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; bi a, they; zhiⁿ-ga, the little ones.
8. Da-doⁿ, what; wa-gthe, as a symbolic plume; gi-the, make to be or to use; mo^r-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
9. Wa-koⁿ-da, god; ʔse-ga, early; xtsi, verily; e-thoⁿ-be, appears; hi noⁿ noⁿ, comes habitually; a, they said.
10. I-sdu-ge, his right side; dsi, there, on that side; a, they said.
11. Wa-gthe ʔoⁿ, a plume-like shaft; e-goⁿ, resembling; toⁿ noⁿ, that stands; a, they said.
12. Ga, that shaft; wa-gthe, symbolic plume; gi-tha, make to be; bi, they; a, they said.
13. Wa-gthe, plume; gi-the, make to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
14. Wa-gthe, plume; gi-shoⁿ-tha, droop or fall; zhi, not; k̄i-the, cause it to; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; i, they; tsiⁿ da, they sball.
15. Da-doⁿ, what; wa-noⁿ-p'iⁿ ʔoⁿ, as a symbolic gorget; kshi-the, put upon him; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
16. ʔsiu-ge, mussel; thiⁿ-kshe noⁿ, that sitteth; a, they said.
17. Ga, that; noⁿ-p'iⁿ, as a gorget; kshi-the, put upon him; a-ka, they.
19. I-bi-ʔoⁿ-dse, close upon his body; xtsi, verily; a, they said.
20. Noⁿ-p'iⁿ, as a gorget; kshi-the, put upon him; a-ka, they.

21. I-ṭs'a, causes of death; thiⁿ-ge, having none; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; zhiⁿ-ga, the little ones.
22. He-dsi, at that time and place; xtsi, verily; a, they said. 30, 36.
23. Da-doⁿ, what; a-ḵoⁿ-ṭa, as a wristband; kshi-the, put upon him; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; ba, they; doⁿ, interrogative particle; a, they said.
24. Da-gthe, captive; a-ḵoⁿ-ṭa, wristband; e shnoⁿ bi noⁿ, that which is spoken of as; a, they said.
25. A-ḵoⁿ-ṭa, as a wristband; kshi-the, put upon him; a-ka, they. 29.
26. Da-gthe, captive; a-ḵoⁿ-ṭa, wristband; wiⁿ, a; e-ḵka, in truth.
27. E-wa-ka, mean; zhi, not; a-ka, they.
28. Wa-noⁿ-xe, spirit; e-de, a; a, they said.
31. Da-doⁿ, what; pi-tha ṭoⁿ, as a girdle; kshi-the, put upon him; ṭa, shall; ba, they; doⁿ, interrogative particle; a, they said.
32. Da-gthe, captive; e-de, a; a, they said.
33. Pi-tha ṭoⁿ, as a girdle; kshi-the, put upon him; bi, they; a, they said.
34. Da-gthe, captive; e-de, a; e-ḵka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
35. Wa-noⁿ-xe, spirit; e-de, a; pi-tha ṭoⁿ, as a girdle; ksi-tha, put upon him; bi, they; a, they said.
37. Da-doⁿ, what; hoⁿ-be ṭoⁿ, as moccasins; kshi-the, put upon him; ṭa, shall; ba, they; doⁿ, interrogative particle; a, they said.
38. Da-gthe, captive; wiⁿ, a; a, they said.
39. Hoⁿ-be ṭoⁿ, as moccasins; kshi-tha, put upon him; bi, they; a, they said. 42.
40. Da-gthe, captive; wiⁿ, a; e-ḵka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
41. Wa-noⁿ-xe, spirit; a, they said.

NO^N-ZHI^N WA-THO^N.
 Rising song.

(Free translation, p. 76; Osage version, p. 389.)

1.

Ha, O; Sho-ḵa, ceremonial messenger; a-noⁿ-zhiⁿ ṭse the, let us now arise. (Lines 1, 2, 4, and 5.)

A-noⁿ-zhiⁿ ṭse the, let us now arise. (Line 3.)

2.

Ha, O; Sho-ḵa, ceremonial messenger; a-moⁿ-thiⁿ ṭse the, let us now go forth. (Lines 1, 2, 4, and 5.)

A-moⁿ-thiⁿ ṭse the, let us now go forth. (Line 3.)

ṬSI ṬA'-PE WA-THO^N.

House approach song.

(Free translation, p. 80; Osage version, p. 390.)

- Ṭsi, house; wiⁿ, a; e-dsi, there; tse doⁿ, stands; dsi, there; the hiⁿ da, I go. (Lines 1, 2, and 3.)
 Dsi, there; the hiⁿ da, go I. (Line 5.)
 Hoⁿ-ga, the Hoⁿ-ga subdivision; ṭsi, house; wiⁿ, a; e-dsi, there; a-ka doⁿ, they dwell; dsi, there; the hiⁿ da, go I. (Line 5.)
 Ṭsi, house; wiⁿ, a; e-dsi, there; a-ka doⁿ, dwell there; dsi, there; the hiⁿ da, go I. (Lines 6 and 7.)

WA'-ÇI-THU-ÇE WI'-GI-E.

Taking footsteps ritual.

(Free translation, p. 81; Osage version, p. 390.)

1. Da-doⁿ, what; wa-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; ba, they; doⁿ, interrogative particle; a', they said. 12, 21, 31.
2. Mi, sun; hi-e, setting; ge, of the; ṭa, in the direction of. 13, 22, 32.
3. Ni, river; u-ga-xthi, bend; wiⁿ, a; a, they said.
4. Ga, that; a-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 7, 24.
5. Ni, river; u-ga-xthi, bend; wiⁿ, a; e-çka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
6. Ṭsi, house; zhiⁿ-ga, little; wiⁿ, a; a, they said.
8. A-çi-thu-çe, take footsteps toward; monⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 10, 17, 19, 27, 29, 36, 38.
9. A-çi-thu-çe, take footsteps toward; gi-o-ṭs'e-ga, easy for themselves; ãi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, they shall.
11. Wa-xo-be, shrine; zhiⁿ-ga, little; ha-gtha-thi, carrying with them; e-dsi, coming there; ba she ṭse, you shall. 20, 30, 39.
14. Ni, river; u-ga-xthi, bend; thoⁿ-ba, two; wa-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
15. Ni, river; u-ga-xthi, bend; thoⁿ-ba, two; e-çka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
16. Ṭsi, house; zhiⁿ-ga, little; thoⁿ-ba, two; wa-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
18. Wa-çi-thu-çe, take footsteps toward; gi-o-ṭs'e-ga, easy for themselves; ãi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; zhiⁿ-ga, the little ones. 28, 37.

23. Ni, river; u-ga-xthi, bend; tha-bthiⁿ, three; a, they said.
25. Ni, river; u-ga-xthi, bend; tha-bthiⁿ, three; e-çka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said
26. T̄si, house; zhiⁿ-ga, little; tha-bthiⁿ, three; wa-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
33. Ni, river; u-ga-xthi, bend; do-ba, four; a-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
34. Ni, river; u-ga-xthi, bend; do-ba, four; e-çka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
35. T̄si, house; zhiⁿ-ga, little; do-ba, four; wa-çi-thu-çe, take footsteps toward; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.

WA-NO^N-SHKI-GE WI'-GI-E.

Slip off the moccasins ritual.

(Free translation, p. 84; Osage version, p. 391.)

1. Da-doⁿ, what; wa-noⁿ-sdu-dse, slip off upon; oⁿ-moⁿ-thiⁿ, as we travel the path of life; ʔa, shall; ba, we; doⁿ, interrogative particle; a, they said.
2. Mi, sun; hi-e, setting; ge, of; ʔa, in the direction of. 8, 14, 20.
3. Shiⁿ-ʔo, youth; ho, voice; bthoⁿ-xe, broken; doⁿ, a; a, they said.
4. Ga, him; wa-noⁿ-sdu-dse, slip off upon; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 10, 16, 22.
5. Wa-noⁿ-sdu-dse, slip off upon him; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 11, 17, 23.
6. Wa-noⁿ-sdu-dse, slip off upon; gi-o-ʔs'e-ga, easy for ourselves; oⁿ-moⁿ-thiⁿ, as we travel the path of life; ʔa, shall; bi a, we; wi-çoⁿ-ga, my younger brothers; e-çi-a, said to one another; bi, they; a, they said. 12, 18, 24.
7. Da-doⁿ, what; wa-noⁿ-sdu-dse, slip off upon; ga noⁿ, shall; shki, and; a hiⁿ, interrogative particles; a, they said. 13, 19.
9. Shi-mi, maiden; ho, voice; bthoⁿ-xe, broken; doⁿ, a; a, they said.
10. Ni-ça, man; wa-k'oⁿ, military honors; u-tha-ha, to whom are attached; kshe, that lies; a, they said.
21. Wa-k'o, woman; woⁿ, for the first time; we-da-the, gave birth to a child; doⁿ, a; a, they said.

WA-K'ON-ÇI-İA OP-SHE WA-THON.
 Animal skins walk upon song.

(Free translation, p. 86; Osage version, p. 392.)

1.

Ṭsi, village; u-hoⁿ-ge, the border of; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

2.

Ṭsi, village; u-sda, places where the ground is trodden bare; ge, where; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

3.

O-shkoⁿ bi, the frequented places; ge, the; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

4.

Ṭsi-da-çe, back of the house; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

5.

Ṭsi-zhe-be, door; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

6.

Çoⁿ-hoⁿ, the whitened animal skins; ge, the; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

7.

Bo-bthi, skins that sway in the wind; ge, the; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

8.

Thi u-ba-he, side of the house; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

9.

O-koⁿ-çka, the middle part of the house; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

10.

O-zhe-ṭsi, the fireplace; a-dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

11.

Ṭsi-ho-ḵoⁿ, the smoke vent at the roof; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

12.

Hoⁿ-ba, into the days; ge, the; dsi, there; a-tsi-e tho, I have come. (Repeated three times.)

WA-XO-BE GA-XI WA-THOⁿ.
The sacred hawk awoken by striking song.

SONG 1.

(Free translation, p. 90; Osage version, p. 393.)

Only one word in each of the six stanzas of this song can be translated. These six words are as follows: (1) ḵi, feet; (2) hi, legs; (3) zhu, body; (4) a, arms; (5) pa, head; (6) i, mouth. All the other words, having long become obsolete, are not translatable.

ḶI-THI-ṬOⁿ WA-THOⁿ.
Reversing song.

SONG 2.

(Free translation, p. 91; Osage version, p. 393.)

Only one word of this song is translatable; that is, ḵi-thi-Ṭoⁿ, to turn over so as to reverse the position of the object. All the other words are either purposely corrupted or have lost their meaning from long disuse.

SONG 3.

(Free translation, p. 94; Osage version, p. 394.)

Only the first word at the beginning of each line is translatable; the other words which compose the four lines of the five stanzas are either purposely corrupted or have lost their meaning because of disuse. First stanza, thi-Ṭoⁿ, to touch; second stanza, thu-shke, to untie; third stanza, gtha-tha, to loosen; fourth stanza, ga-wa, to open wide; fifth stanza, tsi-the, to pass forth as in birth.

SONG 4.

(Free translation, p. 95; Osage version, p. 395.)

1.

Thi-Ṭoⁿ, to touch; moⁿ-ḵi sho ho, archaic words; tsi-the, to pass as in birth; ṭa ḵoⁿ tha, archaic words. (Lines 1, 2, 5, and 6.)

Ḷia ha, downward; wa ha, vocables; tsi-the, to pass as in birth; ṭa ḵoⁿ tha, archaic words. (Lines 3 and 4 in all the stanzas.)

2.

Thu-shke, to untie; moⁿ ƙi sho ho, archaic words; tsi-the, to pass as in birth; ƙa ƙoⁿ tha, archaic words.

3.

Gtha-tha, to loosen; moⁿ-ƙi sho ho, archaic words; tsi-the, to pass as in birth; ƙa ƙoⁿ tha, archaic words.

4.

Ga-wa, to open wide; moⁿ ƙi sho ho, archaic words; tsi-the, to pass as in birth; ƙa ƙoⁿ tha, archaic words.

5.

Tsi-the, to pass as in birth; moⁿ ƙi sho ho, archaic words; tsi-the, to pass as in birth; ƙa ƙoⁿ tha, archaic words.

SONG 5.

(Free translation, p. 97; Osage version, p. 396.)

Ni-ƙa, man; e-tho, thou; shoⁿ, complete, perfect; ni da, thou art; Ha-we, a word of greeting. (Lines 1, 2, and 3.)

Ni-ƙa, man; wa ha, vocables; ƙoⁿ-ha, near to us; tha tsi iⁿ da, thou hast come; Ha-we.

Ni-ƙa, man; e, a; tho wi hiⁿ da, is here present.

Ƙi-noⁿ, insignia; tho-ƙoⁿ tha, straight, correct; tho-ƙoⁿ a, correct. (Lines 6 and 7.)

Ƙi-noⁿ, insignia; tho wi hiⁿ da, is here present; da, vocable.

SONG 6.

(Free translation, p. 99; Osage version, p. 396.)

Ƨsi-go, grandfather; tsi, has come; he ƙo i, archaic words; tha-noⁿ-te, you dance. (Lines 1, 2, 3, 5, and 6 in all the stanzas.)

Ba-xoⁿ, waving or undulating line; tse, the; he ƙo i, archaic words; tha-noⁿ-te, you dance. (Line 4 in the first and third stanzas.)

Tho-ƙoⁿ, straight line; tse, the; he ƙo i, archaic words; tha-noⁿ-te, you dance. (Line 4 in the second and fourth stanzas.)

SONG 7.

(Free translation, p. 102; Osage version, p. 397.)

1.

Ƨsi-go, grandfather; tha, abbreviation of tha-tsi e, you have come; ƙi-go, grandfather; tha-tsi e, you have come. (Lines 1, 5, and 7 in all the six stanzas.)

Ƨa-ƙo iⁿ da, mysterious it is; ha-we, ha-we, greetings; he, vocable. (Lines 2, 4, 6, and 8 in all the stanzas.)

Çi noⁿ, your feet; tha, abbreviation of tha-tsi e, you have come;
 çì noⁿ, your feet; tha-tsi e, you have come. (Line 3 in the first
 stanza.)

2.

Hi noⁿ, your legs; tha, abbreviation of tha-tsi e, you have come;
 hi noⁿ, your legs; tha-tsi e, you have come. (Line 3 in second
 stanza.)

3.

Zhu noⁿ, your body; tha, abbreviation of tha-tsi e, you have come;
 zhu noⁿ, your body; tha-tsi e, you have come. (Line 3 in third
 stanza.)

4.

A noⁿ, arms; tha, abbreviation of tha-tsi e, you have come; a noⁿ,
 your arms; tha-tsi e, you have come. (Line 3 in fourth stanza.)

5.

Pa noⁿ, your head; tha, abbreviation of tha-tsi e, you have come;
 pa noⁿ, your head; tha-tsi e, you have come. (Line 3 in fifth
 stanza.)

6.

I noⁿ, your mouth; tha, abbreviation of tha-tsi e, you have come;
 I noⁿ, your mouth; tha-tsi e, you have come. (Line 3 in sixth
 stanza.)

SONG 8.

(Free translation, p. 103; Osage version, p. 393.)

1.

Tsi-go, grandfather; tha-tsi e, you have come; shoⁿ ni da, perfect
 thou art; we, vocable. (Lines 1, 2, 4, 5, and 6 in all the six stanzas.)
 Çi noⁿ, your feet; tha-tsi e, you have come; shoⁿ ni da, perfect thou
 art; we, vocable. (Line 3 in the first stanza.)

2.

Hi noⁿ, your legs; tha-tsi e, you have come; shoⁿ ni da, perfect thou
 art; we, vocable. (Line 3 in the second stanza.)

3.

Zhu noⁿ, your body; tha-tsi e, you have come; shoⁿ ni da, perfect thou
 art; we, vocable. (Line 3 in the third stanza.)

4.

A noⁿ, arms; tha-tsi e, you have come; shoⁿ ni da, perfect thou art; we, vocable. (Line 3 in the fourth stanza.)

5.

Pa noⁿ, your head; tha-tsi e, you have come; shoⁿ ni da, perfect thou art; we, vocable. (Line 3 in the fifth stanza.)

6.

I noⁿ, your mouth; tha-tsi e, you have come; shoⁿ ni da, perfect thou art; we, vocable. (Line 3 in the sixth stanza.)

WA-NO^N-XE WA-THO^N
Spirit songs.

SONG 1.

(Free translation, p. 104; Osage version, p. 399.)

1.

Wa-noⁿ-xe, spirits; i a-doⁿ, coming; a-noⁿ-k'oⁿ, I hear; miⁿ-kshe noⁿ, as I sit. (Lines 1, 2, 4, 5, and 6 in all the four stanzas.)

Wa-noⁿ-xe, spirits; tsi-ho-koⁿ, smoke vent; dsi, to the; i a-doⁿ, coming; a-noⁿ-k'oⁿ, I hear; miⁿ-kshe noⁿ, as I sit. (Line 3 in the first stanza.)

2.

Wa-noⁿ-xe, spirits; tsi-da-çe, back of the house; dsi, to the; i a-doⁿ, coming; a-noⁿ-k'oⁿ, I hear; miⁿ-kshe noⁿ, as I sit. (Line 3 in the second stanza.)

3.

Wa-noⁿ-xe, spirits; tsiu-hoⁿ-ge, ends of the house; dsi, to the; i a-doⁿ, coming; a-noⁿ-k'oⁿ, I hear; miⁿ-kshe, as I sit. (Line 3 in the third stanza.)

4.

Wa-noⁿ-xe, spirits; tsi-hiu-gthe, frame of the house, within; dsi, to the; i a-doⁿ, coming; a-noⁿ-k'oⁿ, I hear; miⁿ-kshe, as I sit. (Line 3 in the fourth stanza.)

SONG 2.

(Free translation, p. 105; Osage version, p. 400.)

Wa-noⁿ-xe, spirits; dsi, where they dwell; bthe, I go; ta, ready; toⁿ he, I stand; the, vocable. (Lines 1, 3, and 5.)

E, vocable; Wi-tsi-go, to my grandfathers; bthe, I go; ta, ready; toⁿ he, I stand; the, vocable. (Lines 2, 4, and 6.)

SONG 3.

(Free translation, p. 106; Osage version, p. 400.)

1.

Wa-noⁿ-xe, to the spirit land; a-tha, gone; bi the, they have; the, vocable. (Lines 1, 4, and 6 in the first stanza.)

U-zhoⁿ-ge, a trail, path; a-tha, gone, having made; bi the, they have; the, vocable. (Line 2 in the first stanza.)

U-zhoⁿ-ge, a trail, path; u-wa-pa, I travel upon; thiⁿ he, as I move, even now. (Lines 3, 5, and 7 in the first stanza.)

2.

Wa-noⁿ-xe, to the spirit land; a-tha, gone; bi the, they have; the, vocable. (Lines 1 and 6 in the second stanza.)

U-zhoⁿ-ge, a trail, path; a-tha, gone, having made; bi the, they have; the, vocable. (Line 2 in the second stanza.)

U-zhoⁿ-ge, trail, path; u-wa-pa, I travel upon; thiⁿ he, as I move, even now. (Lines 3, 5, and 7 in the second stanza.)

Wi-ṭsi-go, my grandfathers; a-tha, following them; bi the, where they have gone. (Line 4 in the second stanza.)

NO^{N'}-ZII^N-ZHO^N WA-THO^N.

The rite of vigil.

SONG 1.

(Free translation, p. 108; Osage version, p. 400.)

1.

Ha-zhoⁿ, to sleep; a ḱi-the, I cause myself to.

2.

Hoⁿ-bthe, to dream; a ḱi-the, I cause myself to.

3.

Hoⁿ-bthe, ye dreams; gi-the, come ye hither.

4.

Hoⁿ-bthe, ye dreams; goⁿ-ḱe, tell me of the future.

5.

Ṭsi, house; u-da-ḱoⁿ, lighted by fire within; noⁿ-be, my hands; oⁿ-xo-dse tha, are browned.

6.

Tsi, house; u-da-koⁿ, lighted by fire within; iⁿ-dse, my face; oⁿ-ça-be tha, is blackened.

7.

Tsi, house; u-da-koⁿ, lighted by fire within; ga-moⁿ, downy feathers (upon the heads of the assembled Noⁿ-hoⁿ-zhiⁿ-ga); a-foⁿ-be tha, I see.

SONG 2.

(Free translation, p. 110; Osage version, p. 402.)

1.

Noⁿ-be, my hands; oⁿ-xo-dse, the browning of; u-wa-ni-ke noⁿ, an act which I make to be a part of my being; ta-ko iⁿ da, is sacred. (Lines 1, 2, and 5 in the first stanza.)

E tho, it is the act; wa-da-da, of supplication; e tho wa-na, it is indeed. (Lines 3 and 4 in all the five stanzas.)

2.

Noⁿ-be, my hands; oⁿ-ça-be, the blackening of; u-wa-ni-ke noⁿ, an act which I make to be a part of my being; ta-ko iⁿ da, is sacred. (Lines 1, 2, and 5 in the second stanza.)

3.

Iⁿ-dse, my face; oⁿ-xo dse, the browning of; u-wa-ni-ke noⁿ, an act which I make to be a part of my being; ta-ko iⁿ da ha, is sacred. (Lines 1, 2, and 5 in the third stanza.)

4.

Iⁿ-dse, my face; oⁿ-ça-be, the blackening of; u-wa-ni-ke noⁿ, an act which I make to be a part of my being; ta-ko iⁿ da ha, is sacred. (Lines 1, 2, and 5 in the fourth stanza.)

5.

Iⁿ-dse, my face; oⁿ-hoⁿ-ba, brightened by the light of day; u-wa-ni-ke noⁿ, an act which I make to be a part of my being; ta-ko in da ha, is sacred. (Lines 1, 2, and 5 in the fifth stanza.)

WA-DA WA-THO^N.
Prayer songs.

SONG 1.

(Free translation, p. 111; Osage version, p. 403.)

1.

Wa-da, my prayer; da, vocable; wa-da, my prayer; da, vocable;
e-tha, this is.

Wa-da, my prayer; da, vocable; e-tha, this is; wa-da, my prayer; da,
vocable. (Lines 2 and 3 of the song.)

Wa-da, my prayer; da, vocable; e-tha, this is.

SONG 2.

(Free translation, p. 112; Osage version, p. 403.)

1.

Bthe hiⁿ da, I am going; ha da, vocables; bthe hiⁿ da, I am going;
da, vocable. (Lines 1, 2, and 3 of the song.)

SONG 3.

(Free translation, p. 113; Osage version, p. 403.)

1.

Ṭsi-go, grandfather; k'oⁿ, to perform a great act; bthe hiⁿ da, I am
going; da, vocable. (Lines 1, 2, 3, 5, 7, and 8 of the song.)

K'oⁿ, to perform a great act; bthe hiⁿ da, I am going; da, vocable.
(Lines 4 and 6 of the song.)

SONG 4.

(Free translation, p. 114; Osage version, p. 403.)

1.

Btho, all; a-gi-çto iⁿ da, I have assembled; ha, vocable; btho, all;
a-gi-çto iⁿ da, I have assembled; da, vocable. (Lines 1 and 2.)

Btho i hiⁿ da, all that there is; da, vocable; btho i hiⁿ da, all that
there is; da, vocable. (Line 3.)

Ṭsi-go, grandfather; k'oⁿ, to perform a great act; bthe hiⁿ da, I am
going; da, vocable; btho, all; a-gi-çto iⁿ da, I have assembled; ha,
vocable. (Line 4.)

Btho, all; a-gi-çto iⁿ da, I have assembled; ha da, vocables; btho i hiⁿ
da, all that there is. (Line 5.)

PE-XE THU-ÇE WI'-GI-E.

Rattle take up ritual.

(Free translation, p. 115; Osage version, p. 403.)

1. Da-doⁿ, what; pe-xe, rattle; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
2. Pa, head; noⁿ e-de, a; pe-xe, rattle; gi-tha, they make to be their; bi, they; a, they said.
3. Pa, head; noⁿ e-de, a; e-çka, in truth; e-wa-ka, mean; ba, they; zhi, not; a, they said.
4. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe, that lies outstretched; a, they said. 11, 17.
5. Wa-pa, head; i-ʔa, his; thiⁿ-kshe, that sitteth; a, they said.
6. Ga, that; pe-xe, rattle; gi-tha, make to be their; bi, they; a, they said.
7. Pe-xe, rattle; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.
8. Mi, sun; hi-e, setting; ge, of; ʔa, in the direction of. 25, 36, 44, 52, 60.
9. We-thi-li-dse, use against the enemy ceremonially; gi-wa-ʔs'e-ga, easy for themselves; ʔi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; bi a, they; wi-çoⁿ-ga, my younger brothers; e-ʔi-a, said to one another; bi, they; a, they said. 42, 50, 58, 66.
10. Da-doⁿ, what; pe-xe çu, rattle seeds; the, use; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
12. Hi-ʔ'e, teeth; i-sdu-ge, of the right jaw; kshe, that lies; a, they said.
13. Ga, those; pe-xe çu, rattle seeds; the, use; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
14. Pe-xe çu, rattle seeds; the, use; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
15. Pe-xe, rattle; gi-ça-thu, clear in sound; ʔi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; bi a, they; wi-çoⁿ-ga, my younger brothers; e-ʔi-a, said to one another; bi, they; a, they said.
16. Da-doⁿ, what; pe-xe i-ba, rattle handle; the, use; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said.
18. A-xi-be, lower arm, foreleg; i-sdu-ge, the right; kshe, that lies; a, they said.
19. Ga, that; pe-xe i-ba, rattle handle; the, use; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.

20. Pe-xe i-ba, rattle handle; the, use; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.
21. Pe-xe i-ba, rattle handle; i-ṭs'a, causes of death; thiⁿ-ge, having none; ḱi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; wi-ḱoⁿ-ga, my younger brothers; e-ḱi-a, said to one another; bi, they; a, they said.
22. Ga-moⁿ-dse, the dust within the rattle; ga, this; thiⁿ-kshe, sitting; shki, and; a, they said.
23. E-shki doⁿ, that also; a, they said. 29.
24. Wa-thiⁿ-e-ḱka, without a purpose; zhi iⁿ da, it is not.
26. Wa-shi-shi toⁿ, possessions; bi, they, or of the enemy; e noⁿ bi noⁿ, spoken of as; a, they said.
27. Shoⁿ, of every kind; xtsi, verily; pa-xe iⁿ da, I have made them to be.
28. Moⁿ-shi ṭa, at the upper part; u-thi-ḱ'u-dse, where a hole is drilled; ga, this; tse, that stands; shki, also; a, they said.
30. Wa-thiⁿ-e-ḱka, without a purpose; she-moⁿ, I have acted, made; moⁿ-zhi iⁿ da, I have not.
31. Wa-gthi-shka zhiⁿ-ga, insects, living creatures.
32. Be, whoever; zhin-ga, little ones, offspring; i-ṭa i, theirs; shki doⁿ, they may be; a, they said.
33. U-ḱi-oⁿ-the, throw themselves into, as into a snare; oⁿ-ga-xe, we make them to; oⁿ-moⁿ-thiⁿ, as we travel the path of life; ṭa, shall; bi a, we; wi-ḱoⁿ-ga, my younger brothers; e-ḱi-a, said to one another; bi, they; a, they said.
34. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; ṭsi, house; ga, in this.
35. Ga-ḱu-the, sounded the rattle with a stroke; the-tha, toward a certain point; bi, they; doⁿ, when; a, they said.
37. Shiⁿ-ṭo, youth; ho, voice; bthoⁿ-xe, broken; doⁿ, a; a, they said.
38. A-ga-ḱa-thu, upon him they sounded the rattle; the-tha, delivered the stroke; bi, they; a, they said. 46, 54, 62.
39. Wa-ga-ḱa-thu, the act of sounding the rattle and delivering the stroke; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 47, 55, 63.
40. Wa-ga-ḱa-thu, the act of sounding the rattle and delivering the stroke; gi-wa-ṭs'e-ga, easy for themselves; ḱi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; bi a, they; wi-ḱoⁿ-ga, my younger brothers; e-ḱi-a, said to one another; bi, they; a, they said. 48, 56, 64.
41. I-gthi-hi-dse, use against the enemy, ceremonially; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 49, 57, 65.

43. I-thoⁿ-bi-oⁿ, a second time: xtsi, verily; ga-ça-thu, sounded the rattle and delivered the stroke; the-tha, toward a certain point; bi, they; doⁿ, when; a, they said.
45. Shi-mi, maiden; ho, voice; bthoⁿ-xe, broken; doⁿ, a; a, they said.
53. Ni-ka, man; wa-k'oⁿ, military honors: o-tha-ha, to whom are attached; doⁿ, a; a, they said.
61. Wa-k'o, woman; woⁿ, for the first time: we-da-the, gave birth to a child; doⁿ, a; a, they said.

SONG 1.

(Free translation, p. 118; Osage version, p. 405.)

1.

K'oⁿ, to perform a great act; bthe iⁿ da, I go forth; he, vocable.
(Lines 1, 2, 4, and 5 of the song.)

K'oⁿ, to perform a great act; bthe iⁿ da, I go forth; ha we he, vocables. (Line 3 in the song.)

SONG 2.

(Free translation, p. 119; Osage version, p. 406.)

1.

Da-doⁿ, of the things; wi-ța, that are mine; e tho, behold; k'oⁿ noⁿ, the power to act; wi-ta, that is mine; doⁿ ha, is best of all. (Lines 1, 2, 3, 5, 6, and 7 in all the six stanzas.)

Çi, feet; wi-ța, mine; e tho, behold; k'oⁿ noⁿ, the power to act with them; wi-ța, that is mine; doⁿ ha, is best of all. (Line 4 in the first stanza.)

2.

Hi, legs; wi-ța, mine; e tho, behold; k'oⁿ noⁿ, the power to act with them; wi-ța, that is mine; doⁿ ha, is best of all. (Line 4 in the second stanza.)

3.

Zhu, body; wi-ța, mine; e tho, behold; k'oⁿ noⁿ, the power to act with it; wi-ța, that is mine; doⁿ ha, is best of all. (Line 4 in the third stanza.)

4.

A, arms; wi-ța, mine; e tho, behold; k'oⁿ noⁿ, the power to act with them; wi-ța, that is mine; doⁿ ha, is best of all. (Line 4 in the fourth stanza.)

5.

Pa, head; wi-ța, mine; e tho, behold; k'oⁿ noⁿ, the power to act with it; wi-ța, that is mine; doⁿ ha, is best of all. (Line 4 in the fifth stanza.)

6.

I, mouth; wi-ṭa, mine; e tho, behold; k'oⁿ noⁿ, the power to act with it; wi-ṭa, that is mine; doⁿ ha, is best of all. (Line 4 in the sixth stanza.)

MI WA-THO^N.
Sun songs.

SONG 1.

(Free translation, p. 120; Osage version, p. 407.)

1.

Wa-dsi, whither; hi-thoⁿ-be, shall he appear; he tha, vocables. (Lines 1, 2, 5, and 6 in all the stanzas.)

The tho, here, at this place; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 3 in all the eight stanzas.)

I-ba, pipe, unto the pipe; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the first stanza.)

2.

Moⁿ-hiⁿ, knife, unto the knife; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the second stanza.)

3.

We-tsiⁿ, war club, unto the war club; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the third stanza.)

4.

Miⁿ-dse, bow, unto the bow; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the fourth stanza.)

5.

Moⁿ, arrow, unto the arrow; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the fifth stanza.)

6.

Do-ka, scalp, unto the scalp; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the sixth stanza.)

7.

Ga-moⁿ, spoils; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the seventh stanza.)

8.

Hoⁿ-ba, day, unto the day; hi-thoⁿ-be, he shall appear; he tha, vocables. (Line 4 in the eighth stanza.)

SONG 2.

(Free translation, p. 122; Osage version, p. 403.)

1.

Tsi-go, my grandfather; hi-thoⁿ-be tha, appears. (Lines 1, 2, 4, and 6 in all the eight stanzas.)

I-ba, a pipe; thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the first stanza.)

2.

Moⁿ-hiⁿ, a knife; a-thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the second stanza.)

3.

We-tsiⁿ, a war club; a-thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the third stanza.)

4.

Miⁿ-dse, a bow; a-thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the fourth stanza.)

5.

Moⁿ, an arrow; a-thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the fifth stanza.)

6.

Do-ka, a scalp; thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the sixth stanza.)

7.

Ga-moⁿ, spoils; a-thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the seventh stanza.)

8.

Hoⁿ-ba, the day; thiⁿ a-doⁿ, holding in his hands; hi-thoⁿ-be tha, he appears. (Lines 3, 5, and 7 in the eighth stanza.)

SONG 3.

(Free translation, p. 123; Osage version, p. 400.)

1.

Mi, sun; i-thoⁿ-be, appears; doⁿ, when; ha-wa-tse, I to strike; a-toⁿ he, I stand ready. (Lines 1, 2, 4, and 5 in both stanzas.)

Ga xtsi toⁿ, in that very moment; wa-ki-tha, we fight the foe (repeat). (Lines 3 and 6 in the first stanza.)

2.

Ga xtsi toⁿ, in that very moment; tha-k'e-oⁿ-tha, pity thou me (repeat). (Lines 3 and 6 in the second stanza.)

SHO^{N'}-GE WA-THO^N.
Wolf songs.

SONG 1.

(Free translation, p. 125; Osage version, p. 410.)

1.

Shoⁿ-ge, wolf; hiⁿ to, gray; ho-ho, with noisy cries; a-tsia-tha be, passes by. (Lines 1, 3, and 5 in the first stanza.)

Ho-ho, with noisy cries; a-tsia-tha, passes by (repeat). (Lines 2, 4, and 6 in the first stanza.)

2.

Shoⁿ-ge, wolf; hiⁿ to, gray; ho-ho, that goes noisily by; a-thiⁿ he noⁿ, I am he. (Lines 1, 3, and 5 in the second stanza.)

Ho-ho, that goes noisily by; a-thiⁿ he noⁿ, I am he (repeat). (Lines 2, 4, and 6 in the second stanza.)

SONG 2.

(Free translation, p. 126; Osage version, p. 410.)

1.

Shoⁿ-ge, wolf; wi-noⁿ, I alone; a-thiⁿ-he noⁿ, I am he. (Lines 1, 3, and 7 in the first stanza.)

Moⁿ-zhoⁿ, land, route to be taken; thu-we, to determine; a-thiⁿ-he, I am he. (Lines 2, 4, 6, and 8 in the first stanza.)

Shoⁿ-ge, wolf; hiⁿ to, the gray. (Line 5 in the first stanza.)

SONG 3.

(Free translation, p. 127; Osage version, p. 410.)

1.

Shoⁿ-ge, wolf; wa-tha-pa, that feasts ravenously; a-thiⁿ-he, I am he. (Lines 1, 3, 5, and 6 in the first stanza.)

Shoⁿ-ge, wolf; hiⁿ to, gray; wa-tha-pa, that feasts ravenously; a-thiⁿ he, I am he. (Lines 2, 4, and 7 in the first stanza.)

K̄A'-XE WA-THO^N.
Crow songs.

SONG 1.

(Free translation, p. 128; Osage version, p. 411.)

Ni-ka, men; thoⁿ-ba, two; a, vocable; bthe a da wa he, we go forth. (Lines 1, 3, and 5 in the first stanza.)

Wa-tha-pa-pa, to feast voraciously; ha-dsi, there, to the battle field; bthe hi noⁿ, we go forth. (Lines 2, 4, and 6 in the first stanza.)

SONG 2.

(Free translation, p. 129; Osage version, p. 411.)

1.

Ni-ka, men; thoⁿ-ba, as two; bthe a-doⁿ he noⁿ, we are going. (Line 1 in the first stanza.)

A he the, vocables; ni-ka, men; thoⁿ-ba, as two; bthe a-doⁿ he noⁿ, we are going. (Lines 2, 4, and 6 in the first stanza.)

A he the, vocables; bthe a-doⁿ he noⁿ, we are going. (Line 3 in the first stanza.)

A he the, vocables; wa-tha-pa-pa, to feast voraciously; bthe a-doⁿ he noⁿ, we are going. (Lines 5 and 7 in the first stanza.)

ṬA WA-THO^N.
Deer songs.

SONG 1.

(Free translation, p. 130; Osage version, p. 411.)

1.

Wi-ṭsiⁿ-do noⁿ, my elder brother; she-tho, there, at that place; toⁿ noⁿ, stands. (Lines 1, 2, 5, 6, and 9 in the first stanza.)

Çi, feet; noⁿ-noⁿ-ge he, running; çì, feet; noⁿ noⁿ e, running. (Lines 3 and 7 in the first stanza.)

Çì, feet; noⁿ-noⁿ-ge he, running. (Lines 4 and 8 in the first stanza.)

2.

He, horns; noⁿ-noⁿ-ge he, running; he, horns; noⁿ noⁿ e, running. (Lines 3 and 7 in the second stanza.)

He, horns; noⁿ-noⁿ-ge he, running. (Lines 4 and 8 in the second stanza.)

SONG 2.

(Free translation, p. 131; Osage version, p. 412.)

1.

Ṭsiⁿ-do, to my brother; he çka gthe he, thou with white horns. (Lines 1, 2, 4, 5, 7, and 8 in the first stanza.)

Çì, feet; noⁿ-noⁿ e, running go thou; çì, feet; noⁿ-noⁿ-ge he, running go thou. (Lines 3 and 6 in the first stanza.)

2.

He, horns; noⁿ-noⁿ e, running go thou; he, horns; noⁿ-noⁿ-ge he, running go thou. (Lines 3 and 6 in the second stanza.)

SONG 3.

(Free translation, p. 133; Osage version, p. 412.)

Wi-ṭsiⁿ-do noⁿ, my elder brother; ḡu-dse, shoots; toⁿ noⁿ, where he stands. (Lines 1, 2, 5, 6, and 9 in the first stanza.)
 O-e, he wounds the deer; noⁿ-noⁿ-ge he, it runs; o-e, he wounds the deer; noⁿ-noⁿ e, it runs. (Lines 3 and 7 in the first stanza.)
 O-e, he wounds the deer; noⁿ-noⁿ-ge he, it runs. (Lines 4 and 8 in the first stanza.)

SONG 4.

(Free translation, p. 134; Osage version, p. 412.)

Most of the words of this song being fragmentary and disconnected, as well as archaic, can not be literally translated. The meaning, however, was given by the narrator.

WA-PA-DSE WA-THOⁿ.

Butchering song.

SONG 5.

(Free translation, p. 135; Osage version, p. 413.)

1.

E-gi-oⁿ, in the mode set; ba, by them, the ancient men; ha, the skin; ḡu wa, I cut (repeat). (Lines 1 and 2 in all the four stanzas.)
 Zhe-ga, the leg, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut; e-gi-oⁿ, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut. (Lines 2 and 5 in the first stanza.)
 E-gi-oⁿ, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut. (Line 3 in all the four stanzas.)

2.

Moⁿ-ge, breast, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut; e-gi-oⁿ, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut. (Lines 2 and 5 in the second stanza.)

3.

A noⁿ, the fore leg, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut; e-gi-oⁿ, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut. (Lines 2 and 5 in the third stanza.)

4.

Pa noⁿ, head, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut; e-gi-oⁿ, in the mode set; ba, by them; ha, the skin; ḡu wa, I cut. (Lines 2 and 5 in the fourth stanza.)

WA-K'I^N WA-THO^N.
Carrying song.

SONG 6.

(Free translation, p. 136; Osage version, p. 413.)

1.

Ṭa-xtsi e, thou deer; ṭa-xtsi e, thou deer; wa-dsu-ṭa zhiⁿ-ga, O little animal. (Line 1 in all of the nine stanzas.)

I-wi-the, I found thee; thoⁿ-dse, when; ṭa-xtsi e, thou deer; ṭa-xtsi e, thou deer. (Lines 2 and 5 in all of the nine stanzas.)

Ṭa-xtsi e, thou deer; wa-dsu-ṭa zhiⁿ-ga, O little animal. (Line 3 in all of the nine stanzas.)

Ṕi-çi ça-be hi, black oak tree; dsi, close to a; toⁿ, standing. (Line 4 in the first stanza.)

2.

Zhu-dse hi, red oak tree; dsi, close to a; toⁿ, standing. (Line 4 in the second stanza.)

3.

Zhoⁿ, trees; u-ça-ki-ba, close together; he-dsi, there, between them; toⁿ, standing. (Line 4 in the third stanza.)

4.

Ṕi-çi sha-be hi, dark acorn tree; dsi, close to a; toⁿ, standing. (Line 4 in the fourth stanza.)

5.

Ṕi-çi xo-dse hi, gray acorn tree; dsi, close to a; toⁿ, standing. (Line 4 in the fifth stanza.)

6.

Ba-xpe hi, stunted oaks; dsi, amidst; toⁿ, standing. (Line 4 in the sixth stanza.)

7.

Xa-dse, grasses; ba-ṭse, bunches; he-dsi, amidst; toⁿ, standing. (Line 4 in the seventh stanza.)

8.

Wa-ṭsi-shka, brook; zhiⁿ-ga, little; dsi, close to a; toⁿ, standing. (Line 4 in the eighth stanza.)

9.

Ṕa-he, hill; pa-çi, the summit of; he-dsi, at the; toⁿ, standing. (Line 4 in the ninth stanza.)

WA-I^N XA-GE WA-THO^N.
Placing upon crying songs.

A-HO^N-BTILA BI WI'-GI-E.
Things to be dreamed about ritual.

(Free translation, p. 139; Osage version, p. 415.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; tsi, house; ga, in this. 49.
2. Ka-ge, younger brother; wa-ha-ge, the last born; doⁿ, a; a, they said.
3. Wa-ki-gthi-gthoⁿ, to contemplate, meditate; tsi-the, he began; toⁿ, he stood; a, they said. 5.
4. Moⁿ-zhoⁿ, earth, season; u-toⁿ-ga, when great in its fruitfulness; xtsi, verily; thiⁿ-kshe, sat; dsi, at a time; a, they said.
6. U-pa-ge, in the evening of the day; thoⁿ dsi, then and there; a, they said. 16, 29, 42, 56.
7. Tsi-xiⁿ-dse, the space at either end of the house; dsi, there; xtsi, verily; a, they said.
8. I-sdu-ge, toward the right; pa-gthe, head inclined; xtsi, verily; a, they said. 20, 33, 46, 110.
9. Ba-moⁿ-xe, bent low; hi the, fallen; kshe, he lay; a, they said. 21, 34, 47, 111.
10. Wa-koⁿ-da, god of day; u-ga-çoⁿ-hoⁿ, struck the heavens with a pale light; doⁿ, at the time; a, they said. 23, 36.
11. Hoⁿ-ga, sacred; wa-ga-xa, that which was made; bi, by the people; a, they said. 17, 24, 37, 51.
12. Iⁿ-dse-ha, upon the skin of his face; ga-xe, he placed it; toⁿ, as he stood; a, they said. 25, 38, 52.
13. Wa-koⁿ-da, god of day, the sun; ga-hoⁿ, rose to a point midway between the eastern horizon and the zenith; a-thiⁿ, brought it to, followed it to; hi, arrived there; toⁿ, stood; a, they said. 39.
14. Wa-koⁿ-da, god of day; tho-toⁿ, straight, to the zenith; a-thiⁿ, following him to; hi, arriving there; thiⁿ, as he moved about; a, they said. 27, 40, 54.
15. Wa-koⁿ-da, god of day; a-po-ga, to a point between the zenith and the western horizon; a-thiⁿ, followed him; thiⁿ, as he moved about; a, they said. 28, 41, 55.
18. Iⁿ-shta-bthi, tears; a-ga-xtoⁿ, shed upon it; thiⁿ, as he moved about; a, they said.
19. Tsi, village; u-hoⁿ-ge, the borders of; dsi, there; a, they said. 102.
22. Wa-koⁿ-da, god; iⁿ-shta, eyes; a-ga-cta, closing of the lids; ga-xe, made; kshe, as the young man lay; a, they said. 35, 48.

26. Wa-koⁿ-da, god of day; ga-hoⁿ, risen to a point midway between the eastern horizon and the zenith; a-thiⁿ, brought to, followed to; hi, arrived there; thiⁿ, as he moved about; a, they said.
30. Ni-hni, a spring; toⁿ-ga, great, large; wiⁿ, a; e-dsi, there was; tse, standing; a, they said.
31. The, here, in this spot; shki, also; wa-koⁿ-da-gi, god of mysteries; e-dsi, within; a ba, they; thoⁿ ta, possible; shoⁿ, even; e-the, he thought; toⁿ, as he stood; a, they said. 44, 59.
32. Gi-bi-shu-dse, rubbed away the sacred soil from his brow; tsi-the, he proceeded; toⁿ, as he stood; a, they said. 45.
43. E-hiu, elm tree; toⁿ-ga, great, large; wiⁿ, a; e-dsi, there; doⁿ, stood; a, they said.
50. Hoⁿ-ba, day; i-ṭa-xe, beginning of; thoⁿ dsi, at the; a, they said.
53. Wa-koⁿ-da, god of day; ga-hoⁿ, risen to a point between the eastern horizon and the zenith; a thiⁿ, brought to or followed to; kshe, as he lay; long continued action; a, they said.
57. Çiu-ka, turkey; moⁿ-hiⁿ-zhu, the breast of; e-goⁿ, a low hill resembling; wiⁿ, a; e-dsi, there; doⁿ, stood; a, they said.
58. He-dsi, there; xtsi, close to; hi, arriving there; noⁿ-zhiⁿ, paused; toⁿ, stood; a, they said.
60. The, here; ga, in this spot; xtsi, verily; a-zhoⁿ, I recline and sleep; ṭa, shall; e-ḳi-the, he thought; toⁿ, as he stood; a, they said.
61. Noⁿ, lo; wa-xpa-thiⁿ, poor in body and spirit; a-thiⁿ he noⁿ, I am as I move about from place to place; e-ḳi-the, he thought; toⁿ, as he stood; a, they said. 106.
62. Wa-noⁿ-xe, spirits; dsi, there, to their land; bthe, I go; ṭa, shall; miⁿ-kshe, I sit; shoⁿ, even as; e-ḳi-the, he thought; toⁿ, stood; a, they said.
63. Wi-zhiⁿ-the, my elder brothers; a, they said.
64. Oⁿ-thoⁿ-gi-tha, find me, my body; ba, they; thoⁿ-ta, possible; zhi, not; shoⁿ, in any event; e-ḳi-the, he thought; thiⁿ-kshe, as he sat; a, they said.
65. Ni-ka-shi-ga, persons or men. 104, 112, 116, 120, 123.
66. U-shkoⁿ-bi, places frequented by them; ge, the; dsi, there; e-ṭa-ha, toward; a-gthe, I go home; tse, shall; e-ḳi-the, he thought; toⁿ, as he stood; a, they said.
67. Thu-e, at once; xtsi, verily; çi-thu-çe, took footsteps; the, and went forth; doⁿ, when; a, they said. 101.
68. Ga-xa, branch of a stream; zhiⁿ-ga, a small.
69. Çe-gtha-gtha-the, brokenly wooded along its course; xtsi, verily; ge, the; dsi, there; a, they said.
70. E-dsi, there; kshi, having returned to; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said. 103.

71. Thiu-xe, willow tree; ts'a zhi, that dies not; toⁿ, the standing; noⁿ, a; a, they said. 74.
72. E-dsi, there; xtsi, close to; kshi, having returned to; gthiⁿ, sitting position; thiⁿ-kshe, he sat; a, they said.
73. I-qi-pa-noⁿ-zhiⁿ-zhiⁿ, clinging to its trunk; tsi-the, as he proceeded to rise; toⁿ, he stood.
75. Ha, O; wi-tsi-go e, my grandfather; a, they said.
76. E-goⁿ, that I shall succeed; thoⁿ-ta, possible; zhi a, it seems not; wi-tsi-go e, my grandfather; e-gi-a, said to him; toⁿ, as he stood; a, they said.
77. Zhiⁿ-ga, O little one.
78. Oⁿ-thoⁿ-qi-pa-noⁿ-zhiⁿ-zhiⁿ, cling to me for support in their efforts to stand; moⁿ-thiⁿ, as they travel the path of life; ta i tse a, they shall; zhiⁿ-ga, the little ones; e-gi-a, said to him; bi a, they said.
79. Xoⁿ-thi-xthe-ga, the base of my trunk that sends forth roots; ga, this; thiⁿ-kshe, that sitteth; shki, also; a, they said.
80. U-noⁿ, sign of old age; a-gi-the, I have made it to be; a-thiⁿ he a, in my life's journey; zhiⁿ-ga, little one.
81. Zhiⁿ-ga, the little ones; u-noⁿ, sign of old age; oⁿ-tha, make of me; bi, they; doⁿ, when; shki, and; a, they said. 86, 94.
82. U-noⁿ, old age; a bi, that which is spoken of as; i-the, live to see; qi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta i tse a, they shall. 95.
83. Xiⁿ-ha, bark; ba-ç'iⁿ-tha, roughened with age; ga, these; kshe, that lie; a, they said.
84. E shki doⁿ, those also; a, they said.
85. U-noⁿ, sign of old age; a-gi-the, I have made to be; miⁿ-kshe iⁿ da, I who sit here.
87. Xiⁿ-ha, skin; ba-ç'iⁿ-tha, roughened with age; a bi, that which is spoken of as; i-the, live to see; qi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta i tse a, they shall; zhiⁿ-ga, the little ones.
88. Ga-xa, lower limbs; a-qi-gthe, branching out from the trunk; ga, this; tse, standing; a, they said.
89. A-hiu-ha, arms; a-gi-the, I have made them to be; a-toⁿ he iⁿ da, I who stand here.
90. Zhiⁿ-ga, the little ones; a-hiu-ha, arms; oⁿ-gi-the, make of me; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ when; shki, and; a, they said.
91. A-hiu-ha, arms; a bi, that which is spoken of as; i-the, live to see; qi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta biⁿ da, they shall.
92. Ga-xa, limbs; shdo-zha, bent downward; ga ge, these; shki, also; a, they said.

93. U-noⁿ, sign of old age; a-gi-the, I have made to be; a-toⁿ he iⁿ da, I who stand here.
96. Zhoⁿ-i-ṭa-xe, tree top; ḥka, white with blossoms; ga, this; thiⁿ-kshe, that sitteth; shki, also; a, they said.
97. U-noⁿ, sign of old age; pa-xe iⁿ da, I have made to be.
98. Ni-ḥa, aged men.
99. Pa-hiⁿ, hairs; ḥa-dse, scant; ḥi e-goⁿ, yellowish with age; e noⁿ bi noⁿ, spoken of as; a, they said.
100. Pa-hiⁿ, hairs; ḥa-dse, scant; ḥi e-goⁿ, yellowish with age; a bi, spoken of as; i-the, live to see; ḥi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ṭa biⁿ da, they shall.
105. I-tsiⁿ, war clubs; ḥi-pa-noⁿ-noⁿ-the, rising up and down in a tangled mass; xtsi, verily; wa-doⁿ-be, he saw; toⁿ, as he stood; a, they said.
107. Wi-thoⁿ-ḥka, men who are of my age; hoⁿ, why; a, say; ba, they; Wa-ḥoⁿ-da, god; tha-ḥ'e-tha, holds them in favor; bi, they; a, say; ba, they; doⁿ, interrogative particle; e-ḥi-the, he thought; toⁿ, as he stood; a, they said.
108. The, in this place; shki doⁿ, also; a, they said.
109. Wa-ḥoⁿ-da, god; e-dsi a ba, therein reside; thoⁿ ta, possible; shoⁿ, in any event; e-the, he thought; toⁿ, as he stood; a, they said.
113. Moⁿ-iⁿ-ḥa, earth; noⁿ-ni-ni-tha, treading upon softly, stealthily; xtsi, verily; wa-noⁿ-ḥ'oⁿ, he heard; toⁿ, as he stood; a, they said.
114. Pa, his head; thi-hoⁿ, lifted; tsi-the, quickly; toⁿ, as he stood; a, they said. 118.
115. Gi-ha-goⁿ, to him there appeared; a-zhi, nothing; xtsi, verily; thiⁿ-kshe, as he sat; a, they said. 119.
117. Moⁿ-hiⁿ, grass; ga-ḥu-ḥu-e, rustling as by approaching footsteps; xtsi, verily; wa-noⁿ-ḥ'oⁿ, he heard; toⁿ, as he stood; a, they said.
121. ḥi-pa, foot; i-sdu-ge, the right; tse, the; a, they said.
122. ḥi-pa, foot; i-ga-shoⁿ-ha, touched with some force.
124. Ni-ḥa, man; wiⁿ, a; wa-xpa-thiⁿ, poor in body and mind; thiⁿ, moving about; a, they said.
125. Thi-e, you; ni-kshe, who sit here; a hiⁿ, interrogative particles; ka-ge, my younger brother; e-gi-a, said to him; bi a, they said.
126. Ho-we, yes; wi-ṭsi-go e, O my grandfather; e, to say; tsi-the, he hastened; a, they said.
127. Wi-e, it is I; miⁿ-kshe o, I who sit here; wi-ṭsi-go e, O my grandfather; e, to say; tsi-the, he hastened; a, they said.
128. Ha, O; ka-ge, my younger brother; a, they said. 146, 153, 167.

129. Moⁿ-zhoⁿ, the earth; shoⁿ e-goⁿ, in every part, the whole; xtsi, verily; wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly fixed upon with a longing desire to possess; ka-ge, my younger brother; e, to say; tsi-the, he hastened to say; a, they said.
130. Hoⁿ-doⁿ-ba thiⁿ ha, look upon me; e, to say; tsi-the, he hastened; a, they said.
131. Ha, O; wi-ṭsi-go e, my grandfather; a, they said.
132. Wi-ṭoⁿ-be a, I look upon you; wi-ṭsi-go e, my grandfather; e, to say; tsi-the, he hastened; a, they said. 142, 149.
133. U-ṣa-ḵa, defects, in the uniformity of color, referring to the dawn; thiⁿ-ge, having none; tha toⁿ she, you stand; wi-ṭoⁿ-be, I look upon you; wi-ṭsi-go e, my grandfather; e-gi-a, said to him; bi a, they said.
134. U-ṣa-ḵa, defects in the uniformity of color; thiⁿ-ge, the state of having none; e-toⁿ, even to the; xtsi, verily; wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly fixed upon with longing desire; ka-ge, my younger brother; e-gi-a, said to him; bi a, they said.
135. Shi, again; oⁿ-doⁿ-ba thiⁿ ha, look upon me; e, to say; tsi-the, he hastened; a, they said. 141, 148, 155, 159.
136. Noⁿ-ni-oⁿ-ba, pipe; zhiⁿ-ga, little.
137. Pe-thoⁿ-ba, seven; a-ni, having in your hands; tha toⁿ she, as you stand; wi-ṭoⁿ-be a, I look upon you; wi-ṭsi-go e, my grandfather; e-gi-a, said to him; bi a, they said.
138. I-thi-shloⁿ, odd one in number; kshe, the; a, they said.
139. Wa-do-ḵa, scalps of men; i-thi-sh'e-doⁿ, profusely adorned with; xtsi, verily; a-ni, having in your hands; tha toⁿ she, as you stand; wi-ṭoⁿ-be a, I look upon you; wi-ṭsi-go e, my grandfather; e, to say; tsi-the, he hastened; a, they said.
140. Noⁿ-ni-oⁿ-ba, pipes; ge, the; e-toⁿ, even upon the; xtsi, verily; wa-zhiⁿ, mind; a-tha-gthe a, you steadily fix upon with longing desire; ka-ge, my younger brother; e-gi-a, said to him; bi a, they said.
143. Wa-ba-xtse, things tied together, shrine; zhiⁿ-ga, little; wiⁿ, a; a, they said.
144. U-doⁿ-be, to look upon; tha-gthiⁿ, good, pleasing; xtsi, verily; wiⁿ, a; a, they said.
145. Thu-ḵi, the pit of the arm; u-tha-ḵ'oⁿ-he, holding therein; tha toⁿ she, as you stand; wi-ṭoⁿ-be a, I look upon you; wi-ṭsi-go e, my grandfather; e, to say; tsi-the, he hastened; a, they said.
147. Wa-ba-xtse, shrines; zhiⁿ-ga, little; ge, the; e-toⁿ, even upon the; xtsi, verily; wa-zhiⁿ, mind; a-tha-gthe a, you steadily fix upon with longing desire; e-gi-a, said to him; bi a, they said.
150. Wa-ḵ'oⁿ-ḵi, animal; ha, skins.

151. U-çi-gthe, beneath your feet; tse, the; a, they said.
152. Noⁿ-pu-gthe, soft to the tread; tha-toⁿ she, as you stand; wi-
toⁿ-be a, I look upon you; wi-tsi-go e, my grandfather; e, to
say; tsi-the, he hastened; a, they said.
154. Wa-k'oⁿ-çi, animal; ha, skins; ge, the; e-toⁿ, even upon the;
xtsi, verily; wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly
fixed upon with longing desire; ka-ge, my younger brother;
e-gi-a, said to him; bi a, they said.
156. Ni-ka, man; ts'a-ge, aged; a, they said. 160, 163.
157. Iⁿ-dse, face; wa-thi-ge-ge-be, roughened and wrinkled with age;
wi-toⁿ-be a, I look upon you; wi-tsi-go e, my grandfather;
a, they said.
158. Ni-ka, man; ts'a-ge, aged; ge, the; e-toⁿ, even upon the; xtsi,
verily; wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly
fixed upon with longing desire; ka-ge, my younger brother;
a, they said.
161. Çka, white; ga-moⁿ, downy feathers; a, they said.
162. Ta-xpi, crown of the head; ge, the; u-thi-hoⁿ-hoⁿ, fluttering
upon; e-goⁿ, as though; wi-toⁿ-be a, I look upon you; wi-tsi-
go e, my grandfather; e-gi-a, said to him; bi a, they said.
164. Noⁿ-ni-oⁿ-ba, pipe; i tse, the mouth; u-gtha-gtha, put into fre-
quently; e-goⁿ, as though; wi-toⁿ-be a, I look upon you;
wi-tsi-go e, my grandfather; e-gi-a, said to him; bi a, they said.
165. Hoⁿ-ba, days; u-ça-ki-ba, the divisions of; do-ba, the four.
166. U-tha-ni-ka-shi-ga, dwelling therein as though in your personal
abode; tha toⁿ she, standing there; wi-toⁿ-be a, I look upon
you; wi-tsi-go e, my grandfather; e-gi-a, said to him; bi a,
they said. 170.
168. Hoⁿ-ba, days; u-ça-ki-ba, divisions of; ge, the; e-toⁿ, even upon
the; wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly fixed
upon with longing desire; ka-ge, my younger brother; e-gi-a,
said to him; bi a, they said.
169. Hoⁿ-ba, days; tha-gthiⁿ, beautiful and peaceful; xtsi, verily; a,
they said.
171. Hoⁿ-ba, days; tha-gthiⁿ, beautiful and peaceful; xtsi, verily;
u-hi, to enter; tha-ki-the, cause yourself to; te, that you may;
wa-zhiⁿ, mind; a-tha-gthe a, you have steadfastly fixed upon
with longing desire; ka-ge, my younger brother; e, to say;
tsi-the, he hastened; a, they said.

SONG 1.

(Free translation, p. 145; Osage version, p. 419.)

1.

The, this; wi-ṭa ha, is mine; the, this; wi-ṭa, mine. (Line 1 in the single stanza of the song.)

Wa-ṭse-xi è tha, a task most difficult to perform; tho wi ni da, I give to you. (Lines 2, 4, and 6 of the song.)

E he, vocables; the, this; wi-ṭa ha, is mine; the, this; wi-ṭa, mine. (Lines 3 and 5 in the song.)

SONG 2.

(Free translation, p. 146; Osage version, p. 420.)

1.

Ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither; ni-ḡa xo-be, men of mystery. (Line 1 in all the eight stanzas.)

ḡo-wi tha ha, come ye hither; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Lines 2 and 5 in all the eight stanzas.)

I-ba, the pipe; a-thiⁿ a-doⁿ, bringing. (Line 3 in the first stanza.)

I-ba, the pipe; a-thiⁿ a-doⁿ, bringing; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Line 4 in the first stanza.)

2.

Moⁿ-hiⁿ, the knife; a-thiⁿ a-doⁿ, bringing. (Line 3 in the second stanza.)

Moⁿ-hiⁿ, the knife; a-thiⁿ a-doⁿ, bringing; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Line 4 in the second stanza.)

3.

We-tsiⁿ, war club; a-thiⁿ a-doⁿ, bringing. (Line 3 in the third stanza.)

We-tsiⁿ, war club; a-thiⁿ a-doⁿ, bringing; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Line 4 in the third stanza.)

4.

Miⁿ-dse, the bow; a-thiⁿ a-doⁿ, bringing. (Line 3 in the fourth stanza.)

Miⁿ-dse, the bow; a-thiⁿ a-doⁿ, bringing; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Line 4 in the fourth stanza.)

5.

Moⁿ, the arrow; a-thiⁿ a-doⁿ, bringing. (Line 3 in the fifth stanza.)

Moⁿ, the arrow; a-thiⁿ a-doⁿ, bringing; ni-ḡa xo-be, men of mystery; ḡo-wi-tha ha, come ye hither. (Line 4 in the fifth stanza.)

6.

Do-ka, scalps; a-thiⁿ a-doⁿ, bringing. (Line 3 in the sixth stanza.)
 Do-ka, scalps; a-thiⁿ a-doⁿ, bringing; ni-ka xo-be, men of mystery;
 ko-wi-tha ha, come ye hither. (Line 4 in the sixth stanza.)

7.

Ga-moⁿ, spoils; a-thiⁿ a-doⁿ, bringing. (Line 3 in the seventh stanza.)
 Ga-moⁿ, spoils; a-thiⁿ a-doⁿ, bringing; ni-ka xo-be, men of mystery;
 ko-wi-tha ha, come ye hither. (Line 4 in the seventh stanza.)

8.

Hoⁿ-ba, the day; a-thiⁿ a-doⁿ, bringing. (Line 3 in the eighth stanza.)
 Hoⁿ-ba, the day; a-thiⁿ a-doⁿ, bringing; ni-ka xo-be, men of mystery;
 ko-wi-tha ha, come ye hither. (Line 4 in the eighth stanza.)

SONG 3.

(Osage version, p. 421.)

The first stanza of this song is made up entirely of vocables that are imitations of the cry of the chosen Do-doⁿ-hoⁿ-ga as he appeals to Wa-koⁿ-da during his vigil. In the second stanza appears three times the word Tsi-go, grandfather, uttered with vocables that imitate the cry. The term Tsi-go is addressed to the god of mystery.

WA-THU'-ÇE WI'-GI-E.

The seizing ritual.

By WA-XTHI'-ZHI.

(Free translation, p. 148; Osage version, p. 421.)

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; tsi, house; ga, in this. 29, 44, 49, 56, 61, 64, 69, 74.
2. Wa-ça-be, black bear; u-ça-ka, blemish, in color; thiⁿ-ge, that has none; kshe, that lies outstretched; noⁿ, the; a, they said.
3. Wa-ki-gthi-gthoⁿ, to meditate, serious contemplation; tsi-the, proceeded to; toⁿ, as he stood; a, they said. 5.
4. Ta, deer; ki-thi-xa bi, in the month when they rut; u-zhin-ga was still young; xtsi, verily; thiⁿ-kshe, sitting; dsi, at that time; a, they said.
6. Ni-dse, haunches; ki i-noⁿ-the, to put down to rest; ta doⁿ, that he might; a, they said. 41, 51.
7. O-ki'oⁿ wa-noⁿ-tha zhi, bewildered; xtsi, verily; toⁿ, he stood; a, they said.
8. E-ki-pa, to the same place; a-gthi, returning; noⁿ-zhiⁿ-zbiⁿ the, repeatedly; toⁿ, he stood; a, they said.

9. Thu-e, at last; xtsi, verily; çî-thu-çe, took footsteps: the doⁿ, and went forth; a, they said. 13, 20, 26, 32, 37.
10. A-ba-do, a hill; a-ga-ha, upon the top of; dsi, there; xtsi, verily; a, they said.
11. E-dsi, there; xtsi, at that very spot; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, and stood; a, they said. 23, 42.
12. Ha shki, in every direction; pa-gthe, turned his head; noⁿ-zhiⁿ-zhiⁿ the, standing repeatedly; toⁿ, he stood; a, they said.
14. A-ba-do, a hill; a-tha-ķ'a-be, on the sloping side; dsi, there; xtsi, verily; a, they said. 21.
15. Xa-dse, grass; ba-țse, a patch of, bunch; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
16. He-dsi, there; xtsi, at that very spot; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, stood; a, they said.
17. Xa-dse, grass; ba-țse, the patch of; a, they said.
18. Thi-thi-cki, gathered compactly together; gthi noⁿ-the, and placed close to where he; toⁿ, stood; a, they said. 30.
19. Ni-dse, his haunches; ķi i-noⁿ-the, he placed down; zhi, not; toⁿ, as he stood; a, they said. 25, 31, 36, 43.
22. Pa-xpe, a bush of stunted oaks; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
24. Thi-thi-cki, gathered compactly together; gthi noⁿ-the, and placed close to where he; thiⁿ-kshe, he sat; a, they said.
27. Ga-xa, branch, brook; çe-gtha-gtha the, brokenly timbered along its course; xtsi, verily; ge, the; dsi, there; a, they said. 33.
28. Zhoⁿ sha-be the hi, redbud trees; ba-țse, bush; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
34. Ha-çi hi, grapevine; ķoⁿ, the roots of; thiⁿ-kshe, the sitting; noⁿ, the; a, they said.
35. Thi-be-bthiⁿ, in a twisted pile; gthi noⁿ-the, placed down close to where; toⁿ, he stood; a, they said.
38. Ba-çoⁿ, cedar tree; zhiⁿ-ga, a little; doⁿ, a; a, they said. 45.
39. A-tha-ķ'a-be, sloping side of a hill; dsi, there; a, they said.
40. Iⁿ, stones; u-ça-ķi-ba, between; doⁿ, such a place; a, they said.
46. He-dsi, there; xtsi, very close to it; hi, having arrived there; gthiⁿ, paused; thiⁿ-kshe, and sat; a, they said. 55.
47. Iⁿ, stones; zhiⁿ-ga, small; do-ba, some.
48. Thi-ța-the, rolled together; gthi noⁿ-the, placed in a pile; toⁿ, where he stood; a, they said.
50. Thi-çoⁿ-tha, turned them over about himself; tsi-the, he proceeded to; toⁿ, as he stood; a, they said.
52. Iⁿ, stone; zhiⁿ-ga, small; wiⁿ, a; a, they said.
53. Ța-xpi, crown of his head; a-gthoⁿ, he placed upon; xtsi, verily; hi gthiⁿ, he sat; thiⁿ-kshe, sitting; a, they said.

54. Mi, moons, months; pe-thoⁿ-ba, seven; gthiⁿ, to sit; ʔa doⁿ, that he may; a, they said.
57. Hoⁿ-ba, days; u-ça-ki-ba, divisions of; wiⁿ, a; o-pshi, I have come to; shoⁿ, even as I sat; e-ki-the, he thought; thiⁿ-kshe, as he sat; a, they said. 60, 63.
58. Wa-gthu-shka, bugs, insects; zhiⁿ-ga, small.
59. Ho-ʔoⁿ, calling; wa-noⁿ-k'oⁿ, he heard; thiⁿ-kshe, as he sat; a, they said.
62. Wa-zhiⁿ-ga, birds; ho-ʔoⁿ, calling; wa-noⁿ-k'oⁿ, he heard; thiⁿ-kshe, as he sat; a, they said.
65. Wa-koⁿ-da, god; tse-ga, early; xtsi, verily; e-thoⁿ-be, appears; hi noⁿ bi, comes habitually; a, they said.
66. ʦsi-zhe-be, to the door of his house; u-hi-gthiⁿ, he came to and sat; thiⁿ-kshe, sitting; a, they said.
67. Noⁿ-be, his hands; mi, at sight of the sun; ba-moⁿ-da-da, with joy he rubbed; xtsi, verily; thiⁿ-kshe, as he sat; a, they said.
68. Mi, the sun; sha-ge, his hands; gi-ba-ha, exhibited to him, lifted to him in gladness; xtsi, verily; thiⁿ-kshe, as he sat; a, they said.
70. Ha, O; wi-ʦsi-go e, my grandfather, he said; a, they said.
71. Zhu-i-ga, my flesh; a-tha-xiⁿ, has shrunken; xtsi, verily; a-zhoⁿ, I slept; miⁿ-kshe, as I sat; shoⁿ, even as I; e-ki-the, he thought; thiⁿ-kshe, as he sat; a, they said.
72. Ha, O; ni-ka-shi-ga, thou person.
73. U-noⁿ tha bi, that which is the means of reaching old age; i-the, to see; tha-ki-the a-tha, you have caused yourself to; ni-ka-shi-ga, thou person; e-gi-a, said to him; bi a, they said.
75. ʦsi-zhe-be, the door; i-sdu-ge, at the right side; dsi, there; a, they said.
76. U-çi-gthe, footprint; wiⁿ, a; hi-tse-the, he placed upon the ground; toⁿ, as he stood; a, they said. 85.
77. Ga tse, this; shki, also; a, they said.
78. Wa-thiⁿ-e-çka, without a purpose; she-moⁿ, I have done; moⁿ-zhi iⁿ da, I have not.
79. Wa-zha-zhe, the people of the Wa-zha-zhe subdivision; a, they said. 86.
80. ʦsi-zhu, the ʦsi-zhu great division; e-thoⁿ-ba, they also. 87.
81. We-tha-wa, use it to count with; moⁿ-thiⁿ, as they travel the path of life; ʔa i tsiⁿ da, they shall. 88.
82. We-tha-wa, use it to count with; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 89.
83. Zhoⁿ-xa, tally sticks; gi-ʦsi-ça, run evenly, accurately; ki-the, for them; moⁿ-thiⁿ, as they travel the path of life; ʔa biⁿ da, they shall. 90.
84. ʦsi-zhe-be, the door; tha-ʔa, at the left side; dsi, there; a, they said.

II.

1. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; tsi, house; ga, in this. 4, 10, 27, 35, 49, 67, 81.
2. Wa-zha-zhe, the Wa-zha-zhe subdivision; u-dse-the, fireplaces; pe-thoⁿ-ba, seven; ni-ka-shi-ga, people; thoⁿ-ka, they were.
3. Xtha-xtha, timid, craven; thiⁿ-ge, none there were among them; xtsi, verily; ni-ka-shi-ga, a people; thoⁿ-ka, they were.
5. Wa-zha-zhe, of the Wa-zha-zhe subdivision; wiⁿ, there was one; a, they said.
6. Wa-dsu-ṭa, animal; pi-zhi, a mysterious; wiⁿ, a; a, they said.
7. Zhu-i-ga the, of it made his body; xtsi, verily; ni-ka-shi-ga, a person; toⁿ, he stood; a, they said. 9.
8. Zha-be, beaver; do-ga, the male; toⁿ, that stands; a, they said.
11. Ni, river; ki-moⁿ-hoⁿ, against its current; dsi, there; xtsi, verily; a, they said.
12. Ba-btha-btha-xe, rippling the surface as he pushed his way against it; zhoⁿ, he lay; a, they said.
13. Ni, water; ba-btha-xe, ripples; ga, these; kshe, that lie before me; a, they said.
14. Wa-koⁿ-da, gods; oⁿ-ki-tha-zha-ṭa bi, make way for me in forked lines; a-thiⁿ he iⁿ da, as I push forth, in life's pathway.
15. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-tha, make of me; bi, they; doⁿ, when; a, they said.
16. Wa-koⁿ-da, the gods; a-ki-tha-zha-ṭa, shall make way for them in forked lines; bi, they; ki-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ṭa biⁿ da, they shall.
17. Ni, river; thi-u-ba-he, the side of; tha-ṭa, the left; ga, this; kshe, that lies; a, they said.
18. E, that; shki doⁿ, also; a, they said. 23.
19. Thi-u-ba-he, side of my body; a-gi-the, I have made it to be; a-thiⁿ he iⁿ da, I, in the course of my life.
20. Zhiⁿ-ga, the little ones; thi-u-ba-he, side of their body; gi-the, make of it; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.
21. Thi-u-ba-he, side of their bodies; i-ṭs'a, causes of death; thiⁿ-ge, to have none; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ṭa biⁿ da, they shall.
22. Ni, river; u-ṭa-gi, the strong current; ga, this; kshe, that lies; a, they said.
24. Thi-u-thi-xthu-k'a, the hollow of my body; a-gi-the, I have made it to be; a-thiⁿ he iⁿ da, in the course of my life.
25. Zhiⁿ-ga, the little ones; thi-u-thi-xthu-k'a, the hollow of their bodies; gi-the, they make of it; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.

26. Thi-u-thi-xthu-k'a, in the hollow of their bodies; i-ts'a, causes of death; thiⁿ-ge, to have none; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta biⁿ da, they shall.
28. Ni, river; u-ba-shoⁿ, bend; wiⁿ, a; a, they said. 36.
29. E-dsi, there; xtsi, very close to; hi, having arrived there; zhoⁿ kshe, he lay; a, they said. 37, 51, 69, 83.
30. Moⁿ-çto-çto-be, the soft earth in the water; hoⁿ-çka, of no particular kind; doⁿ, the; a, they said.
31. Ha-bi-ta-the, he gathered together in a pile; gthi noⁿ-the, he placed the pile near where; toⁿ, he stood; a, they said.
32. Tsi, house; toⁿ, to possess; ki-the, he caused himself to; toⁿ, as he stood; a, they said.
33. Zhiⁿ-ga, the little ones; tsi, house; toⁿ, to possess; ki-the, cause themselves to; bi, they; doⁿ, when; shki, and; a, they said.
34. Tsi, in the house; toⁿ, to possess; ki-the, which they caused themselves to; i-ts'a, causes of death; thiⁿ-ge, to have none therein; ki-the, they shall cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta biⁿ da, they shall.
38. Thiu-xe, willow; zhiⁿ-ga, young sapling; hoⁿ-çka, of any kind; doⁿ, a; a, they said. 70, 84.
39. Tha-xia-tha, cut it down with his teeth; gthi i-he-the, made it to fall near where; toⁿ, he stood; a, they said. 53, 71, 85.
40. Mi, sun; hi-e, setting of; ge, the; ta, in the direction of; ni-ka-shi-ga, peoples. 46, 56, 72, 78, 88.
41. Wa-btha-xia-tha, upon them I cut down the tree; gthi i-he-a-the iⁿ da, I made it here to fall. 57, 73, 89.
42. Tsi-zhe-be, the door; i-sdu-ge, at the right side; dsi, there; a, they said. 58.
43. Tha-xu-e, dragged with his teeth; gthi i-he-the, brought and placed it down; toⁿ, as he stood; a, they said. 59, 75, 91.
44. Ga tse, these; shki, also; a, they said. 54, 60, 76, 86, 92.
45. Wa-thiⁿ-e-çka, without a purpose; btha-xu-e, dragged with my teeth; gthi i-he-a-tha, and here laid it down; moⁿ-zhi iⁿ da, I have not. 77.
47. We-tha-wa, use it to count with; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 65, 79, 97.
48. O-doⁿ, military honors; gi-tsi-ça, evenly or correctly counted; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta biⁿ da, they shall. 66, 80, 98.
50. Ni, river; u-ga-xthi, bend; we-pe-thoⁿ-ba, the seventh; thiⁿ-kshe, the sitting; a, they said.
52. Thiu-xe, willow; zhiⁿ-ga, young, sapling; we-pe-thoⁿ-ba, the seventh; toⁿ, the standing; a, they said.

55. Wa-thiⁿ-e-çka, without a purpose; btha-xia-tha, I cut down with my teeth; gthi i-he-a-tha, brought here and placed it down; moⁿ-zhi iⁿ da, I have not. 87.
61. Wa-thiⁿ-e-çka, without a purpose; she-moⁿ, I have done so; moⁿ-zhi iⁿ da, I have not. 93.
62. Tsi-zhu, the people of the Tsi-zhu great division; a, they said. 94.
63. Hoⁿ-ga, the people of the Hoⁿ-ga subdivision; e-thoⁿ-ba, they also. 95.
64. We-tha-wa, use it to count with; moⁿ-thiⁿ, as they travel the path of life; řa i tsiⁿ da, they shall. 96.
68. Ni, river; u-ga-xthi, bend; wiⁿ, one; a, they said.
74. Tsi-zhe-be, the door; tha-řa, at the left side; dsi, there; a, they said. 90.
82. Ni, river; u-ga-xthi, the bend of; we-sha-pe, the sixth; thiⁿ-kshe, the sitting; dsi, there; a, they said.

WA-THU-ÇE WI'-GI-E OF THE BLACK BEAR GENS.

By WA-TSE'-MO^N-I^N.

(Free translation, p. 154; Osage version, p. 426.)

1. Da, what, said they; a biⁿ da, it has been said; řsi, house; ga, in this. 13, 27, 47, 68, 94, 116, 144, 181, 193, 200, 210, 220, 230, 237, 247, 253, 275, 280, 310, 327, 343, 359, 372, 384, 398, 411, 423, 439, 455, 468, 480, 494.
2. Wa-ça-be, the black bear; u-ça-řa, blemish, in color; thiⁿ-ge, that has none; kshe, that lies outstretched; a, they said.
3. Wa-ři-gthi-gthoⁿ, meditate upon himself; tsi-the proceeded to; toⁿ, he stood; a, they said. 5, 7, 30.
4. řa, deer; ři-thi-xa-bi, (the moon) in which they rut; u-zhiⁿ-ga, while young; xtsi, verily; thiⁿ-kshe, the sitting; a, they said.
6. Moⁿ-zhoⁿ, earth or season; u-řoⁿ-ga, great, in the ripeness of her fruits; thiⁿ-kshe, as she sat; a, they said.
8. řa-dse, the winds; ha-noⁿ-ha, all the paths of the winds; te, the standing; a, they said.
9. He-noⁿ he, to each one; a, they said.
10. A, arms; xa-ga, bristling, paws uplifted, claws outspread; hi noⁿ-zhiⁿ-zhiⁿ, he stood repeatedly; toⁿ, he stood; a, they said.
11. Ni-dse, his haunches; ři i-noⁿ-the, put down to rest; řa doⁿ, intending to. 37, 54, 76, 81, 100, 105, 120, 130, 149.
12. O-ř'oⁿ wa-noⁿ-tha zhi, perplexed, bewildered; toⁿ, he stood; a, they said.
14. ři-thu-çe, took footsteps, to go forth; tsi-the, he proceeded to; toⁿ, he standing; a, they said. 28, 48, 69, 95, 117, 145, 311, 314, 316.

15. Xa-dse, grass; ba-ṭse, a patch; he-dsi thoⁿ, there was; a, they said.
16. He-dsi, there; xtsi, close to; hi, he arrived; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said. 52, 72, 97.
17. Thi-sda, to pull up the grass; tsi-the, he proceeded; toⁿ, he stood; a, they said.
18. Ni-dse, haunches; ḡi i-noⁿ-tha, put down to rest; zhi, not; toⁿ, he stood; a, they said. 39, 59, 83, 106, 131.
19. She shoⁿ thiⁿ doⁿ, even while he moved about; a, they said. 60, 84, 132, 182.
20. Wa-thiⁿ-e-ḡka, without a purpose; she-moⁿ, I have performed this act; moⁿ-zhi iⁿ da, I have not. 61, 86, 108, 134.
21. Zhiⁿ-ga, the little ones; mi, sun; hi-e, the setting of; ge, the; ṭa, in the direction of. 41, 62, 87, 109, 135, 296, 323, 339, 382, 435, 478.
22. We-ḡi i-he-the, use as a means to make fall the enemy; moⁿ-thiⁿ, as they travel the path of life; ṭa ba doⁿ, that they may; she a-wa-kshi-moⁿ iⁿ da; I have performed this act for them.
23. We-ḡi i-he-the, use as a means to make fall the enemy; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
24. We-ḡi i-he-the, make fall the enemy; gi-wa-ṭs'e-ga, easy for themselves; ḡi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ṭa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them.
25. We-goⁿ-tha, as an act of supplication; a-thiⁿ, they keep it; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 43, 64, 89, 111, 142.
26. Da-doⁿ, acts or things; thu-ṭs'a-ga, fail to perform or obtain; zhi, not; ḡi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ṭa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them.
29. O-ḡu, a lowland forest; ḡoⁿ-ba, the edge of; xtsi, close to; hi, having arrived at; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
31. Ni-dse, his haunches; ḡi i-noⁿ-tha, placed down to rest; zhi, not; thiⁿ, he, as he moved about; a, they said. 119, 148.
32. Mi, moons, months; pe-thoⁿ-ba, seven; gthiⁿ, sit to rest; ṭa doⁿ, that he may. 56, 75, 102, 122, 151, 169.
33. O-ḡ'oⁿ wa-noⁿ-tha zhi, perplexed, bewildered; thiⁿ, he, as he moved about; a, they said. 101, 103, 121, 123, 150, 152.
34. Zhoⁿ-sha-be-the hi, dark wood, redbud; hi, tree; toⁿ, standing; noⁿ, the; a, they said.
35. Thi-do-do-xe, crushed with his hands; tsi-the, proceeded to; toⁿ, he stood; a, they said. 57, 79.

36. A-ki-zhi, one piece of the tree upon the other, in a pile; i-tse-the, he placed upon the ground; toⁿ, he stood; a, they said. 38, 58, 80, 82, 126, 129.
42. We-goⁿ-tha, an act for use in their supplications; a-thiⁿ, to keep; moⁿ-thiⁿ, as they travel the path of life; ʔa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them. 63, 88, 110.
44. We-goⁿ-tha, the favors they ask; gi-wa-ʔs'e-ga, win with ease; ki-the, enable themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa i tsiⁿ da, they shall.
45. We-moⁿ-ka, as a means to overcome the enemy with ease; the, use, the act; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 92, 114, 325.
46. We-moⁿ-ka the, use, to overcome the enemy; gi-wa-ʔs'e-ga, win with ease; ki-the, enable themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them. 67, 93, 115, 143, 326.
49. O-ʔu, lowland forest; go-da, on the farther side; koⁿ-ha, edge of; dsi, there; xtsi, close to; a, they said.
50. Hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he standing; a, they said. 283.
51. Moⁿ-ca xo-dse, gray arrowshaft; hi, tree; toⁿ, standing; noⁿ, the; a, they said.
53. Wa-ki-gthi-gthoⁿ, meditating upon himself; xtsi, verily; thiⁿ, as he moved about; a, they said. 74, 77, 98.
55. Wa-ki-gthi-gthoⁿ, to meditate upon himself; tsi-the, he proceeded; thiⁿ, as he moved about; a, they said.
65. We-goⁿ-tha, what favors they ask; gi-wa-ʔs'e-ga, win with ease; ki-the, enable themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them. 90, 112.
66. We-moⁿ-ka the, use as a means to overcome the enemy with ease; moⁿ-thiⁿ, as they travel the path of life; ʔa ba doⁿ, that they may; she-a-wa-kshi-moⁿ iⁿ da, I have performed this act for them. 91, 113, 324.
70. Ni, stream, brook; u-sda, bare of trees; xtsi, verily; ge, where; dsi, there; a, they said.
71. Thiu-xe, willow; ʔs'a-zhi, that never dies; toⁿ, standing; noⁿ, the; a, they said. 78.
73. Wa-ca-be, black bear; do-ga, male; toⁿ, the standing; a, they said.
85. Ga tse, this act; shki, also; a, they said. 107, 133, 302.
96. Moⁿ-tu-tu-be, a hummock; thiⁿ-kshe, the sitting; dsi, there; a, they said.

99. Moⁿ-zhoⁿ, the land; doⁿ-doⁿ-be, looked over on all sides; xtsi, verily; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
104. Thi-ṭa-the, tore it up; gthi, pulling it toward himself; i-noⁿ-the, placed the parts in a pile; toⁿ, he stood; a, they said.
118. U-k'u-be, a valley; wiⁿ, a; hi, having arrived at; noⁿ-zhiⁿ, paused; toⁿ, he stood.
124. He-dsi, at that time and place; xtsi, verily; a, they said; a biⁿ da, it has been said; ṭsi, house; ga, in this. 153, 157, 167, 176, 178, 291, 299, 318.
125. Iⁿ, stones; zhiⁿ-ga, small.
127. Iⁿ, stones; zhiⁿ-ga, small; pe-thoⁿ-ba, seven;
128. Thi-ṭa-the, pulled up and gathered together; gthi, toward himself; i-tse-the, he placed them; toⁿ, he stood; a, they said.
136. We-ḱi-k'oⁿ, ceremonial and symbolic articles; the, make use of them as; moⁿ-thiⁿ, as they travel the path of life; ṭa ba doⁿ, that they may; she a-wa-kshi-moⁿ iⁿ da, I have performed this act for them.
137. Ṭsi-zhu, the people of the Ṭsi-zhu division; zhiⁿ-ga, little ones; i-ṭa-i, theirs.
138. Wa-zha-zhe, the people of the Wa-zha-zhe subdivision; zhiⁿ-ga, little ones; i-ṭa-i, theirs; e-thoⁿ-ba, also.
139. I-da-ḱi-hi, cleansed with the heat of the stones; ḱi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; shki oⁿ, also; ṭa ba doⁿ, that they may; she a-wa-kshi-moⁿ iⁿ da, I have performed this act for them.
140. I-da-ḱi-hi, cleansed with the heat of the stones; ḱi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.
141. I-ṭs'a, causes of death; thiⁿ-ge, having none; moⁿ-thiⁿ, as they travel the path of life; ṭa ba doⁿ, that they may; she a-wa-kshi-moⁿ iⁿ da, I have performed this act for them.
146. Iⁿ, rocky cliff; pa-ḱi, to the top of; wiⁿ, a; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
147. Moⁿ-shoⁿ-dse, a cave; wiⁿ, a; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
154. Ṭsi, house, the cave; e-ṭa-thi-shoⁿ, in the direction of; xtsi, close to; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
155. Ṭsi-zhe-be, the door; i-sdu-ge, at the right side; dsi, there; xtsi, close to; a, they said.
156. U-ba-moⁿ-xe, he crouched and went therein; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.

158. Ṭsi, house; u-xta, mysterious and pleasing; xtsi, verily; i-the, have found; ḱi-the, thought himself to; toⁿ, he stood; a, they said. 162.
159. Gu-dsi, farther, into the house; i-gthiⁿ-ge noⁿ, he went and sat down; a, they said.
160. Gu-dsi, farther, into the house; i-gthiⁿ-ge, he went and sat down; doⁿ, when; a, they said.
161. Ṭsi-u-thu-ga, house space, room; tha-gthiⁿ, beautiful and pleasing; xtsi, very; shoⁿ, in every respect; i-ḱi-the, found for himself; toⁿ, he stood; a, they said.
163. Ṭsi, a house; u-hoⁿ-ba, in which the light of day; thiⁿ-ge, is absent; xtsi, verily; shoⁿ, everywhere; i-ḱi-the, found for himself; toⁿ, he stood; a, they said.
164. Ṭsi-zhe-be, door; wi-ṭa, mine.
165. Wa-ḱoⁿ-da iⁿ da, is god, godlike, mysterious.
166. Be, any person; oⁿ-woⁿ-ga-ḱ'iⁿ, look in upon me, stealthily; ba, they; thoⁿ-ta, possible; zhi, not; shoⁿ, in any event; e-ḱi-the, he thought; toⁿ, he stood; a, they said.
168. Ni-dse, his haunches; ḱi, down; i-noⁿ-the, he placed; thiⁿ-kshe, as he sat; a, they said. 170.
171. Shoⁿ, even as he, while yet; thiⁿ-kshe, he sat.
172. Mi-oⁿ-ba, moons; sha-pe, six; hi, arrived there (six months passed); thiⁿ-kshe, as he sat; a, they said.
173. Ga, this, lapse of time; shoⁿ, had passed; xtsi, verily; doⁿ, when; a, they said.
174. U-thu-ha, following; we-ṭoⁿ-iⁿ, examined; ḱi-the, himself; thiⁿ-kshe, as he sat; a, they said. 281.
175. Zhu-i-ga, his body; ḱi-ṭoⁿ-be, he looked over; thiⁿ-kshe, as he sat; a, they said.
177. Zhu-i-ga, flesh; thiⁿ-ge, having none; xtsi, verily; pshi, I have reached; miⁿ-kshe, as I sat; shoⁿ, all in all; e-ḱi-the, he thought; thiⁿ-kshe, as he sat; a, they said.
179. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-tha, make of me; ba, they; thoⁿ-ta, should; xtsi, verily; shoⁿ, by all means; e-ki-the, he thought; thiⁿ-kshe, as he sat; a, they said.
180. Zhiⁿ-ga, the little ones; u-noⁿ, means of reaching old age; symbol of old age; oⁿ-tha, make of me; ba, they; thoⁿ-ta, should; xtsi, verily; shoⁿ, by all means; e-ḱi-the, he thought; thiⁿ-kshe, as he sat; a, they said.
183. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-the, make of me; ṭa i tsiⁿ da, they shall.
184. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-tha, make of me; bi, they; doⁿ, when; a, they said. 187, 189, 191, 199, 204, 206, 208, 214, 216, 218, 224, 226, 228, 233, 235, 241, 243, 245, 266, 268, 270, 272.

185. Ći-pa-hi, toes; thi-ĉtu-the, gathered in folds: ga te, these; a, they said.
186. U-noⁿ, means of reaching old age, symbol of old age; a-gi-the, I have made to be; miⁿ-kshiⁿ da, I who sit here. 203, 213, 223, 232, 240, 250, 256, 265.
188. Ći-pa-hi, toes; thi-ĉtu-the, gathered in folds, with age; a bi, spoken of as; i-the, live to see; ĳi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
190. I-řs'a, causes of death; thiⁿ-ge, having none; moⁿ-thiⁿ, as they travel the path of life; řa i tsiⁿ da, they shall. 207, 217, 227, 244, 269, 358, 454.
192. řs'e, to die; wa-řse-xi, difficult to; ĳi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones. 209, 219, 229, 236, 246, 271.
194. Ga, these, words; noⁿ-zhiⁿ da, stand, shall stand for all time.
195. Hi-řoⁿ, my ankles; ba-ř'iⁿ-tha, the wrinkles of; ga tse, these; shki, also; a, they said.
196. Hi-řoⁿ, my ankles; u-noⁿ, a means of reaching old age, symbol of old age; a-gi-the, I have made to be; miⁿ-kshiⁿ da, I who sit here.
197. Zhiⁿ-ga, the little ones; noⁿ, old age; hi, they arrive at; doⁿ, when; a, they said. 251, 257, 261, 273, 276.
198. Hi-řoⁿ, ankles; ba-ř'iⁿ-tha, wrinkles of; a bi, spoken of as; i-the, live to see; ĳi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
201. řse-wa-tse, inner muscles of the thigh; u-ga-wa, loosened with age; ga, this; thiⁿ-kshe, the sitting; shki, also; a, they said.
202. E, that; shki doⁿ, also; a, they said. 212, 222, 239, 249, 255, 260, 264.
211. U-mu-řa, muscles of the abdomen; ga-wa, loosened, with age; ga, this; thiⁿ-kshe, the sitting; shki, also; a, they said.
215. U-mu-řa, muscles of the abdomen; ga-wa, loosened, with age; a bi, spoken of as; i-the, live to see; ĳi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
221. Thiu-we, side of the body; ga-gthe-ře, showing the outlines of the ribs; ga, this; kshe, that lie; a, they said.
231. A-zhu, muscles of the arms; ga-wa, loosened, with age; ga, this; thiⁿ-kshe, the sitting; shki, also; a, they said.
234. A-zhu, muscles of the arms; ga-wa, loosened, with age; a bi, spoken of as; i-the, live to see; ĳi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tsiⁿ da, they shall.

238. Hi-zhu, muscles of the chin; ga-wa, loosened, with age; ga, this; kshe, that lies; a, they said.
242. Hi-zhu, muscles of the chin; ga-wa, loosened, with age; a bi, spoken of as; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tse a, they shall; zhiⁿ-ga, the little ones.
248. I-the-dse, corners of the mouth; bi-xoⁿ, folded, with age; ga tse, this; shki, also; a, they said.
252. I-the-dse, corners of the mouth; bi-xoⁿ, folded, with age; a bi, spoken of as; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tse a, they shall; zhiⁿ-ga, the little ones.
254. Iⁿ-shta-ha, corners of the eyelids; bi-xoⁿ, folded, with age; ga, this; kshe, that lies; a, they said.
258. Iⁿ-shta-ha, corners of the eyelids; bi-xoⁿ, folded, with age; a bi, spoken of as; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tse a, they shall; zhiⁿ-ga, the little ones.
259. We-thi-xthi, forehead; u-sda, bared, with age; ga tse, this; shki, also; a, they said.
262. We-thi-xthi, forehead; u-sda, bared, with age; a bi, spoken of as; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tsiⁿ da, they shall.
263. Ʀa-xpi, crown of the head; hiⁿ, hair of; ga-ƙa-dse, grown scant, with age; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said.
267. Ʀa-xpi, crown of the head; hiⁿ, hair of; ga-ƙa-dse, grown scant, with age; a bi, spoken of as; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tsiⁿ da, they shall.
274. Ʀa-hiⁿ, hair of the head; ƙka, whitened, with age; shki, also; i-the, live to see; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tse a, they shall; zhiⁿ-ga, the little ones.
277. Hoⁿ-ba, the days; tha-gthiⁿ, calm and peaceful; xtsi, verily; tse, that are; a, they said.
278. Hoⁿ-ba, the days; u-ƙa-ƙi-ba, the divisions of; do-ba, the four; shki, also; a, they said.
279. U-hi, to reach and to enter; ƙi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ƙa i tse a, they shall; zhiⁿ-ga, the little ones.
282. Ʀsi-zhe-be, the door; i-sdu-ge, the right side of; tse, the standing; a, they said. 353, 368, 379, 394, 407, 419.
284. Moⁿ-zhoⁿ, the land; doⁿ-be, gazing upon; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.

285. Moⁿ-zhoⁿ, the land; sho-dse, mist; xtsi, verily; doⁿ-be, gazing upon; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
286. Zhoⁿ, trees; i-ṭa-xe, the tops of; ga-xu-xu-e, sighing continuously; kshe, the; a-noⁿ-k'oⁿ, listening to; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
287. Gu-dsi, farther out; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
288. Wa-zhiⁿ-ga, the birds.
289. Ho-ṭoⁿ, calling; wa-noⁿ-k'oⁿ, listening to them; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
290. Çi-e, their noisy calling; xtsi, verily; wa-noⁿ-k'oⁿ, listening to; toⁿ, he stood; a, they said.
292. U-çi-gthe, his footprints; sha-pe, six; i-tse-the, he placed there; toⁿ, he stood; a, they said.
293. U-ṭse-xi, as emblems of acts difficult to perform.
294. Wa-thiⁿ-e-çka, without a purpose; i-tse-tha, he placed them there; zhi, not; toⁿ, as he stood; a, they said.
295. U-çi-gthe, my footprints; sha-pe, six; i-tse a-the iⁿ da, I have here placed.
297. O-doⁿ, military honors; e noⁿ bi, spoken of as; noⁿ, usually; a, they said. 306.
298. Shoⁿ, to stand for all such honors; xtsi, verily; i-tse a-the iⁿ da, I have here placed them. 305, 307, 309.
300. Çi-thu-çe, footstep; wiⁿ, a; i-tse-the, he placed; toⁿ, as he stood; a, they said.
301. U-çi-gthe, footprints; pe-thoⁿ-ba, seven; i-tse-the, he placed upon the ground; toⁿ, he stood; a, they said.
303. Wa-thiⁿ-e-çka, without a purpose; i-tse a-tha, I have placed them here; moⁿ-zhi iⁿ da, I have not.
304. U-çi-gthe, footprints; pe-thoⁿ-ba, the seven; e noⁿ bi, that are spoken of as; noⁿ, usually; a, they said.
308. O-doⁿ, military honors; pe-thoⁿ-ba, seven; e noⁿ bi, that are spoken of as; noⁿ, usually; a, they said.
312. Moⁿ-zhoⁿ, land; u-da-bthu-bthu-e, vibrating, quivering with the warmth of the sun; xtsi, verily; hi, having arrived there; noⁿ-zhiⁿ, paused; toⁿ, he stood; a, they said.
313. Moⁿ-hiⁿ, the grasses; noⁿ-ça-thu, rustling to the touch of his feet; xtsi, verily; hi, having arrived there; noⁿ-zhiⁿ, he paused; toⁿ, he stood; a, they said.
315. Ṭsi, house; zhiⁿ-ga, little; wiⁿ, at a; hi, having arrived there; noⁿ-zhiⁿ, he paused; toⁿ, he stood; a, they said.
317. Ni, a river; koⁿ-ha, the shore of; xtsi, verily; hi, having arrived there; noⁿ-zhiⁿ, he paused; toⁿ, he stood; a, they said.
319. Zha-be, a beaver; do-ga, male; toⁿ, he standing; a, they said.

320. Çin-dse, his tail; moⁿ-sho-sho-dse, in the soft mud; i-he-the, he had placed; toⁿ, he stood; a, they said.
321. A-ķia-çta, in a pile; i-noⁿ-the, he placed the soft mud; toⁿ, he stood; a, they said.
322. The, this; shki, also; wa-thiⁿ-e-çka, without a purpose; she-moⁿ, I have performed this act; moⁿ-zhi iⁿ da, I have not.
328. Ni, river; u-ça-gi, the strong current of; xtsi, verily; dsi, there; a, they said. 424.
329. Çin-dse, his tail; ni, the water; i-ga-pu-ķi, slapping with it; the, he went forth; a, they said. 425.
330. Ni, river; ķi-moⁿ-hoⁿ, against the current; xtsi, verily; a, they said. 346, 362, 387, 401, 426, 442, 458, 483, 497.
331. Ba-btha-btha-xe, rippling the surface; kshe, he lay, as he pushed forth; a, they said. 347, 363, 388, 402, 427, 443, 459, 498.
332. Ni, river; u-ba-shoⁿ, bend; wiⁿ, a, one; hi, he arrived at; kshe, as he lay; a, they said. 428.
333. Thiu-xe, willow; zhiⁿ-ga, the young sapling; toⁿ, standing; noⁿ, the; a, they said. 350, 365, 376, 391, 404, 416, 429, 446, 461, 472, 487, 500.
334. Tha-xia-tha, cut down with his teeth; gthi, quickly; i-he-the, made it to lie down; toⁿ, he standing; a, they said. 351, 366, 377, 392, 405, 417, 430, 447, 462, 473, 488, 501.
335. He-dsi, in haste; xtsi, verily; tha-xu-e, dragged with his teeth; gi-gthe, toward home; doⁿ, did; a, they said. 378, 393, 431, 474, 489.
336. Ṭsi-zhe-be, door; i-sdu-ge, at the right side of; dsi, there; a, they said.
337. U-tha-xu-e, dragged it therein with his teeth; gthi, having brought it home; i-he-the, he laid it down; toⁿ, he stood; a, they said. 354, 369, 380, 395, 408, 420, 433, 450, 465, 476, 491, 504.
338. Wa-thiⁿ-e-çka, without a purpose; btha-xu-e, dragging it with my teeth; a-gthi, I came home; moⁿ-zhi iⁿ da, I have not. 355, 370, 381, 396, 409, 421, 434, 451, 466, 477, 492, 505.
340. We-tha-wa, to count with; moⁿ-thiⁿ, as they travel the path of life; řa ba doⁿ, that they may; btha-řu-e, dragging it with my teeth; a-gthi iⁿ da, I have come. 356, 371, 383, 397, 410, 422, 436, 452, 467, 479, 506.
341. Zhiⁿ-ga, the little ones; we-tha-wa, use the sapling for counting; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 357, 437, 453.
342. We-tha-wa, the act of counting; gi-wa-řs'e-ga, easy, without difficulty, accurately; ki-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; řa i tsiⁿ da, they shall. 438.

344. Zha-be, the beaver; do-ga, the male; kshe, that lies outstretched; a, they said. 360, 373, 385, 399, 412, 440, 456, 469, 481, 495.
345. Ni, river; u-ça-gi, the strong current thereof; xtsi, verily; hi the, he went to; kshe, as he lay outstretched; a, they said. 361, 374, 386, 400, 413, 441, 457, 470, 482, 496.
348. Ni, river; u-ba-shoⁿ, bend; we-thoⁿ-ba, the second; thiⁿ-kshe, the sitting; a, they said. 444.
349. He-dsi, there, at that place; xtsi, close to; hi, having arrived; toⁿ, he stood; a, they said. 445.
352. He-dsi, in haste; xtsi, verily; tha-xu-e, dragging it with his teeth; gi, came toward home; a, they said. 367, 406, 418, 448, 463, 502.
364. Ni, river; u-ba-shoⁿ, bend; tha-bthiⁿ, the third; hi, having arrived at; kshe, he lay outstretched; a, they said. 460.
375. Ni, river; u-ba-shoⁿ, bend; we-do-ba, the fourth; thiⁿ-kshe, the sitting; a, they said. 471.
389. Ni, river; u-ba-shoⁿ, bend; we-ça-toⁿ, the fifth; thiⁿ-kshe, the sitting; a, they said. 485.
390. E-dsi, there, at that place; xtsi, close to; hi, he arrived; kshe, as he lay outstretched; a, they said. 415, 486.
403. Ni, river; u-ba-shoⁿ, bend; sha-pe, the sixth; hi, he arrived at; kshe, as he lay outstretched; a, they said. 499.
414. Ni, river; u-ba-shoⁿ, bend; we-pe-thoⁿ-ba, the seventh; thiⁿ-kshe, the sitting; a, they said.
432. Tsi-zhe-be, door; tha-ťa, at the left side; tse, the standing; a, they said. 449, 464, 475, 490, 503.

SONG 1.

(Free translation, p. 172; Osage version, p. 439.)

1.

Ni-ka, man; wiⁿ e, one; thiⁿ, bringing; a-gi, homeward, this way; bi, he; noⁿ, is. (Lines 1 and 5 in all the three stanzas.)

Thiⁿ, bringing; a-gi, homeward, this way; bi, he; noⁿ, is (repeat). (Lines 2 and 4 in all the three stanzas.)

Wa-ho-shi-ge, valorous; doⁿ, a; thiⁿ, bringing; a-gi, homeward, this way; bi, he; noⁿ, is. (Line 3 in the first stanza.)

2.

I-e, words; doⁿ a-thiⁿ a-doⁿ, who has; thiⁿ, bringing; a-gi, homeward, this way; bi, he; noⁿ, is. (Line 3 in the second stanza.)

3.

I-e, words; gthoⁿ-the, great; a-doⁿ, that are; thiⁿ, bringing; a-gi, homeward; bi, he; noⁿ, is. (Line 3 in the third stanza.)

SONG 2.

(Free translation, p. 173; Osage version, p. 440.)

1.

The, this, man; thiⁿ-kshe, the sitting; i-ṭa, the owner of; wi-kshi-the, I make you to be. (Lines 1, 2, 3, 5 (with vocables), 7, 8, 9, and 10 in both the two stanzas.)

Wa-ho-shi-ge, valorous; doⁿ, a; i-ṭa, the owner of; wi-kshi-the, I make you to be. (Line 6 in the first stanza.)

2.

I-e, words; doⁿ, good; a-thiⁿ e-de, who has; i-ṭa, the owner of; wi-kshi-the, I make you to be. (Line 6 in the second stanza.)

SONG 3.

(Free translation, p. 174; Osage version, p. 440.)

1.

Dsi, thither; tsi-ṭha, go thou; thiⁿ, leading him (repeat). (Lines 1, 3, 4, 5, and 7 in both the two stanzas.)

I-e, words; doⁿ, good; a-thiⁿ, he who has; she-the, yonder; a-thiⁿ, bringing; a-gi, this way; bi, he; noⁿ, is. (Lines 2 and 6 in the first stanza.)

2.

I-e, speak; ṭse, to; she-thu, yonder; a-thiⁿ, bringing; a-gi, this way; bi, he; noⁿ, is.

I-e, words; gthoⁿ-the, the great, who is to speak; she-thu, yonder; a-thiⁿ, bringing; a-gi, this way; bi, he; noⁿ, is. (Lines 2 and 6 in the second stanza.)

SONG 4.

(Free translation, p. 176; Osage version, p. 441.)

1.

Moⁿ-thiⁿ-ḱa, the mystic clay; u-thi-shoⁿ, marching around; a-gtha-bthiⁿ e he, I carry my. (Lines 1 and 2 in all the stanzas from 1 to 6, inclusive.)

I-ba, the mystic pipe; thiⁿ a-doⁿ, carrying; u-thi-shoⁿ, march around, in a circle; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the first stanza.)

2.

Moⁿ-hiⁿ, the mystic knife; a-thiⁿ a-doⁿ, carrying; u-thi-shoⁿ, march around, in a circle; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the second stanza.)

3.

We-tsiⁿ, the mystic war club; a-thiⁿ a-doⁿ, carrying; u-thi-shoⁿ, march around, in a circle; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the third stanza.)

4.

Ḳi-noⁿ, the mystic paint, the charcoal; a-thiⁿ a-doⁿ, carrying; u-thi-shoⁿ, march around, in a circle; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the fourth stanza.)

5.

Wa-xthe, the standard; u-thi-shoⁿ, marched around, in a circle; a-tha-ha, when it has; bthe hiⁿ do, I shall go; a he he, vocables. (Line 3 in the fifth stanza.)

6.

Moⁿ-thiⁿ-ḳa, the mystic clay; op-she, passing from group to group; a-gtha-bthiⁿ e he, I carry my. (Lines 1 and 2 in the sixth to the tenth stanzas, inclusive.)

I-ba, the mystic pipe; a-thiⁿ a-doⁿ, carrying; op-she, from group to group; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the sixth stanza.)

7.

Moⁿ-hiⁿ, the mystic knife; a-thiⁿ a-doⁿ, carrying; op-she, from group to group; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the seventh stanza.)

8.

We-tsiⁿ, the mystic war club; a-thiⁿ a-doⁿ, carrying; op-she, from group to group; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the eighth stanza.)

9.

Ḳi-noⁿ, the mystic paint, the charcoal; a-thiⁿ a-doⁿ, carrying; op-she, from group to group; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the ninth stanza.)

10.

Wa-xthe, the standard; a-thiⁿ a-doⁿ, carrying; op-she, from group to group; bthe hiⁿ do, I go; a he he, vocables. (Line 3 in the tenth stanza.)

11.

Moⁿ-thiⁿ-ka, the mystic clay; ga-gi-xe, to strike; a-gtha-bthiⁿ e he, I carry my, as I go forth. (Lines 1 and 2 in the eleventh to the sixteenth stanzas, inclusive.)

I-ba, the mystic pipe; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the eleventh stanza.)

12.

Moⁿ-hiⁿ, the mystic knife; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the twelfth stanza.)

13.

We-tsiⁿ, the mystic club; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the thirteenth stanza.)

14.

Ki-noⁿ, the mystic paint, the charcoal; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the fourteenth stanza.)

15.

Wa-xthe, the standard; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the fifteenth stanza.)

16.

Hoⁿ-be, moccasins; a-thiⁿ a-doⁿ, carrying; ga-gi-xe, to strike; bthe hiⁿ do, I go forth; a he he, vocables. (Line 3 in the sixteenth stanza.)

SONG 5.

(Free translation, p. 178; Osage version, p. 442.)

1.

Tha-wa, count; tse the he, let him; tha-wa, count; tse the he, let him. (Lines 1, 2, and 4 are the same in all the seven stanzas.)

Wa-tse the he, the military honors; Mi-k'iⁿ (the warrior of the) Sun-carrier gens; wiⁿ-xtsi, the first; tha-wa, count; tse the he, let him. (Line 3 in the first stanza.)

Wa-tse the he, the military honors. (Line 5 is the same in all the seven stanzas.)

2.

Wa-ṭse the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; thoⁿ-ba, the second; tha-wa, count; ṭse the he, let him. (Line 3 in the second stanza.)

3.

Wa-ṭse the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; tha-bthiⁿ, the third; tha-wa, count; ṭse the he, let him. (Line 3 in the third stanza.)

4.

Wa-ṭse-the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; do-ba, the fourth; tha-wa, count; ṭse the he, let him. (Line 3 in the fourth stanza.)

5.

Wa-ṭse the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; ca-toⁿ, the fifth; tha-wa, count; ṭse the he, let him. (Line 3 in the fifth stanza.)

6.

Wa-ṭse the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; sha-pe, the sixth; tha-wa, count; ṭse the he, let him. (Line 3 in the sixth stanza.)

7.

Wa-ṭse the he, the military honors; Mi-k'iⁿ, the Sun-carrier gens; she-noⁿ, the final number; tha-wa, count; ṭse the he, let him. (Line 3 in the seventh stanza.)

SONG 6.

(Free translation, p. 182; Osage version, p. 443.)

1.

E he ha, an interjection which may be translated as, lo!; he-be ni, a, large, portion; ha-thiⁿ, carrying; a-gtha-gtha be, they go homeward. (Lines 1, 3, and 4 of the stanza.)

He-be ni, a, large, portion; ha-thiⁿ, carrying; a-gtha-gtha be, they go homeward. (Lines 2 and 5 of the stanza.)

ḲA'-XE WA-THO^N.
Crow songs.

SONG 1.

(Free translation, p. 184; Osage version, p. 443.)

Ḳa-xe, ye crows; a-tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Lines 1, 2, and 4 in all the six stanzas.)

Çi, feet; ʔa, upon; tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Line 3 in the first stanza.)

2.

Hi, legs; ʔa, upon; tsiⁿ da, I have come; ni-wa-the, I, the protector of life. (Line 3 in the second stanza.)

3.

Zhu, body; ʔa, in my; tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Line 3 in the third stanza.)

4.

A, arms; ʔa, with my; tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Line 3 in the fourth stanza.)

5.

Pa, head; ʔa, with my; a-tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Line 3 in the fifth stanza.)

6.

I, mouth; ʔa, with my; tsiⁿ da, I have come; ha, ni-wa-the, I, the protector of life. (Line 3 in the sixth stanza.)

SONG 2.

(Free translation, p. 185; Osage version, p. 444.)

1.

Ça-xe, ye crows; a-tsiⁿ da, I have come; ha, shoⁿ ni da we, it is well. (Lines 1, 3, and 5 in all the six stanzas.)

Çi-a, feet; hi wa ʔa ha, upon my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the first stanza.)

2.

Hi-a, legs; hi-wa ʔa ha, upon my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the second stanza.)

3.

Zhu, body; hi wa ʔa ha, in my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the third stanza.)

4.

A, arms; hi wa ʔa ha, with my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the fourth stanza.)

5.

Pa, head; hi wa ta ha, with my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the fifth stanza.)

6.

I-a, mouth; hi wa ta ha, with my; shoⁿ ni da we, it is well. (Lines 2 and 4 in the sixth stanza.)

WA-ÇA'-BE WA-THO^N.

Black bear songs.

SONG 1.

(Free translation, p. 188; Osage version, p. 445.)

1.

Moⁿ-thi-ṭoⁿ, acts of touching the earth; ge he, the; ta-ko, divine, sacred; iⁿ da, they are; ha-we, greetings. (Lines 1, 2, 3, and 5 in the first stanza.)

Wi, I; a-tsi, I come; iⁿ da, have; ha-we he, greetings. (Line 4 in both of the two stanzas.)

2.

Moⁿ-thi-ḱ'o, acts of digging into the earth; ge he, the; ta-ko, divine, sacred; iⁿ da, they are; ha-we, greetings. (Lines 1, 2, 3, and 5 in the second stanza.)

SONG 2.

(Free translation, p. 189; Osage version, p. 445.)

1.

Noⁿ-be, hands; oⁿ-xo-dse, I am browned; u-wa-ni-ḱe, in which is my being; noⁿ, the; ta-ko, sacred; iⁿ da ha, it is. (Lines 1, 2, and 5 in the first stanza.)

E tho, it is; wa-da da, the act of supplication; e tho wa na, it is. (Lines 3 and 4 in all the five stanzas. To line 4 is added the vocable, the.)

2.

Noⁿ-be, hands; oⁿ-ça-be, I am blackened; u-wa-ni-ḱe, in which is my being; noⁿ, the; ta-ko, sacred; iⁿ da ha, it is. (Lines 1, 2, and 5 in the second stanza.)

3.

1ⁿ-dse, face; oⁿ-xo-dse, I am browned; u-wa-ni-ḱe, in which is my being; noⁿ, the; ta-ko, sacred; iⁿ da ha, it is. (Lines 1, 2, and 5 in the third stanza.)

4.

Iⁿ-dse, face; oⁿ-ça-be, I am blackened; u-wa-ni-ķe, in which is my being; noⁿ, the; ʔa-ķo, sacred; iⁿ da ha, it is. (Lines 1, 2, and 5 in the fourth stanza.)

5.

Iⁿ-dse, face; oⁿ-hoⁿ-ba, I am in the day; u-wa-ni-ķe, in which is my being; noⁿ, the; ʔa-ķo, sacred; iⁿ da ha, it is. (Lines 1, 2, and 5 in the fifth stanza.)

SONG 3.

(Free translation, p. 190; Osage version, p. 446.)

1.

ʦsi-go, O grandfather; moⁿ-thi-ķ'o, dig into the earth; goⁿ-tha, longing to; bthe he, I go forth. (Lines 1 and 2 in all the four stanzas; to the second lines are added the vocables, a he.)

Do-ga, I, the male; moⁿ-thi-ķ'o, dig into the earth; goⁿ-tha, longing to; ha, bthe hiⁿ do ho, I go forth. (Line 3 in the first stanza.)

2.

Mi-ga, I, the female; moⁿ-thi-ķ'o, dig into the earth; goⁿ-tha, longing to; ha, bthe hiⁿ do ho, I go forth. (Line 3 in the second stanza.)

3.

Zhiⁿ-ga, I, the young one; moⁿ-thi-ķ'o, dig into the earth; goⁿ-tha, longing to; ha, bthe hiⁿ do ho, I go forth. (Line 3 in the third stanza.)

4.

Hoⁿ-ba, day, the final; moⁿ-thi-ķ'o, dig into the earth; goⁿ-tha, longing to; ha, bthe hiⁿ do ho, I go forth. (Line 4 in the fourth stanza.)

SONG 4.

(Free translation, p. 191; Osage version, p. 447.)

1.

ʦsi-go, my grandfather; ʦsi-go ho, my grandfather. (Lines 1, 4, and 7 in all the six stanzas.)

ʦsi-go, my grandfather; wiⁿ, one, of the enemy; tha-the, I find; doⁿ, when. (Lines 2 and 5 in all the five stanzas.)

Da-çe, unawares; a-the, I fall upon him; a-thiⁿ he noⁿ, in my life's journey. (Lines 3 and 6 in the first stanza.)

2.

Ts'e, in death; i-he a-the, I make him to lie, upon the earth; a-thiⁿ he noⁿ, in my life's journey. (Lines 3 and 6 in the second stanza.)

3.

Sho-dse noⁿ, turned to smoke; çoⁿ-hoⁿ, pale, white; pa-xe, I make them to be (his houses); a-thiⁿ he noⁿ, in my life's journey. (Lines 3 and 6 in the third stanza.)

4.

Ni-xo-dse, turned to ashes; çoⁿ-hoⁿ, pale, white; pa-xe, I make them to be (his houses); a-thiⁿ he noⁿ, in my life's journey. (Lines 3 and 6 in the fourth stanza.)

5.

Wa-hi ge, the bones, those of the enemy; çoⁿ-hoⁿ, to lie, whitened; pa-xe, I make them to; a-thiⁿ he noⁿ, in my life's journey. (Lines 3 and 6 in the fifth stanza.)

TSE WA-THOⁿ.
Buffalo songs.

SONG 1.

(Free translation, p. 197; Osage version, p. 448.)

1.

A-çi-gthe-noⁿ, footprints I have made; wa-k'oⁿ noⁿ, it is a sacred act. (The four lines of which each stanza of this song is composed are all alike excepting the third line, the last phrase of which is repeated, and the fourth line to which are added three vocables.)

2.

A-çi-gthe noⁿ, footprints I have made; gthe-çe noⁿ, to lie in even lines.

3.

A-çi-gthe noⁿ, footprints I have made; ba-bthi noⁿ, they are broken.

4.

A-çi-gthe noⁿ, footprints I have made; bo-xa noⁿ, in which stand the leafy stalks.

5.

A-çi-gthe noⁿ, footprints I have made; ga-mi noⁿ, the leaves wave in the wind.

6.

A-çi-gthe noⁿ, footprints I have made; ga-dsiⁿ noⁿ, the ears cross each other in profusion.

7.

A-çi-gthe noⁿ, footprints I have made; xa-pe noⁿ, I pluck the ears.

8.

A-çi-gthe noⁿ, footprints I have made; bi-xthoⁿ noⁿ, I break down the stalks.

9.

A-çi-gthe noⁿ, footprints I have made; xo-da noⁿ, the gray blossoms cover the field.

10.

A-çi-gthe noⁿ, footprints I have made; sho-da noⁿ, smoke arises from my house.

11.

A-çi-gthe noⁿ, footprints I have made; zha-wa noⁿ, there is joy in my house.

12.

A-çi-gthe noⁿ, footprints I have made; hoⁿ-ba noⁿ, day (life) has come.

SONG 2.

(Free translation, p. 198; Osage version, p. 449.)

1.

Çi-gthe, footprints; wi-ța, my; wa-k'oⁿ noⁿ hoⁿ, they are sacred.
(The six lines of which each stanza of this song is composed are all alike excepting the first, fifth, and sixth, to each of which is added a vocable.)

2.

Çi-gthe, footprints; wi-ța, my; gthe-çe noⁿ hoⁿ, lie in even lines.

3.

Çi-gthe, footprints; wi-ța, my; ba-bthi noⁿ hoⁿ, they are broken.

4.

Çi-gthe, footprints; wi-ța, my; bo-xa noⁿ hoⁿ, in them stand the leafy stalks.

5.

Çi-gthe, footprints; wi-ța, my; ga-mi noⁿ hoⁿ, the leaves wave in the wind.

6.

Çi-gthe, footprints; wi-ța, my; ga-dsiⁿ noⁿ hoⁿ, the ears cross each other in confusion.

7.

Çi-gthe, footprints; wi-ṭa, my; xa-pe noⁿ hoⁿ, I pluck the ears.

8.

Çi-gthe, footprints; wi-ṭa, my; bi-xthoⁿ noⁿ hoⁿ, I break down the stalks.

9.

Çi-gthe, footprints; wi-ṭa, my; xo-da noⁿ hoⁿ, gray blossoms cover the fields.

10.

Çi-gthe, footprints; wi-ṭa, my; sho-da noⁿ hoⁿ, smoke arises from my house.

11.

Çi-gthe, footprints; wi-ṭa, my; zha-wa noⁿ hoⁿ. there is joy in my house.

12.

Çi-gthe, footprints; wi-ṭa, my; hoⁿ-ba noⁿ hoⁿ, day (life) has come.

U'-WE G1-DO^N-BE WA-THO^N.
Field to view songs.

SONG 3.

(Free translation, p. 200; Osage version, p. 451.)

1.

Doⁿ-be, to view; the ṭse the he, I shall go; doⁿ-be, to view; the ṭse the, I shall go. (Lines 1, 3, 5, and 6 in all the twelve stanzas.)

A-çi-gthe, footprints I have made; noⁿ hoⁿ, the, doⁿ-be, to view; the ṭse the he, I shall go. (Lines 2, 4, and 7 in the first stanza.)

2.

Gthe-çe, in even lines; ge noⁿ hoⁿ, those that are; doⁿ-be, to view; the ṭse the he, I shall go. (Lines 2, 4, and 7 in the second stanza.)

3.

Ba-bthi, broken; ge noⁿ hoⁿ, those that are; doⁿ-be, to view; the ṭse the he, I shall go. (Lines 2, 4, and 7 in the third stanza.)

4.

Bo-xa, stalks leafy; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the ṭse the he, I shall go. (Lines 2, 4, and 7 in the fourth stanza.)

5.

Ga-mi, leaves blown by the winds; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the fifth stanza.)

6.

Ga-dsiⁿ, ears crossed in profusion; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the sixth stanza.)

7.

Xa-pe, ears to be plucked; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the seventh stanza.)

8.

Bi-xthoⁿ, stalks to be broken; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the eighth stanza.)

9.

Xo-da, blossoms gray; ge noⁿ hoⁿ, that are; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the ninth stanza.)

10.

Sho-da, smoke; ge noⁿ hoⁿ, those that cause to rise; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the tenth stanza.)

11.

Zha-wa, joy; ge noⁿ hoⁿ, those that cause to come; doⁿ-be, to view; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the eleventh stanza.)

12.

Hoⁿ-ba, day, of life, of fulfillment; ge noⁿ hoⁿ, that is the; doⁿ-be, to see; the t̄se the he, I shall go. (Lines 2, 4, and 7 in the twelfth stanza.)

SONG 4.

(Free translation, p. 202; Osage version, p. 453.)

1.

A-noⁿ-zhiⁿ-e the he, I pause and stand; a-noⁿ-zhiⁿ-e the, I pause and stand. (Lines 1, 3, 5, and 7 in all the eleven stanzas.)

Gthe-çe, to view the footprints in even lines; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the first stanza.)

2.

Ba-bthi, to view the footprints broken; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the second stanza.)

3.

Bo-xa, to view the stalks with spreading leaves; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the third stanza.)

4.

Ga-mi, to view the broad leaves waved by the winds; ge noⁿ hoⁿ that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the fourth stanza.)

5.

Ga-dsiⁿ, to view the ears crossed in profusion; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the fifth stanza.)

6.

Xa-pe, to view the ears to be plucked; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the sixth stanza.)

7.

Bi-xthoⁿ, to view the tall stalks to be broken down; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the seventh stanza.)

8.

Xo-da, to view the blossoms gray; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the eighth stanza.)

9.

Sho-da, to view the ears to cause smoke to rise from my house; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the ninth stanza.)

10.

Zha-wa, to view the ears to fill my house with joy; ge noⁿ hoⁿ, that are; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the tenth stanza.)

11.

Hoⁿ-ba, to view the day of fulfillment; ge noⁿ hoⁿ, that is; a-noⁿ-zhiⁿ-e the he, I pause and stand. (Lines 2, 4, and 6 in the eleventh stanza.)

SONG 6.

(Free translation, p. 204; Osage version, p. 455.)

1.

Ṭsi, to the houses; go-da ba, yonder; doⁿ-ba, look you; oⁿ-ga-tha be, we are going. (Lines 1 and 2 in the two stanzas.)

E-dsi, there; she, yonder; a-ba, some; wa-k'iⁿ, with their burdens; a-kshi bi noⁿ, have reached home. (Lines 3 and 4 in the first stanza.)

2.

E-dsi, there; ga-tho, at that very place; she, yonder; a-ba, some; wa-ḱ'iⁿ, with their burdens; a-kshi bi noⁿ, have reached home. (Lines 3 and 4 in the second stanza.)

ṬSE-DO'-A NI-KA I-NO^N-ZHI^N WA-THO^N.
 Buffalo bulls men rise and stand songs.

SONG 1.

(Free translation, p. 208; Osage version, p. 455.)

1.

I-tha-noⁿ-zhiⁿ noⁿ, I rise and stand; I-tha-noⁿ-zhiⁿ noⁿ, I rise and stand. (Lines 1, 3, and 4 in all the six stanzas.)

I-tha-noⁿ-zhiⁿ-e, I rise and stand; Moⁿ-noⁿ-ṭi-de, Rumbling feet. (Line 2 in the first stanza.)

2.

I-tha-noⁿ-zhiⁿ-e, I rise and stand; Hiu-gthe-ṭoⁿ-ga, Mighty-thighs. (Line 2 in the second stanza.)

3.

I-tha-noⁿ-zhiⁿ-e, I rise and stand; Ćin-dse-xa-tha, Tail-curved-back. (Line 2 in the third stanza.)

4.

I-tha-noⁿ-zhiⁿ-e, I rise and stand; A-ba-ṭ'u-xa, Humped withers. (Line 2 in the fourth stanza.)

5.

I-tha-noⁿ-zhiⁿ-e, I rise and stand; Pa-hiⁿ-ga-zhoⁿ, Shakes-his-mane. (Line 2 in the fifth stanza.)

6.

I-tha-noⁿ-zhiⁿ-e, I rise and stand; He-thi-sdu-zha, Curved-horns. (Line 2 in the sixth stanza.)

SONG 2.

(Free translation, p. 210; Osage version, p. 456.)

1.

E-thoⁿ-be, to appear in the open; oⁿ-ga-the t̄se, to go forth; he thoⁿ-ka-e, noⁿ hoⁿ, we are bidden. (Lines 1, 2, 3, 5, and 6 in all the four stanzas.)

Moⁿ-noⁿ-t̄i-de, Rumbling-feet; oⁿ-ga-the t̄se, to go forth; he thoⁿ-ka-e noⁿ hoⁿ, we are bidden. (Line 4 in the first stanza.)

2.

Hiu-gthe-t̄oⁿ-ga, Mighty-thighs; oⁿ-ga-the t̄se, to go forth; he thoⁿ-ka-e noⁿ hoⁿ, we are bidden. (Line 4 in the second stanza.)

3.

Çiⁿ-dse-xa-tha, Tail-curved-back; oⁿ-ga-the t̄se, to go forth; he thoⁿ-ka-e noⁿ hoⁿ, we are bidden. (Line 4 in the second stanza.)

4.

He-thi-sdu-zha, Curved-horns; oⁿ-ga-the t̄se, to go forth; he thoⁿ-ka-e noⁿ hoⁿ, we are bidden. (Line 4 in the fourth stanza.)

SONG 3.

(Free translation, p. 211; Osage version, p. 457.)

1.

Wi-t̄si-go, my grandfather; a-gi, coming hither; biⁿ da, they are; wi-t̄si-go, my grandfather; a-gi, coming hither; biⁿ da, they are. (Lines 1, 2, and 4 in all the five stanzas.)

A ha, lo; do-ga, males; noⁿ, the; a-gi, coming hither; biⁿ da, they are. (Line 3 in the first stanza.)

2.

A ha, lo; mi-ga, females; noⁿ, the; a-gi, coming hither; biⁿ da, they are. (Line 3 in the second stanza.)

3.

A ha, lo; zhiⁿ-ga, little ones; noⁿ, the; a-gi, coming hither; biⁿ da, they are. (Line 3 in the third stanza.)

4.

A ha, lo; ki-çoⁿ-e, a scattering few; noⁿ, the; a-gi, coming hither; biⁿ da, they are. (Line 3 in the fourth stanza.)

5.

A ha, lo; pe-thoⁿ-ba, in seven groups, from seven directions; a-gi, coming hither; biⁿ da, they are. (Line 3 in the fifth stanza.)

SONG 4.

(Free translation, p. 213; Osage version, p. 458.)

1.

E the he, an interjection; ki-a-hi tha tha, in a bounding motion; bthe da hiⁿ da, I go forth. (Lines 1 and 4 in the first stanza.)

Ķi-a-hi tha tha, in a rebounding motion; bthe da hiⁿ da, I go forth. (Lines 2 and 3 in the first stanza.)

2.

E the he, an interjection; ba-shoⁿ i-tha tha, turning from side to side; bthe da hiⁿ da, I go forth. (Lines 1 and 4 in the second stanza.)

3.

E the he, an interjection; ga-çu i-tha tha, in a straight line; bthe da hiⁿ da, I go forth. (Lines 1 and 4 in the third stanza.)

NO^N-XTHE I-ĶI^N-DSE WA-TIO^N.
Charcoal the fight for songs.

WI'-GI-E.

(Free translation, p. 214; Osage version, p. 458.)

1. Da-doⁿ, what; noⁿ-xthe, charcoal; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; řa ba doⁿ, shall they; a, they said; a biⁿ da, it has been said; řsi, house; ga, in this. 9, 17, 28, 41.
2. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe, that lies outstretched; a, they said.
3. Ga, this; noⁿ-xthe, charcoal; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 11, 19.
4. Noⁿ-xthe, charcoal; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 7, 8, 12, 39.
5. Mi, sun; hi-e, setting; ge, of the; řa, in that direction. 13, 15, 25, 38, 50.
6. Noⁿ-xthe, charcoal; gi-ça-be, black indeed; ki-the, they cause to be; moⁿ-thiⁿ, as they travel the path of life; řa biⁿ da, they shall. 14, 51.
8. We-ki-i-he-the, a means to make fall the enemy; gi-wa-řs'e-ga, with ease; ki-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; řa bi a, they shall; wi-çoⁿ-ga, my younger brothers; e-ki-a, said; bi, they; a, they said. 16.

10. Wa-ça-be, black bear; u-ça-ka, blemish in color; thiⁿ-ge, having none; kshe, that lies outstretched; noⁿ, the; a, they said.
18. Mi-xa-çka, white swan; toⁿ-ga, the great; thiⁿ-kshe, sitting; noⁿ, the; a, they said.
20. Çi-ha, feet; u-sha-be, wherein it is dark in color; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said. 31, 45.
21. Pa-zhu-zhe, nose; i-ța-xe, the tip of; sha-be, dark in color; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said. 34, 47.
22. Noⁿ-xthe, charcoal; a-gi-the, I have made to be; a-thiⁿ hiⁿ da, in my life's journey. 32, 35, 46, 48.
23. Zhiⁿ-ga, the little ones; noⁿ-xthe, charcoal; gi-the, make of these; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 36, 49.
24. Noⁿ-xthe, charcoal; gi-ça-be, black indeed; ki-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ța bi a, they shall; wi-çoⁿ-ga, my younger brothers; e-ki-a, said to one another; bi, they; a, they said. 27, 37, 40.
26. Noⁿ-xthe, charcoal; gi-tha, make of these; bi, they; doⁿ, when; shki, and; a, they said.
29. Wa-zhiⁿ-ga, bird; wa-tha-xthi, stains; thiⁿ-ge, having none; thiⁿ-kshe, sitting; noⁿ, the; a, they said.
30. E, that; shki doⁿ, also; a, they said. 43.
33. Iⁿ-be, tail; i-ța-xe, the tip of; sha-be, dark in color; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said.
42. Ța, deer; țse-he-xo-dse, gray horns, trope for young; doⁿ, a; a, they said.
44. Noⁿ-xthe, charcoal; gi-the, make to be; moⁿ-thiⁿ, as they travel the path of life; ța i tsiⁿ da, they shall.
52. Țse-xi, dangers; a-shi-be, I escape; a-thiⁿ he noⁿ iⁿ da, usually in my life's journey. 55.
53. Xthi bi, take flight; u-thi-çoⁿ-ha, in the midst of pursuers; a-thiⁿ-he, I am; shki, even; doⁿ, when; a, they said.
54. Wa-pa-hi, weapons, arrows; a-bu-zha-zha-ța, fly about in forked lines; bi, they; a-thiⁿ-he, I am; shki, even; doⁿ, when; a, they said.
56. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; tha, make of it, the deer; bi, they; doⁿ, when; a, they said.
57. Țse-xi, dangers; ga-shi-be, escape; ki-the, cause themselves to; have the power to; moⁿ-thiⁿ, as they travel the path of life; ța bi a, they shall; wi-çoⁿ-ga, my younger brothers; e-ki-a, they said to one another; bi, they; a, they said.

SONG 1.

(Free translation, p. 217; Osage version, p. 460.)

1.

Ni-ka, men; ʒto bi ni, gathered they are; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the first stanza.)

Ni-ka, man; ni doⁿ, if thou art; e the he, go thou there; ha tho. (Lines 2 and 4 in all the seven stanzas.)

Ni-ka, man; ni doⁿ, if thou art; ha-we, now; ha tho. (Line 3 in all the seven stanzas.)

2.

Hoⁿ-ga, the sacred eagle; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the second stanza.)

3.

Wa-xtha, the standard; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the third stanza.)

4.

Moⁿ-shoⁿ, the feathers; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the fourth stanza.)

5.

ʒa-ha, the deer skin; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the fifth stanza.)

6.

ʒe-dse, the fires; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the sixth stanza.)

7.

Noⁿ-xthe, charcoal; ʒoⁿ bi ni, they who own; wa-thoⁿ ʒe, to sing; ha tho, ha tho. (Lines 1 and 5 in the seventh stanza.)

ʒSI GI'-KA-XE WA-THO^N.
House the making of song.

SONG 1.

(Free translation, p. 218; Osage version, p. 461.)

1.

Wi-e, me, for me; ʒsi, house; wiⁿ, a; ga-xa, make; thiⁿ-e e, ye. (Lines 1, 2, 4, and 5 in both the two stanzas.)

Ga-xa, make; thiⁿ-e e, ye; ʒsi, house; wi-ʒa noⁿ, that is mine; ga-xa, make; thiⁿ-e, ye. (Line 3 in the first stanza.)

2.

Ga-xa, make; thiⁿ-e e, ye; wa-koⁿ-da, mystery; tsi, house; ga-xa, make; thiⁿ-e, ye. (Line 3 in the third stanza.)

SONG 2.

(Free translation, p. 219; Osage version, p. 461.)

1.

Tsi, house; wiⁿ, a; ga-xa, make; thiⁿ, ye; ga-xa, make; thiⁿ-e he the, ye. (Lines 1, 2, and 5 in the first stanza.)

Ga-xa, make; thiⁿ, ye; ga-xa, make; thiⁿ-e he the, ye. (Line 3 in all the three stanzas.)

Tsi, house; wi-ta noⁿ, that is mine; ga-xa, make; thiⁿ, ye; ga-xa, make; thiⁿ-e, ye. (Line 4 in the first stanza.)

2.

Wa-koⁿ-da, mystery; tsi, house, the house of; ga-xa, make; thiⁿ, ye; ga-xa, make; thiⁿ-e, ye. (Line 4 in the second stanza.)

3.

Tsi-hiu-gthe, frame of the house; wi-ta noⁿ, that is mine; ga-xa, make; thiⁿ, ye; ga-xa, make; thiⁿ-e, ye. (Line 4 in the third stanza.)

ZHO^N-THI'-XO^N WA-THO^N.
 Breaking wood songs.

SONG 1.

(Free translation, p. 221; Osage version, p. 462.)

1.

Çto the, gathering; çto the, gathering; çto the, gathering (the wood); tha ni da, ye are.

2.

Tsi-zhe, noisily; tsi-zhe, noisily; tsi-zhe, noisily; tha ni da, ye move.

SONG 2.

(Free translation, p. 222; Osage version, p. 462.)

1.

Tto-xe the, crashing; to-xi ni da, crashing you are; to-xi ni da, crashing you are.

2.

Gthi he the, you put them down; to-xi ni da, you with a crash; to-xi ni da, you with a crash.

ZHO^N WI'-GI-E.

Wood ritual.

(Free translation, p. 223; Osage version, p. 462.)

1. A, ho! ni-ka, men; wa-ça-e, my valiant.
2. Zhoⁿ, wood; pa-hoⁿ-gthe, the first; gthi, brought home; he tha bi kshe, and they laid down.
3. Wa-thiⁿ-e-çka, without a purpose; gthi, brought home; he tha, and laid down; ba, they; zhi a, not. 9, 14, 20.
4. Mi, sun; hi-e, setting; ge, of; ða, toward; ni-ka-shi-ga, peoples; bi a, there are. 15, 21.
5. Gthi, brought home; he tha, and laid down; bi a, they have.
6. Wa-gthi, the act of bringing home; he the, and laying down; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and. 11, 17, 23.
7. Wa-gthi, the act of bringing home; he the, and laying down; gi-wa-ts'e-ga, with ease; ði-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ða bi a, they shall. 12.
8. Zhoⁿ, wood; we-thoⁿ-ba, the second piece; gthi, brought home; he tha bi kshe, and they laid down.
10. Mi, sun; hi-e, setting; ge, of; ða, toward; ni-ka-shi-ga, peoples; e-ði-thoⁿ-ba, corresponding in number, two; xtsi, verily; gthi, brought home; he tha, and laid down; bi a, they have.
13. Zhoⁿ, wood; we-tha-bthiⁿ, the third piece; gthi, brought home; he tha bi kshe, and they laid down.
16. E-ði-tha-bthiⁿ, corresponding in number, three; xtsi, verily; gthi, brought home; he tha, they laid down; bi a, they said; bi a, they have.
18. Wa-gthi, the act of bringing home; he the, and laying down; gi-wa-ts'e-ga, with ease; xtsi, verily; wi-gi-tha bi, I for you; a-thiⁿ he, in my journey; ða tse, shall; a bi a, they have said. 24.
19. Zhoⁿ, wood; we-do-ba, the fourth piece; gthi, brought home; he tha bi kshe, and they laid down.
22. E-ði-do-ba, corresponding in number, four; xtsi, verily; gthi, brought home; he tha, and they laid down; bi, they; a bi a, they have said.

ZHO^N TH'-MO^N WA-THO^N.

Wood drill song.

SONG 1.

(Free translation, p. 224; Osage version, p. 463.)

1.

ðse-the, kindle the fire; ðse the, let it be; thi-hoⁿ, twirl; thi-moⁿ tha, twirl ye (the drill). (Lines 1 and 2 in all the five stanzas.)

Zhoⁿ, wood; thi-moⁿ tha ha, twirl ye; thi-hoⁿ-hoⁿ, twirl and twirl; i-noⁿ-tha, holding them in their place. (Line 3 in the first stanza.)

Ṭse-the, kindle the fire; ṭse the, let it be; thi-hoⁿ-hoⁿ, twirl and twirl; i-noⁿ-tha, holding them in their place. (Lines 4 and 5 in the first stanza.)

2.

Zhoⁿ, wood; thi-moⁿ tha ha, twirl ye; thi-hoⁿ, twirl; thi-gi-da, till the drill squeaks musically. (Line 3 in the second stanza.)

Ṭse-the, kindle the fire; ṭse the, let it be; thi-hoⁿ, twirl; thi-gi-da, till the drill squeaks musically. (Lines 4 and 5 in the second stanza.)

3.

Zhoⁿ, wood; thi-moⁿ tha ha, twirl ye; thi-hoⁿ, twirl; xthiⁿ-zha tha, till the sparks come. (Line 3 in the third stanza.)

Ṭse-the, kindle the fire; ṭse the, let it be; thi-hoⁿ, twirl; xthiⁿ-zhi tha, till sparks come. (Lines 4 and 5 in the third stanza.)

4.

Zhoⁿ, wood; thi-moⁿ tha ha, twirl ye; thi-hoⁿ, twirl; sho-dse tha, the smoke comes. (Line 3 in the fourth stanza.)

Ṭse-the, kindle the fire; ṭse the, let it be; thi-hoⁿ, twirl; sho-dse tha, the smoke comes. (Lines 4 and 5 in the fourth stanza.)

5.

Zhoⁿ, wood; thi-moⁿ tha ha, twirl ye; thi-hoⁿ, twirl; po-e tha, the flame arises. (Line 3 in the fifth stanza.)

Ṭse-the, kindle the fire; ṭse the, let it be; thi-hoⁿ, twirl; po-e tha, the flame arises. (Lines 4 and 5 in the fifth stanza.)

ṬSE-THE WA-THO^N.

Kindling the fire songs.

SONG 1.

(Free translation, p. 226; Osage version, p. 464.)

1.

The he, look you; da-we-the, I make the fire; da-we-the ṭse he, I make the fire. (Lines 1 and 5 in all the three stanzas.)

The he, look you; da-we-the ṭse he, I make the fire. (Lines 2 and 4 in all the three stanzas.)

Po-e, flame arises; da-we-the, I make the fire; da-we-the ṭse he, I make the fire. (Line 3 in the first stanza.)

2.

Moⁿ-gthe, it stands upright; da-we-the, I make the fire; da-we-the ṭse he, I make the fire. (Line 3 in the second stanza.)

3.

A-thi-xi-the, the wood is dropped upon the flame; da-we-the, I make the fire; da-we-the tse he, I make the fire. (Line 3 in the third stanza.)

WA-PO'-GA WA-THO^N.
Owl songs.

SONG 1.

(Free translation, p. 227; Osage version, p. 465.)

1.

Ni-ka, man; wiⁿ, a; hoⁿ da dsi, out of the darkness of night; i-e, speaks; hi-the, sending to me his words; toⁿ-e, from where he stands. (Lines 1, 2, and 5 in both the two stanzas.)

I-e, speaks; hi-the, sending to me his words; toⁿ-e, from where he stands. (Line 1 in both the two stanzas.)

Wa-po-ga, gray owl; wiⁿ, a; hoⁿ da dsi, out of the darkness of night; i-e, speaks; hi-the, sending to me his words; toⁿ-e, from where he stands. (Line 4 in the first stanza.)

2.

I-toⁿ-gi-oⁿ, horned owl; wiⁿ, a; hoⁿ da dsi, out of the darkness of night; i-e, speaks; hi-the, sending to me his words; toⁿ-e, from where he stands. (Line 4 in the second stanza.)

SONG 2.

(Free translation, p. 228; Osage version, p. 465.)

1.

Pa-çe, evening; u-moⁿ-bthiⁿ, as I walk in its midst; tha-tsi-e iⁿ do, thou camest to me. (Lines 1, 2, 4, and 5 in both the two stanzas.)

Wa-po-ga, thou gray owl; wiⁿ, a; tha-tsi-e tho, comest to me. (Line 3 in the first stanza.)

2.

I-toⁿ-gi-oⁿ, thou horned owl; wiⁿ, a; tha-tsi-e tho, thou camest to me. (Line 3 in the second stanza.)

SONG 3.

(Free translation, p. 229; Osage version, p. 465.)

1.

Pa-çe, as in the darkness of evening; the a-toⁿ dse hiⁿ do, here where I stand. (Lines 1, 2, 4, and 5 in all the three stanzas.)

Wa-po-ga, thou gray owl; wiⁿ, a; tha-tsi-e tho, camest to me. (Line 3 in the first stanza.)

2.

I-toⁿ-gi-oⁿ, thou horned owl; wiⁿ, a; tha-tsi-e tho, comest to me.
(Line 3 in the second stanza.)

3.

We-ʔs'a-gi-oⁿ, thou snake; wiⁿ, a; tha-tsi-e tho, comest to me. (Line
3 in the third stanza.)

KI-KA'-XE I-KI-TSI^N WA-THO^N.
Make them strike each other songs.

SONG 1.

(Free translation, p. 231; Osage version, p. 466.)

1.

ʦsi-go, my grandfather; a-he, from place to place; the ʦse the, let him
go forth (to strike the enemy); the the, he the, vocables. (Lines
1, 2, and 4 in all the four stanzas.)

Wa-zhiⁿ-ça-be, the black bird (hawk); a-he, from place to place; the
ʦse the, let him go forth (to strike the enemy); the the, he the,
vocables. (Line 3 in the first stanza.)

2.

Wa-zhiⁿ-xo-dse, the gray bird (hawk); a-he, from place to place; the
ʦse the, let him go forth (to strike the enemy); the the, he the,
vocables. (Line 3 in the second stanza.)

3.

Gthe-doⁿ-zhiⁿ-ga, the little hawk; a-he, from place to place; the ʦse
the, let him go forth (to strike the enemy); the the, he the, vocables.
(Line 3 in the third stanza.)

4.

Wa-k'oⁿ, actor; hoⁿ-ga, the mystic, consecrated, sacred; a-he, from
place to place; the ʦse the, let him go forth (to strike the enemy);
the the, he the, vocables. (Line 3 in the fourth stanza.)

GTHI I-HE-THE WA-THO^N.
Brought home laid down songs.

SONG 1.

(Free translation, p. 233; Osage version, p. 466.)

1.

Wa-zhiⁿ, bird; ça-be, black; wa-tha-ʦse noⁿ, thou hast triumphed;
e the he, vocables. (Lines 1 and 3 in the first stanza.)

Wa-tha-ʦse noⁿ, thou hast triumphed; wa-tha-ʦse noⁿ, thou hast
triumphed; e the he tho, vocables. (Lines 2 and 4 in all the four
stanzas.)

2.

Wa-zhiⁿ, bird; xo-dse, gray; wa-tha-tse noⁿ, thou hast triumphed; e the he, vocables. (Lines 1 and 3 in the second stanza.)

3.

Gthe-doⁿ, hawk; zhin-ga, little; wa-tha-tse noⁿ, thou hast triumphed; e the he, vocables. (Lines 1 and 3 in the third stanza.)

4.

Wa-k'oⁿ, actor; hoⁿ-ga, the mystic, consecrated, sacred; wa-tha tse noⁿ, thou hast triumphed; e the he, vocables. (Lines 1 and 3 in the fourth stanza.)

SONG 2.

(Free translation, p. 235; Osage version, p. 467.)

1.

Tsi-go, my grandfather; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Line 1 in all the four stanzas.)

Tsi-go, my grandfather; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Lines 2 and 4 in all the four stanzas.)

Wa-zhiⁿ, bird; ça-be, black; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Line 3 in the first stanza.)

2.

Wa-zhiⁿ, bird; xo-dse, gray; wiⁿ, a; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Line 3 in the second stanza.)

3.

Gthe-doⁿ, hawk; zhiⁿ-ga, little; wiⁿ, a; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Line 3 in the third stanza.)

4.

Wa-k'oⁿ, actor; hoⁿ-ga, the mystic, consecrated, sacred; moⁿ-thi-doⁿ, draws the arrow; a-doⁿ-e, look you. (Line 3 in the fourth stanza.)

SONG 3.

(Free translation, p. 236; Osage version, p. 467.)

1.

Tsi-go, my grandfather; moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Lines 1, 2, and 5 in all the four stanzas.)

Moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Lines 3 and 6 in all the four stanzas.)

Wa-zhiⁿ, bird; ça-be, black; moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Line 4 in the first stanza.)

2.

Wa-zhiⁿ, bird; xo-dse, gray; moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Line 4 in the second stanza.)

3.

Gthe-doⁿ, hawk; zhiⁿ-ga, little; moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Line 4 in the third stanza.)

4.

Wa-koⁿ, actor; hoⁿ-ga, the mystic, consecrated, sacred; moⁿ-thi-doⁿ, has drawn the arrow; a-gthi, has come home; noⁿ-zhiⁿ-e, where he stands. (Line 4 in the fourth stanza.)

U'-THU-DSE I-NO^N-ZIH^N WA-THO^N.
Partakers rising song.

SONG 1.

(Free translation, p. 237; Osage version, p. 468.)

1.

A-ki-pa, meet ye; wiⁿ da do ho, all as one; pe-dse toⁿ tha, at the fire place. (Lines 1 to 4 in the first stanza.)

2.

A-ki-pa, meet ye; wiⁿ da do ho, all as one; i-bi-ki'u tha, touching closely each other. (Lines 1 to 4 in the second stanza.)

NI-DSE WA-CPE WI'-GI-E.
Haunches rest ritual.

(Free translation, p. 238; Osage version, p. 468.)

1. A, they said; a biⁿ da, it has been said; tsi, house; ga, in this. 76, 85.
2. Wa-ça-be, black bear; u-ça-ka, blemish in color; thiⁿ-ge, having none; kshe, that lies outstretched; a, they said.
3. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-the, make of me; ta biⁿ da, they shall.
4. Ci-pa-hi, my toes; thi-çtu-the, that are gathered in folds; ga tse, this; a, they said.
5. U-noⁿ, signs of old age; a-gi-the, I have made to be; miⁿ-kshe iⁿ da, I who sit here. 11, 17, 23, 30, 35, 41, 48, 52, 56, 60, 64.
6. Zhiⁿ-ga, the little ones; noⁿ, old age; hi, they come to; doⁿ, when; a, they said.

7. Çi-pa-hi, their toes; thi-çtu-the, gathered in folds; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
8. Zhiⁿ-ga, the little ones; zhu-i-ga, their bodies; oⁿ-tha, make of me; bi, they; a, they said. 12, 14, 18, 20, 24, 26, 31, 36, 42, 45, 49, 53, 57, 61, 65, 68, 70, 88, 92, 96, 100, 104, 111, 115, 119, 123.
9. U-noⁿ, old age; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones. 28, 33, 39, 46, 71, 120.
10. Hi-koⁿ, ankles; ba-ç'iⁿ-tha, wrinkles; ga ge, these; shki, also; a, they said.
13. Hi-koⁿ, ankles; ba-ç'iⁿ-tha, wrinkles; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
15. I-řs'a, causes of death; thiⁿ-ge, having none; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones. 27.
16. řse-wa-tse, inner muscles of my thighs; u-ga-wa, loosened with age; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said.
19. řse-wa-tse, inner muscles of the thighs; u-ga-wa, loosened with age; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
21. řs'e, to die; wa-řse-xi, difficult; ði-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones. 38.
22. Thiu-we, side of the body, the ribs; ga-gthe-çe, outlines of; ga ge, these; shki, also; a, they said.
25. Thiu-we, ribs; ga-gthe-çe, outlined with age; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
29. A-zhu, muscles of my arms; ga-wa, loosened with age; ga tse, these; shki, also; a, they said.
32. A-zhu, muscles of the arms; ga-wa, loosened with age; a bi, spoken of as; i-the, live to see; ði-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; řa i tse a, they shall; zhiⁿ-ga, the little ones.
34. Do-dse, muscles of my throat; u-ga-wa, loosened with age; ga kshe, these; a, they said.

37. Do-dse, muscles of the throat; u-ga-wa, loosened with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
40. Hi- $\dot{\kappa}$ 'e, muscles of my chin; u-ga-wa, loosened with age; ga kshe, these; a, they said.
43. Hi- $\dot{\kappa}$ 'e, muscles of the chin; u-ga-wa, loosened with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
47. Iⁿ-dse-noⁿ-he, my cheeks; a-ga-stse-dse, overhanging; ga tse, these; a, they said.
50. Iⁿ-dse-noⁿ-he, their cheeks; a-ga-stse-dse, overhanging; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
51. I-the-dse, corners of my mouth; bi-xoⁿ, the folds of; ga tse, these; shki, also; a, they said.
54. I-the-dse, corners of the mouth; bi-xoⁿ, folded with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
55. Iⁿ-shta-the-dse, corners of my eyes; bi-xoⁿ, folded; ga tse, these; shki, also; a, they said.
58. Iⁿ-shta-the-dse, corners of the eyes; bi-xoⁿ, folded with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
59. $\dot{\text{P}}$ e, my forehead; ga-gthe- $\dot{\text{c}}$ e, wrinkles; ga ge, these; shki, also; a, they said.
62. $\dot{\text{P}}$ e, forehead; ga-gthe- $\dot{\text{c}}$ e, wrinkled with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
63. $\dot{\text{T}}$ a-xpi, crown of my head; hiⁿ, the hairs of; ga- $\dot{\text{c}}$ a-dse, thinned with age; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said.
66. $\dot{\text{T}}$ a-xpi, the crown of their heads; hiⁿ, the hairs of; ga- $\dot{\text{c}}$ a-dse, thinned with age; a bi, spoken of as; i-the, live to see; $\dot{\kappa}$ i-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; $\dot{\tau}$ a i tse a, they shall; zhiⁿ-ga, the little ones.
67. $\dot{\text{P}}$ a-hiⁿ, hairs of my head; $\dot{\text{c}}$ oⁿ- $\dot{\text{c}}$ oⁿ, whitened with age; ga ge, these; shki, also; a, they said.

69. Pa-hiⁿ, hairs of their heads; çoⁿ-çoⁿ, whitened with age; a bi, spoken of as; i-the, live to see; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa i tse a, they shall; zhiⁿ-ga, the little ones.
72. Hoⁿ-ba, days; tha-gthiⁿ, that are calm and peaceful; xtsi, verily; shki, and; a, they said.
73. U-hi, to reach and enter; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa i tse a, they shall; zhiⁿ-ga, the little ones.
74. Ga, these, words; noⁿ-zhiⁿ da, shall stand for all time.
75. Zhiⁿ-ga, the little ones; moⁿ-koⁿ, medicine; tha, to use as; bi, they; thiⁿ-ge a-tha, there is nothing; e-ki-e, said to one another; a-ka, they.
77. Moⁿ-tse-dse, bank, precipice; koⁿ-ha, the brink of; dsi, there; xtsi, verily; a, they said.
78. Xoⁿ-dse, the red cedar; toⁿ, stood; noⁿ, there.
79. Xo-e, sighing; toⁿ, standing; hi, where he took his place; noⁿ-zhiⁿ toⁿ, and stood; a, they said. 81.
80. Zhiⁿ-ga, the little ones; moⁿ-koⁿ, medicine; tha, to make of me; ba, they; thoⁿ-ʔa, that they may; the ga, here at this place; a-toⁿ he iⁿ da, I stand.
82. ʔa-dse, winds; u-the-the, the four paths of; he-noⁿ-ha te, in the midst of; a, they said.
83. E-noⁿ-ha, whichever way the winds blew.
84. Ga-bthoⁿ, a pleasing fragrance; the the, he sent forth; toⁿ, as he stood; a, they said.
86. Koⁿ-gthe, root; hi-da, the base of; ga, this; thiⁿ-kshe, sitting; shki, also; a, they said.
87. U-noⁿ, a sign of old age; a-gi-the, I have made it to be; a-toⁿ-he in da, I who stand here. 91, 95, 99, 103, 110, 118.
89. Ci-pa-hi, toes; u-thi-btha, gnarled with age; a bi, spoken of as; i-the, live to see; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa i tse a, they shall; zhiⁿ-ga, the little ones.
90. Hi-koⁿ, my ankles; ba-k'iⁿ-tha, the wrinkles of; ga tse, these; a, they said.
93. Hi-koⁿ, their ankles; ba-k'iⁿ-tha, the wrinkles of; a bi, spoken of as; i-the, live to see; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa i tse a, they shall; zhiⁿ-ga, the little ones.
94. Ga-xa, outspreading branches; a-gthe, attached to the trunk; ga ge, these; shki, also; a, they said.

95. A-dsu-*ta*, in their limbs, arms; *i-tš'a*, causes of death; *thiⁿ-ge*, none; *ki-the*, cause themselves to have; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tse a*, they shall; *zhiⁿ-ga*, the little ones.
98. I-*ta-xa*, the topmost branches; *a-ba-dsu-ge*, bent downward; *ga ge*, these; *shki*, also; *a*, they said.
101. A-*ba-ku*, shoulders; *thi-xoⁿ e-goⁿ*, as though broken; *a bi*, spoken of as; *i-the*, live to see; *ki-the*, cause themselves to; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tse a*, they shall; *zhiⁿ-ga*, the little ones.
102. I-*ta-xe*, the topmost branches; *ga-moⁿ*, feathery; *ga ge*, these; *shki*, also; *a*, they said.
105. *Pa-hiⁿ*, hairs of the head; *çoⁿ-çoⁿ*, whitened with age; *u-gthoⁿ e-goⁿ*, resembling a cap; *a bi*, spoken of as; *i-the*, live to see; *ki-the*, cause themselves to; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tse a*, they shall; *zhiⁿ-ga*, the little ones.
106. *Zhiⁿ-ga*, the little ones; *moⁿ-koⁿ*, medicine; *tha*, to be used by them; *bi*, they; *ga*, this, the red cedar; *noⁿ-zhiⁿ da*, stands.
107. *Çi-thu-çe*, they (the little ones) took footsteps; *a-tsia-tha*, and moved on; *bi*, they; *doⁿ*, when; *a*, they said.
108. *Ni*, river; *koⁿ-ha*, at the edge of; *xtsi*, verily; *hi noⁿ-zhiⁿ*, came to and stood; *a-ka*, they.
109. *Thi-u-ba-he*, the side of my body; *i-sdu-ge*, the right; *ga kshe*, this that lies outstretched; *a*, they said.
112. *Thi-u-ba-he*, in the sides of their bodies; *i-tš'a*, causes of death; *thiⁿ-ge*, none; *ki-the*, cause themselves to have; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tsiⁿ da*, they shall.
113. *Ni-u-thu-ga*, the current and bed of my waters; *ga kshe*, this that lies outstretched; *a*, they said.
114. *Thi-u-thi-xthu-k'a*, the hollow of my body; *a-gi-the*, I have made to be; *a-toⁿ he iⁿ da*, I who stand here.
116. *Thi-u-thi-xthu-k'a*, in the hollow of their bodies; *a bi*, spoken of as; *i-tš'a*, causes of death; *thiⁿ-ge*, none; *ki-the*, cause themselves to have; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tse a*, they shall; *zhiⁿ-ga*, the little ones.
117. *Ni*, water, the surface; *ba-btha-xe*, waves, wavelets; *ga ge*, these; *shki*, also; *a*, they said.
121. *Ni*, river; *u-ça-gi*, wherein the current is strong; *ga kshe*, this that lies outstretched; *a*, they said.
122. *Ni-a-koⁿ*, windpipe; *a-gi-the*, I have made to be; *a-toⁿ-he iⁿ da*, I who stand here.
124. *Ni-a-koⁿ*, in their windpipe; *i-tš'a*, causes of death; *thiⁿ-ge*, none; *moⁿ-thiⁿ*, as they travel the path of life; *ta i tse a*, they shall; *zhiⁿ-ga*, the little ones.

ṬSI'-ZHU WA-SHTA-GE VERSION OF THE NO^{N'}-ZHI^N-ZHON^N
RITE.

By SHO^{N'}-GE-MO^N-I^N.

NO^N-NI A-THA-SHO-DSE WI'-GI-E.
Tobacco smoke upon ritual.

(Free translation, p. 245; Osage version, p. 473.)

1. Ha, ho; da-doⁿ, what; wa-zhiⁿ, courage; gi-the, make to be for themselves; ṭa, shall; ba, they; doⁿ, interrogative particle; a, they said; a biⁿ da, it has been said; ṭsi ga, in this house. (The refrain, a biⁿ da, ṭsi ga, is repeated at the end of every line and so this translation will suffice for all.) 17, 33, 49.
2. Iⁿ-gthoⁿ-gthe-zhe, mottled lynx; zhiⁿ-ga, little; kshe, lies outstretched; noⁿ, that; a, they said.
3. Wa-zhiⁿ, courage; ṭoⁿ-ga, great; doⁿ, because it is; wa-zhiⁿ, courage; gi-tha, make of it for themselves; bi, they; a, they said. 19, 35, 51.
4. Wa-zhiⁿ, courage; gi-tha, make of it for themselves; bi, they; doⁿ, when; shki, and; a, they said. 20.
5. Wa-zhiⁿ, courage; u-ṭa-thiⁿ, their fame for to spread abroad; bi, they; ḱi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, shall. 21, 37, 53.
6. Noⁿ-be-hi, hands; wi-ṭa, mine. 22, 38, 54.
7. Noⁿ-be-hi, hands; tha, they make of them; bi, they; doⁿ, when; shki, and; a, they said. 23, 39, 59.
8. Noⁿ-be, hands; e-dsi, there, at the attack upon the foe; wa-thiⁿ-ga, absent from; zhi, never be; ḱi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, shall. 24, 40, 56.
9. Hoⁿ-ba, day; i-ṭa-xe, at the beginning of; thoⁿ, at the; dsi, then; a, they said. 25, 41.
10. Ni, river; u-ga-xthi, the bend of; wiⁿ, a; e-dsi, there; xtsi, verily; a, they said. 26, 43.
11. Wa-ḱoⁿ-tha, attack; tsi-the, rushed forth; toⁿ, from where he stood; a, they said. 27, 42.
12. Ṭa, deer; ṭse-he-xo-dse, gray horns, immature; kshe, that lies outstretched; a, they said.
13. Bi-shu-ḱa, bent, doubled up; xtsi, verily; a-thiⁿ hi the, threw or pressed to the ground; kshe, where it lay. 29, 45.
14. Wa-ṭse, triumph, exultation; niu, cry; ga-xe, make; toⁿ, where he stood; a, they said. 30, 46, 62.
15. Wa-ṭse, triumph; niu, cry; bi, they; doⁿ, when; ga xtoⁿ, verily in this manner they shall cry; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, shall. 31, 47, 63.

16. O-ba-xoⁿ, a cut; do-ba, four; ga-xe, made; noⁿ-zhiⁿ, where he stood; a, they said. 32, 48, 64.
18. Shoⁿ-ge, wolf; hiⁿ, hairs; ʔo, blue, dark gray; toⁿ, standing; noⁿ, the; a, they said.
27. ʔa, deer; he, horns; ba-çi-ge, spiked; kshe, that lies outstretched; a, they said.
34. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe, that lies outstretched; a, they said.
36. Wa-zhiⁿ, courage; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 52.
44. ʔa, deer; he, horns; sha-be, dark, matured; kshe, that lies outstretched; a, they said.
50. Wa-ça-be, black bear; do-ga, male; u-ça-қа, blemish in color; thiⁿ-ge, that has none; kshe, lies outstretched; noⁿ, that; a, they said.
57. Çoⁿ-dse, upland forest; қоⁿ-ha, the border of; dsi, there; a, they said.
58. Moⁿ-ba-tsi-he, hummock; hoⁿ-çka, of no particular size; doⁿ, a.
59. Thi-ʔa-the, tore apart; gthi, pulled toward himself; noⁿ-the, and placed; toⁿ, where he stood; a, they said.
60. Wa-gthu-shika, insects, bugs; zhiⁿ-ga, little; shoⁿ e-goⁿ, all contained therein; a, they said.
61. I-u-wa-tha-bthoⁿ-çe, he crushed between his teeth; toⁿ, where he stood; a, they said.

HO^N-BE'-ÇU WI'-GI-E.

Moccasins cut ritual.

(Free translation, p. 248; Osage version, p. 474.)

1. Da-doⁿ, what; zhiⁿ-ga, the little ones; çiu-e, foot; қi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 11, 21, 31.
2. Қe, turtle; çin-dse, tail; ga-ʔse, serrations; pe-thoⁿ-ba, seven; thiⁿ-kshe, sits; noⁿ, that; a, they said.
3. Ga, that; çiu-e, foot; қi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 13, 23, 33.
4. Çiu-e, foot; қi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 14, 24, 34.
5. Çiu-e, foot; қi, when they make of it; i-ʔs'a, causes of death; thiⁿ-ge, have none; қi-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; i, they; tsiⁿ da, shall. 15, 25, 35.
6. Da-doⁿ, what; hoⁿ-be-қoⁿ, moccasin string; the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 16, 26, 36.
7. We-ʔs'a, snake; ni-dsi-wa, that lives near water; kshe, lies outstretched; noⁿ, that; a, they said.

8. Ga, that; hoⁿ-be-koⁿ, moccasin string; the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 18, 28, 38.
9. Hoⁿ-be-koⁿ, moccasin string; the, make it to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 19, 29, 39.
10. Hoⁿ-be-koⁿ, moccasin string; i-ts'a, causes of death; thiⁿ-ge, have none; ki-the, cause themselves to; moⁿ-thiⁿ, as they travel the path of life; ta, shall; i, they; tsiⁿ da, shall. 20, 30, 40.
12. Ke, turtle; ciⁿ-dse, tail; ga-tse, serrations; sha-pe, six; thiⁿ-kshe, sits; noⁿ, that; a, they said.
17. We-ts'a, snake; moⁿ-ge, belly; ci, yellow; zhu-dse e-goⁿ, pinkish; kshe, lies outstretched; noⁿ, that; a, they said.
22. Ke, turtle; moⁿ-ge, breast; zhu-dse, red; thiⁿ-kshe, sits; noⁿ, that; a, they said.
27. We-ts'a, snake; moⁿ-ge, belly; gthe-zhe, spotted; thiⁿ-kshe, sits; noⁿ, that; a, they said.
32. Ke, turtle; moⁿ-ge, breast; cka, white; thiⁿ-kshe, sits; noⁿ, that; a, they said.
37. We-ts'a, snake; ca-be, black; moⁿ-ge, belly; cka, white; kshe, lies; noⁿ, that; a, they said.
41. Da-doⁿ, what; moⁿ-hiⁿ, knife; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ta, shall; ba, they; doⁿ, interrogative particle; a, they said.
42. Wa-dsu-ta, animal; shiⁿ-to-zhiⁿ-ga, young man, bull; kshe, lies; noⁿ, that; a, they said.
43. He, horn; tha-ta, left; tse, that stands; a, they said.
44. Ga, that; moⁿ-hiⁿ, knife; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
45. Moⁿ-hiⁿ, knife; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said.
46. Moⁿ-hiⁿ, knife; gi-pa-hi, sharp their; ki-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ta, shall; i, they; tsiⁿ da, shall.
47. Da-doⁿ, what; wa-ba-to-be, use to cut upon; moⁿ-thiⁿ, as they travel the path of life; ta, shall; ba, they; doⁿ, interrogative particle; a, they said. 53, 59, 65.
48. Mi, sun; hi-e, where it disappears; ge, the places; ta, in that direction; ni-ka-shi-ga, people. 54.
49. Shiⁿ-to, youth, young man; ho, voice; bthoⁿ-xe, cracked; kshe, lies outstretched; noⁿ, that; a, they said.
50. A-ba-to-be, use him to cut upon; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said. 56, 62, 68.
51. Wa-ba-to-be, use him to cut upon; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 57, 63, 69.

52. Wa-ba-to-be, the act of cutting upon; gi-o-tš'e-ga, easy for themselves; ƙi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ʦa, shall; i, they; tsiⁿ da, shall. 58. 64, 70.
55. Shi-mi, maiden; ho, voice; bthoⁿ-xe, broken; kshe, lies outstretched; a, they said.
61. Ni-ka, man; wa-ƙ'oⁿ, deeds accomplished, military honors; o-tha-ha, to whom is attached; kshe, lies outstretched; a, they said.
67. Wa-ƙ'o, woman; woⁿ, once; for the first time; we-da-the, gave birth; thiⁿ-kshe, sits; a, they said.

ƘI-NO^N WI'-GI-E.

Adornment ritual.

(Free translation, p. 252; Osage version, p. 476.)

1. Ha, ho; da-doⁿ, what; ƙi-noⁿ, adornment; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʦa, shall; ba, they; doⁿ, interrogative particle; a, they said.
2. Wa-koⁿ-da, god; hoⁿ-ba, day; doⁿ, of the; thiⁿ-kshe, who sits; a, they said. 10.
3. ʦse-ga, anew, early; xtsi, verily; hi, comes; noⁿ, always; bi, they; a, they said. 11.
4. Thi-u-ba-he, side of the body; tha-ʦa, left; dsi, there; a, they said. 12.
5. Da-zhu-dse, crimsoned with heat; thiⁿ-kshe, sits; noⁿ, that is; a, they said.
6. Ga, that; ƙi-noⁿ, adornment; gi-tha, make to be their; bi, they; a, they said.
7. Ga, that; ƙi-noⁿ, adornment; gi-the, make to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
8. I-tš'a, causes of death; thiⁿ-ge, none; ƙi-the, cause themselves to have; moⁿ-thiⁿ, as they travel the path of life; ʦa, shall; i, they; tsiⁿ da, shall. 16, 33.
9. Da-doⁿ, what; wa-gthe, plume; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʦa, shall; ba, they; doⁿ, interrogative particle; a, they said.
13. Wa-gthe toⁿ e-goⁿ, that which like a plume; toⁿ, stands; noⁿ, that; a, they said.
14. Ga, that; wa-gthe, plume; gi-the, made to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; a, they said.
15. Ga, that; wa-gthe, plume; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said.
16. Wa-gthe, plume; i-tš'a, causes of death; thiⁿ-ge, none; ƙi-the, cause themselves to have; moⁿ-thiⁿ, as they travel the path of life; ʦa, shall; i, they; tsiⁿ da, shall.

17. Ṭsiu-ge, mussel; wa-gthoⁿ, gorget; thiⁿ-kshe, sits; noⁿ, that; a, they said. 129, 149.
18. Wi-ṭsi-go e, my grandfather; e-gi-e, said to him; a-ka, they.
19. Zhiⁿ-ga, the little ones; zho-i-ga, bodies; the, of which to make; thiⁿ-ge, they have none; a-tha, truly; wi-ṭsi-go e, my grandfather; e-gi-e, said to him; a-ka, they.
20. Zhiⁿ-ga, the little ones; zho-i-ga, bodies; tha, make of; ba, they; thoⁿ-ṭa, may well; ni-ḵa-shi-ga, a person; miⁿ-kshe iⁿ da, I am.
21. Wa-ḵoⁿ-da, god; ṭs'e, to die; wa-ṭse-xi, difficult; bthiⁿ iⁿ da, I am.
22. Zhiⁿ-ga, the little ones; zho-i-ga, bodies; oⁿ-tha, make of me; bi, they; doⁿ, when; a, they said. 26, 31, 37, 42, 47, 51, 56, 61, 66, 70, 75, 80, 85, 89, 94, 99, 104, 108, 113, 118, 123, 127, 133, 138, 143, 147, 153, 158, 163, 167.
23. Ṭs'e, die; wa-ṭse-xi, difficult to; ḵi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, shall.
24. Wa-ḵoⁿ-da, gods; e-shki, themselves; doⁿ, even; a, they said. 27, 35, 38, 45, 48, 54, 57, 64, 67, 73, 76, 83, 86, 92, 95, 102, 105, 111, 114, 121, 124, 131, 134, 141, 144, 151, 154, 161, 164.
25. U-zhoⁿ-ge, path; be, any one; oⁿ-thoⁿ-kshi-tha, see my; moⁿ zhi, I not; a-thiⁿ he in da, in my life's journey. 36, 55, 74, 93, 112, 132, 152.
28. U-zhoⁿ-ge, path; be, any one; i-kshi-tha, see their; ba, they; zhi, not; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ da, shall. 39, 58, 77, 96, 115, 135, 155.
29. Wa-gthu-shka, mysterious creatures; shoⁿ-e-goⁿ, of every kind; xtsi, verily; doⁿ, when assembled; a, they said. 40, 43, 59, 62, 78, 81, 97, 100, 116, 119, 136, 139, 156, 159.
30. Xiⁿ-ha, shell or skin; ḵa-gi, hard, impenetrable; wi-noⁿ, I alone; bthiⁿ, I am; da, oral stop.
32. Xiⁿ-ha, shell; ḵa-gi, impenetrable; ḵi-the, cause (their skin) to be; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ, shall; da, oral stop.
34. Ni, river; u-ba-shoⁿ, bend; wiⁿ, a; the e, approached; doⁿ, when; a, they said.
41. A-ḵi-dsi-ḵe, sweep aside in masses; i-he a-wa-the, I make them to lie; a-thiⁿ he iⁿ, in my life's journey; da, oral stop. 60, 79, 98, 117, 137, 157.
44. A-ḵi-dsi-ḵe, sweep aside in masses; i-he-the, make them to lie; moⁿ-thiⁿ, as they travel the path of life; ṭa, shall; i, they; tsiⁿ, shall; da, oral stop. 63, 82, 101, 120, 140, 160.

46. Oⁿ-*ki-tha-zha-ta*, make way at my approach; *bi*, they; *miⁿ-kshe iⁿ*, I who here sit; *da*, oral stop. 65, 84, 103, 122, 142, 162.
49. A-*ki-tha-zha- τ a*, make way for them; *bi*, they; *moⁿ-thiⁿ*, as they travel the path of life; *\tau a*, shall; *i*, they; *tsiⁿ*, shall; *da*, oral stop. 68, 87, 106, 125, 145, 165.
50. Hoⁿ-*ba*, days; *tha-gthiⁿ*, that are calm and peaceful; *shki*, and; *u-hi*, reach; *a-ki-the*, I cause myself to; *a-thiⁿ* he *iⁿ*, in my life's journey; *da*, oral stop. 69, 88, 107, 126, 146, 166.
52. Hoⁿ-*ba*, days; *tha-gthiⁿ*, that are calm and peaceful; *shki*, and; *u-hi*, reach; *ki-the*, cause themselves to; *moⁿ-thiⁿ*, as they travel the path of life; *\tau a*, shall; *i*, they; *tsiⁿ*, shall; *da*, oral stop. 71, 90, 109, 128, 148, 168.
53. Ni, river; *u-ba-shoⁿ*, bend; *thoⁿ-ba*, second; the *e*, approached; *doⁿ*, when; *a*, they said.
72. Ni, river; *u-ba-shoⁿ*, bend; *tha-bthiⁿ*, third; the *e*, approached; *doⁿ*, when; *a*, they said.
91. Ni, river; *u-ba-shoⁿ*, bend; *do-ba*, fourth; the *e*, approached; *doⁿ*, when; *a*, they said.
110. Ni, river; *u-ba-shoⁿ*, bend; *\mathcal{c}a-\tau oⁿ*, fifth; the *e*, approached; *doⁿ*, when; *a*, they said.
129. Ni, river; *u-ba-shoⁿ*, bend; *sha-pe*, sixth; the *e*, approached; *doⁿ*, when; *a*, they said.
150. Ni, river; *u-ba-shoⁿ*, bend; *pe-thoⁿ-ba*, seventh; the *e*, approached; *doⁿ*, when; *a*, they said.

T̄SI T̄A'-PE WA-THOⁿ.
House approach song.

SONG 1.

(Free translation, p. 258; Osage version, p. 481.)

One line only of the words translated.

Ga-goⁿ ha, thus, in this manner; *moⁿ-bthiⁿ* e. I make my journey.

WI'-GI-E.

(Free translation, p. 258; Osage version, p. 481.)

1. Ha, ho; *da-doⁿ*, what; *wa- \mathcal{c} i-thu- \mathcal{c} e*, direct their footsteps toward; *moⁿ-thiⁿ*, as they travel the path of life; *\tau a*, shall; *ba*, they; *doⁿ*, interrogative particle; *a*, they said. 8, 15, 22.
2. O-*k'o-be*, valley; *zhiⁿ-ga*, little; *wiⁿ*, a; *a- \mathcal{c} i-thu- \mathcal{c} e*, shall direct their footsteps toward; *bi*, they; *a-tha*, indeed.
3. O-*k'o-be*, valley; *zhiⁿ-ga*, little; *wiⁿ*, a; *e- \mathcal{c} ka*, or the like; *e-wa-ka*, mean or speak of; *ba*, they; *zhi*, do not; *a*, they said.
4. Ni, river; *u-ga-xthi*, bend; *wiⁿ*, a; *a- \mathcal{c} i-thu- \mathcal{c} a*, shall direct their footsteps; *bi*, they; *a-tha*, indeed.

5. Ni, river; u-ga-xthi, bend; wiⁿ, a; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.
6. Tsi, house; zhiⁿ-ga, little; wiⁿ, a; a-çi-thu-ça, shall direct their footsteps; bi, they; a-tha, indeed. 13, 20, 27.
7. Wa-xo-be, shrine; zhiⁿ-ga, little; ha-gtha-thiⁿ, carrying your; moⁿ-thiⁿ, walking; e-dsi, there; ba she, you, always; tse, shall. 14, 21, 28.

(Song repeated.)

9. O-ğ'o-be, valley; thoⁿ-ba, second; a-çi-thu-ça, shall direct their footsteps toward; bi, they; a-tha, indeed.
10. O-ğ'o-be, valley; thoⁿ-ba, second; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.
11. Ni, river; u-ga-xthi, bend; thoⁿ-ba, second; a-çi-thu-ça, direct their footsteps toward; bi, they; a-tha, indeed.
12. Ni, river; u-ga-xthi, bend; thoⁿ-ba, second; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.

(Song repeated.)

16. O-ğ'o-be, valley; tha-bthiⁿ, third; a-çi-thu-ça, direct their footsteps toward; bi, they; a-tha, indeed.
17. O-ğ'o-be, valley; tha-bthiⁿ, third; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.
18. Ni, river; u-ga-xthi, bend; a-çi-thu-ça, direct their footsteps toward; bi, they; a-tha, indeed.
19. Ni, river; u-ga-xthi, bend; tha-bthiⁿ, third; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.
23. O-ğ'o-be, valley; do-ba, fourth; a-çi-thu-çe, direct their footsteps toward; bi, they; a-tha, indeed.
24. O-ğ'o-be, valley; do-ba, fourth; e-çka, or the like, e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.
25. Ni, river; u-ga-xthi, bend; do-ba, fourth; a-çi-thu-çe, direct their footsteps toward; bi, they; a-tha, indeed.
26. Ni, river; u-ga-xthi, bend; dō-ba, fourth; e-çka, or the like; e-wa-ka, mean or speak of; ba, they; zhi, do not; a, they said.

WA-XO'-BE THU-SIKE WA-THO^N.
 Shrine untie songs.

SONG 1.

(Free translation, p. 261; Osage version, p. 482.)

The meaning of the words of this song are obscured by the use of archaic or corrupted terms.

SONG 2.

(Free translation, p. 261; Osage version, p. 482.)

1. Ķia ha, downward; tha, you; wi, I; tha, send; tse, shall.
3. Ķia ha, downward; tha, you; wi, I; tha ha, send; shke he the, to be untied.

SONG 3.

(Free translation, p. 262; Osage version, p. 482.)

1. Shoⁿ-ni-pa, archaic; wiⁿ, a; tha, you; wi, I; tha, send; tse, shall.
3. Shoⁿ-ni-pa, archaic; wiⁿ, a; tha, you; wi, I; tha ha, send; shke he the, to be untied.

SONG 4.

(Free translation, p. 263; Osage version, p. 482.)

1.

Iⁿ-da-ko, archaic; a-ha, now; shka, untied; hoⁿ dse, when it becomes.
(Line 1.)

Sho-the, come toward you (the bird); the e he, vocables; shka, untied; hoⁿ dse, when it becomes. (Line 4.)

2.

Iⁿ-da-ko, archaic; a-ha, now; gtha, unfolded (mouth of the pouch);
hoⁿ dse, when it becomes. (Line 1.)

Sho-the, come toward you; the e he, vocables; gtha, unfolded; hoⁿ
dse, when it becomes. (Line 4.)

3.

Iⁿ-da-ko, archaic; a-ha, now; ga-wa, widened (mouth of the pouch);
hoⁿ dse, when it becomes. (Line 1.)

Sho-the, shall come toward you; the e he, vocables; ga-wa, widened;
hoⁿ dse, when it becomes. (Line 4.)

4.

Iⁿ-da-ko, archaic; a-ha, now; ga i-hi-tha, through this (the mouth of
the pouch). (Line 1.)

Sho-the, shall come toward you; the e he, vocables; ga i-hi-tha,
through this (the mouth of the pouch). (Line 4.)

PE'-XE THU-ÇE WI'-GI-E.

Rattle take up ritual.

(Free translation, p. 265; Osage version, p. 483.)

1. Da-doⁿ, what; pe-xe, rattle; gi-the, make to be their; moⁿ-thiⁿ,
as they travel the path of life; ta, shall; ba, they; doⁿ, inter-
rogative particle.
2. Mi, sun; hi-e, it disappears; ge, the places where; ta, in that
direction; toⁿ-woⁿ-gthoⁿ, villages; pe-thoⁿ-ba, seven; ha, sepa-
rate; bi, they; a bi a, they said. 10, 18.
3. I-thi-shnoⁿ, the odd one in number; thiⁿ-kshe, that sits; wa-pa,
head; i-ta, belonging to; thiⁿ-kshe, that sits.
4. Ga, that one; pe-xe, rattle; gi-the, make to be their; moⁿ-thiⁿ, as
they travel the path of life; bi, they; a bi a, they said.

5. *Pe-xe*, rattle; *gi-the*, make to be their; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *doⁿ*, when.
6. *Pe-xe*, rattle; *i-ṭs'a*, causes of death; *thiⁿ-ge*, none; *ḳi-the*, cause themselves to have; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *i*, they; *tse*, shall; *a bi a*, they said.
7. *I-thi-hi-dse*, use it as a means to overcome the foe; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *doⁿ*, when; *shki*, and. 15, 23, 30, 39, 48, 57.
8. *I-thi-hi-dse*, overcome the foe; *gi-o-ṭs'e-ga*, with ease; *ḳi-the*, cause themselves to; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *i*, they; *ṭse*, shall; *a bi a*, they said. 16, 24, 31, 40, 49, 58.
9. *Da-doⁿ*, what; *pe-xe*, rattle; *i-ba*, handle; *the*, make to be; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *ba*, they; *doⁿ*, interrogative particle; *a bi a*, they said.
11. *I-thi-shnoⁿ*, the odd one in number; *thiⁿ-kshe*, that sits; *a-xi-be*, forearm; *tha-ṭa*, the left; *kshe*, that lies outstretched.
12. *Pe-xe*, rattle; *i-ba*, handle; *the*, make to be; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *a bi a*, they said.
13. *Pe-xe*, rattle; *i-ba*, handle; *the*, make it to be; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *doⁿ*, when.
14. *Pe-xe*, rattle; *i-ba*, handle; *i-ṭs'a*, causes of death; *thiⁿ-ge*, none; *ḳi-the*, cause themselves to have; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *i*, they; *ṭse*, shall; *a bi a*, they said.
17. *Da-doⁿ*, what; *pe-xe*, rattle; *ḳu*, seeds, the rattlers; *the*, make to be; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *ba*, they; *doⁿ*, interrogative particle; *a bi a*, they said.
19. *I-thi-shnoⁿ*, the odd one in number; *thiⁿ-kshe*, that sits; *hi-ḳ'e*, the teeth; *tha-ṭa*, of the left jaw; *kshe*, that lies.
20. *Pe-xe*, rattle; *ḳu*, seeds; *the*, make them to be; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *a bi a*, they said.
21. *Pe-xe*, rattle; *ḳu*, seeds; *the*, make them to be; *moⁿ-thiⁿ*, as they travel the path of life; *bi*, they; *doⁿ*, when.
22. *Pe-xe*, rattle; *ḳu*, seeds; *i-ṭs'a*, causes of death; *thiⁿ-ge*, having none; *moⁿ-thiⁿ*, as they travel the path of life; *ṭa*, shall; *i*, they; *ṭse*, shall; *a bi a*, they said.
25. *Pa-hoⁿ-gthe*, the first; *ga-ḳa-thu*, stroke of the rattle; *ga*, this; *tse*, that stands.
26. *Mi*, sun; *hi-e*, where it disappears; *ge*, the places; *ṭa*, in the direction; *ni-ḳa-shi-ga*, people, there are; *bi*, they; *a bi a*, they said. 34, 43, 52.
27. *I-ṭoⁿ-woⁿ-gthoⁿ*, to the one for whom a village was founded; *bi*, by them; *thiⁿ-kshe*, who sits; *a-ga-ḳa-thu*, this stroke of the rattle; *the-the*, send; *a-ka*, they; *bi a*, they said.

28. A-ga-ça-thu, give him this stroke of the rattle; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when. 37, 46, 55.
29. A-ga-ça-thu, give him the stroke with the rattle; gi-o-tš'e-ga, with ease; moⁿ-thiⁿ, as they travel the path of life; ʧa, shall; i, they; tse, shall; a bi a, they said. 38, 47, 56.
32. I-thoⁿ-bi-oⁿ, the second; ga-ça-thu, stroke with the rattle; ga, this; tse, that stands.
33. Wa-thiⁿ-e-çka, without a purpose; shoⁿ, acted; ba, they; zhi, not; a bi a, they said. 42, 51.
35. Shi-mi, a maiden; ho, voice; bthoⁿ-xe, broken; a bi a, they said;
36. A-ga-ça-thu, to her the stroke of the rattle; the tha, they sent; bi, they; a bi a, they said. 45, 54.
41. We-tha-bthiⁿ-oⁿ, the third; ga-ça-thu, stroke with the rattle; ga, this; tse, that stands; shki, also.
44. Ni-ka, man; wa-k'oⁿ, military honors; u-tha-ha, to whom is attached; kshe, that lies outstretched.
50. We-do-bi-oⁿ, the fourth; ga-ça-thu, the stroke of the rattle; ga, this; tse, that stands.
53. Wa-k'o, woman; woⁿ, once, for the first time; we-da-the, gave birth; kshe, that lies outstretched.

SONG 1.

(Free translation, p. 268; Osage version, p. 484.)

1.

Çi, feet; noⁿ doⁿ, by the power of his; wa-k'oⁿ ha, he is enabled to act.

2, 3, 4, 5, and 6.

2. Ili, legs. 3. Zhu, body. 4. A, arms. 5. Pa, head. 6. I, mouth.

SONG 2.

(Free translation, p. 269; Osage version, p. 485.)

1.

Wa-k'oⁿ, power, as derived from concerted action; wi-tse, mine; shoⁿ, all; ni-pa-dse, archaic word; noⁿ doⁿ, by that alone. (Line 1.)Wa-k'oⁿ ha, power of action; Çi, feet; noⁿ doⁿ, by those alone. (Line 2.)

SONG 3.

(Free translation, p. 270; Osage version, p. 485.)

The use of corrupted words in this song makes it difficult to give an intelligible translation.

SONG 4.

(Free translation, p. 270; Osage version, p. 485.)

1.

Çi-a wa, their feet; thi-ko, cramped; ta we, shall become.

2, 3, 4, 5, and 6.

2. Hi-a wa, their legs. 3. Zhu wa, their bodies. 4. A wa, their arms.
5. Pa wa, their heads. 6. I-a wa, their mouths.

| | | |
|-----------------------|--------|-----------------------|
| MI ^{N'} -DSE | GA-XE | WA-THO ^N . |
| Bow | making | songs. |

SONG 1.

(Free translation, p. 272; Osage version, p. 486.)

1.

Tsi-go, my grandfather; wa-çiⁿ-da, archaic; koⁿ-toⁿ, tie; ga-xa, make.
(Line 1.)Mi, sun; wa-çiⁿ-da, archaic; koⁿ-toⁿ, tie; the the he the the, vocables.
(Line 3.)

2.

Gthe-doⁿ, hawk. (Line 3.)

3.

Ka-xe, crow. (Line 3.)

SONG 2.

(Free translation, p. 272; Osage version, p. 486.)

Most of the words of songs 2, 3, 4, and 5 are corrupted and given in a manner that makes it impossible to give intelligible translations.

| | |
|--|-----------------------|
| NO ^{N'} -ZIH ^N -ZHO ^N | WA-THO ^N . |
| Vigil | songs. |

SONG 1.

(Free translation, p. 275; Osage version, p. 487.)

1.

There are no words to this song, but vocables are used imitative of the cry of the man taking the rite of vigil.

SONG 2.

(Free translation, p. 277; Osage version, p. 487.)

1.

Tsi-go-e, my grandfather; hu-thi-k'u moⁿ a, I gather or draw thee into my hand.

2.

. . . hu-bi-ka moⁿ a, I crumble thee in my hand.

3.

. . . hu-thi-xthi moⁿ a, I moisten thee in my hand.

4.

. . . in-dse ʈo tha, with thee I color my face blue.

5.

. . . i-bi-ḳ'ū tha, I brush my face and head with thee.

SONG 3.

(Free translation, p. 278; Osage version, p. 488.)

1.

Wa-ḳ'oⁿ, act (ceremonially); ʈa bi, ye who are to; ha-wi tha ha, greetings to you. (Lines 1, 2, and 6.)

Ha-ni da ha, that alone is important; ha-wi tha ha, greetings to you. (Lines 3, 4, and 5 in all three stanzas.)

2.

Ni-ḳa, ye men; xo-be, of mystery; ha-wi tha ha, greetings to you. (Lines 1, 2, and 6.)

3.

. . . ga-wiⁿ-e tha ha, enter with rhythmic steps. (Lines 1, 2, and 6.)

SONG 4.

(Free translation, p. 280; Osage version, p. 488.)

The corrupted words used in this song make it impossible to give a free or literal translation.

Mi WA'-O^N ZIII^N-GA.
Sun songs little.

SONG 1.

(Free translation, p. 281; Osage version, p. 488.)

1.

Ṭsi-go, my grandfather; he-thoⁿ-be, as he appears; shoⁿ, then; ni wa-ʈa, you offer supplications; wa-ḳ'oⁿ he ʈse he, by sacred acts. (Lines 1, 2, and 4 in all the stanzas.)

Ba-bthi, when with spreading rays; he-thoⁿ-be, he appears; shoⁿ, then; ni wa-ʈa, you offer supplications; wa-ḳ'oⁿ, by sacred acts. (Line 3.)

2.

Moⁿ-gthe, when upright he stands; he-thoⁿ-be, as he appears, etc.
(Line 3.)

3.

Wa-gthe, when the plume-like shafts; he-thoⁿ-be, appear, etc.
(Line 3.)

4.

Da-doⁿ, things, certain signs; he-thoⁿ-be, appear, etc. (Line 3.)

SONG 2.

(Free translation, p. 282; Osage version, p. 489.)

1.

Wa-k'oⁿ, ceremonial acts; wi-tse, mine; shoⁿ, all (repeated). (Lines
1 and 3.)

E-noⁿ, he-noⁿ, they alone, they alone; wa-koⁿ-da-gi-e tho, are mys-
terious; wa-k'oⁿ, ceremonial acts; wi-tse, mine; shoⁿ, all. (Line 2.)

SONG 3.

(Free translation, p. 283; Osage version, p. 489.)

1.

E-noⁿ he tha ha, they are all in all; wa-k'oⁿ, ceremonial acts; wi-tse,
mine; shoⁿ, all of them. (Line 2.)

2.

E-noⁿ, they alone; wa-k'oⁿ-e tha ha, are mysterious acts; wa-k'oⁿ,
ceremonial acts; wi-tse, mine; shoⁿ, all of them. (Line 2.)

3.

E-noⁿ, they alone; hoⁿ-ga-e tha, are sacred, etc. (Line 2.)

4.

E-noⁿ, they alone; wi-ta-e tha, I call my own, etc. (Line 2.)

TSE WA-THO^N.

Buffalo songs.

SONG 1.

(Free translation, p. 286; Osage version, p. 489.)

1.

Mi-ga, female; doⁿ, I being the; hoⁿ, vocable; moⁿ-(hoⁿ, vocable)
bthiⁿ da he, I go forth. (Line 1.)

E he, lo; moⁿ-(hoⁿ, vocable) bthiⁿ da he, I go forth; the, vocable; he-thoⁿ-be the, to appear (in bodily form). (Lines 2, 3, and 4 in all the stanzas.)

2, 3, and 4.

2. Do-ga, male; 3. Zhiⁿ-ge, the little one; 4. T's'a-ge, the aged one.

SONG 2.

(Free translation, p. 287; Osage version, p. 490.)

1.

Mi-ga, female; tha ha, the; moⁿ-(hoⁿ, vocable) thiⁿ be, is coming. (Lines 1 and 3.)

E he, lo; the he, vocables; mi-ga, female; tha ha, the; moⁿ-(hoⁿ, vocable) thiⁿ be, is coming. (Lines 2 and 4.)

A he the the the he, vocables. (Line 5 in all the stanzas.)

2, 3, and 4.

2. Do-ga, male; 3. Zhiⁿ-ga, the little one; 4. T's'a-ge, the aged one.

SONG 3.

(Free translation, p. 289; Osage version, p. 490.)

1.

A-çi-gthe noⁿ, footprints I make; doⁿ hoⁿ noⁿ, good, beneficial. (Lines 1 to 6.)

A he the the the he. (Line 7 in all the stanzas.)

2.

. . . gi-xa noⁿ, clearing the ground for the seed. (Lines 1 to 6.)

3.

. . . gthe-ça noⁿ, the hills lie in rows like stripes. (Lines 1 to 6.)

4.

. . . Hoⁿ-ga noⁿ, sacred, mysterious. (Lines 1 to 6.)

5.

. . . ba-bthi noⁿ, the seeds push upward, breaking the soil. (Lines 1 to 6.)

6.

. . . ga-mi noⁿ, the leaves sway in the wind. (Lines 1 to 6.)

7.

. . . moⁿ-gthe noⁿ, the stalks stand upright. (Lines 1 to 6.)

8.

. . . wa-k'oⁿ noⁿ, the sacred acts are performed. (Lines 1 to 6.)

9.

. . . xa-pe noⁿ, I pluck the ripened ears. (Lines 1 to 6.)

10.

. . . xtha, the blossoms; zhoⁿ noⁿ, fall in showers. (Lines 1 to 6.)

11.

. . . ga-dsiⁿ noⁿ, the ears cross each other in profusion. (Lines 1 to 6.)

12.

. . . bi-xthoⁿ, I bend the tall stalks to reach the ears. (Lines 1 to 6.)

13.

. . . zha-wa noⁿ, there is joy in my home. (Lines 1 to 6.)

SHO^{N'}-GE WA-THO^N.
Wolf songs.

SONG 1.

(Free translation, p. 291; Osage version, p. 491.)

1.

Çi-a, their feet; wa-thi-ko-ge he, may they be cramped. (Lines 1, 2, 4, and 5.)

Ni wa-ța ha, obscure in meaning, probably, pray ye; thi-ko-ge he (that their feet may be cramped). (Line 3 in all the stanzas.)

2, 3, 4, 5, and 6.

2. Hi-a, their legs. 3. Zho, their bodies. 4. A, their arms. 5. Pa, their heads. 6. I-a, their mouths.

SONG 2.

(Free translation, p. 292; Osage version, p. 491.)

1.

Çi-a, their feet; wa-thi-ko-ge he, may they be cramped; ka-wa, that; hoⁿ-da ha we, is what we ask.

2, 3, 4, 5, and 6.

2. Hi-a, their legs. 3. Zho, their bodies. 4. A, their arms. 5. Pa, their heads. 6. I-a, their mouths.

SONG 3.

(Free translation, p. 293; Osage version, p. 492.)

1.

Hoⁿ-woⁿ-da ha we, we make our appeal; hoⁿ-woⁿ-da ha we, we make appeal. (All three lines.)

2.

Toⁿ-woⁿ da ha we, we ask for a village: toⁿ-woⁿ da ha we, we ask for a village. (All three lines.)

SONG 4.

(Free translation, p. 294; Osage version, p. 492.)

1.

Tsi-go, my grandfather; gthi noⁿ, who fails not to return; he noⁿ, he is all in all; noⁿ noⁿ, vocables. (Lines 1, 2, 3, and 8 in the two stanzas.)

He the the the, vocables. (Lines 4 and 7 in the two stanzas.)

Hoⁿ doⁿ, as night; gthi noⁿ, fails not to return; he noⁿ, he is all in all; noⁿ noⁿ, vocables. (Lines 5 and 6.)

2.

Hoⁿ-ba, as day; gthi noⁿ, who fails not to return; he noⁿ, he is all in all; noⁿ noⁿ, vocables. (Lines 5 and 6.)

WA-NO'-ÇE
Attack

Λ-BA-ÇU
pointing to the direction

WA-THOⁿ.
of songs.

SONG 1.

(Free translation, p. 297; Osage version, p. 492.)

1.

Tsi-go, to my grandfather; wa-çiⁿ-da, the bird; ha ni wa-ṭa, ask ye for aid. (Lines 1, 2, and 5 of both stanzas.)

Ḳa-xe, to the crow; moⁿ the tha, the arrow; ha ni wa-ṭa, ask ye for aid. (Lines 3 and 4 of the first stanza.)

2.

Gthe-doⁿ, to the hawk; moⁿ the tha, the arrow; ha ni wa-ṭa, ask ye for aid. (Lines 3 and 4 of the second stanza.)

SONG 2.

(Free translation, p. 298; Osage version, p. 493.)

1.

Ho, ho; ni wa-ṭa, ask ye for aid, ask ye for aid. (Line 1 in all the five stanzas.)

Ḳa-xe, to the crow; moⁿ the tha, the arrow; ha ni wa-ṭa, ask ye for aid. (Lines 2 and 3 of the first stanza.)

2.

Gthe-doⁿ. to the hawk; moⁿ-the tha, the arrow; ha ni wa-ṭa, ask ye for aid. (Lines 2 and 3 of the second stanza.)

3.

Moⁿ-the tha, to the arrow itself; ha ni wa-ṭa, ask ye for aid. (Lines 2 and 3 of the third stanza.)

4.

Moⁿ the a-the tha, to the arrow I send forth; ha ni wa-ṭa, ask ye for aid. (Lines 2 and 3 of the fourth stanza.)

5.

Ṭsi-go the tha, to my grandfather, the mysterious one; ha ni wa-ṭa, ask ye for aid. (Lines 2 and 3 of the fifth stanza.)

SONG 3.

(Free translation, p. 299; Osage version, p. 493.)

The use of archaic and corrupted words in songs 3, 4, 5, 6, and 7 makes it difficult to give an intelligible translation.

WA-ṬSU' A-DSI WA-THO^N.

At the triumph songs.

SONG 1.

(Free translation, p. 302; Osage version, p. 495.)

1.

He wa-ṭo, I have triumphed; He wa-ṭo he tha, behold I have triumphed. (All of the lines of the stanza.)

SONG 2.

(Free translation, p. 303; Osage version, p. 495.)

1.

He wa-ṭo, he wa-ṭo a ha, I have triumphed; Sho-ḵa, ceremonial messenger; he-wa he the, through his efforts. (All three lines of the first stanza.)

2.

. . . Xo-ḵa, master of ceremonies; . . . (All three lines of the second stanza.)

SONG 3.

(Free translation, p. 305; Osage version, p. 495.)

1.

A ha, behold; wa-ḵiⁿ-da ha, the symbolic man; wa-ḵ'oⁿ-e tha, has triumphed; e the, vocables; ḵiⁿ da ha we, he having feet.

2, 3, 4, 5, and 6.

2. Hiⁿ da ha we, he having legs. 3. Zhu iⁿ da ha we, he having a body. 4. A iⁿ da ha we, he having arms. 5. Pa iⁿ da ha we, he having a head. 6. Iⁿ da ha we, he having a mouth.

SONG 4

(Free translation, p. 306; Osage version, p. 495.)

1.

Ṭsi-go, my grandfather; Wa-koⁿ-da, gods; ta ha we ha, toward them, with reverence; thi-o-ka-we, spread; tse iⁿ do, let him be.

SONG 5.

(Free translation, p. 307; Osage version, p. 496.)

1.

E noⁿ, lo; wa-noⁿ-xe he, a spirit; wa-koⁿ-da, mysterious; wa-ha, skin; cu, cut; wi-shi, I ask you to. (Lines 1 and 2.)
 Çi, on my feet; bthe, I go forth; doⁿ, when; wa-koⁿ-da, mysterious; wa-ha, skin; cu, cut; wi-shi, I ask you to. (Line 3.)
 Sho-bthe, I come to you; doⁿ he, when; wa-koⁿ-da, mysterious; wa-ha, skin; cu, cut; wi-shi, I ask you to. (Line 4.)

2, 3, 4, 5, and 6.

2. Hi, on my legs. 3. Zhu, with my body. 4. A, with my arms. 5. Pa, with my head. 6. I, with my mouth.

SONG 6.

(Free translation, p. 308; Osage version, p. 496.)

1.

Ṭsi-go, my grandfather; moⁿ-ge, breast; cu, cut; ta ha we ha, that it may be; thi-o-ka-we, unfold; tse iⁿ da, let him be.

2, 3, 4, and 5.

2. Hi, legs. 3. A, arms. 4. Pa, his head. 5. I, his mouth.

SONGS 7, 8, 9, AND 10.

(Free translation, p. 309; Osage version, p. 496.)

The words of these songs are fragmentary and archaic and their meaning is obscured, therefore they can not be intelligibly translated.

NI'-DSI WA-THOⁿ.

At the water songs.

SONG 1.

(Free translation, p. 312; Osage version, p. 498.)

The use of archaic terms and corrupted words in songs 1, 2, 3, 4, and 5 of this group make it difficult to give an intelligible translation.

SONG 6.

(Free translation, p. 315; Osage version, p. 499.)

1.

He-thoⁿ-be tho, lo, he appears; ha, vocable; he-thoⁿ-be-tha, lo, he appears. (Line 1 in all of the four stanzas.)

Ça'-be, the black one (the black bear); he-thoⁿ-be the, he who appears; noⁿ, at all times; hoⁿ, vocable; he-thoⁿ-be, he appears. (Lines 3, 4, 5, and 6.)

2.

Ṭo'-hnoⁿ, otter; he-thoⁿ-be the, he who appears; noⁿ, at all times; hoⁿ, vocable; he-thoⁿ-be, he appears. (Lines 3, 4, 5, and 6.)

3.

Iⁿ'-gthoⁿ, puma; he-thoⁿ-be the, he who appears; noⁿ, at all times; hoⁿ, vocable; he-thoⁿ-be, he who appears. (Lines 3, 4, 5, and 6.)

4.

Zha'-be, beaver; he-thoⁿ-be the, he who appears; noⁿ, at all times; hoⁿ, vocable; he-thoⁿ-be, he appears. (Lines 3, 4, 5, and 6.)

K̄A'-XE WA-THO^N.

Crow songs.

(Free translation, p. 317; Osage version, p. 499.)

1.

The three Crow songs here given are unintelligible because of the archaic and corrupted words used in them.

MI THO'-TO^N WA-THO^N.

Sun vertical songs.

SONG 1.

(Free translation, p. 319; Osage version, p. 500.)

1.

Mi, sun; shoⁿ she the, yonder passing by; oⁿ-ba-he the, offers me a gift. (Lines 1, 2, and 5 in all the stanzas.)

Xi-tha, eagle; sha (archaic), red; hoⁿ-k'i-e tha, as a gift to me; oⁿ-ba-he the, he offers to me as a gift. (Lines 3 and 4.)

2.

Xi-tha, eagle; çka, white; hoⁿ-k'i-e tha, as a gift to me; oⁿ-ba-he the, he offers to me as a gift. (Lines 3 and 4.)

3.

Xi-tha, eagle; pa, contraction of pa-çoⁿ, white head; hoⁿ-k'i-e tha, as a gift to me; oⁿ-ba-he the, he offers to me. (Lines 3 and 4.)

SONG 2.

(Free translation, p. 320; Osage version, p. 500.)

1.

Hiⁿ-da-dsi, my father; he-thoⁿ-(thoⁿ, vocable) be, when he appears.

(Lines 1, 4, and 7.)

I-a be, when he approaches; tho-^{to}ⁿ, the vertical; ga-xa, makes;

(Lines 2 and 5.)

Ka-wa, there; noⁿ da ha, and then we shall offer our prayers; we the
the, vocables. (Lines 3 and 6.)

SONG 3.

(Free translation, p. 321; Osage version, p. 500.)

The words and sentences of songs 3 and 4 are broken and incomplete, therefore an intelligible translation can not be made.

TA WA-THO^N.
Deer songs.

SONG 1.

(Free translation, p. 322; Osage version, p. 500.)

1.

Hoⁿ-da ha, we ask; miⁿ-dse he, for a bow; hoⁿ-da ha, we ask; miⁿ-dse
he, for a bow. (Lines 1, 2, and 3.)

2.

Hoⁿ-da ha, we ask; moⁿ the he, an arrow; hoⁿ-da ha moⁿ-the he, we
ask for an arrow. (Lines 1, 2, and 3.)

3.

Hoⁿ-da ha, we ask; tho-the he, that the deer may appear; hoⁿ-da ha,
we ask; tho-the he, that the deer may appear. (Lines 1, 2, and 3.)

4.

Hoⁿ-da ha, we ask; mi the he, to go forth; hoⁿ-da ha, we ask; mi the
he, to go forth. (Lines 1, 2, and 3.)

SONG 2.

(Free translation, p. 323; Osage version, p. 501.)

1.

Ha-we, it is well; tha-we, tha-we, vocables; tha-ke he, thou hast
given to me. (Lines 1, 2, and 5.)Miⁿ-dse he, a bow; ha-we, it is well; miⁿ-dse he, a bow. (Lines 3
and 4.)

2.

Moⁿ the he, an arrow; ha-we, it is well; moⁿ the he, an arrow. (Lines 3 and 4.)

3.

Tho the he, the deer appears; ha-we, it is well; tho the he, the deer appears. (Lines 3 and 4.)

4.

Mi the he, I go forth; ha-we, it is well; mi the he, I go forth. (Lines 3 and 4.)

SONG 3.

(Free translation, p. 324; Osage version, p. 501.)

1.

Ḳia, obscure as to meaning; ha-we, it is well; miⁿ-dse he tha, the bow. (Lines 1 and 5.)

Ha-we, it is well; miⁿ-dse he, the bow; a ha, an exclamation; miⁿ-dse he tha, the bow. (Lines 2 and 4.)

Ha-we, it is well; miⁿ-dse he tha, the bow. (Line 3.)

2.

. . . ha-we, it is well; moⁿ the he tha, the arrow. (Lines 1 and 5.)

3.

. . . ha-we, it is well; tho the he tha, the deer appears. (Lines 1 and 5.)

4.

. . . ha-we, it is well; mi the he tha, I go forth. (Lines 1 and 5.)

SONG 4.

The words of songs 4, 5, 6, and 7 are obscure in meaning.

WA-THO^N SHIA-PE TSE.

Songs the Seven.

NO^N-XTHE I-ḲI^N-DSE WA-THO^N.

Charcoal the fight for songs.

WI'-GI-E.

(Free translation, p. 328; Osage version, p. 502.)

1. Ha, ho; da-doⁿ, what; wa-zhiⁿ, courage; gi-the, make to be their; moⁿ-thiⁿ, as they travel the path of life; ʔa, shall; ba, they; doⁿ, interrogative particle; a, they said. 29.

2. Wa-ça-be, black bear; u-ça-қа. blemish; thiⁿ-ge, that has none; kshe, that lies outstretched; noⁿ, the; a, they said.
3. Wa-zhiⁿ, courage; ʈoⁿ-ga, great; doⁿ, because he is; wa-zhiⁿ, courage; gi-tha, make him to be; bi, they; a, they said. 31, 38, 47.
4. Wa-zhiⁿ, courage; gi-the, make it to be; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; a, they said. 32, 39, 50.
5. Wa-zhiⁿ, courage; u-ʈa-thiⁿ, to be famed for; bi, they; ʈi-the; cause themselves to be; moⁿ-thiⁿ, as they travel the path of life, ʈa, shall; i, they; tsiⁿ da, they shall. 33, 40, 51.
6. Noⁿ-be-hi, hands; wi-ʈa, my. 34.
7. Noⁿ-be-hi, hands; the, make them to be their; moⁿ-thiⁿ, as they travel the path of life; bi, they; doⁿ, when; shki, and; a, they said. 35.
8. Noⁿ-be, hands; e-dsi, there at the triumph; wa-thiⁿ-ga, absent; zhi, not; ʈi-the, cause themselves to be; moⁿ-thiⁿ, as they travel the path of life; ʈa, shall; i, they; tsiⁿ da, shall. 36.
9. ʈi. feet; ʈoⁿ-ha, edges of; sha-be, dark; ga, this; thiⁿ-kshe, sitting; a, they said.
10. Noⁿ-xthe, charcoal; a-gi-the, I have made mine to be; a-thiⁿ he iⁿ da, in my life's journey. 14, 18, 22, 26, 43, 54.
11. Noⁿ-xthe, charcoal; gi-the, make it to be; moⁿ-thiⁿ, as they travel the path of life; bi, they, the little ones; doⁿ, when; a, they said. 15, 19, 23, 27, 44, 55.
12. Noⁿ-xthe, charcoal; gi-ça-be, black shall be their; ʈi-the, cause to be; moⁿ-thiⁿ, as they travel the path of life; ʈa, shall; i, they; tsiⁿ da, shall. 16, 20, 24, 28, 45, 56.
13. ʈiⁿ-dse, tail; i-ʈa-xe, the tip of; sha-be, dark; ga, this; thiⁿ-kshe sitting; a, they said.
17. Noⁿ-ʈa, ears; i-ʈa-xe, the tip of; ʈa-be, black; ga, this; thiⁿ-kshe, sitting; a, they said.
21. Iⁿ-shita-ha, eyelids; sha-be, dark; ga, this; kshe, lying; a, they said.
25. ʈa-zhu-zhe, nose; ʈa-be, black; ga, this; thiⁿ-kshe, sitting; a, they said.
30. Iⁿ-gthoⁿ-ga, puma; do-ga, male; kshe, that lies outstretched; a, they said.
37. Mi-xa ʈka, white swan; ʈoⁿ-ga, great; wa-tha-xthi, evil disposition; thiⁿ-ge, having none; thiⁿ-kshe, sitting; noⁿ, the; a, they said.
41. ʈi-ha, skin of the feet; sha-be, dark; ga, this; thiⁿ-kshe, sitting; a, they said.
42. ʈa-zhu-zhe, nose; ʈa-be, black; ga, this; thiⁿ-kshe, sitting; e-thoⁿ-ba, also. 53.

46. Ța, deer; he, horns; ba-çi-ge, spiked; kshe, that lies outstretched; noⁿ, the; a, they said.
 48. Pi-çi, gall; thiⁿ-ge, has none; thoⁿ-zha, nevertheless.
 49. Wa-zhiⁿ, courage; gi-the, make it to be; bi, they; a, they said.
 52. Çi-pa-ha, toes; sha-be, dark; ga, this; thiⁿ-kshe, sitting; a, they said.

SONG 1.

(Free translation, p. 330; Osage version, p. 504.)

1.

Ni-ka, men; çto be he, let them assemble; wa-thoⁿ țe he noⁿ, to sing.
 (Lines 1 and 5.)
 Ha-ni da we he, they alone; they alone, they alone. (Lines 2, 3, 4,
 and 6.)

2.

Wa-zhiⁿ, bird; ça-be, black; he, vocable; wa-thoⁿ țe he noⁿ, to sing.
 (Lines 1 and 5.)

3.

Ța-ha, deer-skin; țoⁿ be he, they who have the; wa-thoⁿ țe he noⁿ,
 to sing. (Lines 1 and 5.)

4.

Hoⁿ-ga, the sacred eagle; țoⁿ be he, they who have the; wa-thoⁿ țe
 he noⁿ, to sing. (Lines 1 and 5.)

SONG 2.

(Free translation, p. 331; Osage version, p. 504.)

1.

Ni-ka, the men; çto be noⁿ, are assembling; dsi the țse, there let me
 go. (Lines 1, 2, and 5.)
 Țo-tha he noⁿ, friends they are to me; Țo-tha he, friends they are.
 (Lines 3 and 4.)

SONG 3.

(Free translation, p. 332; Osage version, p. 504.)

1.

Ha-ni da, they alone; ha-ni da, they alone; he he the, vocables.
 (Lines 1, 2, and 5.)
 Wa-xtha, standards; țoⁿ bi the, they who have the; wa-thoⁿ tse the,
 they shall sing; he the, vocables. (Lines 3 and 4.)

2.

Ța-ha, deer skins; țoⁿ bi the, those who have the; wa-thoⁿ țse the,
 they shall sing; he the, vocables. (Lines 3 and 4.)

3.

Hoⁿ-ga, sacred eagle; ʔoⁿ bi the, they who have the; wa-thoⁿ ʔse the, they shall sing; he the, vocables. (Lines 3 and 4.)

4.

Hoⁿ-ba, the day of triumph; ʔoⁿ bi the, they who have the; wa-thoⁿ ʔse the, they shall sing; he the, vocables. (Lines 3 and 4.)

SONG 4.

(Free translation, p. 333; Osage version, p. 505.)

1.

Pe-dse, pe-dse, the fire, the fire; hi tha, give it to me; wi-ʔa e tha, it is mine. (Lines 1, 2, and 5 in all the stanzas.)

Wa-ʔoⁿ tha ha, mine it is; ʔi-noⁿ, to use as an emblem; dsi, at the gathering; a-thiⁿ ʔse, to take. (Lines 3 and 4.)

2.

Wa-ʔoⁿ tha ha, mine it is; ʔi-noⁿ, to use as an emblem; dsi, at the gathering; a-thiⁿ bthe, for me to take. (Lines 3 and 4.)

3.

Wa-ʔoⁿ tha ha, mine it is; ʔi-noⁿ, to use as an emblem; dsi, at the gathering; u-thi-ʔe, to share in its honors. (Lines 3 and 4.)

4.

Wa-ʔoⁿ tha ha, mine it is; ʔi-noⁿ, to use as an emblem; dsi, at the gathering; u-thi-bthi, to pour into my hand. (Lines 3 and 4.)

5.

Wa-ʔoⁿ tha ha, mine it is; ʔi-noⁿ, to use as an emblem; dsi, at the gathering; u-thi-xthi, to put upon my face. (Lines 3 and 4.)

SONG 5.

(Free translation, p. 335; Osage version, p. 505.)

1.

Dse, contraction of u-dse-the, fireplace; wiⁿ-xtsi, one only; dse, fireplace; wiⁿ-xtsi, one only; ha ha, it is. (Repeated in all the other five lines.)

2.

Dse, fireplace; wiⁿ-xtsi, one only; dsi, at the gathering; a-thiⁿ bthe, ha ha, I shall take.

3.

Dse, fireplace; wiⁿ-xtsi, one only; dsi, at the gathering; u-thi-çe, to share in the honors.

4.

Dse, fireplace; wiⁿ-xtsi, one only; dsi, at the gathering; u-thi-bthi, to pour into my hand.

5.

Dse, fireplace; wiⁿ-xtsi, one only; dsi, at the gathering; u-thi-xthi, to put upon my face.

SONG 6.

(Free translation, p. 337; Osage version, p. 506.)

1.

He, ho; ʔa-ha, the deerskin; kshe, that lies outstretched; shki, also; he-ni da ha, alone (has mystic power). (Repeated in all the lines.)

2.

He, ho; wa-xtha, the standard with white feathers; kshe, that lies outstretched; shki, also; he-ni da ha, alone has power.

3.

He, ho; hoⁿ-ga, the standard made of the sacred eagle; kshe, that lies outstretched; shki, also; he-ni da ha, alone (has mystic powers).

4.

He, ho; hoⁿ-ba, the day of triumph; kshe, that lies outstretched; shki, also; he-ni da ha, alone (has mystic powers).

SONG 7.

(Free translation, p. 338; Osage version, p. 506.)

The words of this song are corrupted and are therefore untranslatable.

O-PXO^N WΛ-THO^N.
Elk songs.

SONG 1.

(Free translation, p. 339; Osage version, p. 506.)

1.

Hiⁿ, hair; a-ʔoⁿ noⁿ, when I have; ʔi-noⁿ, adorned; doⁿ wa ha, well I shall be. (Lines 1, 3, 5, and 7.)

ʔi-noⁿ, adorned; doⁿ wa, well; hiⁿ, hair; a-ʔoⁿ-a a, when I have. (Lines 2, 4, and 6.)

SONG 2.

(Free translation, p. 349; Osage version, p. 506.)

1.

E. ho; hiⁿ, hair; a-*to*ⁿ tha ha, when it has; *ki*-a ha, downward; da wi the, I shall send you. (Lines 1, 3, and 5.)

ki-a ha, downward; da wi-the, I shall send you. (Lines 2 and 4.)

SONG 3.

(Free translation, p. 341; Osage version, p. 507.)

1.

The use of archaic and corrupted words in Songs 3 and 4 make it difficult to give an intelligible translation.

SONG 5.

(Free translation, p. 343; Osage version, p. 507.)

1.

E-noⁿ, he alone; he, come to this place; *ta tsi*ⁿ da, shall; ha, vocable; do we, to count. (Lines 1, 3, and 5.)

E *ts*e he, he is the one; do wi ni da, I have given to you. (Lines 2, 4, and 6 of the first and second stanzas.)

2.

Tha-wa, to count; he, come to this place; *ta tsi*ⁿ da, he shall; ha, vocable; do we, to count. (Lines 1, 3, and 5.)

SONG 6.

(Free translation, p. 344; Osage version, p. 508.)

The use of corrupted words in this song makes it difficult to give an intelligible translation.

WA-*CA*-BE WA-*THO*^N.

Black Bear songs.

SONG 1.

(Free translation, p. 344; Osage version, p. 508.)

1.

The words of this song are archaic or purposely corrupted so that a free or literal translation can not be given.

SONG 2.

(Free translation, p. 345; Osage version, p. 508.)

1.

Wa-pa-hi, weapons; u-ḵi-sha-noⁿ, in great numbers; he shke, also; wa-ni iⁿ da, you have. (Repeated in the other three lines.)

SONG 3.

(Free translation, p. 346; Osage version, p. 508.)

1.

Wa-pa-hi, weapons; shki, also; we-ni iⁿ da ha, you have for them. (Repeated in the other three lines.)

SONG 4.

(Free translation, p. 347; Osage version, p. 508.)

The words of this song are obscure in meaning and can not, therefore, be given a free or literal translation.

SHO'-SHO-KA WA-THOⁿ.
Osprey songs.

SONG 1.

(Free translation, p. 348; Osage version, p. 509.)

The words of the three songs that compose this group are obscure as to their meaning and can not, therefore, be translated.

PA-ḶI' STSE-DSE WA-THOⁿ.
Hills tall songs.

SONG 1.

(Free translation, p. 350; Osage version, p. 509.)

1.

Ḷoⁿ-Ḷa ha, abreast, side by side; Ḷo-i-tha, come ye; a-tha, a-tha, vocables. (The translation of one line will cover all the others.)

2.

Ḷi-tha-ha, apart, not in solid rank; Ḷo-i-tha, come ye; a-tha, a-tha, vocables. (The translation of one line will cover all the others.)

SONG 2.

(Free translation, p. 351; Osage version, p. 510.)

The words of both stanzas of this song are obscure as to their meaning and can not, therefore, be translated.

NI-ZHIU' WA-THO^N.
Rain songs.

SONG 1.

(Free translation, p. 332; Osage version, p. 510.)

1.

Moⁿ-gthe, stand upright; hoⁿ-ge he, those that; ʔa-ko iⁿ da, are mysterious; ha-we he, exclamation of wonder. (Lines 1, 3, 4, 5, and 8.)

ʔa-ko iⁿ da, are mysterious; ha-we. (Lines 2 and 7.)

E-da, look ye; do-ba ha, at the four; ʔa-ko iⁿ da, that are mysterious. (Line 6.)

SONG 2.

(Free translation, p. 353; Osage version, p. 510.)

Moⁿ-gthe, stand upright; hoⁿ-ge, those that; hoⁿ-ge, those that; ʔa-ko iⁿ da, are mysterious; ha-we he, exclamation of wonder. (Lines 1, 2, and 5.)

E-da, look ye; do-ba ha, at the four; ʔa-ko iⁿ da, that are mysterious; ha-we he. (Line 3.)

SONG 3.

(Free translation, p. 354; Osage version, p. 511.)

1.

Moⁿ-xe, sky, clouds; she the, yonder moving; doⁿ, beautiful, pleasing to look upon; moⁿ-xe, clouds; ʕa-be, black. (All four lines.)

2.

Moⁿ-xe, clouds; she the, yonder moving; doⁿ, beautiful; moⁿ-xe, clouds; xo-dse, gray. (All four lines.)

3.

Moⁿ-xe, clouds; she the, yonder moving; doⁿ, beautiful; moⁿ-xe, clouds; ʕoⁿ-hoⁿ, white. (All four lines.)

4.

Moⁿ-xe, clouds; she the, yonder moving; doⁿ, beautiful; moⁿ-xe, clouds; to-ho, blue. (All four lines.)

I-TSI^N K̄I-NO^N WA-THO^N.
 Club decorating songs.

SONG 1.

(Free translation, p. 357; Osage version, p. 511.)

1.

We-tsiⁿ, the club; k̄i-k̄'oⁿ, decorated; t̄se he tha, let it be. (The translation of one line will cover all the others.)

SONG 2.

(Free translation, p. 358; Osage version, p. 512.)

Stanzas 1 and 3.

We-tsiⁿ, the club; k̄i-noⁿ, decoration; wiⁿ, a; toⁿ, has its own; he tha, lo, it has. (Lines 1 and 4 in all the stanzas.)

We-tsiⁿ, club; k̄i-noⁿ, decoration; ba-xoⁿ, a waving line; he tha, lo, it has. (Line 2.)

K̄i-noⁿ, decoration; ba-xoⁿ, a waving line; he tha, lo, it has. (Line 3.)

Stanzas 2 and 4.

We-tsiⁿ, the club; k̄i-noⁿ, decoration; tho-ṭoⁿ, a straight line; he tha, lo, it has. (Line 2.)

K̄i-noⁿ, decoration; tho-ṭoⁿ, a straight line; he tha, lo, it has. (Line 3.)

MO^N-I^N-K̄A I-GA-XTIII WA-THO^N.
 Earth striking songs.

SONG 3.

(Free translation, p. 359; Osage version, p. 512.)

Stanzas 1 and 3.

Wa-dsi, wherever is; moⁿ-gthe, vertical or the beginning; t̄se, the; ga-tho, there; bthe da hiⁿ do ho, I am going. (Lines 1, 2, and 4 in all the stanzas.)

E t̄se he, thence; t̄si-go, my grandfather; ba-xoⁿ, the waving line; the a-the noⁿ, I shall send. (Line 3.)

Stanzas 2 and 4.

E t̄se he, thence; t̄si-go, my grandfather; tho-ṭoⁿ, the straight line; the a-the noⁿ, I shall send. (Line 3.)

SONG 4.

(Free translation, p. 362; Osage version, p. 512.)

Stanzas 1 and 3

Wa-dsi, wherever is; moⁿ-gthe, vertical, or the beginning; t̄se, the (repeat); hia wi tha ho, there I shall go. (Lines 1 and 4 in all the stanzas.)

Hia ɬo the noⁿ noⁿ-ge (vague as to meaning); we-tsiⁿ, club; wa-k'oⁿ, an act; tho-ɬoⁿ, the straight line; zho-gthe, with. (Line 2.)
The he ɬse, to send; hia wi tha ho, there I shall go. (Line 3 in all the stanzas.)

Stanzas 2 and 4.

. . . we-tsiⁿ, club; wa-k'oⁿ, an act; ba-xoⁿ, the waving line; zho-gthe, with. (Line 2.)

HO-E-GA GI-PSHE WA-THO^N.
The earth go upon song.

SONG 5.

(Free translation, p. 363; Osage version, p. 513.)

1.

Ha zhoⁿ, ho, it is done; ni-ka-e, thou man (repeated!). (Lines 1 and 6 in all the six stanzas.)

Çi, feet; the, to go upon; he he, vocables; tha wi tha, I send you forth. (Line 2 and parts of lines 3, 4, and 5.)

2, 3, 4, 5, and 6.

2. Hi, legs. 3. Zhu, body. 4. A, arms. 5. Pa, head. 6. I, mouth.

MO^N GTHU-STSE-DSE WA-THO^N.
Arrow release songs.

SONG 1.

(Free translation, p. 366; Osage version, p. 513.)

Stanzas 1 and 3.

The-a ha ɬse, look you, here is one; ɬsi-go, thy grandfather; thi thiⁿ-ge, to overtake and seize; the a-the iⁿ da, I send. (Line 1 of all the six stanzas.)

The-a ha ɬse, look you, etc.; wa-zhiⁿ, bird; ɬa-be, the black; thi thiⁿ-ge, to overtake and seize; the a-the iⁿ da, I send. (Line 2 of the first and second stanzas.)

The-a ha ɬse, look you, etc.; e —, hi hi, hi hi —, e — e —, magical cries to urge on the speeding arrow. (Line 3 of all the six stanzas.)

Stanzas 2 and 4.

. . . Gthe-doⁿ, hawk; zhiⁿ-ga, the little one; . . . (Line 2 of the second and fourth stanzas.)

SONG 2.

(Free translation, p. 367; Osage version, p. 514.)

Stanzas 1 and 3.

Ha, ho; moⁿ, arrow; kshe, the; the a-the tse, I shall send; noⁿ-ka, back; to-ho, blue; the noⁿ noⁿ, he that has. (Lines 1, 2, 5, and 6 of all four stanzas.)

Ho noⁿ noⁿ, ho noⁿ noⁿ, vocables; noⁿ-ka, back; to-ho, blue; the noⁿ noⁿ, he that has. (Lines 3 and 6 of all four stanzas.)

Zhu-dse, red; kshe, the; the a-the tse, I shall send; e—, hi hi, hi hi —, e—, e—, magical cries to urge on the speeding arrow. (Line 4 of stanzas 1 and 3.)

Stanzas 2 and 4.

Ça-be, black; kshe, the; the a-the tse, I shall send; e—, hi hi, hi, hi, —, e—, e—. (Line 4 of stanzas 2 and 4.)

SONG 3.

(Free translation, p. 368; Osage version, p. 514.)

1.

E he he, lo; ts'e a-wa-the noⁿ, having slain the foe; gthiu wa he he noⁿ, I have come home. (Line 1 of all the five stanzas.)

E he he, lo; zhu-dse, reddened; a-wa-the, I have caused them to be; gthiu wa he he noⁿ, I have come home. (Lines 2, 3, 4, and 5.)

2.

. . . xo-dse, lie scattered and gray; a-wa-the, I have caused them to; . . . (Lines 2, 3, 4, and 5.)

3.

. . . çi-hi, lie scattered and yellow; a-wa-the, I have caused them to; . . . (Lines 2, 3, 4, and 5.)

4.

. . . çoⁿ-hoⁿ, lie scattered and whitened; a-wa-the, I have caused them to; . . . (Lines 2, 3, 4, and 5.)

5.

. . . kî i-he, lie low; a-wa-the, I have caused them to; . . . (Lines 2, 3, 4, and 5.)

INDEX

| | Page | | Page |
|---|-------------------------|--|-----------------------|
| ANIMALS— | | CEDAR, a symbol of long life..... | 238 |
| appealed to by warriors..... | 58 | CHARCOAL, SACRED— | |
| four symbolic, wi'-gi-e of..... | 245 | a symbol of fire..... | 113 |
| skins of, for symbolic use..... | 46 | songs relating to..... | 213, 327 |
| smoke offering to skins of..... | 243-248 | use of..... | 327 |
| spirits of, as guardians of the penalties..... | 44 | wi'-gi-e of..... | 214-216 |
| APIOS APIOS, a sacred food plant..... | 129 | CHINQUAPIN, WATER, a sacred food..... | 195 |
| APPROPRIATION FOR AMERICAN ETHNOLOGY..... | 9 | <i>See</i> NELUMBO LUTEA. | |
| ARROWS— | | CHITIMACHA LANGUAGE, grammatical sketch | |
| ceremony connected with..... | 233-234, 364-365 | of..... | 13 |
| songs of..... | 233-234, 364-369 | ČI ^{N'} -DSE-A-GTHE, a tribal division..... | 82 |
| symbolic use of..... | 207, 234, 364-365 | ČI ^{P'} -DSE-A-GTHE GENS, offices of..... | 92 |
| ATAKAPA LANGUAGE, grammatical sketch of..... | 13 | CLARK, MISS M. S., work of..... | 28 |
| BANK-SWALLOW, as a symbol..... | 50 | CLOTHING, ceremonial..... | 196 |
| BEAR, BLACK. <i>See</i> BLACK BEAR. | | CLOUDS, SONGS OF THE..... | 351-355 |
| BECKWITH, MARTHA WARREN, paper by..... | 24 | CLUB, SONGS OF DECORATING THE..... | 355-358 |
| BLACK BEAR— | | COLLECTIONS transferred to United States | |
| as a symbol..... | 193, 214, 238, 244, 327 | National Museum..... | 27 |
| sacred soil disclosed by..... | 186 | COLORADO, ethnological work in..... | 12 |
| BLACK BEAR GENS— | | COOPER, JOHN M., bulletin by..... | 24 |
| office of..... | 346 | CORN— | |
| songs belonging to..... | 316 | a gift to the people..... | 207 |
| wi'-gi-e of..... | 154-164 | grown by women..... | 288 |
| <i>See</i> Wa-qa'-be gens. | | symbolic planting of..... | 194 |
| BLACK BEAR SONGS..... | 185-192, 344-347 | CORN-PLANTING SONGS..... | 196-205 |
| BLUE JAY SONGS..... | 220 | CORRESPONDENCE of the Bureau of American | |
| BOAS, FRANZ— | | Ethnology..... | 10 |
| bulletin by..... | 24 | CROW— | |
| paper by..... | 24 | appeal to, for aid..... | 295 |
| work of..... | 21 | badge..... | 127 |
| BOW, ceremonial painting of..... | 234 | buffalo hunters guided by..... | 183 |
| BOW-MAKING SONGS..... | 271-274 | mystic power of..... | 296 |
| BUFFALO— | | prominent in tribal rites..... | 182 |
| a gift to the people..... | 207, 211 | CROW SONGS..... | 127-129, 182-185, 316 |
| hair of, as a symbol..... | 58-59 | CURTIN, JEREMIAH, paper by..... | 24 |
| BUFFALO BULL, as a symbol of courage and | | DAKOTA DIALECTS, words of, found in Osage | |
| strength..... | 244 | rituals..... | 186, 187 |
| BUFFALO-BULL-FACE GENS. <i>See</i> TSE-DO'-GA | | DEER— | |
| IN-DSE GENS. | | as a symbol..... | 214 |
| BUFFALO BULL GENS— | | as an emblem..... | 327 |
| rite accredited to..... | 205 | ceremonies connected with..... | 322 |
| <i>See</i> Tho'-xe gens. | | place of, in tribal life..... | 322 |
| BUFFALO BULL MEN, SONGS OF THE RISING | | DEER PEOPLE GENS. <i>See</i> TA' I-NI-KA-SHI-GA | |
| OF THE..... | 206-213 | GENS. | |
| BUFFALO FACE GENS. <i>See</i> TSE-DO'-GA IN-DSE | | DEER SONGS..... | 129-137, 322-326 |
| GENS. | | ritual closed with..... | 326 |
| BUFFALO SONGS..... | 192-205, 283-289 | DENSMORE, MISS FRANCES— | |
| ritual closed with..... | 205, 326 | bulletin by..... | 24 |
| BUSHNELL, D. I., JR., work of..... | 22-23 | collections made by..... | 27 |
| BUTCHERING SONG..... | 134 | work of..... | 23 |
| BUTTERFLY, as a symbol..... | 50 | DIVISIONS, TRIBAL..... | 82, 84 |
| CARDINAL POINTS in religious rites..... | 309 | <i>See</i> GENTES. | |
| <i>See</i> WINDS, FOUR. | | DO-DO ^{N'} -HO ^{N'} -GA— | |
| CARRYING SONG..... | 135 | authority of..... | 279 |
| CATAWBA LANGUAGE, study of, by John R. | | chosen leader of war party..... | 107, 109, 111 |
| Swanton..... | 14 | duties of..... | 107, 144, 279 |
| CAT-TAIL GENS. <i>See</i> WA-KE'-THE-STSE-DSE | | songs referring to..... | 120-123 |
| GENS. | | wailing of..... | 138 |

| | Page | | Page |
|---|--------------------|--|--------------------|
| DRAGON FLY, as a symbol..... | 50 | GORGET, SHELL, used in ceremony..... | 251-252 |
| DREAMS, WI'-GI-E OF THE..... | 138-144 | GRANDFATHER, a term denoting reverence..... | 97 |
| EAGLE— | | 101, 276 | |
| as a symbol..... | 50, 318 | GRASS, bunches of, used in ceremony..... | 295, |
| as a war emblem..... | 205, 206 | 298, 299, 300 | |
| <i>See</i> GOLDEN EAGLE. | | GROUND PLAN OF PLACE OF INITIATION..... | 84 |
| EAGLE FEATHER, use of, in ceremony..... | 251 | GUARDIANS OF THE PENALTIES, WI'-GI-E OF..... | 44-46 |
| EAGLE GENES. <i>See</i> HO ^o -GA A-HIU-TO ^o GENES. | | GUERNSEY, S. J., bulletin by..... | 24 |
| EARTH, songs connected with..... | 358-362, 262-364 | GURLEY, J. G., resignation of..... | 23 |
| ELK SONGS..... | 338-344 | HAEBERLIN, H. K., death of..... | 21 |
| E-NO ^o -MI ^o -DSE-TO ^o GENES, arrows made by | | HARRINGTON, J. P., work of..... | 20 |
| priests of..... | 364 | HAWIYUH, excavations made at..... | 10 |
| FACIAL PAINTING— | | HAWS— | |
| symbolic..... | 243 | appeal to, for aid..... | 295 |
| to send courage..... | 192-193 | as a war emblem..... | 206 |
| <i>See</i> PAINTING, SYMBOLIC. | | the symbol of courage..... | 100, 232, 296, 365 |
| FALCATA COMOSA, a sacred food plant..... | 129 | HAWK, SACRED— | |
| FEAST, CEREMONIAL, SONGS OF..... | 226 | carried by singer..... | 138 |
| FEES— | | position of, as an omen..... | 232 |
| for initiation..... | 46 | removal of, from shrine..... | 96 |
| for reciting wi'-gi-e..... | 62 | the awakening of..... | 89 |
| for services..... | 274 | HAWK SYMBOLS, use of..... | 206 |
| given the A'-ki-ho ^o Xo'-qa..... | 196 | HAWK WA-XO'-BE, legend of..... | 100-101 |
| given the Wa'-do ^o -be..... | 181 | HEWITT, J. N. B.— | |
| FEWKES, DR. J. WALTER— | | paper by..... | 24 |
| appointment of, as chief..... | 27 | work of..... | 14-16 |
| papers by..... | 24 | HILLS, HIGH, SONGS OF THE..... | 349-351 |
| volumes presented by..... | 25 | HODGE, F. W.— | |
| work of..... | 9, 12-13 | resignation of..... | 27 |
| FIGHT FOR THE CHARCOAL, SONGS OF THE..... | 213 | work of..... | 9, 10-12 |
| FINDING OF THE FOE, WI'-GI-E OF THE..... | 80 | HOLMES, J. HENRY, letters of..... | 23 |
| FIRE— | | HOLMES, W. H.— | |
| symbol of..... | 113 | bulletin by..... | 24 |
| <i>See</i> CHARCOAL, SACRED. | | work of..... | 21 |
| FIRE DRILL SONG..... | 224 | HOLY MEN, greeting to..... | 102 |
| FIRE, SACRED— | | HO ^o -BE'-CU CEREMONY..... | 61-63 |
| ceremony connected with..... | 332, 334 | HO ^o -GA A-HIU-TO ^o GENES— | |
| method of kindling..... | 224 | office of..... | 92 |
| FIRE-MAKING SONG..... | 225 | symbol of..... | 50 |
| FIREPLACE SONG..... | 278, 280 | HO ^o -GA GENES, authority and power of, to | |
| FIREWOOD, SYMBOLIC, WI'-GI-E OF..... | 223 | organize war parties..... | 345 |
| FLETCHER, MISS ALICE C., mention of..... | 38, 82 | HO ^o -GA SEVEN FIREPLACES, place of, in | |
| FOOD— | | ceremony..... | 84 |
| ceremonial gathering of..... | 195-196 | HO ^o -GA SUBDIVISION, gentes belonging to... 84 | |
| distribution of, at ceremony..... | 61 | HO ^o -GA TRIBAL DIVISION— | |
| duties of procuring..... | 288 | divisions of..... | 84 |
| FOOD PLANTS, SACRED..... | 129 | ritual belonging to..... | 205 |
| FOOTPRINTS, explanation of use of word in | | songs belonging to..... | 77 |
| songs..... | 196 | HO ^o -GA U-ṬA-NO ^o -DSI— | |
| FOOTSTEP WI'-GI-E..... | 80 | a tribal division..... | 82, 83, 205 |
| FRACHTENBERG, LEO J.— | | house of..... | 82 |
| bulletin by..... | 24 | HO ^o -GA U-ṬA-NO ^o -DSI GENES— | |
| work of..... | 20-21, 27-28 | mythical story of..... | 100 |
| GANN, THOMAS, bulletin by..... | 24 | place of, in ceremony..... | 84 |
| GENTES— | | symbol of..... | 50 |
| exchange of positions of..... | 100 | HO ^o -GA WA'-TSE-GA-WA, a tribal division... 82 | |
| names of..... | 84 | HOUGH, WALTER, work of..... | 22 |
| rain..... | 230, 351-355 | HOUSE OF MYSTERY, ceremonial approach to... 86, | |
| GILL, DELANCEY, work of..... | 21, 25 | 88, 99, 257-260 | |
| GILMORE, MELVIN R., paper by..... | 24 | "HOUSE OF THE HO ^o -GA"..... | 83 |
| GIRDLE, WOVEN, ceremonial use of..... | 251, 257 | HOUSE, SACRED, approach to..... | 79 |
| GOD OF DAY, path of..... | 357, 358, 360, 361 | HOVENWEEP NATIONAL MONUMENT, estab- | |
| <i>See</i> SUN, SKY. | | lishment of..... | 13 |
| GOLDEN EAGLE— | | HRDLÍČKA, ALEŠ, bulletin by..... | 24 |
| as a symbol..... | 214 | HUNTERS, song referring to the return of.... 203 | |
| sacred nature of..... | 336 | | |

| | Page | | Page |
|--|-----------------------|--|---------------------------------|
| Iⁿ-GTHOⁿ'-GA GENS— | | MOCCASINS, SYMBOLIC— | |
| animals used by, as symbols..... | 244 | ceremonial cutting of..... | 61-63 |
| mention of..... | 77, 80, 213 | ceremonial use of..... | 66, 67, 84-85, 251, 257, 259 |
| of the Ho ⁿ -ga subdivision..... | 41 | diagram of cutting..... | 62 |
| office belonging to..... | 92 | MONTEZUMA VALLEY, RUINS OF..... | 12 |
| symbol of..... | 50 | MOONEY, JAMES, work of..... | 13 |
| wi'-gi-e belonging to..... | 46 | MORRIS, EARL H., paper by..... | 24 |
| See PUMA GENS. | | MOURNING CUSTOM..... | 41-42 |
| INITIATION CEREMONY— | | MUD, SYMBOLIC USE OF..... | 164 |
| ground plan of place of..... | 84 | MUIR, JOHN M., collection made by..... | 27 |
| notice of..... | 52-53 | MUNROE, MISS HELEN, work of..... | 24 |
| preparation for..... | 42-52 | MUSEUM OF THE AMERICAN INDIAN, collec- tion in..... | 10 |
| time required for..... | 46-47, 52 | MUSIC, INDIAN, study of..... | 23 |
| INTERPRETERS, difficulties in obtaining..... | 15 | MUSSEL WI'-GI-E..... | 252-253 |
| IREQUOIS FEDERATION, study of Cayuga texts relating to..... | 14 | MYSTIC HOUSE— | |
| JUDD, NEL M., work of..... | 22 | sacred fire kindled in..... | 220, 225 |
| KALAPUYA LANGUAGE, work on..... | 20-21 | songs of..... | 218 |
| KĒ'-Ķ'Ī ⁿ GENS— | | NAMES— | |
| office of..... | 93 | gens bestowing..... | 260 |
| place of..... | 84 | taken from a song..... | 208 |
| KIDDER, A. V., bulletin by..... | 21 | NELUMBO LUTEA, a sacred food plant..... | 129, 195 |
| KĪ'-NO ⁿ CEREMONY..... | 69-76 | NEW MEXICO, excavations in..... | 10-11 |
| KĪ'-NO ⁿ SONG..... | 70 | NEWMAN, CHARLES B., work of..... | 25 |
| KĪ'-NO ⁿ WI'-GI-E..... | 71-72 | NICHOLS, Mrs. FRANCES S., work of..... | 23-24 |
| KIOWA LANGUAGE, study of..... | 20 | NIGHTHAWK as a symbol..... | 50 |
| KNIVES, SYMBOLIC..... | 346 | NIGHT-SINGING..... | 68-69 |
| KROEBER, A. L., work of..... | 23 | NĪ'-KA WA-KO ⁿ -DA-GĪ GENS— | |
| ĶU'-ZHI-WA-TSE, an Osage warrior..... | 177 | mention of..... | 205 |
| military honors of..... | 178 | mythical story concerning..... | 206 |
| LABOR, DIVISION OF..... | 288 | office of..... | 99, 100, 101, 206 |
| LA FLESCHE, FRANCIS— | | symbol of..... | 50 |
| collection made by..... | 27 | wi'-gi-e of..... | 51-52 |
| work of..... | 16-18 | NĪ'-KA-WA-ZHI ⁿ -TO ⁿ -GA, a living warrior..... | 177 |
| LAW, TRIBAL, punishment for violation of..... | 42 | military honors of..... | 178 |
| LEARY, MISS ELLA, work of..... | 25-26 | NĪ'-KA XO-BE, holy mea..... | 102 |
| LEGEND OF THE HAWK WA-XO'-BE..... | 100-101 | NĪ'-ĶĪ NO ⁿ -Ķ'Ō ⁿ RITE, the "seventh degree"..... | 37 |
| LIFE— | | NO ⁿ '-HO ⁿ -ZHI ⁿ -GA— | |
| belief concerning origin of..... | 301- | approach of, to place of ceremony..... | 100 |
| | 302, 338, 360, 361 | belief of..... | 42 |
| path of, in rituals..... | 259 | ceremonies performed by..... | 175, 316, 322 |
| LITTLE EVENING SONGS..... | 220 | designated Holy Men..... | 102 |
| LITTLE HOUSE, approach to..... | 80, 82 | duties of woman emphasized by..... | 288 |
| LITTLE SONGS OF THE SUN..... | 280-283 | food for entertaining..... | 44, 46, 61 |
| LYNX, as a symbol of courage..... | 58, 244 | invitation to..... | 52 |
| MAN, SYMBOLIC. See SYMBOLIC MAN. | | painting and dressing of..... | 243 |
| MANUSCRIPTS PURCHASED BY THE BUREAU..... | 23 | reverence due..... | 97 |
| McELMO DISTRICT, visit to ruins of..... | 12 | rites formulated by..... | 83, 91, 365 |
| MEN OF MYSTERY. See NO ⁿ '-HO ⁿ -ZHI ⁿ -GA. | | smoking ceremony performed by..... | 53, 58, 61 |
| MEN OF MYSTERY GENS. See NĪ'-KA WA- KŌ ⁿ -DA-GĪ. | | wi'-gi-e taught by..... | 46 |
| MESA VERDE RUINS, type of..... | 12 | NO ⁿ '-ZHI ⁿ -ZHO ⁿ RITE— | |
| MICHELSON, TRUMAN, work of..... | 18-20 | described..... | 41-42 |
| MID-DAY SONGS..... | 318-321 | importance of..... | 38 |
| MĪ-Ķ'Ī ⁿ WA-NO ⁿ — | | NOTICE OF INITIATION CEREMONY..... | 52-53 |
| a gens of the Tsi'-zhu division..... | 84 | O ⁿ -DO ⁿ '— | |
| a war gens..... | 243 | count of, by Sho ⁿ '-ge-mo ⁿ -i ⁿ | 179 |
| mention of..... | 177, 178 | songs of counting..... | 172 |
| symbol of..... | 50 | OJIBWA TEXTS, edited by Doctor Michelson..... | 20 |
| MILLER, DAYTON C., tone photographs de- signed by..... | 23 | OMAHA DIALECT, words of, in Osage rituals..... | 186-187 |
| MISSION INDIANS, linguistic studies among..... | 20 | OMAHA TRIBE— | |
| MOCCASIN CEREMONY..... | 248 | myth of..... | 131 |
| MOCCASIN WI'-Ō-E..... | 63-66, 84-85, 248-250 | some customs of..... | 41, 42, 111, 127, 137, 182, 183 |
| | | story told by..... | 124 |
| | | ORGANIZATION, TRIBAL, dual form of..... | 66 |

| | Page | | Page |
|---|--------------------------|---|--------------------|
| OSAGE TRIBE— | | RITE OF VIGIL, SONGS OF..... | 275-280 |
| divisions of..... | 82, 84 | RITES, many versions of..... | 37-38 |
| investigations among..... | 16-18 | RIVER— | |
| organization of..... | 66, 82 | appeal for aid in crossing..... | 312, 315 |
| OSPREY, SONGS OF..... | 347 | songs before crossing of..... | 218 |
| OWL, GRAY, SONGS OF THE..... | 227 | ROTH, WALTER E., collection made by..... | 27 |
| PAINTING, SYMBOLIC— | | SAGITTARIA LATIFOLIA, a sacred food plant..... | 129 |
| ceremonies of..... | 69-73 | SARGENT, HOMER E., work supported by..... | 21 |
| of robe..... | 194 | SAUK AND FOX INDIANS, work among..... | 18-20 |
| of the face..... | 192-193, 243 | SCALP— | |
| of the Xo'-ka..... | 251 | as trophy..... | 306, 307 |
| PAINTING WI'-GI-E..... | 74-76 | contributed to portable shrine..... | 92 |
| PATH OF LIFE, in rituals..... | 259 | distribution of pieces of..... | 55 |
| PEACE GENS. See Tsi'-ZHU WA-SHTA'-GE | | use of, in ceremony..... | 247 |
| GENS. | | use of, in corn planting..... | 195 |
| PE'-DSE-MO ⁿ -IN, an informant..... | 213 | SCALP CEREMONY, reference to..... | 134, 247 |
| PENALTY WI'-GI-E..... | 47-49, 51-52 | SEARLES, STANLEY— | |
| PIPE— | | appointment of..... | 23 |
| as a symbol..... | 50 | work of..... | 23-24, 28 |
| as credential of office..... | 52 | SEVEN SONGS— | |
| ceremonial use of..... | 53-54, 58, 244, 247, 295 | a part of the No ^e -zhi ⁿ -zho ^a ritual..... | 41, 205 |
| symbolic, carried by singer..... | 138 | explanation of..... | 77 |
| PIPE OFFERING SONGS..... | 120-123 | songs composing..... | 78 |
| PLACE OF INITIATION, plan of..... | 84 | SHELL GORGET, used in ceremony..... | 251 |
| PLANTING, SYMBOLIC, OF FIELD..... | 194-195 | SHO'-KA— | |
| PLANTS, SACRED FOOD..... | 129 | a ceremonial messenger..... | 42 |
| POAST, MISS FLORENCE M.— | | painting of..... | 69 |
| resignation of..... | 28 | SHO ^e -GE-MO ⁿ -IN— | |
| work of..... | 28 | acting as Wa'-do ^a -be..... | 177 |
| PONCA DIALECT, words of, in Osage rituals..... | 186-187 | an informant..... | 242, 260, 278, 285 |
| POTAWATOMI TRIBE, study of..... | 19 | death of..... | 177, 242 |
| POWERS, MISS EMMA B., work of..... | 24, 28 | o-do ^e count of..... | 179 |
| PRAYER, periods for offering..... | 318 | ritual recited by..... | 242 |
| See SUPPLICATIONS, WA-KO ⁿ -DA. | | SHRINE, PORTABLE— | |
| PROCESSION AROUND THE VILLAGE, ceremony | | articles composing..... | 92-93 |
| of..... | 175 | making of..... | 42 |
| PUBLICATIONS OF THE BUREAU OF AMERICAN | | opening of..... | 93, 95 |
| ETHNOLOGY..... | 23-25 | songs of opening..... | 260-264 |
| PUEBLO INDIANS, bibliography of..... | 12 | symbolic club attached to..... | 356 |
| PUMA— | | symbolism of..... | 301 |
| as a symbol..... | 214 | untying of..... | 88 |
| as an emblem..... | 327 | SINGER, THE, title of candidate for initiation..... | 69 |
| PUMA GENS— | | SIoux, dance custom of..... | 127 |
| mention of..... | 70, 206, 214 | SIX SONGS— | |
| songs belonging to..... | 290, 316 | a part of the tribal war rite..... | 205, 206 |
| songs closing ritual of..... | 326 | a ritual of the Tsi'-zhu great division..... | 327 |
| wi'-gi-e of..... | 154 | explanation of..... | 77 |
| See I ⁿ -GTHO ^e -GA GENS. | | list of..... | 78-79 |
| PUMA SKIN, ceremonial use of..... | 251, 257 | SKINS, for ceremonial use..... | 46 |
| PUNISHMENT for violation of tribal law..... | 42 | SKY— | |
| RAIN SONGS..... | 230, 351-355 | appeal to, for aid..... | 281 |
| RATTLE— | | life descending from..... | 302, 338, 360-361 |
| connected with songs..... | 264 | See GOD OF DAY, SUN. | |
| symbolism of..... | 115 | SMOKE OFFERING, ceremony of..... | 243, 247 |
| RATTLE, SYMBOLIC, SONGS OF..... | 114-120 | SMOKING CEREMONY..... | 53, 61, 295 |
| RATTLE WI'-GI-E..... | 115-117 | SMOKING WI'-GI-E..... | 54-58, 59-61 |
| RED EAGLE GENS— | | SOIL, SACRED, disclosed by the bear..... | 186 |
| chief chosen from..... | 318 | SONGS— | |
| office of..... | 318 | black bear..... | 185-192, 344-347 |
| See Tsi'-ZHU WA-SHTA'-GE GENS. | | blue-jay..... | 220 |
| REHEARSAL OF SONGS..... | 68-69 | how-making..... | 271-274 |
| RETURN OF THE BIRD, SONGS OF..... | 232 | huffalo..... | 192-205, 283-289 |
| RIGGS, STEPHEN R., quoted..... | 186 | butchering..... | 134 |
| RISING SONG..... | 76 | carrying..... | 135 |
| RISING TO DEPART, SONG OF..... | 236 | ceremonial feast..... | 226 |
| RITE OF THE CHIEFS..... | 37 | corn planting..... | 196-205 |

| Songs—Continued. | Page | Page | |
|---|-----------------------|---|-----------------------|
| crow..... | 127-129, 182-185, 316 | SUN SONGS..... | 120-123 |
| deer..... | 129-137, 322-326 | SUPPLICATION SONGS..... | 111-114, 220 |
| clk..... | 338-344 | SUPPLICATIONS— | |
| fire-drill..... | 224 | to earth, sky, and water..... | 164 |
| fire-making..... | 225 | to the sun..... | 120 |
| fireplace..... | 278, 280 | to Wa-ḡon'-da, time for..... | 318 |
| gray owl..... | 227 | SWALLOW, as a symbol..... | 50 |
| little evening..... | 220 | SWAN, as an emblem..... | 327, 335 |
| little, of the sun..... | 280 | SWAN, WHITE, as a symbol..... | 214 |
| mid-day..... | 318-321 | SWANTON, JOHN R.— | |
| of act of weeping..... | 137-138 | collections made by..... | 27 |
| of approach to the house..... | 79 | work of..... | 13-14 |
| of awakening the Wa-xo'-be..... | 89 | SWEENEY, ALBERT E., work of..... | 25 |
| of clouds..... | 351-355 | SYMBOLIC MAN— | |
| of counting the o-do ^{a'} | 172 | songs of..... | 267-271 |
| of crossing a river..... | 218 | songs referring to..... | 183, 304 |
| of decorating club..... | 355-358 | the personification of the tribe..... | 364 |
| of drawing the arrows..... | 233-234, 364-369 | tribal unity represented by..... | 101, |
| of fight for charcoal..... | 213, 327 | 118, 300, 304, 311 | |
| of gathering wood..... | 220 | SYMBOLS— | |
| of gray owl..... | 227 | of the Ho ^{a'} -ga subdivision..... | 147 |
| of greeting to the Holy Men..... | 102-103 | of the Tsi'-zhu division..... | 147 |
| of greeting to the symbolic man..... | 101-102 | of the Wa-za'-zhe subdivision..... | 147 |
| of high hills..... | 349-351 | TA' I-NI-KA-SHI-GA GENS, office of..... | 93 |
| of laying down the Wa-xo'-be..... | 369 | "TA-ḡO," use of the word..... | 186-187 |
| of mystic house..... | 218 | TALLY STICKS, CONSECRATED..... | 77 |
| of opening the shrine..... | 260-264 | THONG, SACRED CAPTIVE, custom connected | |
| of osprey..... | 347-349 | with..... | 180 |
| of processional approach..... | 77, 79-80 | THO'-XE GENS— | |
| of return of the bird..... | 232 | a gens of the Tsi'-zhu division..... | 41 |
| of reversal..... | 90-91, 92 | animals used by, as symbols..... | 244 |
| of rising of buffalo bull men..... | 206-213 | mythical story concerning..... | 206 |
| of rising to depart..... | 236 | office of..... | 93, 99, 100, 101, 206 |
| of rite of vigil..... | 275-280 | songs belonging to..... | 316 |
| of seizing the Wa'-do ^{a'} -be..... | 147-148 | symbol of..... | 50 |
| of striking one against the other..... | 230 | the Buffalo Bull gens..... | 205 |
| of striking the earth..... | 230, 358-362 | TOBACCO, ceremonial use of..... | 53, |
| of symbolic man..... | 267 | 58, 61, 69-70, 79, 257, 295 | |
| of symbolic rattle..... | 114-120 | TONTO BASIN, study of ruins of..... | 22 |
| of symbols on war club..... | 230 | TO ^{a'} -wo ^{a'} -I-HI, an informant..... | 82, 83 |
| of taking up rattle..... | 114-120 | TRIBAL DIVISIONS OF THE OSAGE..... | 82 |
| of triumph..... | 229, 232, 301 | TRIBAL ORGANIZATION, dual form of..... | 66 |
| of untying the shrine..... | 88-103 | TRIUMPH, SONGS OF..... | 229, 232, 301 |
| of vigils..... | 106-110 | TSE-DO'-GA I ^{a'} -DSE GENS— | |
| of walking over the earth..... | 362-364 | mention of..... | 62 |
| of walking upon animal skins..... | 86 | office of..... | 93 |
| of water..... | 312 | symbol of..... | 50 |
| pertaining to the attack..... | 294 | TSE-ZHI'-GA-WA-DA-I ^{a'} -GA, an informant..... | 83, 213 |
| pipe offering..... | 120-123 | TSI-GO. See GRANDFATHER. | |
| relating to the sacred charcoal..... | 327 | Tsi'-zhu, a tribal division..... | 83, 84, 205 |
| rising..... | 76 | gentes belonging to..... | 84 |
| spirit..... | 103-106 | songs belonging to..... | 77 |
| supplication..... | 111-114, 220 | Tsi'-zhu SEVEN FIREPLACES, place of, in cere- | |
| the Seven..... | 77, 78 | mony..... | 84 |
| the Six..... | 77, 78-79 | Tsi'-zhu WA-NO ^{a'} GENS— | |
| wolf..... | 124-127, 290-294 | a gens of the Tsi'-zhu division..... | 43 |
| SOWERSBY, MISS ORA A., work of..... | 24, 28 | a war gens..... | 243 |
| SPIRIT SONGS..... | 103-106 | mention of..... | 177 |
| SUN— | | offices of..... | 92 |
| appeals to, for aid..... | 280, 281 | symbol of..... | 50 |
| as the God of Day..... | 87, 120 | Tsi'-zhu WA-SHTA'-GE GENS— | |
| dramatization of movements of..... | 53 | animals used by, as symbols..... | 214 |
| supplication to..... | 120 | as peacemaker..... | 260 |
| See SKY, GOD OF DAY. | | office of..... | 260, 264 |
| SUN-CARRIER GENS. See MI-ḡI ^{a'} WA-NO ^{a'} | | songs belonging to..... | 290 |
| GENS. | | songs closing ritual of..... | 326 |
| SUN-RAY WI'-GIE..... | 170-171 | See RED EAGLE GENS. | |

| | Page | | Page |
|--|---|---|------------------|
| TUNICA LANGUAGE, grammatical sketch of . . . | 43 | WA-ZHA'-ZHE WA-NO ⁿ GENS— | |
| TURTLE CARRIER GENS. See KE'-K' ⁿ GENS. | | a gens of the Ho ⁿ -ga division | 43 |
| VIGIL to send courage | 193-194 | a war gens | 243 |
| VIGILS, SONGS OF THE | 106-110 | symbol of | 50 |
| WA-ÇA'-BE, a tribal division | 83, 205 | wi'-gi-e of | 154 |
| WA-ÇA'-BE GENS— | | WEEPING SONGS | 137-138 |
| keepers of the Mystic House | 218 | WIDOWS— | |
| mention of | 68, 77, 213 | customs concerning | 54, 238 |
| office belonging to | 92 | wi'-gi-e used at installation of | 238-242 |
| symbol of | 50 | WI'-GI-E— | |
| wi'-gi-e belonging to | 46, 154 | first smoking | 54 |
| WA'-DO ⁿ -BE— | | Ki'-no ⁿ | 71-72 |
| fees given to | 181-182 | of slipping off moccasins | 84-85 |
| honors accorded to | 182 | of the Black Bear gens | 154-164 |
| military honors of | 67-68 | of the charcoal | 214 |
| office of | 67 | of the dreams | 138-144 |
| songs referring to | 147-148 | of the guardians of the penalties | 44-46 |
| valorous deeds recounted by | 172 | of the mussel | 252-253 |
| WAILING, as a ceremony | 54, 244 | of the symbolic firewood | 223 |
| WA-GE'-THE-STSE-DSE GENS, office of | 93 | of the symbolic moccasin | 63-66, 248-250 |
| WA-KO ⁿ -DA, the creative power | 38 | of the symbolic painting | 74-76 |
| belief in | 67 | of the Wa-zha'-zhe Wa-no ⁿ gens | 164-170 |
| power of | 310 | penalty, of all gentes | 47-49 |
| supplications to | 41, 42, 58, 107, 109, 111-114, 188 | penalty, of the Ni'-ka Wa-ko ⁿ -da-gi gens | 51-52 |
| WALHALA PLATEAU, reconnaissance in | 21-22 | recited by the Puma gens | 148-154 |
| WAR CLUB, songs of symbols on | 230 | second smoking | 59 |
| WAR CUSTOMS | 41, 58, 61, 92, 98 | sun-ray | 170-171 |
| WAR GENTES | 243 | used at installation of widow | 238-242 |
| WAR ORGANIZATION as typified by symbolic man | 304 | WILLOW SAPLINGS, use of, in ceremony | 148, 276 |
| WAR PARTY— | | WILLOW TREE, a symbol of life | 195 |
| authority to organize | 345 | WINDS, FOUR— | |
| office of leader of | 107 | appeals to, for aid | 281 |
| organization of | 205, 294 | in religious rites | 309 |
| See DO-DO ⁿ -HO ⁿ -GA. | | WOLF— | |
| WATER— | | mystic traits of | 290 |
| a symbol of health | 238 | story concerning | 124 |
| songs for crossing | 312 | WOLF SONGS | 124-127, 290-294 |
| WATER CHINQUAPIN, a sacred food | 195 | WOMAN— | |
| See NELUMBO LUTEA. | | appeal by, for aid | 284 |
| WA-THU'-TS'A-GA-ZHI, the father of Wa-xthi'- zhi | 154 | ceremonial duty of | 42 |
| WA'-THU-XA-GE, an informant | 183, 260 | ceremony performed by | 284, 285 |
| WA-TSE'-MO ⁿ -I ⁿ , an informant | 154, 196, 213 | duty of | 288 |
| WA-XO'-BE— | | instructions to | 192-195, 283-284 |
| name of the Sacred Hawk | 89, 94 | part taken by, in ceremony | 54, 302 |
| position of, as an omen | 370 | position of, in tribe | 302 |
| songs connected with | 369 | religious significance of duties of | 288 |
| WA-XTHI'-ZHI, an informant | 46, 83, 96, 131, 136, 154, 170, 178, 196, 203, 213 | WOOD, SONGS OF GATHERING | 220 |
| WA-ZHA'-ZHE— | | WRISTBANDS, WOVEN, ceremonial use of | 251, 257 |
| a tribal division | 82, 83, 205 | XO'-KA— | |
| gentes belonging to | 84 | ceremony of painting and decorating | 251-257 |
| WA-ZHA'-ZHE SEVEN FIREPLACES, place of, in ceremony | 81 | office of | 43 |
| | | painting of the | 72-73 |
| | | symbolic adornment of | 73-74, 85-86 |
| | | XU-THA'-WA-TO ⁿ -I ⁿ , death of | 170 |
| | | ZUNI, excavations near | 10 |

BOSTON PUBLIC LIBRARY



3 9999 06313 749 9

